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Cultural monitors: Clubwomen and public art instruction in Chicago, 1890–1920

Finley, Kimberly Dawn, Ph.D.
The Ohio State University, 1989

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CULTURAL MONITORS: CLUBWOMEN AND PUBLIC ART INSTRUCTION IN CHICAGO, 1890-1920

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of the Ohio State University

By

Kimberly Dawn Finley, B. A., M. F. A.

* * * * *

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1989
To My Family and Friends
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VITA

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In the Old World, upper-class men, claiming leisure as the principal advantage of their status, have made themselves the custodians of culture and the leaders in the cultural life of their communities. In America, upper class men, primarily businessmen, working more compulsively and for longer hours than any other class, have resigned their cultural responsibilities to women and then have gone on to disparage literature and the arts because these pursuits, in the hands of females, began to seem feminine. Women have shouldered the responsibility, have borne the condescension with which their cultural activities were often treated, have provided the entire teaching force for the elementary schools, and most of the force for the secondary schools, and have done far more than their share to keep community life alive.

—David M. Potter(1)

Introduction

At the turn of the twentieth century, women's clubs, attracting greater numbers than ever before, began to move beyond self-culture to embrace service as a means of bettering the whole of American culture. Clubs of the early nineteenth century sought benevolence as their goal—working in hospitals, asylums and children's homes. By the second half of the nineteenth century, women formed women's clubs to further educate and exercise their minds. These clubs gradually turned to benevolence work again, and as if the opening flood gates, soon turned their attention to all kinds of civic and cultural activities. Art education was one of many areas which benefited from the work of clubwomen.
The purpose of this study is to examine contributions made by the Chicago Public School Art Society to art education in the public schools. A major focus of this study will be the construction of a social history of the club with particular emphasis on its activities involving fine art and public art instruction. Within a broader context, this study will consider the feminization of culture (i.e., fine art) and education during the last decade of the nineteenth century and the consequences of this feminization on American society.

Art education has recently experienced a growth of interest in the contributions of women to its history. In a monograph sponsored by the Women's Caucus of the National Art Education Association (NAEA), essays documented the accomplishments of various women. The message resounds: "Women were art educators too."(2) Not only were women of the past art educators, but a number of them made contributions to the field of art education at the turn of the century through their work in women's clubs.

In nineteenth-century America, women began to venture outside the confines of their homes by forming clubs. Women were said to have certain inherent qualities such as nurturing, purity (or morality, being naturally more moral than men), and an interest in culture.(3) The
role of educator, too, was one women inherited by benefit of their sex. Possessing moral qualities, women spent their time and energy on improving the public sphere. It is not surprising, therefore, that women's clubs would turn their attention to public art instruction.

Although not nearly as organized as public education in America today, educational thought in the nineteenth century had created a rapidly evolving prototype for public education. By the time of the Civil War, the States of the Union had accepted the responsibility for a public school system. They had accepted the legal responsibility for the funding of "common" schools. The influx of immigrants, along with growing philanthropic sentiment in America, was soon to make the public school elementary and secondary branches a reality. With the rise of the public schools, civic service in the area of education appeared as a feasible option to clubwomen.

Public art instruction during the period of 1890-1920 was comprised of various strands of study. An article by George H. Martin entitled "Extent and Cost of Art Instruction in the Public Schools" (1908) is revealing because Martin explicitly defines art instruction in light of the statistics gathered by the Bureau of Education, upon which he based his writing:

progress has been made in the United States in the development of art instruction, using the
term in the broadest sense as including not only drawing, but manual work of all kinds. Whether called handicraft, manual training or technical instruction. (6)

A look at the Chicago Board of Education record reveals that the four divisions of art instruction listed by Martin (drawing, handicraft, manual training and technical instruction), were present in turn-of-the-century curricula. In addition, the school decoration movement, "the school beautiful," the picture study movement, which was primarily concerned with the "spiritual and moral consequences of art appreciation" and the Aesthetic Movement which focused on the "nobility of art study (for the integration of humanity)" were movements which made their way into the classroom. (7)

While this study draws on national literature and a significant body of feminist scholarship in the humanities, its primary focus is the examination of club activities with respect to public art instruction within one city, Chicago. I chose Chicago because it is the home of such clubs as the Chicago Woman's Club and the Chicago Public School Art Society. In addition, Chicago has been the focus of studies in cultural philanthropy, which indeed flourished there. (8) Chicago's diverse ethnic and racial community, with its growing middle class, provided the arena of cultural philanthropy which was embraced by clubwomen.
The dissertation concentrates on the years 1890 to 1920. In these years the relationship of clubwomen to public art instruction began and flourished. The formation of the General Federation of Women's Clubs (GFWC) in 1890 with its twelve standing committees, set a national agenda for civic improvement. Before this date, the majority of clubs were primarily social or literary. The GFWC encouraged education and art education, as evidenced by the GFWC's Art Committee and Educational Committee formed as early as 1898. The study ends in 1920, the same year which women finally won suffrage. The year is pivotal. It changed the focus of many women working on suffrage and women's issues, and by then, American culture was already moving into the "Roaring Twenties."

My fundamental concern is with the role of women as cultural monitors—bearers and promoters of culture in turn of the century America. What kind of influence did women's clubs have on art instruction in the public schools, and why? How, why and in what ways did "women's culture" influence American culture (i.e., fine art and popular culture)? How far-reaching was the influence of women's clubs on public art education? What is the relationship of the feminization of art and education (in both numbers and symbolic connotations) to the activities
of women's clubs and the status of women in turn-of-the-century America?

I have chosen to quote liberally in order to indicate the texture and subtlety of both the factual and theoretical material that provides the warp and woof of the dissertation. Perhaps more importantly, I have decided as often as possible to let the subjects of my study speak for themselves, as historian Linda Gordon reminds us; "If you listen quietly and intently to the people who appear in your historical source material, it sometimes happens that they begin to speak to you."(10)

**Women's Culture, Separate Spheres, and Motherhood**

In order to better understand the situation of women in turn-of-the-century America and the contributions that they made to American culture, one must consider the concepts of women's culture, separate spheres and motherhood. The three concepts are interrelated, and they combined to influence the kinds of activities women would engage in outside the home and the way in which they would view that activity, as well as the way in which society would view their contributions.
The concept of women's culture was dealt with directly in a Feminist Studies Symposium (1980). According to Ellen DuBois, "women's culture" is used by historians to refer to the broad-based commonality of values, institutions, relationships, methods of communication, and morality shared by women. Women's culture is also resistant to prescriptive images which see women as passive, dependent, content, and singularly dedicated to family. Women's culture sees women as creating themselves, not just being created. Female psychic autonomy is the cornerstone of women's culture. (11) The debate within the "feminist community" as to whether "women's culture" actually exists or whether it should merely be used as a "lens" through which scholars examine female experience is ongoing. For purposes of this study, "women's culture" should be seen as both a lens and an actual female community.

Gerda Lerner identifies "woman's culture" in the anthropological sense as encompassing familial and friendship networks of women, their affective ties and their rituals.

It is important to understand that 'woman's culture' is not and should not be seen as a subculture. . . . Women live their social existence within the general culture and, whenever they are confined by patriarchal restraints or segregation into separateness (which always has subordination as its purpose), they transform this restraint into
complimentary (asserting the importance of woman's function, even its 'superiority') and redefine it.... Woman's culture is the ground upon which women stand in their resistance to patriarchal dominance and their assertion of their own creativity in shaping society.(12)

Women's culture, then, is a multifaceted response by women to patriarchy. Rather than being hegemonic, women's culture should be seen as being as complex and varied as the lives of the women who in their particular circumstances have come to be its creators.

The concept of separate spheres has been found in the prescriptive literature written for white, urban, middle and upper class women during the second half of the nineteenth century. The role of woman was defined as that of wife and mother, the home was to be her sole arena. It has been argued, by women's historians, that as a result women gained an amount of autonomy and control of their own lives which may be connected to the noted decline of the birthrate in nineteenth century America.(13)

Many women did indeed move out of the confines of the home by virtue of their "domestic identity." While the author of the following passage is bemoaning the life of rich and poor women, his real intent is to define women in their rightful roles, as wives and mothers. "The life of the rich woman is hurt by stimulation of the emotions without the background of hardiness that flows from
health, while the life of the poor woman is hurt by excessive labor carried on under unhealthy conditions. In these two classes true wifehood and motherhood are almost unknown."(14) Such a passage clearly illustrates the audience for which prescriptive literature was written—the middle and upper class woman. It was within the ideal role of wife and mother that middle and upper class women moved out into the public sphere.

The ideal of motherhood in turn-of-the-century America meant that women were both singularly defined as mothers, and by extension, were also blamed for social ills. In an article found in North American Review, Amelia E. Barr writes:

The difference between good and bad mothers is so vast and so far-reaching that it is no exaggeration to say that the good mothers of this generation are building the homes of the next generation, and that the bad mothers are building the prisons. For out of families nations are made; and if the father be head of and the hands of a family, the mother is the heart. No office in the world is so honorable as hers, no priesthood so holy, no influence so sweet and strong and lasting.(15)

There is an abundance of prescriptive literature like this. As "heart" of the family and the nation, mothers were to "raise" the family and the nation. It is not surprising then, that women with any amount of leisure sought to better the culture in which they lived.

Club activity provided women with a broader social
life and a "solidarity" in knowing that their clubs were working toward "the advancement of community life." It is as the mother of the child and of the civilization that club women went out into the public arena. Women's clubs,
exemplify the growing feeling of the responsibility of woman outside her own four walls. She is now, not only the home mother, but the city mother, and knows that the interdependence of modern life is so great, that if a child in the alley is neglected, her own children are in turn exposed to the same dangers, the same temptations, and must war against lawlessness and ignorance, if she does not fulfill her duty to the neglected one. (16)

Women, according to traditional Victorian values, were meant to be caretakers. At the turn of the century this meant taking care of the duties neglected by their less educated (and less wealthy) sisters as well as their fathers, brothers, husbands, and sons.

**Study Overview**

At this study's center is a case study of the Chicago Public School Art Society in turn-of-the-century Chicago, Illinois. Club women, the Chicago art scene and art education in the Chicago public elementary schools are pivotal landmarks upon which the study will focus. National art education movements—specifically the schoolroom decoration, nature study, picture study, and the arts and crafts movements—are highlighted in relation to
their significance with respect to the work of the Chicago Public School Art Society.

The first chapter briefly describes turn-of-the-century Chicago and examines the role and status of women in nineteenth-century America. The study opens with a look at Chicago's women and their clubs. The Columbian Exposition of 1893 provides a wonderful opportunity to view Chicago's women, their clubs, and turn-of-the-century Chicago. The Woman's Building of the Columbian Exposition provided the opportunity for Chicago's women to become involved in an international celebration of the accomplishments of women.

Chapter Two discusses the beginnings of the Chicago Public School Art Society, nineteenth-century views of fine art, and the art scene in Chicago. The relationship of American culture to the fine arts is discussed. I will also examine art in light of the polarity of its reception within nineteenth-century America. Many saw art as both a moral threat and a moralizing force. Such an inversion ultimately had repercussions throughout turn-of-the-century society, and it defined art's champions and their ability to act. The Chicago art world provides the "stage" upon which the women of the CPSAS will "act."

Chapter Three details the early work of the Chicago Public School Art Society. The schoolroom decoration
movement, under which the early work of the Society fell, is seen in national perspective. Art education in turn-of-the-century Chicago public schools, including the nature study movement, where images donated by the society were often utilized, is also examined.

Chapter Four provides the reader with an examination of the picture study movement. A brief analysis will focus on the subject matter and meaning of the images which became the focus of student essays. While the role of art in the classroom is far from being hegemonic, art, as dictated by the women of the Chicago Public School Art Society was a cultural conservator. Mother-love, Americanization, and patriotism were the concepts which art ideally promoted in the classroom.

Chapter Five details the social work and art education provided by the CPSAS in the teens. The role of the Society in relation to the Chicago Art Institute, including gallery tours, a children's docent and talk of a children's museum, is also included in Chapter Five. Then I will discuss Industrial art cabinets (provided by the CPSAS) and their ideological origins in the arts and crafts movement. The case study of the CPSAS concludes with the society's twenty-fifth anniversary celebration in 1919.

The conclusion will further tie together the theoretical work of earlier chapters. The work of the
women of the Chicago Public School Art Society is seen in a light which defines them as "cultural feminists." The relationship of cultural feminism to ecofeminism and a "green" aesthetic provides connections between a turn-of-the-century social movement and social movements of today. The recent work of the Chicago Public School Art Society, now entitled A.R.T. (Art Resources in Teaching), is described and viewed within a continuum of ideology which is at its roots.
NOTES


2. Mary Ann Stankiewicz and Enid Zimmerman, eds., Women Art Educators II (Bloomington: Mary Rouse Memorial Fund, Indiana University, 1985), 1. For additional scholarship on pioneering female art educators see Mary Ann Stankiewicz and Enid Zimmerman, eds., Women Art Educators (Bloomington: Mary Rouse Memorial Fund, Indiana University, 1982) and Georgia Collins and Renee Sandell, Women, Art and Education (Reston, VA: National Art Education Association, 1984), Section Two.


5. Ibid., 202.


12. Ibid., 52-53.


CHAPTER I

TURN-OF-THE-CENTURY CHICAGO:
"THE CHICAGO WOMAN AND HER CLUBS"(1)

"Holding my membership in Chicago Woman's Club as something sacred and worthy of unfailing loyalty, I will sustain the club in its good work and guard its reputation as long as I am a member." -- Membership Pledge of the Chicago Woman's Club

The World's Columbian Exposition, held at Chicago in 1893, provided the women of Chicago an opportunity to both celebrate their achievements (and the achievements of all women) and to reflect and project upon work, largely concerning women and children, yet to be done. Upper and middle class women of turn-of-the-century Chicago were actively involved in charities and civic work--including public education--which they believed would humanize Chicago. The prominent women of Chicago founded The Fortnightly and The Chicago Woman's Club with its affiliates. The Chicago Public School Art Society, an affiliate of the Chicago Woman's Club, was concerned specifically with the aesthetic education of Chicago's schoolchildren.

16
The World's Columbian Exposition. Chicago 1893

It could be said of Chicago, as late as 1899, that a visitor "sees a city ankle-deep in dirt, swathed in smoke, wild with noise, and frantic with the stress of life. He sees confusion rampant, and the fret and fume of the town rise and brood above it...."(2) The World's Columbian Exposition then, was all the more wonderful and remarkable because of the contrast it provided to the rest of the city.(3) When cities were straggling and eclectic in style, the White City (the title given to the all white, unified buildings of the fair) and its careful planning provided an architectural unity which existed throughout the fair.(4)

The Columbian Exposition held in 1893 was a celebration of the four hundredeth anniversary of Columbus' discovery of the New World. American businessmen and politicians, especially Chicagoans, hoped that it would be the biggest fair of the whole century, "to out-shine even Paris and its magnificent Eiffel Tower." Privately such influential men had determined that "those suffrage women should have nothing to do with the World's Fair." But as America grew so did its self-made men "with social and cultural aspirations," and the wives of these men were
"New Women." Often strong-willed, these women became leaders of society by virtue of their wealth, family connections, intelligence and relationship with the press. (5) Writing of these "fair women," Jeanne Madeline Weimann comments on the impetus for the Woman's Building.

The demand for recognition of women's problems and achievements was already being voiced in the ornate parlors and Moorish corners of bourgeois castles. The voices were soft; it was a tactful, well-mannered demand. It came from within the power structure of Chicago, the 'Paradise of Parvenus,' the 'most American of cities.' (6)

Indeed, in the "most American of cities," Chicago's women had begun to organize and call for a recognition of social conditions which they saw themselves as changing.

The Fair created an economic boom for Chicago. New hotels went up and the mass transit system was updated, including the addition of the "El"; new shops and restaurants were opened. It was the perfect opportunity to show the world that Chicago was not a backwater, and Chicagoans were intent upon showing their guests all the attractions the city offered. (7)

Lillian Russell was performing at the Columbia and a vaudeville show at the Trocadero featured "the strongest athlete on earth." While one doubts that many club women or their guests made it to these entertainments, they most certainly would have been able to attend the series of "morally sound" classic French plays starring M. Coquelin.
Children both young and old went to see "A wonderful Reproduction of Burning Chicago," a cyclorama of the Great Chicago Fire. Others of a more intellectual bent went to the University of Chicago to hear Professor Henry Drummond's series of six public lectures on "The Evolution of Man."(8) There were also beautiful walks and drives through Chicago parks. Swan boats in Lincoln Park and horses on the Washington Park Race Track were also provided visions which were "hot spots" of excited activity.(9)

Out-of-town visitors could also marvel at what would be come to be known as "the Chicago School of Architecture." William LeBaron Jenney designed the Manhattan Building, the Fair Store and the Home Insurance Building. The architectural firm of Burnham and Root had designed the Great Northern Hotel, the Ashland Block and the Masonic Building. Over three hundred feet high with twenty-two stories, the Masonic building "was especially dazzling" and "seemed to stretch into infinity."(10)

There was no lack of domestic architecture for the interested out-of-town visitor to see, either. Lake Shore Drive contained many a showplace. The Potter Palmer castle, the Romanesque home of the Franklin MacVeaghs designed by H. H. Richardson, the house of Robert Todd Lincoln by S. S. Berman, "with arched entrances, turrets, and a mass of cobbled chimneys," all proved to be homes the
likes of which many visitors had never seen. Just off Lake Shore Drive was the James Charnleys' house on Astor Street designed by Louis Sullivan and Frank Lloyd Wright. While many thought the horizontal thrust of the building and its stained wood "too rough and rustic," it still was a structure which was not to be missed on a tour of the homes of the area. (11)

Henry Adams said of the Fair itself, "The first astonishment became greater every day." Out of a prairie city grew classical buildings which "leaped directly from Corinth and Syracuse and Venice... over the heads of London and New York." While much of it was for show, "a stage decoration; a diamond shirt-stud; a paper collar," because the great majority of the buildings put up for the exposition were meant to come down after it was over, it was impossible to deny its impressiveness. "Chicago," continued Adams, "was the first expression of American thought as a unity; one must start from there." Roman temples were built everywhere, without consideration of contemporary life. Still, the gleaming White City (as it was called) alone did not attract enough business, so in order to boost attendance, "hucksters, tricksters, and freaks" were invited to perform on the midway. (12)

The scientific and industrial displays found at the Fair all looked forward with their insistent questioning.
Henry Adams wrote that men "who had never put their hands on a lever--had never touched an electric battery--never talked through a telephone, and had not... a notion what amount of force was meant by a **watt** or an **ampere** or an **erg**, or any other term of measurement introduced within a hundred years" and "were shaken into wondering about the significance of everything they saw."(13) Changes in social conditions were keeping pace with scientific ones, as is evidenced by the exhibits found in the Woman's Building.

Henry Adams did not mention the Woman's Building in his essay on the Exposition. It is difficult to imagine that he did not understand the significance of the exhibits there. Women were asking for equal rights, which was nothing new. The statement that women's activities were as worthy of notice as men's gave a focus to the exhibits in the Woman's Building which were anything but "vague" or "ill-defined." In celebrating the individual craftswoman and the woman artist, the Woman's Building looked to the past. But the educational displays in both the Woman's and the Children's Buildings, looked to the future. Among other things, the educational displays included kindergarten classes, home economics classes, school workshops, scientific childcare, and lip-reading for the deaf.(14)
While the Woman's Building may not have been part of the initial conception of the Fair, it became a vital focal point for many women. In holding congresses or "world conferences," Mrs. Bertha Honeré (Potter) Palmer was authorized to create a Woman's Branch of the Congress Auxiliary, organized by the Board of Lady Managers. Committees of women were formed for every branch or area of inquiry in which women requested representation. While joint committees containing both men and women did not exist, the separate committees often agreed to act as one, such as "in medicine and surgery, moral and social reform, literature and education." Between May fifteenth and November first of 1893, two hundred and ten congresses were held with a total of 1,245 sessions. Almost every congress had a local chairperson from the local committee upon which five hundred Chicago women served. Many of these women were club women, and approximately four hundred committee women belonged to the Chicago Woman's Club and twenty-three of these women served as committee chairs. Among them were Jane Addams and Ellen Gates Starr who served as chairs of the Social Settlements, and Manual and Art Education committees respectively.(15)

With the Columbian Exposition's Woman's Congress, in addition to the General Federation of Women's Clubs (GFWC)
Annual Meeting, Chicago's women and their clubs had reason
to feel proud. All this attention spotlighted club
activities which in turn spawned additional efforts.

Women in Turn-of-the-Century Chicago

. . . the women of today . . . having had a taste
of independance, will never willingly relinquish it.
They have no desire to be helpless and dependent.
Having the full use of their faculties they rejoice
in exercising them. . . (16)

An imaginary conversation found in an article in
Everybody's Magazine details the thoughts of a "new woman"
in turn-of-the-century Chicago:

'Home Economics is the study of Right Living, the
study of the importance, the utility, and the
possible beauty of the common things of daily
existence. Now one cannot study sanitation, . . .
and efficiency, without instantly perceiving the
closeness of the relationship between the life of the
individual and the life of the community.'(17)

The role of turn-of-the-century women, specifically middle
and upper class women, was to take "Right Living" out of
the home and into the community. A column found in The
Chicago Evening Post in July of 1898 entitled "Relation of
Women to Public Affairs," examines the contemporary status
of women in society and concludes, "It is she who shall
undo the bands of death encircling the present society, and
open for us the doors of a new and wider life." The
writer undoubtably had the clubwomen of Chicago and their
good works in mind. (18) A recent female visitor to the
Lake City had said, "You Chicago women seem to be always
busy, and you are so dreadfully in earnest; you never
frivol as we do." (19) Mrs. M. P. Handy, in an article
published in *Munsey's Magazine*, entitled "The Women of the
World's Fair City," provides insight into how the women of
Chicago were seen at the turn of the century.

The pioneer woman has always been an important
factor in the development of the country, and Chicago
is too young a city for her women to have lost the
habit of participation in affairs. They discuss
municipal improvements, public education, with fully
as much zeal and with as thorough an understanding as
is displayed by their husbands and brothers. (20)

Chicago women, then, were fully active in "municipal
improvements" and "public education." In addition, the
charities which benefited from free female labor were
numerous.

Chicago's charities are great and many, and here
too her women are well to the front. Nearly every
well known woman in the city is on the board of
directors of one or more charitable institutions, and
the position is rarely an inactive one. Hospitals,
homes of all sort, waifs' missions, training schools,
creches and kindergartens, lunch clubs and reading
rooms; in short, organizations of every species for
the aid of comfort of the poor and needy owe their
existence to the warm hearts and fertile brains of
the women of Chicago. (21)

In fact, the author of the quoted article concludes that
fully half of the charities found in Chicago are conducted
by women. (22) The civic pride found in such passages is
understandable. The point that both quotes illustrate is that there existed in Chicago a tradition (however young) of women participating in civic and social institutions which paralleled and possibly outnumbered that of Chicago's men.

Early Women's Clubs of Chicago

As Chicago women there is no doubt but what we excel the women of other cities in energy and exploits. What is there we have not at one time or another taken up, from cleaning the streets to Christian science? We are broad minded, public spirited, fired with the enthusiasm for reform; we dabble in polices, in education, in the labor movement; we have established a jail school; free kindergartens, day nurseries, a system of garbage and factory inspection, and university extension classes. And we are in earnest, too; the good we have accomplished for the community can never be estimated.(23)

In May of 1892 the General Federation of Women's Clubs held their annual meeting in Chicago. Illinois reported more clubs than any other state, with the majority of these in Chicago, "but this federated list does not even hint at the actual number of women's club in existence in Chicago."(24) The Illinois State Federation of Women's Clubs held its annual meeting in 1896 and focused on education "and the part which the women's clubs could take in fostering a high standard of education and providing ways and means to meet the growing demands of the primary education" provided for children.
The Fortnightly

Chicago's first woman's club was The Fortnightly. Established in 1873 by Kate Doggett, by 1893, The Fortnightly was the most prominent social club in Chicago. While Gertrude Barnum in her 1893 article for The Graphic explicitly states that suffrage was the early focus of association, Muriel Beadle in her history of the club downplays the issue of suffrage while acknowledging Doggett's vice-presidency of the 1869 National Woman Suffrage Association:

She wanted very much to elevate the moral and intellectual tone of life in the city, but she felt constrained to do it without herself behaving, or asking her friends to behave, in a manner that was thought unseemly for women of their station. Any public activity or display was, of course, ruled out. However, if women who were unquestioned leaders of society were to join together--privately and discreetly--for the purpose of organized study and discussion, such cultural and intellectual benefits as they obtained might indeed be a force for uplift. And who could tell how widely their influence might reach?(25)

Early study clubs enabled women to join together, "privately and discreetly," in order that "their influence" might be a "force for uplift." Beadle, as historian of the Fortnightly, accurately defines the way in which clubs like the Fortnightly were started. American women's "study clubs" precede the turn of the century wave of "service clubs."
Bertha Honore' Palmer, chairperson of the Board of Lady Managers of the World's Columbian Exposition of 1893, joined The Fortnightly in 1880 and was soon to become one of its most active and dedicated members. As president of the Board, Mrs. Palmer set out to find representatives from every state in the Union to serve. Travelling abroad she persuaded several families of European nobility to lend treasured heirlooms to the exhibit. She also managed to get $80,000.00 from the Illinois State Legislature and $200,000.00 from the U.S. Congress. She organized the exhibit in the Palace of Fine Arts, including her own collection of recently acquired Impressionists, providing a showcase for the artists while their work was still barely appreciated in France. Millions of Americans saw museum-quality paintings and sculpture for the first time largely because of her efforts.(26)

Many Fortnightly members were involved with the World's Congress Auxiliary of the Columbian Exposition. Between May and November of 1893 there were over two hundred "congresses," or conferences. Each required a local chairperson to make arrangements for them.(27)

Fortnightly members who served as local chairmen were Dr. Julia Holmes Smith and Dr. Sarah Hackett Stevenson (Medical and Surgery Congress); Mrs. James Flower (Congress on Moral and Social Reform); Mrs. Henry Wilmarth (Education); and Mrs. Henrotin herself (Labor). At a session of the Patent and Trade Mark
Congress held in October of '93, Ellen Henrotin read a paper on women inventors, on behalf of Miss Helen Blackburn of London. She got a mention in the Chicago Tribune—not because of the content of the paper, but because it was about and by women who were active in 'a man's field.'(28)

Women were beginning to move into areas which could be called "a man's field." In fact, some thought that any movement by women, outside the home, into the "public sphere," was unladylike and that they had no right to be part of the "man's field."

The Fortnightly belonged to the type of club called "Light Seekers." "Intellectual and social culture" is the object of its membership. The first paper presented to the club by Mrs. Ellen Mitchell was on the subject "Culture for Women."(29)

Culture--'the best that has been thought and said in the world'--improves one's judgement when combined in a fair mind with fresh knowledge, Mrs. Mitchell said. Women cannot be indifferent to culture because judgment is sure to be required in many spheres of life. It can enable one better to cope with the unexpected; in fact, 'culture in its widest sense can be the only wise preparation for the unknown future.'(30)

It is likely that Mitchell had some idea that that "unkown future" would include moving out of the home and into the public sphere. Culture provided the basis upon which judgement and its influence were based. Who could tell how far the influence of Fortnightly members might reach? It reached far enough for Gertrude Barnum, in her 1893 article
on Chicago Women's Clubs, to state explicitly that The
Chicago Woman's Club was an "outgrowth" of The
Fortnightly. The actual relationship of the two clubs,
however, appears to have been more subtle and not so
linear. Emily MacVeagh in 1903, reminiscing about the
Fortnightly's earlier years as found in Beadle's The
*Fortnightly of Chicago*, says:

'I was spoilt enough, by Mrs. Doggett, to get my
finger in the first Fortnightly pie--but
that is another story--only it resulted in the
foundation of the Women's Club, which I congratulate
myself has done much greater good to this community
than would have been done if the Fortnightly had
undertaken the work of two institutions.'(31)

It would appear that The Chicago Woman's Club, did indeed,
have a significant relationship with The Fortnightly. The
first women's club of its kind in Chicago, a
"departmentalized" club devoted to reform and where "many
members of the Fortnightly and its daughter clubs devote
their most serious hours"--the Chicago Woman's Club, by
the mid-nineties, had come of age.

Founded in 1876 by Mrs. Caroline Brown "not so much
for mental culture, excellent as that [is], but to take up
the live issues of the world we live in," the Chicago
Woman's Club included many Fortnightly members including
Sarah Hackett Steveson, Ellen Henrotin, Adelaide Harding,
Lydia A. Coonley and Lucy Flower. While Caroline Brown was
not a Fortnightly member when she founded the Chicago
Woman's Club her name shows up in the membership rosters of The Fortnightly the very next year.(32)

Indeed, according to Croly, "nearly all the presidents of the Chicago Woman's Club received their first club training in the Fortnightly, and it was here that Mrs. Potter Palmer gained her earliest acquaintance with the organized work of women, outside of charities and the church."(33)

The Chicago Woman's Club

The World Columbian Exposition would be noticed early within the meeting rooms of the Chicago Woman's Club; as early as 1890 "preparation for this great event having begun to occupy the Chicago Women's Club." On November 12 of that year it was voted that the visiting "lady members" of the World's Fair Commission should be invited to attend the literary meeting of the club. A social meeting was held in the rooms of the Fortnightly on April 29, 1891 where the president of the Chicago Woman's Club introduced Mrs. Potter Palmer, President of the Board of Lady Managers, "who gave an interesting address in regard to women's work for the Exposition." Within the year, Mrs. Henry Wade Rogers discussed the municipal order of Chicago and how it was to be maintained during the Fair. She called on "all householders and citizens in securing and preserving cleanliness, order and the physical well-being
of our city during the Fair."(34)

In October of 1892 the Chicago Woman's Club held a meeting to determine "the manner of how the Club should be represented at the Fair." It was determined by vote "that the representation of the Women's Club during the World's Fair be in the way of hospitality, the Club acting as hostess of other clubs visiting the city." It was also voted that the club rooms be kept open during the Fair and that a simple tea be served on Wednesdays during the summer between four and six p.m. for club members and their "guests from abroad."(35)

An issue which greatly concerned the women of the club and illustrates the role of middle and upper-class women and culture (especially in its relationship to religion) in the lives of turn-of-the-century Chicagoans was the "Sunday closing of the World's Fair." At a club meeting, resolutions concerning the closing of the fair on Sundays included the following:

Whereas: The World's Columbian Exposition is intended to illustrate the world's achievements in the arts, industries and civilizations, together with many of nature's rarest and most wonderful productions, and is enlightening, and therefore moral in its effect; and no day can be desecrated by the enjoyment of its opportunities and advantages.(36)

Other arguments included a plea from a club member of the working class who said that Sunday was the only day she
could go to the Fair. "Open wide the doors on Sunday and a purer, better civilization will result" club women asserted. "Religion is love of, admiration for and desire to reach the noblest ideal possible to conceive. Under restrictions the masses could go to the Fair, and get great good." Presented with such arguments, a large majority of the club members were in favor of the resolution. Two club women were sent to Washington, D. C. as delegates of the club, voicing their arguments in favor of opening the Fair on Sundays.(37)

In order to dispel the notion that the Chicago Woman's Club "was solely committed to practical work," the club president suggested that the club offer to provide entertainment for some of the Congresses which would convene at the Art Palace in July and August, and Mrs. Palmer and Mrs. Henrotin proposed that that Woman's Club oversee the Literary Congress.(38)

Before their work for the World's Fair, the Chicago Woman's Club had earned its reputation as being "solely committed to practical work. The women of the Chicago Woman's Club came to ask, the social institutions of the Chicago, systematically and with persistence, "What are you doing with the women and children?" While often discouraged by male institutions and organizations, the ladies of the club determined that if women or children
were present in any public place, then the responsible women of the Chicago had to demand a voice or say in the administration and policies of that place. (39)

In the early eighteen-nineties (1890s) the Chicago Woman's Club had five hundred members who belonged to all walks of life--housewives of wealthy businessmen, business and professional women, as well as "reformers" and "social leaders," who all came together "to support women in public work in the city." Headquartered in the building of the Art Institute, the club members had access to classrooms, meeting rooms, a kitchen, dining room and tea room, all of which were open to members every day. During literary meetings, held every two weeks, women read self-prepared papers. Various classes led by lecturers were also available on a regular basis for all members. (40)

The objects of the Chicago Woman's Club, according to its constitution, were "mutual sympathy and counsel, and united effort towards the higher civilization of humanity." (41) The organization of the club, like many department clubs, was made up of several club officers and a Board of Directors. The officers of the Chicago Woman's Club included a president, two vice-presidents, a recording and corresponding secretary, and a treasurer. The Board of Directors was comprised of club officers and the chairman
and two directors from each of the clubs six departments. The club's six departments (at least on one of which every member is required to serve), are: Reform, Home, Education, Philanthropy, Art and Literature, Philosophy and Science.

For the first seven years of the club's existence the work of the club was entirely scholarly, consisting of essays and discussions focused on the content areas of the six departments; "It took time to educate the members up to the required degree of courage and experience." Discussing the question, "Shall Our Club Do Practical Work?" resulted in a vote which authorized departments to undertake practical work as they saw fit.(42)

Topics of the Education and Art, and Literature Departments around the turn of the century reveal the concerns of clubwomen at that time. The general subject of the Department of Education for 1896-97 was "Fundamental Principles of Education." Some of the topics represented in lectures and papers given by the Education department included: "Municipal Reform in Relation to Education," "The Ideal in Education," "Nervous Fatigue in Children," "Mistakes in Educational Habits," and "Possibilities of a Normal School."(43) The art classes of the Chicago Woman's Club circa 1898, given by the Art section of the Art and Literature Department, included "How to See Pictures," "Art
of the Sculptor," and "Schools of Painting."(44)

Additionally, classes addressed various techniques, genres and schools of art.

In the second year of the Art Department the subjects treated were: "Individuality in its Application of Technical Skill in Personal Expression"; "Style"; "Characteristics"; "The Subjective Element"; "Schools of Painting," divided, according to subject, into portrait, landscape, historical, religious, allegorical, and others; according to nationality, Italian, French, Dutch, and the like; according to manner, Florentine, Barbizon, pre-Raphaelite, Impressional, and others.(45)

Such programs undoubtedly provided the philosophical foundations and educational content which club members would eventually take into Chicago public schools.

**Programs and Affiliates**

Most of the practical work undertaken by the Chicago Woman's Club was "related to the interests of women." An early undertaking was to secure women physicians for the Cook County Insane Asylum. "Through the abuses which were then discovered, a thorough investigation into the management of county institutions was entered upon by the State Board of Charities, resulting in many desirable reforms."(46) The early establishment of a kindergarten in a public school building led to the introduction of a kindergarten system into the public schools of Chicago.

Several associations were organized under the
auspices of the Chicago Woman's Club. These include the Protective Agency of Women and Children, the Physiological Institute, the Society of Physical Culture and Correct Dress, the Chicago Political Equality League, and the Public School Art Association. The work of the Chicago Woman's Club with respect to art appreciation in turn-of-the-century Chicago went beyond the formation of the Chicago Public School Art Society. In 1891, the club gave a $1,500 scholarship for a student to go to the Art Institute of Chicago. Additionally, the club sponsored exhibits in club rooms and in other places, and supplied an audience for local artists by holding local receptions.

The Chicago Woman's Club also sent a delegate to the Municipal Art League. The main purpose of the league was to sponsor exhibits and foster an interest in local art by having yearly exhibits. In 1908 a fund was raised in order to buy pictures for the Municipal Art Gallery. In this way, the club "helped keep permanently in the city worthwhile pictures and has aided the artists who must sell their works to live."(47)

A committee of the Chicago Woman's Club also took an active interest in the preservation of the 1893 World's Fair Arts Building which was later called the Field Museum, and was later replaced by the present building. This sponsorship of civic beauty along various lines
characterized the work of the Chicago Woman's Club in turn-of-the-century Chicago.(48)

The Chicago Woman's Club and Education

The Education Department reported October 24, 1894:
The object of the School Visitation Sub-Committee of the Education Department is to promote the highest possible interest in our public schools, and to study, read and inquire with this end in view; to obtain a practical knowledge of the system and methods employed, as well as the theories from which these result, to promote acquaintance and understanding between parents and teachers and indirectly between teachers and pupils; to encourage and uphold, by appreciation, all that is best, to arouse in parents an intelligent interest in the schools and so influence public opinion to demand the best.(49)

Public education in turn-of-the-century Chicago was undergoing the same renaissance experienced nationwide. The growth of Chicago's public schools paralleled the growth of interest in the schools and the often progressive views held by the women of the Chicago Woman's Club. By staying informed on issues surrounding the schools, and being able to "help formulate or change public opinion," clubwomen had real influence on school policy and reform. A report from the Education Department of the Chicago Woman's Club concerning the ideas of Colonel Parker (an influential professor at the Normal School) stated that the department was not to rest "until it has accomplished what
John Dewey [of the University of Chicago] says our ideal and aim should be . . . . to secure for the poorest children every advantage of education and the same teaching we would wish for our own children."(50)

It was such an impulse which would inform the views of the Chicago Woman's Club with respect to compulsory education. In 1870 there was a movement in Chicago for compulsory education, but it was not until the Woman's Alliance, the Trade and Labor Assembly and the Chicago Woman's Club became interested in it in the late eighties that the Board of Education was forced to sit up and take notice. The club sent the school board a petition "deploring crime among youth, the number of vagrant and employed children, and demanding enforcement of the law."(51)

The influence of the Chicago Woman's Club on the Chicago Board of Education deserves special mention because this body most directly shaped public school policy and practice. Within the first year of its existence, the women of the Chicago Woman's Club determined that it was desirous to have women on the school board.

Much of the work of the standing committees of our Board of Education much as that pertaining to rules and regulations, special studies, textbooks, courses of instruction, salaries, and appointments of teachers, libraries and the sanitary condition of schools, needs and should have the counsel and action
of women as well as men. (52)

In addition to targeting the school board as a place where women could make contributions, the Chicago Women's Club, and their affiliates understood that the best way to influence decisions made by the Chicago Board of Education was to lobby the board.

The club also participated in various ways in the enrichment of the curriculum in the Chicago Public Schools. The very concept of education was changing during this period, including a change in teachers' attitudes "from that of a drill master and disciplinarian to that of the person whose task it is to interest his [her] pupils through effective presentation, and significance of material." (53) This was a philosophy to which the women of the Chicago Woman's Club were attuned. Embracing the so-called "fads" (clay modelling, drawing, music, physical culture and German), club women thought these courses were essential to the education and "the needs" of the child. The Woman's Club also urged the introduction of nature study and the teaching of essay writing into the curriculum. By 1900, club minutes reflect with pleasure that the teaching of cooking, sewing, chemistry, botany, zoology, and physiology were included in the course of study in the public schools. (54)

Although the concern for the teaching of civics
within the schools existed before 1910, only in that year did the Civics Committee of the Chicago Woman's Club organize a civics exhibit of work by school children which was circulated throughout the districts. The next year, a publication of city ordinances was made by the committee to aid students in the study of civics in the public schools. (55) Civics courses on patriotic duty served as a vehicle of Americanization. The need for Americanization was due to two factors, an increase in the immigrant population of Chicago, and in the teens, World War I. Americanization and civic pride was a focus of the art education of the era and would be seen specifically in the work of the Chicago Public School Art Society during the teens.

The Chicago Woman's Club conducted classes on Saturday mornings in the poorer sections of the city sewing, cooking andloyd (manual training). The goal was to keep the children off the streets and to provide them with useful skills. Gradually the school board was persuaded that such classes would be useful for all, and they were eventually introduced into the public schools. The interest of the club in domestic science for girls in the nineties was vindicated when some students were unable to find jobs with the skills that they had. (56)

The women of the Chicago Woman's Club not only
wanted beautiful homes, beautiful school rooms and a beautiful city; they also wanted to stimulate the interest of school children in the production of beautiful objects, or "the making of useful things which should also be artistic." (57) In 1905, the club's Committee on Handicraft in the Public Schools, prepared a collection of fine handicrafts to be rotated among the schools. They placed the collection in the City Normal School. The collection contained fine examples of "pottery in tiles, vases and bowls, baskets, textiles, embroideries and metal work," "which should aim to give the young teachers who are being trained at the Normal School some knowledge of the principles which underlie art, and some intelligent ground for distinguishing between the artistic and the inartistic." (58)

The Chicago Public School Art Society

During the February 1893 meeting of the Chicago Woman's Club, Ellen Gates Starr "told briefly of the work done by Mr. Horsfall in England in introducing pictures into the public schools and gave an account of her own work in the same direction." The Art and Literature Departments of the club were urged to take up this work and a committee was then appointed to "investigate and report" back to the
Art and Literature Department during its next meeting. The committee reported a visit to the Polk Street school, where Starr had begun her work, and were "thoroughly impressed with the value of the work." It was recommended that club members help Starr "with contributions of pictures and money." The "placing of works of art in the public schools" then became the active work of the Art and Literature Department. The Jones School was selected as the first school which would get pictures of "birds and flowers" purchased from a fund of seventy-nine dollars which had been collected from club members. The Education Department would also help in this work. Within two years, in October 1894, the first annual meeting of the Chicago Public School Art Society took place.(59)

The contributions made by the Chicago Public School Art Society to Chicago's public schools are seen in their full significance when they are examined in relation to nineteenth century views of fine art, morality, culture and the role of women--the focus of Chapter Two. The next chapter also provides the reader with the beginnings of the Chicago Public School Art Society, and a look at the turn-of-the-century Chicago art world.
NOTES

1. Taken from the title of an article by Gertrude Barnum which appeared in The Graphic 27 May 1893, p. 343.

2. Because source materials contain the use of masculine pronouns to refer to all human beings as was common practice at the time, I have chosen to cite passages without using a "[sic]" or other device to call attention to this male-biased aspect of language.


6. Ibid., 6.


8. Ibid.

9. Ibid., 58.

10. Ibid.

11. Ibid., 58-59.


13. Ibid., viii.


20. Ibid., 608-609.

21. Ibid., 613.

22. Ibid., 608.


27. Ibid.


31. Ibid., 51.
33. Croly, History, 60.
34. Frank and Jerome, Annals, 103.
35. Frank and Jerome, Annals, 104.
36. Frank and Jerome, Annals, 105.
38. Frank and Jerome, Annals, 108.
43. Ibid.
48. Ibid.
50. Report of the President, April 25, 1903, Chicago Woman's Clubs Records, found in Powers, "The Chicago Woman's Club, 139.


57. Ibid.


CHAPTER II

"THE EYE IS A NOBLER ORGAN"(1)

--"That all which we behold
   Is full of blessings"-- . .

--"To the beautiful order of his works
   Learn to conform the order of our lives."(2)

Introduction

In 1877 Miss Octavia Hill and her sister founded the English Kyrle Society whose focus was school room decoration. Hill was the friend and student of John Ruskin, the famed art and social critic. The English Art for Schools Association founded in 1883 by Miss Mary Christie, dedicated to producing and circulating prints for use in schools, also had Ruskin as president.(3) The society had three major functions: (a) to supply schools with prints, "suitable" and affordable, (b) to assemble model loan collections, and (c) to print lists of appropriate pictures for schoolroom decoration.(4)

This chapter discusses the beginnings of the Chicago Public School Art Society and its patronage of Chicago artists. In addition, the chapter provides the ideological context (focusing on nineteenth century American views of fine art), in which the work of the
society must be seen. Linking women with the arts and aesthetic education, this section illustrates why the clubwomen of Chicago embraced art education in the specific manner in which they did.

Beginnings of the Chicago Public School Art Society

In the second half of the nineteenth century, well-to-do women had enough day time leisure to form into clubs. The Chicago Woman's Club benefited greatly from the labor of such women. Although the Chicago Woman's Club did not discriminate with respect to race or color, in general members of the club came from the same cultural background, tradition, and moral code which also included a homogeneous outlook of the role women were to play in the community. (5) Beginning with study, lectures, social events and discussions, the Chicago Woman's Club eventually turned to service. Representing the social principles of its leaders and membership, it was policy for the club to carry each program until it was well supported by public opinion. (6)

Early projects and programs of the Chicago Woman's Club often focused on education. Feeling that the education of children was their responsibility, the club women put women on the Chicago Board of Education. Having
"faith in education as the hope of future betterment," the club strongly supported public education, free and open to all, which also meant "that all should be compelled to submit to it."(7) The Chicago Woman's Club also turned its attention to the needs of school children with respect to aesthetic education.

The 17th Annual Announcement of the Chicago Woman's Club (1893-94) included among the courses of study was "Art in Education" with Ellen Gates Starr as its leader. On the following page of the announcement the club's "Active Work" was listed, "To assist in placing Works of Art in the Public Schools" being the first item.(8) In the 18th Annual Announcement of the Chicago Woman's Club (1894-95) "Department Committees" are listed, among them "School Board," "School Visitation," "School Curriculum" and "Means of Attracting Best Material to the Profession of Teaching in the Public Schools." The same list contains the entry "Chicago Public School Art Association, Ellen Gates Starr, President." In this year Starr presented the paper "Art and Labor"(Oct. 17, 1894).(9)

In October of 1892 Ellen Gates Starr, resident of Hull-House, wrote and published an essay concerning "the necessity for good pictures in schools." Opening her essay with a quote from Ruskin, Starr emphasizes the need to demonstrate and experience the example Ruskin provides.
The only recovery of our art power possible—
may, when we know the full meaning of it, the only
one desirable—must result from the purification of
the nation's heart and the chastisement of its life;
utterly hopeless now, for our adult population, or in
our large cities and their neighborhoods. But so far
as any of the sacred influences of former design can
be brought to bear on the minds of the young... the
foundation of a new dynasty of thought may be
slowly laid.

I was strangely impressed by the effect
produced in a provincial seaport school for children
by the gift of a little colored drawing
of a single figure from the Paradise of Angelico.
The drawing was wretched enough, seen beside the
original, but to the children it was
like an actual glimpse of heaven; they rejoiced in it
with pure joy, and their mistress thanked me for it
more than if I had sent her a whole library of good
books."(10)

This passage clearly indicates that Starr knew about
Ruskin's work in the area of schoolroom decoration and was
influenced by it. It is in providing children with "an
actual glimpse of heaven" (including all the moral
implications inherent in such a view) and "pure joy" which
interested Starr and others like her.

Starr writes that she had, a year earlier, begun a
collection of pictures "valuable for schools," "mostly
photographs of buildings of architectural and historic
value" which she gave to a public school near Hull House.
After this, Starr decided that the formation of sets of
pictures to be lent to schools and rotating among them
would be the best course, and she set out to form other
collections. Her rationale behind such action is
indicated in the following passage.
Feeling deeply that children, and especially the children of large towns, who are debarred the enjoyment and developing power of daily association with nature and beautiful buildings, ought not to be deprived of what good pictures can do, not by supplying their places, but by creating an image of them in the mind....(11)

If nature and "beautiful buildings" were unavailable for the urban schoolchild, then "good pictures" could be used to "create an image of them in the mind." The exercising of the imagination, using fine art as inspiration, provided urban children "the enjoyment and developing power" which nature would otherwise provide.

As the guest of Mr. Thomas Coglan Horsfall, a teacher in Manchester, England, Starr had observed first hand a system of circulating picture collections in the schools. Horsfall's suggestions are detailed by Starr. The selection of pictures, writes Starr, should not be left to the incompetent.

It should be remembered that, though a given picture may do something for a child's mind, a better would do more; and that, though the first object is, indeed, to secure the child's attention and interest; the second is to direct them somewhither for profit. It is legitimate object to entertain and recreate the mind, but care must be taken to recreate it, indeed, into a more faithful image of its Source.(12)

It should be noted at this time that both Horsfall and Starr saw the use of pictures in the schools as instrumental primarily in provoking a love of nature and
"its Source," God. Horsfall, in a paper entitled, "The Use of Pictures in Schools" is quoted by Starr:

'The finest literature of all countries is so saturated with the influence of the knowledge of nature that a very large part of its meaning—nearly all that part of its meaning apprehension of which is perception of its beauty—exists only for those who have the knowledge. If literature is to be the means of evoking admiration and love in those who read it, they must know the field and the woods, the flowers and trees of which so many of the words of prose and poetry are but symbols. \textit{Till a considerable degree of education has been reached, words by themselves cannot convey ideas, or touch powers of thought or feeling} [emphasis in original].\(^{(13)}\)

In other words, the beauty of fine art, as a faithful reflection of the natural world, was able to convey ideas and feelings which words alone could not convey. In addition, Horsfall used a Utilitarian rationale which saw art as providing aesthetic pleasure to the masses.\(^{(14)}\) Such a philosophy served as a justification for aesthetic education during the era and was one which Starr embraced.

Delineating additional reasons for supplying schools with pictures, Starr writes:

The chief motive in supplying schools with pictures of natural objects, is that a sufficient amount of pleasant curiosity about them may be excited in the minds of children to induce them to notice and admire such as do come into their experience; which, again will give increased pleasure in the pictures. Following a love of nature it is desirable that it be made possible to young people reasonably to admire the work of man. To those who rarely or never see a beautiful building, pictures of noble architecture and lovely streets, such as the streets of Venice or Verona, the
cathedrals of Canterbury, Lincoln, Rheims or Amiens, may speak a new truth; indeed many new truths....

A third most important function of pictures is that of arousing in the mind of the child and youth, love and admiration of truly great men and women, and making them real to him.(15)

In this early essay (1892), Starr clearly sets out the value and purpose of placing works of art in the schoolroom: to cultivate in school children the love of nature, admiration for the work of humanity, specifically architecture, and the love and admiration of great women and men.

Starr ends her paper by calling for the cooperation of the Board of Education. The tinting (or repainting in a desired color) of walls, "pleasant as a background" and a "somewhat different management of blackboards" will determine "whether the rooms in which the children of the land pass their most susceptible days be beautiful and suggestive or ugly and barren."(16) It was, of course, Starr's essay which was to provide the initial impetus for the founding of the Chicago Public School Art Society by the Art and Literature, and Education Departments of the Chicago Woman's Club.

In a small pamphlet of modern script entitled "Miscellaneous Historical Information, CPSAS," the writer suggests that the idea for the Chicago Public School Art
Society came from the placement of paintings left over from the 1893 World's Columbian Exposition, "conceived by Mrs. Palmer."(17) Such an idea would not be out of the realm of possibility, and the idea itself, has become a "wives' tale" generally accepted by contemporary members of the Society (now called A. R. T., Art Resources in Teaching). Essays authored in the early nineties by Ellen Gates Starr clearly illustrate her work in this area. I have been unable to substantiate a connection with Bertha Honore' Palmer in the early years of the society's existence. I did, however, find a connection which might illustrate where the initial idea of associating Mrs. Palmer's work at the fair with the work of the society. In the Chicago Public School Art Society minutes dated November 22, 1912, included the following:

Mrs. Delano stated that three long panels, that had been given to the Friday Club by Mrs. Palmer; that formerly hung in the Woman's Building of the World's Fair had been loaned to her by the Friday Club to place wherever she wished-- she would like to place them in schools, where they would do the most good.(18)

The Friday Club, although never an affiliate of the CPSAS, is a literary club with ties to both Mrs. Palmer and art in Chicago.

[The Friday Club] first distinguished itself by conducting a bazaar before the World's Fair, by which the members raised thirty-five thousand dollars for the completion and equipment of the Children's Building at the Columbian Exposition. The work was undertaken at the request of Mrs. Potter Palmer, and
the bazaar was held at her house. The sum obtained exceeded the amount needed by nearly four thousand dollars, and the balance was distributed between the Greenwood School for Boys, the Chicago University, the Emergency Fund for Poor Women, and the Art Institute....

The Friday Club is a member of the General Federation, and in 1894 departed for a second time from its somewhat conservative line of life to benefit the then newly established Central Art Association.

The entertainment under its auspices was held at the Art Institute, which was the headquarters of the World's Fair Congresses. The attractive programme was furnished by Mr. Hamline Garland, Eugene Field, Octave Thanet, Sol. Smith Russell, and Joseph Jefferson. The profits were such as to insure a year's successful work for the Central Art Association, in building up an art centre in Chicago [emphasis mine].(19)

The connection, then, between Mrs. Palmer, art, and the Friday Club is a natural one and has been documented.

What "three long panels" which hung in the Woman's Building at the Columbian Exposition could the minutes be referring to? It could be possible that the minutes refer to a mural consisting of "three long panels," two of which were commissioned to hang in the Woman's Building. Mary Cassatt and Mary McMonnies were the two artists commissioned by Mrs. Potter Palmer to execute two great murals which hung in the main gallery of the Woman's Building. Each space was fourteen feet high and fifty-eight feet wide. Cassatt's mural was entitled, "Modern Women," and McMonnies' mural was entitled "Primitive Women." Certainly the size of these murals would make them more attractive for the public schools, than for the
 Individual collector. Mrs. Palmer, in a letter, speaks of their size:

They are very enormous in size, and it is doubtful that they can ever be used anywhere, but I think they are about worth the cost of salvage, and I am willing to take them down and store them just to preserve them. (20)

It would appear then, that the murals were stored somewhere after the World's Fair, and one of them may have made it into the Chicago Public Schools.

Mrs. Palmer was the chair of the Board of Lady Managers for the 1893 Columbian Exposition and she had a direct connection to the Friday Club. An extensive search of early CPSAS minutes, however, reveals that while art work for the Woman's Building may have made it into the Chicago Public Schools, Palmer was not directly involved in the founding of the Chicago Public School Art Society. As evidenced by her 1892 article, Ellen Gates Starr provided the impetus for the Art and Literature, and Education Departments of the Chicago Woman's Club to found the Society.

Another factor, which may have influenced the founding of the Society is found in a recent paper presented by Mary Ann Stankiewicz, entitled "'Barbarian or Civilized': Ellen Gates Starr, T. C. Horsfall, and The Chicago Public School Art Society." This factor is the ongoing debate in Chicago concerning the value of art.
education to the masses. Such a debate can be seen in Chicago Board of Education minutes, and will be discussed in a later section. A socialist labor leader advocated art education as the means by which working class children could rise above a "mechanical obedience to employers."(21)

In order to have a better understanding of the plea for school decoration presented by Ellen Gates Starr, the additional impetus of the World's Columbian Exposition, and debates concerning the need of art education in the schools, it is necessary to examine turn-of-the-century views of fine art. But first, because of the frequent equating of the terms "Art" and "Culture" during the Victorian era, it is necessary to examine the relationship between the two terms.

**Art and Culture**

By the mid-nineteenth century, the term "Art" came into common usage, capitalized and abstract, yet containing several general principles. "Artistic," "artistic temperament," and "artistic sensibility" also date from the same period. The now dominant uses of the words "art" and "artist" came into use only in the late nineteenth century. It is also during this time that "artist" came to stand for painter, sculptor, and eventually writer and composer. "Aesthetic" also came
into popular use in the mid-nineteenth century. "The beautiful" and a regular association with art characterized the use of the word "aesthetic" in the nineteenth century. Specialized references to art, what is "fine" and "beautiful" with an emphasis on "subject sense-activity" were, by the early twentieth century, the basis for art.(22)

The original sixteenth-century usage of the word "culture" was as a noun referring largely to husbandry and later, more broadly, the word referred to the cultivation and training of the mind. This is how it was used by Chicago's turn-of-the-century club women. By the nineteenth century, "culture" had come to signify, as an independent noun, the achievements of a civilization.(23)

The relationship of "art" and "culture" is infinitely complex. However the conflating of "art" and "culture" happened, it would appear much more frequently in the nineteenth century than today. Jane S. Rubin, in an article entitled, "Self, Culture, and Self-Culture in Modern America: The Early History of the Book-of-the-Month Club," explores the relationship of education, culture, morality, nature and beauty. She says:

For mid-nineteenth-century Americans, Ralph Waldo Emerson both typified and defined the ideal of the cultivated man. "Culture," he declared in 1867, "implies all which give the mind possession of its own powers." That formulation enlisted culture in the service of self-reliance. By reading books, as
well as by exploring nature and society, individuals would achieve a sensitivity to beauty, an awareness of balance, a capacity to realize their intentions that signaled their autonomy and control. That "celebration of individual growth," in Lewis Perry's phrase, was inextricably linked to character, the quality nineteenth-century Americans perhaps prized most, and which described a mode of ethical behavior as well as a set of principals. Emerson himself made the connection: "The foundation of culture, as of character," he wrote, "is at last moral sentiment." Both terms in turn denoted not only what Burton J. Bledstein has called "an indwelling idea of self" but also, paradoxically, a selflessness—a recognition of the duty to serve society, to adhere to discipline, and to foster morality.(24)

"Culture" was a catch-word that could mean art, education, and service simultaneously.

"Art as culture" is a theme that can be seen in the writing of the era.

... I would say that I believe very strongly that children should be taught the masterpieces of pictorial art. The art sense, like every other sense, is a product of education. It can be developed in accordance with either good or bad principles, high ideals, or low ideals. Refined aesthetic taste comes from culture that is the basis of all true appreciation of art; to secure this culture we must have a knowledge of the lives and works of the artists themselves.... We must use all these as a means for unfolding and developing the human spirit which is really education in the highest sense, as what we are after is culture and the power and perfection that come through culture. Therefore surround the children with all that makes for culture. So give the children the best in Art, literature, music and in all subjects.(25)

Ida Hood Clark's plea for picture study in the classroom is so unequivocal that it would be easy to confuse culture with art—-for Clark they are synonymous.
Nineteenth Century American Views of Fine Art

The proper role of art in a relatively new democracy, nineteenth century America, can be seen in the assumptions present in the dedication of the Pennsylvania Academy presented by Benjamin Latrobe in 1807. Latrobe "expressed the view that art was indispensable to the functioning of a democracy, providing healthful recreation, a means to elevate public taste, and political luster for the nation."(26) Latrobe's view may have been a prevalent one at that time, but it opposed an earlier and still active view which saw art as a luxury.

Benjamin Franklin, writing of the role of art within a young American democracy, stated:

'All things have their season,' wrote Benjamin Franklin, 'and with countries as with young men, you must curb their fancy to strengthen their judgement. . . . To America one schoolmaster is worth a dozen poets, and the invention of a machine or the improvement of an implement is of more importance than a masterpiece of Raphael...' (27)

Franklin's view of the fine arts should have been echoed by other founding fathers.

John Adams, in a 1780 letter to his wife Abigail, wrote from Paris:

It is not indeed the fine arts which our country requires; the useful, the mechanic arts are those which we have occasion for in a young country as yet simple and not far advanced in luxury, although perhaps much too far for her age and character. I could fill volumes with descriptions of temples and palaces, paintings, sculptures, tapestry, porcelain,
etc., etc., etc., if I could have time; but I could not do this without neglecting my duty. The science of government it is my duty to study, more than all other sciences; the art of legislation and administration and negotiation ought to take place of, indeed to exclude, in a manner, all other arts. I must study politics and war, that my sons have the liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain.(28)

Adams' own apparent appreciation of the arts he found in Paris was to be deferred, in his opinion, until the time of his grandchildren--two generations! Unfortunately, Adams' view that the arts could wait was a popular one.

Charles Jared Ingersoll's *A Discourse Concerning the Influence of America on the Mind* clearly echoed Adams' view, as demonstrated in this quote from an 1824 review by Jared Sparks.

'When we grow older, and have more leisure, more wants, and more wealth,' the historian wrote, 'we can afford to indulge in luxuries [the arts]: then America would be able to 'spare a portion of the effective talent of our community to provide delicacies,' and then would the 'American soil... be found not less fertile in the products of fancy and taste [again, referring to the arts] than it now is in the fruits of practical invention and wise maxims of political science.'(29)

Both writers recommended priorities, using the youth of the nation as a way of justifying such a hierarchy. Further writings clarify the attitudes such writers had toward "luxuries" or fine art.
The idea that art would weaken the moral fiber of the nation could be found in sermons such as this example from Mark Hopkins, quoted by Lillian B. Miller.

The idea that the fine arts were immoral 'because they were all liable to great abuse, because they often pander directly to vice, because of the pleasures received from the... are of a sensuous character... and because they have flourished among corrupt and degraded nations' was argued well into the period [the nineteenth century].(30)

And John Adams, again in a letter to Abigail Adams, further warns against "luxury," clearly linking it with "dissipation" and "effeminacy."

...Luxury, dissipation, and effeminacy are pretty nearly of the same degree of excess here and in every other part of Europe.

My dear countrymen! how shall I persuade you to avoid the plague of Europe! Luxury has a many and as bewitching charms on your side of the ocean as on this; and luxury, wherever she goes, effaces from human nature the image of the Divinity.(31)

Charles Butler's book of moral instruction to young men, written in 1836, echoes Adams' view connecting the arts with effeminacy.

Ornamental [art] education, or an attention to the graces has a connexion with effeminacy. In acquiring the gentleman, I would not lose the spirit of the man.(32)

Quite unfortunately, such attitudes set the stage for the feminization of fine art, by firmly associating the arts with the characteristics of dissipation and effeminacy.

Fortunately, by the eve of the Civil War, American artists had found material prosperity and social
respectability. America's Protestant clergy had assigned art the role of improving the nation's manners and morals. The Civil War itself tended to intensify America's need for art as a "spiritual balm." Just decades before the Civil War, America's clergy had seen art as immoral and a threat to the salvation of the nation. Nevertheless, with or without permission men would seek out amusements.(33)

Art galleries, supervised public entertainment, more holidays, emphasis on competitive sports, picnics, parks, concerts—these were the only ways to restore health, ensure good humor and promote happiness among the general population.(34)

Art in moral service to religion was a theme exorted by clergy and laity alike. "Beauty was immortal and revered; it could serve religion well."(35) With the artist as minister and the Protestant clergy the ever attendant spokesmen, the institutionalization of the artistic (also read leisure/pleasure) impulse was well on its way to being a fait accompli. The combination of art and religion made people "devout, happy, grateful, and contented."(36) "Art was then an instrument of unification, reconciliation, education and control."(37) In addition to the evangelicals the moral function of Art was espoused by many writers and critics during the second half of the nineteenth century.

Increasingly throughout the nineteenth century in America, the connections among God, morality, and nature
became cemented. When Emerson wrote Nature in 1836, "the terms 'God' and 'nature' were often the same thing, and could be used interchangeably." Contemporary art historians have documented the conflation of the terms.

'Nature,' wrote Miller, 'somehow, by a legerdemain that even so highly literate Christians as the editors of The New York Review could not quite admit to themselves, had effectively taken the place of the Bible. . . . '(38)

"If nature was God's Holy Book, it was God." (39)

Writers and poets such as Emerson, Wordsworth and Rousseau, and other members of the Transcendental Movement, presented the public with volumes that could be viewed as nothing short of "nature worship."

The noblest ministry of nature is to stand as the apparition of God. It is the organ through which the universal spirit speaks to the individual, and strives to lead back the individual to it.(40)

Nature, then, was God. The beauty found in nature was God's beauty. The human forms, too, could be a reflection of God's beauty.

Art's relation to morality lay primarily in its ability to reflect God's beauty as found in nature. The artist capable of such faithful translation was also considered moral and close to God. In an article found in The Arena, a turn-of-the-century women's magazine, Marie C. Remick, writes of the relation of art to morality:

Art has a vital relation to morality, but we must seek it not in its didactic teaching, but in beauty,
which always exerts a refining influence, tending to soften manners and elevate character. In Raphael's faces there is a serenity which rests like a benediction on all who surrender themselves to his influence, and this peace must have been in Raphael's soul before he could have put it on the canvas. (41)

Art is beauty, and it refines, "soften manners and elevate[s] character." The artist, too, must have a divine connection to God, which can then be shared by those who "surrender themselves to his [Raphael's] influence." Such was the kind of influence that clubwomen hoped their donated pictures would have on the souls of Chicago's urban schoolchildren.

The Aesthetic Movement appeared in America in the last third of the nineteenth century, influencing all art including the decorative arts and art education. Art was seen as a spiritual resource to counteract the materialism of the age which, according to the leaders of the Aesthetic Movement, questioned the dominant American ideology of progress and capitalism; in other words, "art would improve the lives of everyone." (42)

Beauty seems to me the ultimate expression and warrant of goodness; there can be no ideal aim without it; and the better the ideal, whether shaped in visible form, or incapable of presentation to the dull senses the more beautiful it is. There is no mysticism in this. It seems to me an ultimate and precious truth. . . . Is not Art, properly understood, the expression of humanity? What you mean by it here I presume, is the technical method which it is the aim of so-called artist to acquire, the "art" to which men devote themselves at the cost
it may be of their humanity; but not the art of the
great artists through whom Nature has uttered the
voice of the world.(43)

The previous passage, from a letter written by Charles
Eliot Norton, illustrates the common equation of art equal
beauty equal goodness. It is in this equation that
Chicago's clubwomen believed and it governed their work in
art education at the turn of the century.

The "special challenge of the Aesthetic movement lay
in the sensitive arrangement of beautiful objects within
the domestic interior to arrive at an overall harmony."(44)
The design of social space was a particular concern of the
Aesthetic movement, which aimed "to get a little more color
and cheerfulness into our rooms."(45) While the first
impulse of people like Jane Addams and Ellen Gates Starr in
the founding of Hull House was to bring middle class
culture to the poor and to "imbue life with beauty," Starr
knew that when art was used "merely as a palliative" it
would fail. Instead, the arts of immigrant cultures were
embraced with a respect for the traditions of the Old World
Arts.(46) Others writing in the era agreed with Starr, in
fact, it would take ten years for Starr to fully understand
what the editor of Harper's understood in 1888:

Art, indeed, is beginning to find out that if it does
not make friends with Need it must perish. It
perceives that to take itself from the many and leave
them no joy in their work, and to give itself to the
few whom it can bring no joy in their idleness, is an error that kills. This has long been the burden of Ruskin's message; and if we can believe William Morris, the common people have heard him gladly, and have felt the truth of what he says... 

Parallels will be seen between the work of Starr and the the Chicago Public School Art Society--specifically with respect to the Industrial Cabinet collections--and the necessity of linking art with "Need" as indicated in the previous passage.

Ruskin, Art and Morality

One of the major proponents of the moral purpose of great art was John Ruskin. Imitation, delight and the praising of God and God's creations were also cornerstones of Ruskin's philosophy.(48) It is in Modern Painters that Ruskin defines the purpose of art: "the art is greatest which conveys to the mind of the spectator, by any means whatsoever, the greatest number of the greatest ideas."(49)

John Ruskin was born in 1819, the only son of a Scottish sherry merchant. From his mother Ruskin learned "the harsh doctrines of evangelical Protestantism," and from his father, he inherited a fortune, and perhaps more importantly a love of art and nature. After graduating from Oxford, Ruskin began his career as an art critic and then returned to Oxford in 1869 as the first Slade
Believing that art could counteract the materialism of the age and reconnect people with the spiritual, middle-class women found Ruskin's books on painting and architecture work informative and morally edifying. (50)

Nature becomes the source of God's almighty facts. In proclaiming the truths of nature, great art does not deny beauty. Ruskin believed that 'the essence of art is beauty, and the essence of beauty consists of its appeal to the senses.' Beauty is what 'one noble spirit has created, seen and felt by another of similar or equal nobility.' (Ruskin, XV, p. 438) The artist's intuitive power of imagination enables him to discern the truths and beauties of nature to make these the basis of his art, but the critic who can perceive the spiritual content of the artist's work is also engaged in a like exercise of his faculty of imagination. (51)

Education's task, and therefore the task of clubwomen, was to teach children to exercise their imaginations and to share in the artists' spiritual perception. That all great art has its source in forms found in nature, created by God, was the foundation of Ruskin's argument that art is spiritually and morally edifying and is an important factor in the progress of human civilization. (52) Women involved in the school decoration and picture study movements embraced this philosophy wholeheartedly. This philosophy is significant because it influenced the nature of the work of the Chicago Public School Art Society in its first decade--the placing of pictures in the classroom.
Ruskin also believed strongly in the unconscious educational value of the students' environment in the classroom.

The first and most important kind of public buildings which we are always sure to want, are schools: and I would ask you to consider very carefully, whether we may not wisely introduce some great changes in the way of school decoration. Hitherto, as far as I know, it has either been so difficult to give all the education we wanted to our lads, that we have been obliged to do it, if at all with cheap furniture and bare walls; . . . , but also to increase his bodily sensibility and refinement, and show him such small matters as the way of handling things properly, and treating them considerately.

Now my own belief is, that the best study of all is the most beautiful; and that a quiet glade of forest, or the nook of a lake shore, are worth all the schoolrooms in Christendom, . . . ; and when also he will feel more capable of certain efforts of mind with beautiful and refined forms about him than with ugly ones. When that time comes, he ought to be advanced into the decorated schools; and this advance ought to be one of the important and honourable epochs of his life.(53)

It is using these words as a guidepost that the women of the Chicago Public School Art Society placed "beautiful" reproductions, casts and original works in Chicago's public schools.(54)

Perhaps Ruskin's greatest accomplishment was to write in a way that middle and upper class Victorian women found edifying. Such women found Ruskin's writings suitable to their purpose (of their role in improving education) and soon internalized and, in turn, disseminated Ruskin's ideas. One of these women, Miss Elizabeth B. Sheldon--a club member of the New York City
Sorosis, educated at the Boston Museum of Fine Arts, and by profession a Decorator, in her paper presented at the Congress of Women, Woman's Building, World's Columbian Exposition, entitled "Educational Value of Applied Arts" echoes Ruskin's (and Starr's) reasons for aesthetic education:

by adding the element of beauty, by giving play to the imagination, and by developing still further the universal creative instinct.

... and in the love of beauty inherent in every child of God we recognize a link connecting us with that power not ourselves that makes for righteousness.(55)

Good art should uplift the participant to new levels of spiritual inspiration, beauty and discipline.(56) As evidenced in Ellen Gates Starr's work and the previous passage, it is impossible to deny that Ruskin inspired many—young people, educated and upper-class women, and artisans—who, as disciples would bring his influence well into the twentieth century. For turn-of-the-century clubwomen "Ruskin had become a lay preacher, scolding this class for its poor taste and then for perpetuating social conditions that made any true improvement in taste problematic. He advanced a Romantic critique of industrialism by analyzing the relation of art to labor and the relation of both to the human soul."(57)
Cultural Monitors: Women and Fine Art

As early as 1861 writers of prescriptive literature for upper-class women acknowledged that women had a special propensity when it came to the production (and appreciation) of ornamental arts (e.g., linens, carpets, etc.):

Art is the profession in which, more than all others, women may be expected to excel, and even successfully compete with the stronger sex... their quick perception of the laws of harmony and contrast of colour, their fineness of hand, their powers of arrangement, and their natural good taste, are the qualities they possess which should urge them to make the attempt.(58)

... the feminine mind inclines naturally to the pursuit of aesthetic studies. A refined and cultivated taste is one of the most potent elements in inducing a healthy love of body and mind.(59)

Women were somehow essentially equipped to pursue a relationship with the arts. By defining women as having an affinity with art and "aesthetic studies," such writers encouraged their female readers to turn to the arts.

Ruskin, in a pair of lectures entitled Sesame and Lilies on male and female education which he delivered in 1864, speaks for a generation in defining the relationship of women to culture. These lectures were especially popular in the United States; they were reproduced as early as 1865 and continued to be reissued in the early twentieth century, even as late at 1944.
The second lecture described women as queens whose powers to guide and purify should be used in an ideal society. Here, Ruskin articulated the Victorian view that women were the guardians of higher culture with a special duty to transmit spiritual values to those around them. ... Ruskin believed that education was an important function of society and the women had a unique role in educating the rest of society in necessary virtues, one of which was love of art. (60)

The women of the Chicago Public School Art Society would undoubtedly agree that art could transmit spiritual values and that it was their duty to provide an exposure to great art to as many as they could.

As "cultural monitors," women took up the cause of art as culture. Through traveling exhibitions, lectures, art libraries and design schools, clubwomen transmitted their view of art as morally uplifting to the masses. Clubwomen, in later years especially, should be seen as conservators of older cultural values, like those embodied in the art appreciation, picture study and school decoration movements.

The historical connections between art and femininity are relevant to the study in that they provide a basis for examining the constraints and reception given to the work of clubwomen of the period. Nineteenth-century America produced many tracts which connected the status of fine art to the status of women within that society. The feminization of fine art is evidenced historically by the works of various authors who linked
art and women. Both art and women possessed the dual properties of virtue and vice. Women were considered, in nineteenth-century America, either morally superior or corrupting "fallen women." Art was seen as being either morally uplifting or morally degrading. Whether art or woman are good or bad, of course, was ultimately left to the judgement of men. The linking of fine art with women and femininity can be seen in our culture by the similar marginal status of both.(61)

One argument often expressed, that art weakened the moral fiber of the nation, was stated in terms oddly analogous to a preacher's warning of the seductive nature of women. Mary Hopkins' opinion of the arts, for instance, as stated by a reviewer of The Connection Between Taste and Morals[1842], was that the fine arts were immoral because they often pander directly to vice, because the pleasures received from them... are of a sensuous character ... and because they have flourished among corrupt and degraded nation.(62)

The earlier tradition of art as corrupting force must have influenced those who wrote about "good art or no art."

The transmission of "good art or no art" occurred in various ways. Teaching and writing about "good art" were prevalent ways that women had of influencing this cultural value--as was motherhood.

The high esteem accorded the status of motherhood in the Victorian culture was a logical consequence of the importance assigned the mother as an agent of cultural transmission. The mother was an acknowledged guardian of moral, religious, and other cultural values among American Victorians, and the home was her sphere of influence.(63)
Such values paralleled attitudes found earlier in the century, when "good" and "bad" art was discussed in the almost exclusively male pulpit of Victorian America.

Emerson, Garrard claims, even asserted that women are art. The association between women and art is functional in that, historically, middle-class women had far more leisure time than men, and in the early nineteenth century, women engaged in what was then commonly known as the "female accomplishments." The identification of women with art had been firmly established by the end of the nineteenth century, particularly in America. As the arts slipped deeper and deeper into a feminized role, women increasingly took up the arts.

Art in Chicago

The author of a column in The Interocian made a call for making Chicago an art center and the flourishing of "a real art movement." The writer's plea was addressed to Chicago's clubs, especially women's clubs. The study of the art of the old masters, inviting lecturers to speak, and traveling to New York and Boston to purchase original works of art were a good start; but, the writer lamented, Chicago's own artists were leaving the city. The artists simply could not afford to stay—they were able to sell
little and the prizes offered at exhibits are so small that the "strongest artists" rarely bothered to exhibit. "What is needed in this case is that all effort in the direction of art encouragement should be organized and that the art appreciation should be concentrated."(64) Women of the Chicago Public School Art Society could think of no better way to encourage art appreciation in Chicago than to display works of art, including those of local artists, in the public schoolrooms of the city.

The artistic climate in turn-of-the-century Chicago can be seen as reflected in the attitudes of Charles L. Hutchinson, president of the Chicago Art Institute from 1892 until 1924. Of the contemporary painters that Hutchinson most admired it was the Pre-Raphaelites: "They are the great artists because they are great idealists... earnest consecrated men with high-minded thoughts, which they endeavored to express in beauty."(65) The realists, according to Hutchinson, were technically proficient but lacked "soul." In time Hutchinson's taste would include the contemporary work of the Impressionists, and historically the work of the Dutch Masters and El Greco. But the basis of his aesthetic would remain "the expression not of the world of matter but of the ideal."(66) Many of Chicago's aesthetically educated agreed with Hutchinson. It is in this atmosphere where such ideals existed that the
Chicago art world flourished.

An article found in the *Chicago Record* entitled "Art in Chicago" describes the cultural, and particularly the artistic, life of the city in the year 1900. The writer comments on the flourishing of the Art Association and the recent interest on the part of the trustees of the Art Institute in the work of local artists. The fact that more paintings were sold that fall than in many, many years also signaled a growth in the artistic appreciation of wealthier Chicagoans. Portrait painters were busy, and the remaining sculptors had an occasional request "to make death masks."(67)

In 1900, the Art Institute "keeps up its prodigious work," toward "the refining of our crude, virile western life." A total of 413,257 Chicagoans entered the galleries of the Art Institute on the free days of the peak season in that year. "Art talk" in Chicago "continues to flow freely," the outcome of which included two "distinct efforts of indisputable value." These efforts were the Chicago Art Association and the Municipal Art League of Chicago.(68)

The Chicago Art Association was only four years old in 1900. Its primary purpose and function was to awaken an artistic interest in the arts of Chicago. Its main
accomplishment up until this time was the passing of a law which authorized the Municipal Art Commission.

The object of this commission does not seem to be generally understood. It has no authority to initiate works of improvement. Its office is merely to protect against inartistic "decorations" in public places. While its official duties have been slight during the year of 1900, the mere fact of its existence has been of value. More than one evil contribution to our city's ugliness has been discouraged by the fact that it would be obliged to pass the commission's examination before finding a resting place. (69)

The Municipal Art Commission's function was to "merely protect against inartistic 'decorations' in public places," such decorations referred to everything that went along with industrialization, including factories and billboards.

The Municipal Art League of Chicago attempted more practical work: "The city is to be made clean, and in spots, at least, beautiful." (70) "If the League has shared in the work of making people conscious of their natural pleasure in attractiveness in their man made surroundings, it is fulfilling its function... it has sought to do so in the twofold field of civic adornment and making popular the work of painter and sculptor." (71)

In 1920 the Municipal Art League had 275 members and fifty-eight affiliated clubs, with a total membership of over fifteen thousand. The league acted as a pioneer "in
the movement against the smoke nuisance and the obnoxious billboard." The league also took an active role in the zoning of Chicago, and "in extending the park, forest preserve and recreational facilities of the city." In the final analysis, the need for such an organization in Chicago is found in the following sentence: "The League is a democratic organization, and its function of popularizing and extending the influence of art and beauty in both civic and individual life has proved necessary in a great city."(72)

Along with the Municipal Art League, the Chicago Public School Art Society was also involved in the business of "civic beauty." Of the Chicago Public School Art Society, a 1920 author wrote, "It possesses a fine collection of paintings and prints which are loaned in rotation to the various schools and which help to elevate and direct that taste of the thousands of pupils." The work of Chicago Women's Clubs is mentioned.

And there are various Women's Clubs which have their art committees and which hold exhibitions and receptions to give their members contact with what is taking place in the art world.(73)

Such a mention is hardly befitting the diversity and extent of the work done by women through women's clubs such as the Chicago Public School Art Society. But the anonymity illustrated by this passage is typical of the treatment of the club at the turn of the century, for
example, it was not until the CPSAS was almost twenty years old that they are mentioned by name in the Board of Education minutes.

While clubwomen influenced the cultural life of turn-of-the-century Chicago, women also played a role in the artistic life of Chicago as artists, teachers and critics. The Bohemian Club in the 1880s, and the Palette Club founded after that were both "strong women's organization." The Art Institute had always accepted women students "of exceptional talent:" Female artists like Annie C. Shaw (who was "greatly influenced by the Barbizon school, which was very much in vogue at that moment, but she gave promise of the development of a strong personal point of view"), Alice Kellogg (who "possessed an appreciation of character backed by solid technical training that was surpassed by few men. . . . and undoubtedly would have continued to be one of the leaders of the local art circle"), Marie Koupal (Lusk), Pauline Dohn (Rudolph), and Martha Baker were major contributors to the art world of Chicago until they either died (Shaw, Kellogg, and Baker) or married (Koupal and Dohn).

Other women artists producing art in Chicago in 1920 include Pauline Palmer ("whose effervescent personality prevades and enlivens;" she was also twice president of the
Chicago Society of Artists), Anna L. Stacey (who had "a high degree of technical ability"), Jessie Arms Botke (possessing "an individual style"), Ethel Coe, Lucie Hartrath, Eugenie F. Glaman (who "depicts faithfully the 'home life' of sheep and cows"), Cecile Clark Davis, Mary Hess Buehr, Marie Gelon Cameron, Ada Schultz (who illustrated "the appeal of maternity"), Jessie Benton Eveans, Flora I. Schoenfield, Elizabeth K. Peyraud (who "produces too few canvases"), Caroline D. Tyler, Bertha E. Jaques (who is a "leader in making the Chicago Society of Etchers a pronounced success") and Hazel Frazee (who produced "charming book-covers and decorative illustrations").(74)

Women who were teachers of art in Chicago included Caroline D. Wade (who was "devoted to the cause of teaching and her pupils have had inculcated in them the basic principles of art practice") and Ethel Coe (who "devotes so much time to teaching"). Women who wrote about the arts in turn-of-the-century Chicago included Isabell McDougall of The Chicago Evening Post (who "appreciated and upheld local accomplishment") and Lena McCauley, also of The Post (who had "a keen understanding" in "the province of the newspaper in art criticism").(75)
Chicago Public School Art Society and
The Patronage of Chicago Artists

One theme that characterized early cultural life in Chicago, was the inadequate patronage of good artists; that lack led many Chicago artists to move east or on to Europe. Nevertheless, patronage did exist for many American artists in Chicago. The Art Institute and the "triumph" of the World's Fair, brought Chicago to "a commanding position" in the artistic life of the nation.

The reaction from the World's Fair was in appearance distinctly retrograde; yet this was not true, for the level of public interest was much higher and soon movements took place that showed how deeply rooted had become the desire to possess art knowledge. Many societies were formed to promote all kinds of artistic endeavor too numerous to write about here. These gave pressure and influence in the right direction. (76)

Specifically, the early work of the Chicago Public School Art Society promoted patronage of Chicago's artists through its interest in art and its promotion in the public schools.

From the beginning, the tie-in with patriotism—a celebration of things American—often became translated into a celebration of Chicago. Early minutes of the Chicago Public School Art Society note a desire for American "prints" (and/or reproductions) of birds and flowers along with the lament that there were no good
American prints. In this way the Society may have stimulated a market for prints locally, which could have included the work of local artists.

The Chicago Public School Art Society planned an exhibit of casts and pictures at the Art Institute during the Illinois Federation of Women's Clubs Annual Meeting of October 1898. Examples of representative work (from the exhibit) would be "given and donated to poorer parts of the city." That same month, the Ways and Means committee of the CPSAS decided to confer with Mrs. Alice Tyler "in securing the work of Chicago Artists" for the exhibit.(77)

The society's interest in the work of local artists continued to grow within the first three decades of the club's existence. In an Annual Report released in the late teens, a mention of a new loan collection, made up entirely of originals, entitled the "Nellie Hibbard Buckingham Collection" was celebrated. The collection began by the purchasing of a work by a Chicago artist. "Through this purchase the Society has desired to manifest a practical interest in the accomplishment of Chicago artists--whose work has attained such rare distinction...."(78)

The Chicago art world flourished in turn-of-the-century America. The Chicago Public School Art Society was part of that world. Nineteenth century views of fine art
as found in the writings of John Ruskin posited a relationship of women to art which allowed middle and upper class women to expand their activities into the public sphere. As bearers and promoters of culture, women formed societies such as the CPSAS as a means of meeting such responsibilities and designating new ones.
NOTES

1. I should acknowledge my quotation of Mary Ann Stankiewicz, who in turn borrowed the phrase from John Ruskin, quoted in "The eye is a nobler organ": Ruskin and American art education." Journal of Aesthetic Education 18, no. 2 (Summer 1984): 51-64.


3. Ibid., xviii.


6. Ibid., 376.

7. Ibid., 377.


11. Ibid., 3-4.

12. Ibid., 4-5.

13. Ibid., 4-5.

15. Starr, Untitled, 6-7.

16. Ibid., 7.

17. CPSAS Records, 82-50, 3-2, P. 10.

18. Chicago Public School Art Society Records. Minutes, 22 November 1912, acc. 76-77 (4-7), 25, Circle Library, Special Collections, University of Illinois. Chicago, IL.


22. Raymond Williams, Keywords: A Vocabulary of Culture and Society (New York: Oxford University Press, 1976).

23. Ibid., 181.


26. Ibid., 325.


34. Ibid., 302.

35. Ibid., 303.

36. Ibid., 309.

37. Ibid., 311.


44. Stein, John Ruskin, 39.

45. Ibid.

46. Ibid., 47.


49. Ibid.


51. Ibid., 447.

52. Ibid., 448.


54. In club material during this early period (1890-1910), art works are often referred to as "pictures and casts." "Pictures" were meant to encompass the collections of the CPSAS which included reproductions and originals.


60. Mary Ann Stankiewicz, "'The Eye is a Nobler Organ': Ruskin and American Art Education," Journal of Aesthetic Education 18, no. 2 (Summer, 1984): 54-55.

61. For the development of this argument I am greatly indebted to Mary D. Garrard as her ideas are presented in Art Journal 35, no. 4(Summer 1976): 324-329. For a look at the situation of the contemporary artist within this paradox, see June Wayne, "The Male Artist as Stereotypical Female," Art Journal (Summer 1973): 414-416.


66. Horowitz, Culture, 86.

67. "Art in Chicago," The Chicago Record, [1900 (?)]; found in the Chicago Public School Art Society Records, Special Collections, University of Illinois, Chicago.
68. Ibid.
69. Ibid.
70. Ibid.


72. Ibid., 190.

73. Ibid., 141.

74. Ralph Clarkson, "Chicago Painters, Past and Present," *Art and Archaeology: The Arts Throughout the Ages* 12, no. 3-4 (September-October 1921): 141.

75. Ibid., 139-142.

76. Ibid., 138-139.

77. Chicago Public School Art Society Records, Minutes, 1898, Circle Library, Special Collections, University of Illinois. Chicago, IL.

CHAPTER III

"Art for the Children's Sake"

The next generation of Americans-- or say the generation after that-- may be an artistic people. The ground for such an optimistic assertion is the improved art training now being given in the public schools. . . . Indeed art, except in name, had never been taught there. Drawing and something of coloring and modeling had received attention, but not from the aesthetic standpoint. These studies had been introduced into the schools chiefly for their utilitarian value, . . . . They did little or nothing for the imagination or the sense of the beautiful.(1)

It cannot be called an academy or museum of art, yet one of the greatest authorities of the age has said that the years of study and demonstration in the clubs and federations have produced the wonderful results shown in the schoolroom decoration and much of the Arts and Crafts movements, by which a genuine love for, and knowledge of art is being instilled into the coming men and women.--Sarah S. Platt Decker, President of the General Federation of Women's Clubs, writing of the meaning of the movement.(2)

Introduction

This chapter examines the beginnings and early work of the Chicago Public School Art Society in the context of turn-of-the-century education in Chicago, including major
strands of art education present in the era—the school decoration and nature study movements. Club fundraising events as aesthetic experiences for clubwomen and the feminization of education are also presented. The early work of the Chicago Public School Art Society (especially the first decade) belongs to the school decoration movement. In an examination of the the aesthetic meanings of fundraising fairs, the met needs of clubwomen are articulated—"camaraderie, fellowship and community building," as well as a "creative outlet." Additionally, in order to better understand the context in which the work of the Society was recieved, a nineteenth century phenomenon commonly called "the feminization of education" is presented.

The School Decoration Movement

Extending Ruskin's idea that beauty determines the character of its beholder, that the environment shapes morality, the late nineteenth-century concepts of the House Beautiful . . . assumed that inhabitants would absorb their special essences. The House Beautiful incorporated Pre-Raphaelite motifs and the design of the British Aesthetic Movement, reflecting the emphasis on joyful beauty common to the decorative arts revival as a whole; . . . (3)

The idea that interior decoration could be related to morality had become a widely held belief in turn-of-
the-century America. Interior decorator Candace Wheeler wrote in 1893, "A perfectly furnished house is a crystallization of the culture, the habits, and the taste of the family, and not only expresses but makes character."(4) University of Chicago sociologist C. R. Henderson reinforced Wheeler's statement with a similar viewpoint in 1897, "We make our houses and they turn upon us the image of our own taste and permanently fix it in our very nature. Our works and our surroundings corrupt or refine our souls."(5) Caroline Hunt, home economist, writing in a 1902-1903 series on "Home Problems from a New Standpoint," stated quite simply that "art would allow society to meet Ruskin's goal, the creation of 'the largest number of healthy and happy people.'"(6) Interior environments, homes and schoolrooms, could form character and "refine souls." It is with these ideals that the women of the Chicago Public School Art Society hung pictures and placed casts in Chicago's public schools.

The 1893 author of "Woman's Sphere in Art" claims that primitive man first used adornment on his body, and was the decorator of his dwelling. According to the writer, as man (as opposed to woman) moved on to the "great arts" (presumably architecture, sculpture and painting) women filled the place of men in adorning themselves and their dwellings. The decoration of interiors, namely homes
and schools, was ideally suited to the abilities of women, but it was also a role placed on women by default—men had moved on to concern themselves with more important matters and women then moved in to fill the vacancy left by them.

The author of a 1881 article in *The Magazine of Art*, entitled "The Woman's Part in Domestic Decoration" revealed much about the status of upper and middle-class women as arbitrators of "the house beautiful," (even though the author may have decried the fact), "We hear constant reference to 'the niceties of adornment which comes with the presence of women' in the house." Lewis F. Day, author of "The Woman's Part in Domestic Decoration," goes on to specifically define the woman's role and goal of home decoration:

> There is unlimited scope for the exercise of womanly tact and taste in the arrangement and furnishing of every room. The lady of the house might be within doors what the architect assumes to be--the director and controller of everything, selecting all the furniture and fittings with a view to effect as well as fitness, combining all colours harmoniously, and seeing that all is executed with nicety and refinement... What we want in house decoration is, first, fitness, and then beauty. But beauty is composed of many elements--strength, dignity, meaning, character, as well as grace of form and harmony of colour.(7)

Although Day's article could be considered part of the prescriptive literature of the day, in that he is telling upper and middle class women what to do as well as how to do it, he also gives her a role parallel to that of the
architect and he specifically defines beauty. It is likely that the clubwomen of Chicago would wholeheartedly agree with Day's definition of beauty. The beautiful art that made its way into the classroom was to have and build character with "strength" and "dignity."

The hanging of pictures was also considered essential to the decoration of a room.

And yet it is not too much to say that the prevalent idea of decoration is to hang pictures on the walls-- if good, so much the better-- but to hang pictures of some sort.

It may be at once conceded that to place good pictures in good positions, and subordinate the colour of the walls to them, is about as perfect a method of decoration as could be (emphasis mine). (8)

I have emphasized the last part of this passage because it could easily be the pledge taken by the women of the Public School Art Society in the first decade of its existence when their sole focus was school room decoration.

From the decoration of home interiors to the decoration of the public school followed a logical progression. From the "house beautiful" to the "school beautiful," middle class women thought it only natural that the schoolroom look as much like their homes, and provide the same decorative function, as much as possible-- to instill moral virtue and create virtuous citizens.

M. G. Van Rensselaer, writing for Harper's Weekly, in an article entitled "Pictures for Our Public Schools," states:
Our chief fundamental aim is to transform the barren, ugly, always uninspiring, and often actually repellent public school room into an attractive room which will cheer the eyes and spirits of teachers and pupils; to make them feel that they are not prisoners in dungeons, but are at home in places planned for their pleasure and benefit; to create rooms which will form happy and civilized contrasts, impossible of creation elsewhere, to the squalid, dreary, and miserable surrounding amid which a very large proportion of our children must live [emphasis mine].(9)

Such writing echoes Starr's appeals to provide art reproductions to enliven the public schools and makes the connection between the home and the schoolroom. The following passage explicitly takes such connections to their logical end.

There is education of the highest order in a beautiful environment, and in the schoolroom it transmits culture and refinement as no amount of formal instruction can do. In schoolroom decorations whatever is used should harmonize with a general color scheme, and if this is done an attractive room will be the result.

The corner of the room . . . has a most homelike appearance [emphasis mine].(10)

Paralleling the extension of motherhood, from household to nation, the extension of home decoration became the ideal for public spaces as well.

The school decoration movement and later the picture study movement were considered by many to be inessential to the education of the child when compared to the core of basic courses presented in the schools, just as the arts are often regarded today.
To do all of this work we need the support and interest of a large public. Many to whom we appeal say: 'Oh, yes, it is very pretty work: but I believe in the teaching of the three Rs.' We must convince these people that our work does not interfere with the teaching of the fundamentals, but is a potent factor in such teachings. The practical results are many, but to-day I wish to emphasize the higher uses of the work, for education should be more than scientific and commercial; it is the making of character, and should nurture the ideals of man. President Hadley says 'that all the activities of the citizen are a higher course in the education of morality, and that one minute's teaching of order and obedience is worth ten hours' teaching of civics.' (11)

Writing of the work of the Chicago Public School Art Society, the anonymous author of the previous quote implies that the art education provided by the Society (which by 1902 is still just the hanging of pictures) is indeed "the making of character," and can be equated to civics teaching.

The belief held by scholars and clubwomen alike was that the mere presence of good art in the schoolroom, providing exposure for the children day after day and year after year, aided to impress its "lessons of beauty," and would develop, almost unconsciously, the child's aesthetic nature. Students would not necessarily learn drawing and painting or sculpture, but they would learn "beauty." They would conceive higher, nobler views of life and something of the ideal world provided by the perception of great works of art which hung in their classrooms. (12)
Indeed, the ability to measure the value of aesthetic experiences, even today, is elusive.

The choice of pictures and their selection for school room decoration is discussed in a column found in the Chicago Saturday Evening Post in the mid-nineties. Works traditionally thought of as masterpieces, such as the Parthenon friezes, as well as modern posters and contemporary works by local artists with titles such as "A Yard of Pansies," all find their way into the schoolroom. In discussing the attitudes of people responsible for the selection of pictures, the author writes:

They insist there is the best inspiration toward art ideals in the works of such artists as Millet and Corot, and that a number of painters should be included on account of their subjects, as Barye for the animals that children love. Others, still less impressed with the need for classical art, would have historical portraits; all good paintings of historical scenes, especially those having reference to our own country, and many pictures of architectural designs. All recommend a liberal use of casts from the antique [emphasis mine].(13)

Pictures selected by the women of the Chicago Public School Art Society for placement in schoolrooms are perfect examples of the categories mentioned in the above passage. Millet and Corot were well represented by reproduction in the public schools. Subjects which the children loved especially in the lower grades included animal pictures. American images, expressions of
patriotism, and works representing civic pride were also common in the classroom.

The connection between women and the fine arts has already been established. It is not surprising, therefore, that the work of women's clubs belonging to the General Federation of Women's Clubs would focus on school decoration.

The Art Committee has sent hundreds of pictures over the country for schools, libraries, and into remote and lonely homes. Great practical sermons have been preached by loan exhibitions of originals, by classes under the supervision of the clubs, by preaching the doctrine of "good art or no art" in decoration of public buildings, the erection of monuments, park gates, drinking fountains, etc. Perhaps the most far-reaching work inspired by the Federation, has been the placing of works of art upon the walls of public schools and the formation of School Art Leagues. In one small territory where distances were great, and educational facilities most limited, every school received two fine pictures through the generous efforts of the club women of the territory. One large department club in a western city, has expended ten thousand dollars in schoolroom decoration.(14)

In all likelihood, the club referred to as the club in the "western city" of this passage is the Chicago Woman's Club and their work in public school decoration by their affiliate, the Chicago Public School Art Society. The work of the CPSAS is exemplary in its scope but it was repeated on a smaller scale all across the United States.
The founding of the Chicago Public School Art Society began with a meeting of ladies from the Education Department and the Art and Literature Department of the Chicago Woman's Club. The ladies present were Miss Starr, Mrs. John Buckingham, Mrs. Noble B. Judah, Mrs. Edgar Stanton, Mrs. Merrill, Mrs. A. B. Adam, Mrs. Lewis W. Baker, and Mrs. R. B. Larson. Starr was, on the motion of Mrs. Larson, made the president of the as yet unnamed society. In that first meeting a vice-president, treasurer, and secretary were also appointed. An Executive Board formed, to include all of the women present. A committee to draft by-laws was created, and the Censorship Committee (to pass on the appropriateness of images for the classroom) was formed with Miss Starr as chairman. The existence of a Censorship Committee illustrates clearly the nineteenth century view of fine art as moral threat and moralizing force. If all art was good, then there would be no need for such a committee.

The next meeting of the Society was a meeting of the Executive Committee "of the society for the promotion of Art in the Public Schools," and again was held in the
Executive Committee "of the society for the promotion of Art in the Public Schools," and again was held in the Chicago Woman's Clubs Rooms. At that time, Mrs. Larson suggested the name of "The Chicago Public School Art Society" (CPSAS) which was adopted. Two thousand copies of a leaflet written by Starr were to be printed to publicize the work of the Society.

The September meeting of the Directory Board of the CPSAS was held at Hull House. Mrs. Judah and Mrs. Merrill were appointed by Starr to confer with the President of the Board of Education, and "endeavor to get his authority to proceed with the work of the society." Circulars to publicize the work of the Society were to be printed and distributed to members of the Chicago Woman's Club's Education, Art and Literature Departments, and by private distribution by each Society member. Pictures on hand were to be framed. The constitution and By-laws were read and approved with some revisions.

The Constitution of the Chicago Public School Art Society

I. This Association shall be called the Chicago Public School Art Society.
II. The object of this Society shall be education by means of works of Art in the Public Schools.
III. The Government of this Society shall be rested with a Directory consisting of a President and Vice President, a secretary and Treasurer and eight directors.(17)
The organization of the Chicago Public School Art Society echoes the organization of the Chicago Woman's Club, which is not surprising as it is an affiliate. The object of the Society is informative because it clearly illustrates the work of the newly formed club—education by the placing of works of art in the public schools.

During the next meeting, at the Chicago Woman's Club rooms, Mrs. Judah reported that Mr. Brenman of the Chicago Board of Education had given his approval for their venture and would bring the matter to the attention of his committee so that official written support be obtained. The minutes of the Board of Education included the following notice:

Grant Permission to Place Pictures and Works of Art in School Rooms.

A report of the Committee recommending that permission be granted an association of ladies in the city to place suitable pictures and works of art upon the walls of rooms in various public school buildings, under the direction of the Committee of School Management."(18)

Early recognition and cooperation with the Chicago Board of Education made the work of the CPSAS more efficient, especially in the teens when soliciting the school board to provide services to particular schools was an integral part of the work of the Society.

Minutes of the Chicago Public School Art Society in its first year of its existence (1894) focused on the
donation of pictures and casts, and the tinting (re-painting in a specified color) of school room walls. One room in the Goodrich School was designated for decoration, where it was noted that the school had an audience room "where pictures and casts could be placed at great advantage." The Andrew Jackson School was also noted as a school where pictures could be placed. It was a new building only a few blocks west of Hull House, and the principal was interested in the work of the Society. A room in the Andrew Jackson School was tinted and pictures and casts were placed there. American sculptor, Lorado Taft, of the Art Institute volunteered to have students help him make casts for the Society.

The patriotic focus of the Society was evidenced early when Mrs. Merrill was asked to locate prints of American birds and flowers (1894), which she reported she was unable to find. The earliest pictures placed were "Lord pictures, Sistine Madonna and Christ in the Temple" at the Jones School, other pictures included St. Peters at Rome in the Goodrich School and Millet's Shepherdess at the Polk Street School.(19)

The year 1895 saw the gradual growth and continuation of the work started by the Society. Because of water damage in the Goodrich School, the society had to confer with the Board of Education in order to repair it.
Casts by American sculptor, Lorado Taft's students at the Art Institute were placed by the society. After Colonel Parker's gift to the Normal School, the decoration of one room, the Society made Parker an honorary member. Picture donations from private individuals continued, and were placed at the Jackson and Polk Schools. A letter from Miss Locke (Drawing Supervisor of the Chicago Public Schools) was received by the society recommending other schools which would benefit from the work of the Society, and three school principals wrote to the Society asking for pictures. The club, in turn, sent out letters to principals inviting them to become members of the society. In addition, the revenue of the Society was monitored from the beginning by a Treasurer's Report.

The 1896 minutes of the Chicago Public School Art Society show a continuation and focusing of the group's work. It was decided that a school in the vicinity of Hull House would be chosen, then be decorated by the Society and serve as a model for the rest of Chicago's schools. The Chase School was mentioned as a possible choice for the model--it was new, clean, and the principal was interested in the work of the Society--however, it was decided the Chase School was too far away.

While the decision to create a model school was a refocusing or narrowing of the work of the society, other
endeavors sought to expand and publicize the work of the club. The plan to exhibit collections of work before they were placed in the schools was carried out consistently throughout the first two decades of the twentieth century. The printing and circulation of the president's report and the Annual Report also began in this year (1896).

The CPSAS in 1896 had 114 members, five life members and two honorary members. During that year a motion was made to involve other clubs in the work of the Society. An affiliate club would give $100.00 to be used to decorate a school under the auspices of the Society. In return for this gift, the club would have a representative on the Board of Managers or Executive Committee, and decorate a schoolroom in co-operation with the society.

Other work of 1896 included an effort to interest local artists in the work of the Society. A reference list of suitable pictures would be drawn up by the President and Committee Chairs to be circulated. Miss Locke, Superintendent of Drawing of the Chicago Public Schools, was asked to become a member of the club that year. Circulars were sent out that year to federated clubs, that is clubs that belonged to the Illinois Federation of Women's Clubs (IFWC) and the General Federation of Women's Clubs (GFWC).

An 1897 pamphlet entitled "A List of Pictures and
Casts for the Use in Schools" as suggested by the Chicago Public School Art Society, calls for "making use of pictures and casts for decorative and educational purposes in the public schools." The pamphlet itself stated that it would not repeat the work done by others; the Boston Art Students' Association, the Conference of Educational Workers, and the Public School Art League jointly produced an "excellent classics list." Starr's contribution was a list of images which was compiled specifically with art education in mind. Instead of providing interested parties with classics lists, the children's need to be exposed to be exposed to country life and to "things American, to arouse patriotic pride and interest" was stressed. The list emphasised nature and "things American," and "tried to respond to them with suggestions of modern pictures which reflect beautiful phases of simple life, and of others dealing with national subjects which appeal to and satisfy the romantic and idealizing tendency."(20)

Early on, the society concerned itself with images which were grade-level appropriate, as is emphasized in the following passage, as found in "A List of Pictures and Casts for use in Schools" an essay by Ellen Gates Starr:

It is impossible to say definitely and precisely what will meet the needs of children of different grades, under varying circumstances of city and country, home advantages and home destitution. Here the good sense of teachers and committees in charge of decoration must decide. In general, it may be said
that pictures and casts of animals, the Fitzroy colored prints, and colored photographs of birds, are intended more especially for small children; the classical subjects for upper grades; the historical and geographical subjects—pictures of American scenery and American and other heroes—are suitable for various purposes in various grades, and might be arranged at different times of the year according to courses of the study.(21)

In the same pamphlet, it is noted that the Chicago Public School Art Society had requested that a Mr. W. Scott Thurber of Chicago publish a "large and fine plantype" of St. Gauden's "Lincoln" in Lincoln Park. The pamphlet goes on to say:

It is hoped that all the schools in this city and many in others will own it. Children in the Chicago Schools ought to be familiar with what is at once a noble work of art and a faithful interpretation of a great character. Seeing the photograph would perhaps incite to visiting the original.(22)

It was for the formation of "great character" in Chicago's school children as well as their visiting originals that women of the Chicago Public School Art Society strived.

The Annual Meeting of the Chicago Public School Art Society in 1897 was held in the Rooms of the Chicago Woman's Club. An exhibit of pictures suitable for public schools was hung on assembly room walls. Teachers, principals, and the general public were invited to the meeting. Ellen Gates Starr made an address outlining her version of the future work of the society, then tendered her resignation. Starr's parting request to the club which
she helped to found was that "the artistic standards of
the society should not be lowered."

The January 1898 meeting of the Chicago Public
School Art Society provides an example of the typical club
meeting. Members present were listed first, including the
highest ranking official, often the president and sometimes
the vice-president, "in the chair." Minutes from the
previous meeting were then read and approved. The
treasurer's report was registered into the minutes, with
receipts, expenditures and a total balance of cash on
hand. Letters received by the society are then noted,
often letters of thanks from principals, inquiries from
various clubs as to the work of the Society, and requests
from principals for pictures. Plans for work in the
schools was then noted, with each committee making a
report. Often one or more committees have no report but
in a month or two the committee would make another report.
The meeting was adjourned on the call of the president and
the signing off of the corresponding secretary in the
minutes.

From its beginning the Society held Annual Meetings
to celebrate the work of the the society and bring it
before the attention of a limited public--invited guests.
The Annual Meeting of the Chicago Public School Art
Society in the year 1903 included addresses from Mr. Charles Hutchinson (Director of the Chicago Art Institute) and Rabbi Hirsh. The following passage illustrating the Society's sense of mission is found in club minutes.

Mr. Hutchinson said in the present stress of city life it was necessary for earnest men and women, who were patiently, steadily, joyfully, working to better the city, to meet to encourage one another in doing such work as this society is doing on culture lines. Other cities for idleness but not ours which presents such opportunities for doing good.

Art plays so important a part in the education of the child, being the universal language, no movement promises more results than this mission of art to present ideals, hence it must be prominent in the education scheme. Mr. Hutchinson did us the honor to tell, first to our society, the good news that the city was to have a replica of the Washington Statue, which was to be placed at the head of Grand Blvd. After calling our attention to the very serious fact of the depletion of the schools in the upper grades, especially among boys, Rabbi Hirsch said the schools must be made more attractive to these children; and by placing works of art there we were helping to overcome this evil, helping to make school life so interesting the children will be eager to stay. We were bringing a new element a new power into the school life of the child; and whatever makes for keeping children in the public schools of vital importance. Another reason why it was necessary the child should be under the influence of fine pictures is that they help to counteract the merely utilitarian tendency in modern life. This peril to soul and character in the utilitarian life, must be counterbalanced and art is a potent factor in suggesting to the child a broader view and high ideals [emphasis mine].[23]

The previous quote clearly illustrates the "power" that art provided for Chicago's urban school children. As well as Rabbi Hirsh, the clubwomen belonging to the Chicago Public
School Art Society saw their work as preventing truancy and delinquency. The "power" of art in the public schoolroom was seen as real, even though it often involved nothing more than hanging pictures. Art was seen as a moralizing factor, to counterbalance the "peril to the soul" found in a city like Chicago.

The moral/spiritual side of the work of the CPSAS is continually emphasised as can be seen in the following passages. An anonymous author writing in the Biennial Report of the Chicago Public School Art Society, emphasized "actual power" and saw as its task:

... to excite interest in Art as an educational influence in the public school and as a stimulus to the creative and spirit and actual power of the child at the most impressionable period of his life. (24)

The following passage, found in an obituary of a prominent member of the early Society again emphasises the moral importance of aesthetic education.

Let us make the school room attractive and full of charm and interest. The influence of beautiful surroundings and pictures which unconsciously teach the highest ideals hardly realized. We have yet to learn fully how much the elements of moral and spiritual character are developed by spending years early in life under the influence of good works of art which includes beauty, patriotism, love of nature, mother-love and reverence.

Aesthetic education is one of the great moral forces of society. I sometimes think that aside from the personality of the teacher the most potent factor of all in education, nothing nurtures the moral and spiritual elements of character more than our work [emphasis mine]. (25)
The moral influence of art was to instill in pupils "patriotism, love of nature, mother-love and reverence."
The women of the Chicago Public School Art Society, in fulfilling their obligations as social housekeepers (or mothers of the culture), sought to "mother" all children, specifically the children of foreign immigrants, in order that they might grow up holding similar values.

A listing to the CPSAS's committees in the Annual Report, 1907-1909 illustrates the kinds of club activities in which the Society was engaged. The Standing Committees of the club included the Censorship Committee (with the sub-committee on Labels), The Ways and Means Committee, and the School Committee. The sub-committees of the School Committee include "Art Talks in Schools," "Visiting Schools," and "Loan Collections."

The Annual Report provides an overview of the Society's work from 1907 to 1909. Although the Society was in a "threatening financial condition" in 1907, the goals of the society remained unchanged.

The works of art which it has been our good fortune to be able to distribute are not merely things of beauty to be enjoyed for a passing moment, or to brighten for a time the otherwise bare walls of a school room, but they have a far greater value in the creation of ideals at a time when the child's mind is widest open to impressions, good or bad.(26)

Art could create ideals, the ideals chosen, of course, by
the upper and middle class women of the Chicago Public School Society. Perpetuating their vision of society, that it contain a new generation of Americans who appreciated high art, found beauty in nature, loved and respected their mothers and revered God, was the goal of the CPSAS's turn of the century art education.

In 1909, the work of the Society had become substantial which and this was reflected in the monetary value of their collections. The Society owned over 1200 works of art (the annual report doesn't differentiate between original paintings and reproductions), valued at approximately $18,000.00. The property of the society was distributed throughout more than a hundred of Chicago's public schools. The society also had two small "art libraries," comprised of books and reproductions, one in the Hamline and one in the Franklin schools.(27)

The work of the Chicago Public School Art Society did not go unnoticed by the Illinois Federation of Women's Clubs (IFWC). The "Report of the Art Committee" written by Lucy Fitch Perkins, documenting the Fifth Annual Meeting of the Illinois Federation of Women's Clubs, contains the following passage:
movement to find an outlet for art study in the improvement of homes, schools and towns where clubs exist, and this tendency is particularly welcomed. Nearly every report from Chicago clubs shows work along this line. The Public School Art Society has accomplished much in school room decoration. . . . There seems a growing appreciation of the practical importance of art, and the power of the united clubs to improve public education and morals through the powerful agency of improved environment.(28)

In the Second Annual Convention of the IFWC in 1896, Ellen Gates Starr of Hull House, spoke on "The Relation of Art to Life." In the Third Annual Convention of the IFWC, standing committees on art, literature and music existed. "At this time the Federation gave little attention to anything excepting educational work. The General Federation had been organized for cultural work. . . ." At this time the IFWC called on the GFWC to focus on education and on "educational conditions existing in their home cities." The IFWC resolved further "to emphasize systematic instruction in ethics in the public school curriculum." The women of the Chicago Public School Art Society saw civics instruction as an extension of their work, since art could instill patriotism in school children.

The Fourth Annual Convention of the IFWC was held in Chicago in 1898. Art was stressed at the convention for the first time. Papers which were presented included "Art
the first time. Papers which were presented included "Art as a Factor in Education," "Art in the Home," and "Art in Conduct and Conduct in Art." The improvement of school buildings "that the sense of the beautiful might be cultivated" was stressed. Also, "the Committee of Art suggested 'Some things to know about pictures,' an outline study in contemporary art arranged by Lorado Taft, including school room decoration with a reading list. And for the first time traveling picture galleries were sent out by this committee."

During the May 6, 1898 meeting of the Chicago Public School Art Society the society planned an exhibit of casts and pictures at the Art Institute during the Illinois Federation of Women's Clubs in October of 1898. Examples, or representative work (in the exhibit) will be "given and donated to poorer parts of the city." That same month, the Ways and Means committee decided to confer with Mrs. Alice Tyler "in securing the work of Chicago Artists." (29)

The Fifth Annual Convention of the Illinois Federation of Women's Clubs in 1899 found Lucy Fitch Perkins, a member of the Chicago Woman's Club; as chair of the Art Committee. Clubs mentioned (in addition to the CPSAS) with respect to school room decoration include the North End Women's Club, the Arche Club and the Lake View Women's Club.
The Report of the Educational Committee of the Sixth Annual Convention of IFWC mentions the work of school visitation. Clubs such as the Millard Avenue Woman's Club had a committee which made school visitations and then made a report of conditions to the other club members. Other clubs, such as the Lake View Woman's Club, "have gone into the school with gifts of casts, pictures and books which is a model way to visit schools, and certainly tends to destroy the fear that teachers sometimes have that such visits are made in spirit of unpleasant criticism."(30) Such items are rarely found in the work of the Chicago Public School Art Society. Members rarely saw their school visitation having anything to do with critiquing teachers. At the Eleventh Annual Convention of the IFWC, in 1906, the work of the Art Committee was summarized as follows:

The Art Committee was pushing the study of public school art and prepared a model collection to loan clubs for use in school rooms. This committee was also offering loan collections of paintings, American pottery and pictures of American Sculpture, accompanied by lectures on the various subjects.(31) The work of the Illinois Federation of Women's Clubs echoes the work of the Chicago Public School Art Society. The relationship of the Chicago Public School Art Society to the Illinois Federation of Women's Clubs illustrates a common purpose between the two organizations. The Chicago Public School Art Society belonged to the Illinois Federation of Women's Clubs, at the least as an affiliate
of the Chicago Woman's Club. By publicizing the work done by the CPSAS, the Illinois Federation endorsed and embraced similar goals, which included the spread of such work throughout women's clubs in Illinois, and even nationally through its relationship to the General Federation of Women's Clubs (GFWC).

Fundraising and Entertainments: Aesthetic Meanings

In the May 1897 meeting of the Directory of the Chicago Public School Art Society, several items were brought before the board which illustrated the direction club work would take. A list of pictures and casts, endorsed by Dr. Dewey, Col. Parker, Mr. Taft, Mr. Lench, Miss Starr and Miss Locke, was to be published right away. They also agreed to print an annual report distribute it. Re-stating that the work of the society "shall be education by means of works of art in the public schools," the Directory set forth a two-fold purpose in the following passage found in the minutes of the Directory Meeting:

1st. The placing of pictures and casts in the public schools in the poorer districts. The money to purchase these pictures shall be voted from the Treasury or shall be raised by means of entertainments given in the various school districts or by any other means which may suggest itself to the Committee having this particular work to charge. The Directory shall in each case give its approval as to the means of raising money.

2nd. To stimulate the interest of principals
meetings shall be held semi-monthly in different schools where there is a possibility of an opening for the work. There shall be a notice in the papers of the meeting, good speakers shall be provided who will explain the aims of the society and if possible there shall be a loan collection which can be left at the school for one or two weeks. This shall be done by a committee from the school district with the advice and assistance of a committee from the Chicago Public School Art Society if desired. All pictures selected from the Reference List may be purchased through the society by any school, the school thus, benefitting by the discount given to the society.(32)

The two-fold nature of the work of the society in turn-of-the-century Chicago was to raise funds for a continuation of their work and to publicize it to the public. Entertainments were given by the society which raised funds. Two of the "entertainments," to raise funds for the society a social tea and what was called a "Hungarian Afternoon," taking place in 1898 and 1899 respectively.

The social tea held at Mrs. Buckingham's in February of 1898, with many works being exhibited, was noted by the Society's secretary, Gertrude B. Blackwelder.

Mrs. Judah addressed the company assembled in the parlors on the past work of the society. She was followed by Miss Locke with her usual enthusiasm and eloquences.

Mr. Mark of Aurora told of the work started there by the woman's club and now largely supported by the penny contributions from the pupils.

Short addresses were also given by Mr. Triggs of the University of Chicago and by one or two principals.

The afternoon was most delightful socially—and we have reason to believe furthered the
The afternoon was most delightful socially—and we have reason to believe furthered the interests of our work.(33)

Entertainments held in schools to raise funds to purchase pictures, not only raised funds but brought the school to the attention of the Chicago Public School Art Society. A report from Mrs. Kastern centered on the entertainment at the Schiller School put on by children dramatizing Greek Myths and Hiawatha. It was proposed that the Society send pictures, "of [a] Greek Hero and [an] Indian Head" to the school.(34)

The "Hungarian Afternoon" was proposed at a special meeting of the Chicago Public School Art Society in order to "take action on an entertainment to be given to raise funds and to bring the work of the society before the public." Mrs. Herman Hall suggested the idea of a "Hungarian Afternoon" and presented before the board of directors a letter from the Austrian-Hungarian Consul. Included in the letter was a list of Hungarians who would provide entertainment for the afternoon. It was suggested that Mrs. Coonley Ward "open her home" on March 18 from three o'clock in the afternoon to six or seven. Members were appointed to the following three committees: printing, press and refreshments.(35)

The next meeting of the club, on May 10, focused on the entertainment. Estimates by caterers, florists,
etc., were given. It was decided that complimentary tickets would be given to the Hungarian Consul. Circulars and tickets were to be printed. Five complementary tickets were to be given to each member. (36)

During the April meeting of the society, the purpose of the entertainment had been suggested by Mrs. Judah, that the "Hungarian matinee money be used to purchase a collection of pictures which would represent the aims of the society and that it circulate from school to school." (37) This entertainment was a turning point in the work of the society, in that it funded the first collection, later called the General Collection which was circulated from school to school on a yearly basis.

Although both the entertainment and the social tea were major fundraising activities in turn-of-the-century Chicago, they are documented in the archives of the society (found in University of Illinois at Chicago, Special Collections) solely in the minute books of the club. Their importance, however, in the lives of the women who planned, organized, and attended such events must not be overlooked. In an informative article entitled "Aesthetic Meanings in Women's Turn-of-the-Century Fundraising Fairs," by Beverly Gordon, the aesthetic importance of fundraising fairs is explored.

The women of the Chicago Public School Art Society
donated originals and reproductions to schools in order to provide school children with aesthetic experiences.

Aesthetic experience, however, should not be limited to static images or school age children. Gordon aptly details the aesthetic possibilities of fundraising fairs.

Fairgivers were not only able to give full reign to their own aesthetic sensibilities, however; they were also able to extend an aesthetic environment and experience to others. Participation in the event itself was never considered self-indulgent, because it was done "for a good cause." The laudable goal of the fair, the support of the worthwhile activity or institution, meant that the full aesthetic experience—the stimulation of the senses, the elaborate costumes, the stage sets, and the orchestration of people, environment and goods—could be enjoyed to the fullest by everyone involved. Since the majority of fairgoers were also women, it was women who were primary beneficiaries of this enjoyment.(38)

Aesthetic experiences, including experiences with high art, were considered pleasurable activities (remember, Horsfall saw art as a means of pleasure for the masses) and turn-of-the-century women were able to embrace such activities because they were done in the name of civic good.

The entertainments given by the Chicago Public School Art Society around the turn of the century should be seen in a similar light. According to Gordon, women used fairs to "further their political and social impact on the world at large." The same thing can be said of the entertainments to raise money for the CPSAS. Such
fundraising events, including both entertainments and fairs, meant that:

...[the Fundraising Fair] it was a social event that provided opportunities for camaraderie, fellowship and community building, and it was an aesthetic event that provided women with an important creative outlet.(39)

The women's culture inhabited and created by the women of the Chicago Public School Art Society met various social and aesthetic needs of the club women who were its members.

Social interaction and networking became important vehicles for the CPSAS to further its work. By the turn of the century this included the idea of interesting other women's clubs in the work of the society and inviting them to become affiliates.

The Chicago Public School Art Society and Affiliates

It wasn't until 1896, two years after the founding of the Chicago Public School Art Society, that it was proposed that the Society work to interest clubs in their activities. The first mention of another club in CPSAS minutes occurs in October of 1896: The Chicago Chapter of the Daughters of the American Revolution "will give a picture of some American patriot as soon as their committee can confer with ours." It was at this same meeting that
the Ways and Means Committee of CPSAS suggested involving other clubs in the work of the Society.

An effort shall be made at once to interest other clubs whose work as a whole or in departments is on similar lines. These clubs may be asked to contribute $100.00 or expend that sum on a particular school under the auspices of the society. By so having they shall be entitled to have a representative in the Board of Directors (emphasis mine).(40)

It was suggested further that the work of the Society be furthered in schools centrally located on the north and south sides. "It is hoped thus to rouse a personal interest by choosing schools accessible to the various clubs." The next month it was decided that circulars should be sent to the presidents of federated clubs.

The beginning of the next year (1897) saw contributions of $100.00 each from the Art and Literature Department, and the Education Department of the Chicago Woman's Club. By spring the Society had targeted the Lake View Women's Club and the West End Woman's Club to become its affiliates. Both, of these clubs however, were unwilling to become affiliates at this time to the confusion and bewilderment of the Society. It soon became apparent that the West End Woman's Club thought that by paying a single fee of $100.00 that they would life members of the Society's Directory. By fall of that same year the Public School Art Society had clarified the status of the affiliate clubs.
Any society or corporation that shall contribute money to the Chicago Public School Art Society to the account of $50.00 shall have the privilege of nominating one person as a representative on the Directory for said source contributed during any calendar year.(41)

The Society continued to invite the interest of other women's clubs in their work by sending out circulars of exhibits, picture lists and annual reports. The ideology behind the CPSAS call for affiliate clubs worked on the premise that the increase of individual membership and the income of affiliate dues would increase the number of reproductions, casts and originals the Society was able to own and circulate.

In February of 1989, two years after the Society's call for affiliates, the Nike' Club donated a picture to the Society. But it was not until the spring of 1899 that the Chicago Public Art Society had its first paying affiliate-- the Daughters of the American Revolution. The DAR gave $50.00 to the Society and gave eight pictures, a historical collection, which would move from school to school. The relationship with affiliates, however, was not always a smooth one. For example, by March of 1903 the Public School Art Committee of the Chicago Chapter of the Daughters of the American Revolution decided to terminate its affiliation with the CPSAS, because "more effective work could be done if they devoted all their money to the
public schools."

In its Annual Report of 1900, the Chicago Public School Art Society, under "Donors and Donations," listed three organizations: DAR, the Altura Library Circle, and the Chicago Branch Association of Collegiate Alumnae's Art Committee. Pictures were listed under each. The 1900-1901 Annual Report listed representatives, from four clubs which had become official affiliates by paying $50.00 to the CPSAS. Board of Directors, from four women's clubs, The Chicago Woman's Club, Art and Literature, and Education Departments, the Klio Association, the West End Woman's Club and the Arche' Club.

In April of 1902 the Klio Association informed the society that it would give a collection of photographs on two conditions: that it reside in the Parental School initially and "that the pictures be of such subjects as would tend to develop in the pupils a spirit of good citizenship." The Klio Association was first organized in 1887 for "musical and literary" purposes. Its motto was "Charity toward all." Under the suggestion of Mrs. Jean W. Sherwood, the club undertook more practical work in the nineties. In addition to regular club meetings "where fine musical and literary programmes" were given, the Klio Association opened the "Noon-Day Rest." The "Noon-Day Rest" was open to self-supporting women for the payment of
.25 cents per month. It contained an "office, parlor, library, lunch-room, sewing-room, boudoir, and toilet-rooms, comfortably and artistically furnished." Open all day and furnished with a woman physician whose services were free, the "Rest" served as a locus for classes, many of which were taught by Klio members and included subjects such as "...French, German, physical culture, art, travel, stenography, history, guitar and mandolin, ... drawing, millinery, and dressmaking." The entire management of the "Noon-Day Rest" was provided by the Klio Association.(42)

The Arche' Club of Chicago, another early affiliate of the CPSAS, grew out of a small class of Chicago women who first gathered to study art in 1889. Under the leadership of Mrs. Mary H. Ford and Mrs. Herman J. Hall, the club's work was "felt throughout the art circles of Chicago." Each season, the Arche' Club held an exhibition for the works of local Chicago artists, and "this has been instrumental in encouraging local talent, many pictures having been sold, either at the salon proper or as a result thereof." Clubs like the Arche' club provided and increased the context in which Chicago's artists could function. As for "practical work," the club also aided in the work of the Model Lodging House for Women. Around the turn of the century, the Arche' Club had approximately five hundred members.(43)
Another Chicago Public School Art Society affiliate, the West End Woman's Club, was incorporated in 1892. The purpose of the club was "mutual counsel and entertainment; literary, musical, educational, and philanthropic work, and social and municipal reform." The club's large membership of nearly three hundred allowed it to become a department club with four departments—executive, educational, philanthropic, and municipal. In the nineties the West End Woman's Club held two art exhibitions and receptions for local Chicago artists. Additional work of the club included the founding of free kindergartens, the introduction of a trained nurse to the contagious ward of County Hospital, and maintaining two rooms at the Model Lodging House for women. The club's motto was "Not for self, but for all," and regular club meetings included "classes in parliamentary law, current events, and psycho-physical culture, the results of which are evident in a superb body of women, ready and equal to any demand made upon them."(44)

This brief mention of just three of the CPSAS's early affiliates clearly illustrates the involvement of women's clubs in the cultural and social life of turn-of-the-century Chicago. Trusting in the expertise of the Society, affiliate clubs provided funds for various projects for which both clubs could then take credit.
Using networking and the social status of various members, the society and its affiliates understood that they could do more through cooperation than they could ever do alone.

In addition to official affiliates, the Chicago Public School Art Society worked with the Council of Jewish Women, the Chicago Association of Jewish Women and the Jochannah Lodge in the teens. In January of 1911, the Council of Jewish Women gave twenty-five dollars to the Chicago Public School Art Society, and the work of the Society in the largely Jewish "River district" of Chicago was underway. A report the next month, from Mrs. Tieken, stated that several Jewish women were indeed interested in raising funds for school decoration, but not without reservations and conditions.

[They] had visited several schools. As a result of these visits, they state that they were decidedly opposed to giving pictures in large collections especially where a school was uncleanly and where the interest of the principal and teachers was lacking and doubtful. It was their opinion that the Washburn School was not ready for any large gift at present.(45)

It is likely that Mrs. Tieken, who spoke for the Jewish women who accompanied her on school visits in the "River District," (and whose thoughts were transcribed by the Society's recording secretary) also spoke for the large majority of women who belonged and directed the Chicago Public School Art Society. The Society often promised a certain number of pictures to a particular school as soon
as the Chicago Board of Education was able to repaint walls and clean-up the schoolyard.

In March of 1911, *The Sentinel*, a Jewish paper, ran an article on the work of the CPSAS. Again, though, the relationship of the societies was not free of conflict. During the regular monthly meeting of the Board of Directors, of April 1914, a letter of resignation was received from the Chicago Association of Jewish Women. During that same meeting, a letter was sent to the Jochannah Lodge, asking for a collection of pictures to be made by that club and placed in the Goodrich School. The Jochannah Lodge had ideas of its own and intended to make the Washburn School a Neighborhood Center. (46) Things must have worked out smoothly for during the same month, Mrs. Friedman announced that twelve new members joined the CPSAS from the Jochannah Lodge. The members of the Jochannah Lodge also planned to donate an industrial art cabinet to the Clark School. (47)

The work of the Chicago Public School Art Society had its ups and downs, especially with its affiliates. The desire for cooperation and mutual benefit often meant that the quantity (they were able to provide more pictures) and quality (they were able to provide more supporting resources, for example, a clubwoman of an affiliate might go and give an art talk) of the work done by the Society
was increased. The donations of pictures, books, magazines and industrial art objects served as instructional materials which were utilized by elementary school teachers. The fact that most of these teachers were women, and that women were donating time and money to such cultural endeavors is a fact which should not be overlooked. By the turn of the century, the feminization of education had already occurred and provided the female arena in which the women of the CPSAS would be able to act authoritatively, and (to a degree) freely with the boundaries of the classroom.

The "feminization" of art education has historical roots in the nineteenth century, when the feminization of both education and art was occurring. Both activities—teaching and the appreciation of art—were becoming more and more female-associated activities because of various inter-related social and economic factors.

The "feminization" of education in the United States has only recently been examined, initially by feminist scholars, within the past ten years. Since then it has been widely accepted and referred to as a phenomenon existing because women outnumbered men in the eastern
states and teaching was an occupation suited to woman's nature. (48) The two aforementioned reasons represent an oversimplification; there are numerous other reasons why women gravitated toward the teaching profession and why they outnumbered men in the field during the mid-nineteenth century as well as today. (49)

In *Century of Struggle*, Eleanor Flexner quotes Rousseau in an attempt to define the relationship of nineteenth century women to education.

> The whole education of women ought to be relative to men. To please them, to make themselves loved and honored by them, to educate them when young, to care for them when grown, to counsel them, to console them, and to make life sweet and agreeable to them—these are the duties of women at all times, and what should be taught them from their infancy [emphasis mine]. (50)

The education of the young suited women's nature. This is evidenced by the fact that in colonial America women often operated "dame schools" in their homes. (51) These schools were for children of both sexes under seven. Pupils learned the alphabet, numbers, and sometimes the basics of reading.

Boys would typically go on to school taught by male teachers, while girls did not attend classes until the latter half of the eighteenth century. By the middle of the nineteenth century, however, girls and boys were often taught in the same classroom, although they were frequently physically separated— they sat on opposite sides of the
room. It was also common that in the summer a female teacher would teach younger children. (52)

In "The Feminization of Public School Teaching" Myra Strober and Audri Lanford define two main reasons why the proportion of women in teaching increased in late nineteenth-century America: (1) the formalization of public school systems and (2) available wages. The formalization of teaching both increased the demand for female teachers and decreased the supply of male teachers. Women were not only cheaper, but thought to be more docile, quicker to take orders without making waves, more willing to implement curricula previously established by male principals.

Two of the major occurrences which made teaching less appealing to men were the increasingly complex procedures of credentializing teachers and the lengthening of the school year. Farmers, potential ministers, and politicians initially used teaching as part-time work or as a stepping-stone and were unwilling to devote much time in the preparation and actual practice of teaching when they had other, better, more important things to do. (53) As more and more men decided to leave teaching, women were allowed to consider it as a respectable option.

While financial concerns also kept men away from teaching, teaching was one of the few financial
to raise wages to attract male teachers, and it was impossible to support a family on teachers' wages. Men disliked their loss of former autonomy as schools became more bureaucratized. More attractive job opportunities were developing for men in business and other professions.(54)

It is also possible that the feminization of teaching occurred because of role models or the lack of role models. Boys saw female teachers and were discouraged from seeing teaching as a viable occupation because they perceived it as a particularly feminine activity.(55) Girls, on the other hand, saw female teachers as role models and were socially encouraged to embrace teaching.

It is true, of course, that women will rarely choose to enter a male-typed occupation, fearing a diminution of their perceived femininity and thus a reduction of their prospects for marriage, which until recently was their primary avenue to economic gain.(56)

Advocates of women as teachers... argued that not only were women the ideal teachers of young children (because of their patience and nurturant qualities) but also that teaching was ideal preparation for motherhood. They also proclaimed the virtues of women's willingness to teach at lower wages than those of men. (57)

Actually, men encouraged women to embrace the teaching profession. The limited range of professional activities available to women in turn-of-the-century America meant that women were more or less in a position to "take what they could get." Often, "taking what they could get" meant
they could get." Often, "taking what they could get" meant taking less.

In the final analysis, Strober concludes that women moved into the teaching profession in the late nineteenth century because men made the decision to move out of it. (58) Women stayed in teaching, with lower pay, because they did not have other options. (59) By the turn of the century the alliance between women and education had been established. The rise of literary and study clubs in nineteenth century America is a reflection of such a connection. Other connections, with fine art, for example were strengthened during the same era.

The feminization of fine art can be seen in the relationship of women to the visual arts in nineteenth century America and was the focus of an earlier section (see Chapter Two, "Cultural Monitors: Women and Fine Art"). With the feminization of both art and education in Victorian America, the arena of art education was a logical and expected one for Chicago's club women.

In order to fully comprehend the contributions of the Chicago Public School Art Society to Chicago's Public Schools, it is necessary to examine the conditions of turn-of-the-century classrooms and the kinds of art education found there.
The Chicago Public Schools

The condition of the Chicago Public Schools, into which the CPSAS was placing casts and pictures, is illustrated in a letter of report from the Civic Federation sent to the Board of Education. In an inspection by Federation members, the Ogden, Hoyne, Sheldon, and Kinzie schools were found to have sanitary conditions "far-from satisfactory." Negative conditions included: dampness, poor lighting to the extent that when it was too dark the students would be sent home, unsafe "facilities of egress," no safety bars on the upper story windows, the use of soft, sooty coal for heat, no proper drinking facilities, and the purchase of new chairs and desks of inferior quality. (60)

A Chicago Evening Post article entitled "Schools that Reek" echoes the findings of the Civic Federation. The deplorable conditions found in the schools of the slums is detailed in the following passages.

But if the Kinzie school is "bad," the Polk street school, hidden away amid factories in the Italian quarter of the nineteenth ward, and a half-dozen others must be classed intolerable. At the Kinzie school, which takes in the slum district of the North Side, there is at least one washstand for the 500 children. At the Polk street school the stifling odors and soot from $2.05 soft coal are blown directly in the faces of the pupils and not a solitary washstand is there at which to clean away the soot and foul dust. (61)

There are nearly 500 children attending this school. They are nearly all Italians from the beggar
There are nearly 500 children attending this school. They are nearly all Italians from the beggar class. Their homes are filthy as a rule and the parents care little for hygienic laws. The children come to school with ill-smelling clothes, begrimed faces and hands. With all the dirt and odor there is not a solitary washstand or toilet-stand in the entire building for the children. One dirty washstand on each floor serves for the teachers. (62)

The 1895-96 school year saw the enrollment of 215,784 students in Chicago Public Schools in 224 school buildings at a cost of $7,328,531.00. The Report of the Superintendent for that year includes a section on the goal of education in Chicago.

The lives and characters of those who leave our public schools will be greatly modified by the prevailing ideas, habits and customs of society. Chicago, however, may be proud of the men and women who have graduated from her schools. They fill honorable positions in public and private life. They are found in every department of human effort; in art, painting, sculpture, architecture, science, commerce, banking, literature, education and the various mechanical occupations. The right development of habits of promptness, attention, patience, faithfulness, honesty, obedience, purity, love and helpfulness, and the acquirement of the pupil of the elementary knowledge necessary to social life through a proper use of all mental faculties, have been the constant aim and effort of Superintendents, principals and teachers. (64)

Note that it is the arts which are listed first in the list of departments provided by the Superintendent of the Chicago Public Schools. In addition, the list of "right habits" could easily be substituted for the ideals of the Chicago Public School Art Society. "Promptness, attention,
patience, faithfulness, honesty, obedience, purity, love and helpfulness" were considered the objectives of art education in turn-of-the-century Chicago as practiced by the CPSAS. Civics, the education of Chicago's schoolchildren for responsible citizenship was often a goal of art education, and education in general.

The noble goals listed above make it easy to see why the 1898 Educational Commission's major recommendation was a civics course. Social life is presented in practical terms in civics instruction. A history and civics outline in the 1904 Board of Education revision of its course of study for first grade illustrates the content of such a course.

Stories illustrating phases of social life.
Historic anniversaries- Thanksgiving, Christmas, Washington's Birthday, Lincoln's Birthday, Decoration Day.
Institutional Life:
- Trades and occupations- baker, carpenter, mason, plumber, dressmaker, blacksmith, expressman, spinner, weaver, etc.
- Public servants- lamplighter, garbage-man, street sprinkler, policeman, engineer, janitor, teacher, principal, etc.
- Current events within the comprehension of children of this grade.(65)

The trend in general education was diverted from mere factual knowledge to functional information which is illustrated in the sixth grade civics outline.

Civics. Prior to all election days, discuss with children forms of government of city, county, state and national government; offices; method of nomination and election of officers of each; how the statutes of
Civics was a course which was a major concern of many involved in public education. It was also a concern of club women, including the women of the Chicago Public School Art Society. Art could be used as a moralizing factor in the schools, and that meant helping to create model citizens.

Art education in turn-of-the-century Chicago provided the matrix within which the women of the Chicago Public School Art Society acted. The kinds of art instruction available and the ways in which art was integrated in the total curriculum influenced the uses of the images donated by the society.

Art Education in Turn-of-the-Century Chicago

A glimpse into the classroom of a Chicago elementary school can be found in the writing of Dr. J. M. Rice who did a series of articles on the public school systems of the United States which appeared in The Forum in 1892 and 1893. Chicago's schools were categorized as poor, that is schools where "the present happiness of the child is not considered; where purely mechanical and memorizer methods are permitted; and where mere familiarity with words and
forms and facts is accepted as education." A good school by a 1890s definition would be "one where the child is taught to observe, to think, and to do; where reading, writing, and arithmetic are taught interestingly in connection with natural science; where the child is happy and the teacher enthusiastic; where discipline is by love; and where the child is allowed physically and mentally to expand."(67) In Chicago, however;

The amount of objective work is extremely limited, even in the lower grades, and the sciences are not included in the curriculum. In the lowest primary grade the work is particularly dry and mechanical. With the exception of a little singing, the pupils during the first six months do nothing but read, write and cipher all day long. There is not ever a recess to break the monotony. Owing to lack of accommodation in the rapidly growing districts, a number of the primaries have been converted into half-day schools, some of the pupils attending in the morning, while others attend in the afternoon. In some of the half-day schools the pupils do not even cipher during the first six months, all their time being devoted to reading and writing. The busy-work consists largely of copying words either from a book or from the board. . . . I found the reading and writing in the lower grades poor, in spite of the fact that so much time had been devoted to these subjects.(68)

A harsh indictment against a growing urban school system, views like these which were publicized on a national level, made the women of Chicago's women's clubs more determined to make a real contribution in the classroom--one such effort, of course was organized and implemented by the women of the Chicago Public School Art Society.
In the 40th Annual Report of the Board of Education of the Chicago Public Schools (1894), the Report of the President discussed the status of art education within the public schools. A "warfare against 'fads'" had caused their elimination from the curriculum. The "creation of mud pies or clay modeling," "paper-cutting" and all kinds of "nocuous, time consuming fads" were no longer part of the pupil's education. The general feeling of the Chicago Board of Education and the community in the early nineties was against "fads." Fads included clay modeling and other forms of art instruction as well.

This was followed by more sweeping proposals until it seemed as if drawing, music, physical culture, and German would all be removed from the curriculum. . . . The general public was roused to more active thought on the subject than it had ever given to any question concerning the schools . . . . letters and editorials. . . . resolutions by societies, petitions, public meetings. . . . The Trade and Labor Assembly was keenly alive to the needs of their children and anxious that their right should be as carefully conserved as those of the rich.

"A bitter war was waged" for five months. The outcome was compromise. Clay-modelling was dropped except in the kindergartens and for deaf mutes. Drawing instruction was dropped from first grade and the amount of instruction in second and third grades was decreased. Sewing was dropped altogether. Supervisors of the various subjects were added to the Superintendent's Staff. The debate itself served to bring educational concerns to the foreground in
the minds of the public and in the minds of Chicago's clubwomen.

By 1893, however, drawing was a regular part of the curriculum of the Chicago public elementary schools as a basis for industrial education and the introduction of manual training which was seen as a philanthropic experiment. Drawing was also taught in all grades except the first, including free-hand sketching of items such as leaves, fruits, boxes and baskets. Drawing, though, was taught by classroom teachers, and "will not have its true place in our educational system until it becomes closely related to all other work." (72)

It was in this same report that manual training was mentioned as being introduced into the grammar schools (p. 18). Manual Training was for seventh and eighth grade boys only and involved the use of "benches and tools." Manual training, "wood work for the boys," started as a philanthropic activity in 1892 and was financially assumed by the Board of Education in 1895. In that same year cooking and sewing instruction was provided for girls as a philanthropic activity in the basement of the Hammond School. Due to the success of the work, the Board of Education opened ten centers in the 1898-1899 school year to teach sixth, seventh, and eighth grade girls "plain sewing and mending." (74) By 1900, then, both manual
training and the household arts were part of the curriculum.

An examination of the Proceedings of the Board of Education, 1895-1896, illustrates the activity of the Board with respect to art education during the period. The proceedings included a petition from drawing teachers protesting a pay cut, the Committee of School Management reported that the exchange of art exhibits from Atlanta and Baltimore was being arranged, and that the public schools have use of a gallery in the Art Institute to exhibit children's drawings. (76)

An article, by Mary H. Ford, found in the Art Institute Scrapbooks, which is undated but estimated as being written in the fall of 1896 focused on the efforts of Miss Josephine Locke (Drawing Supervisor of the Chicago Public Schools) to provide art education to the children of Chicago. The article celebrated an exhibition of children's drawings.

Every thoughtful visitor to the exhibition will give a hearty affirmation to Miss Locke's oft-repeated and earnest question, "Don't you see that this means much more than drawing?" We know that every child cannot be an artist, and if the art of drawing were only useful for this end, it would certainly not be worth while that all children should be compelled to learn drawing. The fact is, however, that picturing is one of the simplest expressions of the imagination, and the exercise of imagination lies at the root of all our intelligence and our creative arts. The architect, the stonemason, the carpenter, the musician, the writer,
The carriage-builder is a better workman if his imagination is alive, free, and untrammeled, and it would seem as if the very best function of an education must be in the evolution and wise guidance of the imaginative faculty. (77)

The exercise of the imagination was a goal of art education as espoused by Locke, Supervisor of Drawing and regular member of the Chicago Public School Art Society. Such ideals foreshadowed the picture study movement which encouraged students to talk about art and engage in stories about pictures which they (and their teachers) would make up.

This sort of art instruction worked to negate the mechanistic approach which was present in most of the other subjects to which the child was exposed. Locke's art instruction focused on individuality rather than "a dead level of mediocrity." The value of such instruction is detailed in the following passage.

It gives a child an outlet, makes him conscious of his own power, forces him to create. However much of an imitative machine the remainder of his education may constitute him, here he is brought face to face with his own creative power. He no longer repeats ideas, he makes them and becomes an originator (emphasis mine). (78)

It is this creative power which art could provide to the schoolchild that the women of the CPSAS were most interested. Art instruction in the Chicago Public Schools under the supervision of Miss Locke was for the public good.
Stimulated by faith and love the child creates instinctively, reaches toward his neighbor, loves others, and loves to help others, and becomes an altruist as he becomes an inventor or an artist without knowing why, but as a natural result of the atmosphere into which his education has brought him.(79)

The formation of a new generation of altruists, as a byproduct of art education, was a goal heartily shared by the women of the Chicago Public School Art Society.

One of the major documents to influence art education during the period was the Harper Report. In 1898 the mayor of Chicago appointed an Educational Commission which reported on every aspect of public education in Chicago. It included recommendations on "special subjects." The recommendations were as follows:

Article VIII

SECTION 1.- That the teaching of the special subjects in the course of the elementary schools be encouraged, and efforts be made to correlate them more closely with the other studies of the course;

SECTION 2.- That drawing, music and physical culture be considered proper studies for the elementary schools, and that instruction be given in them according to suitable provisions;

SECTION 3.- (a) That construction work of some form be gradually introduced into each grade of every elementary school; and that below the seventh grade this take the same form for boys and girls;

(b) That in the seventh and eighth grades the work be differentiated, taking the present form of wood work for boys and domestic economy for girls;

(c) That facilities for such instruction in the seventh and eighth grades be provided as rapidly as possible, with due reference to economy
SECTION 4.— That the teaching of these subjects be conducted as far as practicable by the regular teachers. (80)

The major result of the Educational Commission for art education of the period was the correlation of drawing, manual training and the household arts. Of course such however have been made historically when drawing instruction was used as industrial preparation in the Eastern United States. Section one includes the correlation of "special subjects" with other subjects—which included language studies, social studies, civics and nature study. Most often than not, drawing was combined with nature study in the public schools during the era.

Nature Study was also part of the curriculum which was mentioned in the president's report under "Revised Course of Study."

It is of primary importance that work in Nature Study should deal with real things so far as possible. Next to the object are the model and the picture, and last the word-picture. To depend upon what may be read from books or the information which the teacher may collect and tell to the children is to defeat the whole purpose of object lessons, which are given to cultivate the habits of observation, investigation and expression. The knowledge of things, their qualities and uses must be the foundation for acquiring higher knowledge. (81)

The object lessons presented in nature study focus on "observation, investigation and expression," and these goals are also especially suited to drawing instruction.
There is no formal teaching of art, but only the frank introduction of the child to the world the young artist has made. The willow buds look like a row of pussies on top of a fence. The illustration of song and story is admirable all the way through, and never in the slightest degree hackneyed or conventional. The freedom from mannerism is one of the marked features of the exhibit, and, of course, one of the best, and naturally it is because the pupil is left so entirely free in method and composition. He is told to get what he sees, his impression, that is all. He is never expected to reproduce what a teacher sees. The results of such a process are very interesting in the nature study, one of the most beautiful branches of art work of the schools and one of the most necessary for our city children. It is cruel to think of little children shut away all their lives from green fields and running brooks, and there are thousands of children in our schools who never see a flower unless it is given them for study in school, or they go out on a sketching expedition with the teacher, and yet the reproductions of flowers and natural foliage are marvelous always in their feeling and sympathy. (82)

The images donated by the Chicago Public School Art Society were often used in language studies (essay writing and picture study, which will be the focus of Chapter Four) and nature study in the public school classroom. This section will define the nature study movement, document its relationship to art education and establish the use of donated pictures in the nature study curriculum of the Chicago Public Schools.

As an introduction to the nature study movement, Tyree G. Minton's 1980 dissertation on the topic is
informative. According to Minton, the term nature-study was first used in 1884 by Frank Owen Payne, a teacher in Corry, Pennsylvania. In writings of the period, the term nature-study was used increasingly to replace terms such as natural history, object lessons, and plant work. Nature study's scope was to carry scientific inquiry, individual freedom and social justice into the nation's schools. The philosophy of the nature study movement that moved into America's elementary schools is reflected in Minton's writing. He says that:

the leaders of the nature-study movement never managed to agree on the movement's aim. It remained a complex, splintered movement. Nevertheless, it did serve to represent the 'new' education, reflecting the educational principles of Comenius, Pestalozzi, Rousseau and Frobel and their focus on the 'child as a developing organism with an inner urge or theology acting as a directive command emphasizing dynamic self-expression, feeling, initiative and spontaneity.' (83)

Minton goes on to say that several studies suggest that the nature study movement played a significant role in the history of Progressive education reform and that there existed a considerable uniformity in the way that nature study was represented in the classroom. Most nature study courses, in a 1913 study covering twenty states and thirty large cities, were found to have four common aims: (1) to widen the child's intelligent interest in nature, (2) to train children in a "scientific attitude," (3) to inspire children with a love of beauty and sympathy for all living
teachers focused on observation, field excursions, and garden work; a majority also linked it with other subjects such as language, geography, and drawing. (84)

It is in its relationship to drawing that nature study has its most obvious impact on art education of the period. An examination of two articles which appeared in School Arts Book, at that time entitled "Art in Common Schoolrooms," discusses nature drawing. "Thousands and thousands of nature drawings are made in September by our school boys and girls, and the drawings are very much alike."(85) Daniels exhorts teachers in language which goes from being poetic to sounding somewhat comic. While the following excerpt is neither, it does get to what Daniels sees as the purpose behind such nature drawing:

But all the while, let us not forget for a moment that it is the cradles and their precious freight that make our story. The other elements of the plant serve as a perfect setting or background. If we see this fact clearly, we may show it to others as clearly in our own drawing: if we do not see it, we can not reproduce it. We ought to enhance and emphasize our center of interest through purposely subordinating secondary things. The aim of the drawing lesson is beauty, not botany. Can you find beauty in the purposeless mumbling of words or pencil strokes? Let us single out the important thing we have to say, then say it distinctly, keeping other things quiet. (86)

Nature study's goal, like the rest of art education of the period, and the standard by which all art of the period was judged was beauty.

An October 1912 quote from Chicago Public School Art
An October 1912 quote from Chicago Public School Art Society minutes which details a course in Nature Study.

[A club member] described a visit to the Kosiosko school where she witnessed a lesson in Nature Study—the teacher showed three leaves of different shapes. The children were asked to describe, then draw them, then mould in clay. Colored chalk was given to the children and different groups were told to color their drawings according to the seasons. Every phase of the leaf was studied from the beginning to end. A wonderful demonstration... (87)

The donation of pictures, both reproductions and originals, by the Chicago Public School Art Society to the schools, provided teachers with instructional resources which could provide a focus to lessons like the one described above. In addition to nature study, images donated by the society became the focus of lessons in picture study which was a combination of art criticism ("talk about art") and language composition (or essay writing). The Picture Study Movement is the focus of the next chapter.
NOTES


13. Ibid.


15. Chicago Public School Art Society Records, Minutes, 16 April 1894, acc. 76-77 (4-1), 2, Circle Library, Special Collections, University of Illinois, Chicago, IL.

16. First names were not found in Chicago Public School Art Society minutes. The sole exception was the signature of the recording secretary which was entered after each meeting. Women were referred to, for example, as Mrs. Judah or Mrs. Noble B. Judah, and occasionally as just Judah.

17. Chicago Public School Art Society Records, Minutes, September/October 1894, Circle Library, Special Collections, University of Illinois, Chicago, IL.


19. In early club minutes of the Chicago Public School Art Society, works of art are not always referred to by artist and title, often they are just listed by subject or generic title.


21. Ibid.

22. Ibid.

23. Chicago Public School Art Society Records, Minutes, acc. 76-77 (4-3), vol. 3, 1903-4, 28 February 1903, Circle Library, Special Collections, University of Illinois, Chicago, IL.


25. Chicago Public School Art Society Records, Papers, Obituary of Mrs. Noble B. Judah, undated, Circle Library, Special Collections, University of Illinois, Chicago, IL.

27. Ibid.


29. Ibid., 39-40.


32. Chicago Public School Art Society Records, Directory Meeting, acc. 76-77 (4-1), 14 May 1897, 85-87, Circle Library, Special Collections, University of Illinois, Chicago, IL.

33. Chicago Public School Art Society Records, Minutes, acc. 76-77 (4-1), 1 February 1897, 143, Circle Library, Special Collections, University of Illinois, Chicago, IL.

34. Chicago Public School Art Society Records, Minutes, acc. 76-77 (4-1), January 1899, 143, Circle Library, Special Collections, University of Illinois, Chicago, IL.

35. Chicago Public School Art Society Records, Special Meeting, acc. 76-77 (4-2), 1 March 1899, 37, Circle Library, Special Collections, University of Illinois, Chicago, IL.

36. Chicago Public School Art Society Records, Special Meeting, acc. 76-77 (4-2), 10 March 1899, 42, Circle Library, Special Collections, University of Illinois, Chicago, IL.

37. Chicago Public School Art Society Records, Special Meeting, acc. 76-77 (4-2), 14 April 1899, 43, Circle Library, Special Collections, University of Illinois, Chicago, IL.

39. Ibid., 16.

40. Chicago Public School Art Society Records, Minutes, acc. 76-77 (4-1), October 1896, 54-54, Circle Library, Special Collections, University of Illinois, Chicago, IL.

41. Ibid., 105.


43. Ibid., 376-377.

44. Ibid., 412-413.

45. CPSAS Records, Minutes, December 1914, 76-77, 4-10, 1914.

46. Ibid.

47. CPSAS minutes, Jan. 1916.

48. Mary Ann Stankiewicz, "'The eye is a nobler organ': Ruskin and American art education," *Journal of Aesthetic Education* 18, no. 2 (Summer, 1984): 51-64.


53. Ibid., 231-235.


57. Ibid., 153.

58. Ibid., 146.


62. Ibid.


68. Ibid., 295.


73. Ibid., 52.

74. Ibid., 180.

75. Ibid, p. 181.


77. Mary H. Ford, untitled article, *Art Institute of Chicago, Scrapbooks, Roll 2*, 120.

78. Ibid.

79. Ibid.


82. Ford, untitled, 120.

84. Ibid.


86. Ibid.

87. Chicago Public School Art Society Records, Minutes, October 1912, Circle Library, Special Collections, University of Illinois, Chicago, IL.
"Life, Liberty and Happiness" or "Show me good pictures"(1)

The Picture Study Movement

Show me good pictures; talk with me about them. Awaken in me an appreciation of their charm and beauty. Create in me taste for more of them and you, as a good American, are complying with the desires and hopes of the best Americans from the very beginning, who expected to see in this land a nation realizing man's fundamental right to Life, Liberty, and Happiness.(2)

The above quotation was taken from a typewritten essay found in the Chicago Public School Art Society records entitled "Appreciation." The anonymous writer (Wm. McAndrew?) clearly links the teaching of art appreciation (school decoration and picture study) and the "charm and beauty" of art to being a good citizen, "realizing man's [and woman's] fundamental right to Life, Liberty and Happiness." While such ideas may be considered grandiose today (after all, what is the hanging of a few pictures and talking about them?), turn-of-the-century society saw such appreciation as essential for the democracy.

Moral Aesthetics and Anecdotal Images

The last half of the nineteenth century saw an increasing dependence of Americans on images, pictures as
the means through which to know and better understand the world.

Not only do the pictorial arts contribute to the tasteful enjoyments of life, but they are steadily growing to be the habitual vehicle for an immense amount of knowledge relating to architecture, machines, and apparatus, to natural scenery, natural history and natural philosophy, to the incidents and surroundings of social and domestic life throughout the world, to the events and accessories of history, and, indeed, to all the learning which involves external forms, whether of natural or human origin.(3)

Art, in other worlds, could communicate ideas visually. Pictures are fun to look at as well as being able to communicate ideas (document and interpret events, for example) in visual form.

Craving every opportunity to learn visually, both children and adults used illustrated books as teachers. Instead of throwing picture books away, or storing them in attics, they most often were passed from one generation to the next. Even when images were falling apart, they were salvaged from books or illustrated newspapers and glued into less valuable but sturdier books.(4)

In the early part of the century, parents were urged to use pictures in the proper rearing of the young, as "the best way to cultivate the minds of their children."(5)

The youthful eye is pleased with beautiful forms in nature: the child is gratified with fine trees, and cultivated fields; . . . houses, birds, and animals, retard his bounding feet, as he pauses to gaze upon their beauty. . . . he will search for pictures of castles, mountains, water-falls, forests, lakes, and whatever is capable of pleasing
the eye; and express the liveliest gratification in the beauty and perfection of the mechanical execution. (6)

Written in 1841 and found in Parents Magazine, the previous quote anticipates the nature study movement and stresses what was an important aspect of art, beauty.

By the third quarter of the nineteenth century, much of American painting was anecdotal or presented in a story-telling mode: "It was still the age in which an image had, before anything else, to tell a story." (7) Paintings such as Eastman Johnson's "Not at Home," and Winslow Homer's "Punishment for Intoxication" provided stories with moral overtones, as "the title of the anecdotal painting guarantees our appreciation of a point, and action is stopped at the instant which allows the spectator to infer all the complementary events and attitudes." (8)

For example, while contemporary viewers might have trouble seeing the necessity of an explanation of a sculpture such as Daniel French's "Minute Man," a narrative was expected by 1881 viewers when it was unveiled in Concord. A writer in The Boston Commonwealth supplied the story which viewers anticipated and longed for:

The young fellow at his plow hears the tidings of the 'regulars.' The announcement is a surprize, though not unexpected. He is seemingly 'on the jump' for military duty at once. He drops the handle of the
implement, and swings his musket from the back forward for its proper use. He is full of determination and fire.(9)

Another example of the moral edification of storytelling can be found in an examination of the presentation and response of John Rogers' sculptural groups. Barbara R. Carlisle, in an article entitled "Democratic Art: Rogers' Groups and Their Audience," writes:

... in the catalogues for John Rogers' sculpture each picture is accompanied by supplementary anecdotal material. 'A Southern Lady with her little boy,' reads the caption for "Taking the Oath and Drawing Rations," 'compelled by hunger, is reluctantly taking the oath of allegiance from a Union officer, in order to draw rations. The young negro is watching the proceedings, while he waits to have the basket filled for his mistress.'(10)

A writer in the Daily Miner's Journal of Pottsville, Pennsylvania discusses Rogers' work as touching viewers hearts with "the beautiful."

His art is of that class which is so real and so true that it is from the first popular. It pleases the people--his subjects touch their hearts, enlist their sympathies, stir memories, recall the past, take hold upon the popular heart in various ways which not only increase the far-spreading fame of Mr. Rogers, but does something for the beautiful and true in the hearts of very observer.(11)

The anecdotal mode associated with the work of Rogers and others like him soon spread to all "great" works of art, and "The anecdotal mode became associated not only with realistic detail but with morally instructive purpose, and together they could be expected to elicit the ready appreciation of the ordinary American citizen."(12) This
anecdotal mode became the model used by the popular art critics of the day. What was art criticism in 1850, the explanation of a work of art by telling a story about it, was transformed in the nation's classrooms. When teachers had images at their disposal such as the images donated by the Chicago Public School Art Society they encouraged students to tell stories about the work in order to instruct the student specifically as to the piece's "morally instructive purpose."

**Schoolroom Decoration and Picture Study**

The moralizing, anecdotal tradition in response to art which began in the middle of the nineteenth century, continued through the schoolroom decoration and picture study movements. Images originally donated by associations like the Chicago Public School Art Society for the purpose of decoration, were then more fully integrated into classroom studies in what came to be known as picture study:

Both schoolroom decoration and picture study took a moral view of art. Picture study especially was grounded in the belief that art was a language that young people could be taught to read. Adherents of both movements believed that great artists were exemplars of high moral character, that exposure to works of fine art could help students develop spiritual and practical virtues. Like Jarves nearly half a century earlier, picture study writers described fine art as an influence for order, cleanliness, love
of home and family. Just as Ruskin connected his art criticism to social criticism, American art educators were trying to connect art study with social improvement or adjustment, as it was then termed. Picture study was even seen as one means to reach immigrant children who would learn necessary American virtues by reading the language of great art.(13)

Recently, historians of art education, such as Mary Ann Stankiewicz, have clearly documented the connection between picture study, moral purpose and language studies.

Making a report to the Massachusetts Board of Education, Henry Turner Bailey, Supervisor of Art for the state, presented a survey he had conducted on school room decoration. The art work itself "represented mostly portraits of Washington and Lincoln, and 'standard masterpieces like the Aurora, and the Sistine Madonna.'" Architectural photographs of famous buildings were also mentioned. Additional images included "such paintings as: Lerolle's The Shepherdess, Murrillo's Holy Family, Hoffman's Christ Disputing with the Doctors, Turner's Old Temeraire, Alma-Tadema's Reading Homer, Salvator Rosa's Diogenes in Search of An Honest Man, Ronner's A Fascinating Tale, Rosa Bonheur's Horse Fair, Millet's Shepherds Directing, Troyon's Oxen Going to Work, Rembrandt's The Mill, Michelangelo's Delphic Sybil, Raphael's Madonna of the Chair and St. Gaudens' Shaw Memorial."(14) Similar images were placed by the Chicago
Public School Art Society (see Appendix A).

Elsie May Smith, then Associate Editor of *School Century*, wrote an article on picture study which was published in *School Arts Book*. The article discusses the real object to picture study.

One of the most consistently morally up-lifting atmospheres of the pictures chosen seems to be love—Mother for child, child for pet... and Christian subject matters. The methods of questioning were to elicit information dealing with the setting of the subject of the picture, unity of the subject matter within its surroundings, quality of painting technique, interpretation of the title in case the picture is not well understood, and the purpose of the artist which included 'the lesson of goodness or truth... has it a real message to the soul?' (15)

The mention of mother-love in the above quote illustrates a concern of the Chicago Public School Art Society which is found nationally. In addition, as the above passage stresses, a picture's "lesson of goodness" is its real reason for being in the classroom.

Estelle Hurll, author of *The Home Book of Great Paintings* (1902) and *How to Show Pictures to Children* (1914), wrote a series of articles on picture study for the *School Arts Magazine*. Hurll's message was similar to Smith's. Subject matter appropriate for school decoration and pictures study included portraits of children, landscapes with figures and animal life—subject matter of a morally uplifting nature which could be the basis of story telling. With the exeption of a lack of emphasis on
historical and patriotic subjects, such writers echoed Ellen Gates Starr's early work. Starr's emphasis may have been due to the urban setting which surrounded Hull House. Two of her primary concerns were to validate immigrant traditions (and Old World Arts), and the educate of the next generation, which including civics instruction for American citizenship.

Writing in the early teens, Henry Bailey Turner, editor of *School Arts Book*, discusses the purpose and function of picture study with the initial focus on works of art which are "best" for children. Turner stated that the first answer to this question was "That which successive generations of people of taste have agreed upon as beautiful,—the Parthenon frieze, the Colleoni monument, the Sistine Madonna." The second, later, answer to that question took experience and child study into account and comes up with the answer, "That which will lead the children to an appreciation of the beautiful," as "delight is the purpose of art." The purpose of picture study, granted that the child passes from grade to grade, was that "perchance, he comes to delight in the adult 'best.'" For the younger grades, illustrated stories which they could relate to were thought best. This meant, most often, subject matter such as animals, children and home life, and its "personal message."
Chicago Public School Art Society's "Art Talks"

An editorial concerning "Picture Study" which appeared in the School Arts Book, suggested that popular images found in magazines would be appropriate for picture study as they were "not too sacred to be analyzed. The masterpieces, hung upon the walls of the room, could then be left to deliver their own message in their own way." (16) Undoubtedly, many of the images donated by the Chicago Public School Society were "left to deliver their own message in their own way."

"Art Talks" showed up in the Chicago Public School Art Society minutes as early as 1897. Such talks often meant the presentation of a paper by a club member, on a topic of her own choosing, which was then given at a school where pictures and casts had been placed. An illustration of the contents of such talks can be found in an essay written by a fourteen year old student in 1897, Florence P. Weinstock (see Appendix B). It is a fairly safe assumption that the student who listed facts about the various reproductions and casts found in her school learned the information from her "teachers" (which may have included club women). In addition to understanding that art could illustrate the accomplishments of civilizations and that beauty could inspire, Florence Weinstock came to
understand that men were the creators of art, and that
women "keep and spread its benign spirit."(17)

Everytime I examine our decorations I do not
merely think of the splendid scences they once
represented or of the great men who were so skillful in
art, but I think of still more; and that is of the
intelligent women who are so interested in art and wish
us to be that they have presented us almost all the
pictures which decorate our hall room. The kind women
form the Chicago Public School Art Society. We
admire and appreciate these to the fullest extent.(18)

Weinstock's essay, found in Appendix B, illustrates the
manner in which donated images (decorations) were used,
and foreshadows the picture study movement, because by the
turn of the century, images were increasingly used as
subjects for discussions and composition writing.

In December of 1901, the Chicago Public School Art
Society requested that the Chicago DAR chapter send
pictures to a school and give a talk on the patriotic
subjects associated with the pictures. In the 1902 minutes
of the society the purpose of pictures in the classroom is
discussed. Pictures are used in history and composition
classes. Talks on special pictures are also given by
teachers, students, clubwomen, and occasionally "experts"
from the community. The placement of works of art in the
school was to result in "social betterment" and "religious
worship." In 1903, the minutes show that Mrs. Sherwood had
gone into schools and given talks to children where
pictures were placed. In March of 1903, art talks are
announced semimonthly series in co-operation with the principals of schools where pictures are placed. In November of that year, it was announced that Mrs. Sherwood was giving one art talk a week, but more speakers were needed to further the work. In the year 1904, art talks were underway in the schools with the endorsement of school teachers.

In January 1905, an art talk on "Madonnas" was presented in one of the schools where the CPSAS had placed pictures. The kind of information that such a talk might impart to school children can be found in information about madonna pictures in the period, such as an 1897 article entitled "Madonna in Picture" by Helen Leah Reed in The Chicago Evening Post. "Beauty and spirituality are what are looked for in pictures of the virgin and child, and these are the qualities that we usually find in them."(19) Reed ends her article with a poetic note which also emphasizes the key word in describing what the Madonna images are to mean to the viewer: reverence.

... yet we look at each with the same feeling of reverence expressed in the well-known words of Dante:

O, virgin mother, daughter of thy Son,
Lowlier, loftier than all creatures seem,
Goal of the counsels of the Eternal One,
Thyself art she who this our nature mean
Hath so ennobled that its maker great
Deigned to become. . . . (20)

Often, as detailed above, the subject of CPSAS art talks
simply reenforced the moral lesson found in donated images, through the use of narrative.

By the end of the teens, the women of the Society were beginning to listen to the school child's wishes when it came to the placing of specific works. However, this should not be over-emphasized, as the celebration of motherhood and a healthy respect for nature are the real focus of the following passage.

If a picture will not appeal to a child, we let it go. Millet's Bringing Home the New-Born Calf, one of our choicest pictures, Dagnan-Bouveret's Watering Trough, Troyon's Return to the Market, and Adolph Hope's poster called the Harvester's, all interest children and, incidentally, emphasize the dignity of labor. Schreyer's Scouts stirs the imagination and makes an appeal for the love of adventure. We realize that this kind of subject does not minister to the noblest in the child, but a strong flavor of romance has its value, though it must be used sparingly. Anna Klumpke's Supper Time and Elizabeth Nourse's Mother and Children do make an appeal of a better sort, suggesting happy home life. One cannot emphasize too strongly the value of this kind of picture. . . .

Landscapes and marines open the child's eyes to the beauty in the world, and may help him to discover unsuspected loveliness near at hand. Every collection should have a good proportion of such pictures. Inness's Sunset at Montclair, Adam's After the Storm, Davis's Call of the West Wind, and Oliver Dennett Grover's June Morning on Lake Orta should recall the thrill of the real out of doors, of mountain, meadow, and woodland. As children grow older, such pictures should mean more and more to them. The boy, in the Marsh School, who writes of Constable's Country Lane, has felt the thrill. He says, "The Country Lane reminds me of a time when we all went in a buggy down a lane in Canada, with the trees shading the road, and sat down on the green grass and ate our lunch."(21)

A talk entitled "Appreciation," which was written in
the early twenties and given before the Chicago Public School Art Society, illustrates the specific manner in which the images donated by the society were used.

In most cases these have been displayed in the rooms of various grades with attention to the ages of the children, so that their likes and tastes may be appealed to. Outlines are made for short talks by teacher and children with a particular picture before them. Such things as the treatment of light and shade, the composition of masses, the center of interest, and, as is natural, the story told by the pictures, are treated in what seems to me a remarkably interesting and pleasing way.(22)

In short, the pictures were used in picture study.

The essay "Appreciation" also questioned the use of some types of pictures in "cultivating the appreciation of beauty." Such pictures included pictures war scenes. While battle scenes were liberally supplied to the public schools at the beginning of the century, twenty years later they would appear to be considered inappropriate. The subject of whether or not battle scenes should be found in the classroom was a natural one, as the essay was written after the United States had weathered WWI.

Of recent years the number of persons who have objected to representations of battles and forts and generals in the school rooms has greatly increased. They argue that a picture exercises an unconscious tuition upon the beholder; that war, the destruction of human life, the glorification of bloodshed and quarrels, belongs to a barbarious age to overcome which is one of the main purposes of the schools. In the school that I attended the pictures displayed included the "Battle of the Monitor and the Merrimac;" "The Battle of Bunker Hill;" the "Siege of Vicksburg;" the "Conflict between the Bon Homme Richard and the Serapis;" "Perry's Victory at Lake
Erie." Our history was mostly the account of "sad, unhappy far-off things and battles long ago." This is a ticklish subject. Whoever recommends the omission of war pictures from the schools runs the risk of contempt for being a pacifist, but it is the mission of schools not to bring war into the world and its destruction, but "they come that they may bring life, and life more abundantly."(23)

The fact that the writer mentions the contempt for pacifism during the period, and then goes on to question the relationship of war to the mission of the schools, makes its conclusion all the more powerful. While the essay is anonymous, an old hand has written in "Wm. McAndrew?" on its first page. Its contents reflect that it was probably a written version of a talk given before the Society which praised its work. The preservation of such an essay in all likelihood meant that it was valued by a member or members of the Chicago Public School Art Society—or, in other words, that they agreed with the author. While the women of the Chicago Public School Art Society were more likely to do war work than support pacifism, their true allegiance was to the children—"they come that they may bring life, and life more abundantly."

**Picture Study and Essay Writing**

Illustrations of picture study made their way into national literature on the subject by the early teens.
When studying a painting, the teacher would direct questions to the students which are appropriate to their grade level. For example, when looking at Millet's *Feeding Her Birds* (a picture of a peasant woman on a door stoop feeding three girls with chickens in the yard), the teacher would ask questions such as:

Do you think these people live in America? Is it summer or winter? Is the house old or new? Are those people rich or poor? What is the mother doing? Can you tell the order in which the children are being fed? . . . Where is the lightest part of the picture? Can you guess why that particular part of the picture is the lightest? Why do you like the picture? . . . Why do you think so? or How do you know? or, What tells you that?(24)

Students, especially in the lower grades, were to look at such pictures, contemplate them and answer the questions directed at them by the teacher and to enjoy pictures which "told a story beautifully and to 'recognize a few of the world's masterpieces.'"(25)

In a 1909 article by Walter Sargent found in *School Arts Book*, Sargent discusses both good and bad methods of picture study.

The analysis of pictures for 'centers of interest, balance of masses, leading lines, etc.,' he considers more valuable to the adult than the child. The use of historical data, stories of the artist and his times, and about the painting, plus the child's own narrative were considered to give the pupil a 'pleasant acquaintance with works of art and awakens oftentimes a sincere liking for them.'(26)

Picture study as a recognized aid in language study...
was highlighted in an article, "Picture Study," by Mabel J. Chase: "then let the picture be one which is a recognized masterpiece ... also become familiar with a master in art and know something about his work." Biographical information was told to the children involved in picture study. Story telling would revolve around the subject matter of the painting "studied." Tableaux were performed based on certain paintings and programs were held in order to raise money to buy more reproductions for picture study and schoolroom decoration.(27) Evidence is found in the 1919 Annual Report of the Chicago Public School Art Society, that the pictures were indeed "studied" and used as the basis for compositions or essay writing--both the pictures themselves and the artists who created them.

When paintings were used as an aid in language study, and essays were written by students about individual pictures, a great deal can be learned as to what the children perceived various images to be about, or in other words their content or meaning. The following passages represent expository writing by eighth grade students, which were found in a 1906 issue of School Arts Book. Both essays were on a reproduction by Michelangelo entitled "The Three Fates." Both essays use clear and descriptive language to discuss the subject matter of the painting and the "story" behind it: "It represents three
goddesses who control the lives of men. They spin the thread of life according to the way we live. When the purpose of our life is fulfilled they cut the thread and the human life is ended." The descriptions, though, were not without prescriptions; "the way we live" and "the purpose of our life" are both phrases which are laden with moral implications. In addition, the moral character of the subjects of the painting was important.

... In this painting the artist has shown the highest and loftiest side of character. In my opinion the last is the best of the three pictures. The faces show more strength, character, uprightness and goodness.

Rosalie Heishberg.(28)

"The Fates" is one of the greatest pictures I have ever seen, uplifting and noble, and yet with such a sense of sorrow in every face, that it seems as if the life of one's most personal friend hangs in the balance. ...

This painting by Michael Angelo is a masterpiece. The expressions are true; stern and forbidding, and yet with a line here and there that tells of the heart that suffers in making a decision, that brings sorrow to anyone.

As Michael Angelo was a sculptor, the folds of the dresses and the shadows about the figures look as if the painting is from a statue. This, however, only gives character to the figures of women who have such responsibility.(29)

The reference here to technique and formal elements found in the image was used to indicate that it provided the "uplifting and noble" character found in the painting by the student and her teachers.

More often than not, the images donated by the
Chicago Public School Art Society served to decorate school halls and school rooms, and also as a focus on which students could sharpen language skills. The integration of "art" with other subjects of the curriculum is one which, it has already been mentioned, the Chicago Board of Education would approve. The transmission of moral values— a love and reverence of mothers, a respect for nature, and a sense of American civic duty— were reinforced when students discussed the reproductions and originals provided by the Society and then sat down to write about them.
NOTES

1. [McAndrew, William (?)]. "Appreciation," TMs photocopy found in CPSAS records, 82-50, 3-2 (Chicago: University of Illinois, Special Collections, c. 1925), 4.

2. Ibid.


4. Korzenik, Drawn to Art, 73.

5. Ibid.

6. Quoted in Korzenik, Drawn to Art, 74; from Parents Magazine 1, no. 9 (May 1841): 194.


20. Ibid.


25. Ibid.


28. Ibid., 339.

29. Ibid.
CHAPTER V

"Every Social Welfare Agency"

If thou of fortune be bereft
And of thy store there be but left
Two loaves, sell one and with thy dole
Buy Hycinthias to feed thy soul. (1)

To justify its existence every social welfare agency
should interpret itself to a supporting public. (2)

Social Work and the Neighborhood Committees

In 1910, the Chicago Board of Education, under the
Superintendent Ella Flagg Young, opened twelve schools
throughout the city to be used as social centers,
"recognizing the great need for decent places of amusement
in the crowded sections of the city..." (3) Immediately,
the CPSAS set out to visit them and "to aid so far as means
would permit in making them more attractive." (4)

The general work of the Society in these years
(early teens) found them largely devoted to three
different classes of schools: (a) those schools used as
Social Centers, designated by the Board of Education, (b)
those schools which had been under the care of "Special
Neighborhood Committees" of the Society, and (c) those
schools in which a particular auxiliary club had taken an
interest or adopted. (5)
In that same month (Jan., 1911), Mrs. Carpenter reported the following plans for club work for the coming year. The primary focus of her suggestions was on the schools—"trying to get clubs to interest themselves in and to establish social settlement schools," and trying to interest the Alumni of the schools of art (i.e., the Art Institute) in the Chicago public schools.

The Society's Biennial Report of 1909-10 showed that two hundred and forty two works of art had been acquired and placed in twenty-one city public schools, forty-four art talks had been given, and forty-eight visits to schools had been made by Society board members. At the suggestion of the CPSAS, several women's clubs had selected a special school where their contributions were applied annually.

An interesting and growing collection for each school is thus assured while the advantage of the personal intimacy and interest thus established between the club and the school is bound to be of reciprocal value. (6)

The "personal intimacy" which resulted between clubwomen and the schools undoubtedly anticipated the "social work" of the teens. The more the women of the Chicago Public School Art Society knew of the hygenic conditions of the schools, the more likely it would be that they would demand change.
The conditions of the schools and the attitude of the Chicago Board of Education became the focus of the February meeting in 1911. Mrs. Degan reported on the "general uncleanliness of our city schools," while Miss Hesse reported on "the persistency with which the School Board failed to insist upon the proper tinting of walls."

In March the CPSAS was planning visits to "Social Center Schools." In April of 1911, the Society felt the need to reaffirm its focus, "That the society was obliged to decline with regret, to go outside the public schools."

In May of 1911, Social Center Schools were discussed. Many had been visited, "some of which are well decorated." One Social Center School (unnamed) possessed a $2,000.00 collection of pictures and casts which was a "result of the inspiration of a group of pictures loaned by the Public School Art Society twelve years ago."

The work of the society in the early teens was highlighted by the Chicago Child Welfare Exhibit. Chicago, after the example set in New York, held a Child Welfare Exhibit in 1911. It was through the suggestion and financial gifts of Mrs. Cyrus H. McCormick that the exhibit was to set "before the city the whole truth about her 640,000 children." The organization of the Exhibit was accomplished by committees. Covering all the interests affecting children, the Chicago exhibit included the New
York City exhibit and then more than doubled it by work done locally. In the fourteen days of the exhibition 420,000 visitors went through the exhibitions.

Facing the section on homes and going to the right, one followed along the line of things that belong to the individual and his family through his own and through common efforts—work, wages, laws, recreations, streets, museums, libraries, schools, health; on the other hand, associations and clubs, settlements, churches, and finally philanthropy. (7)

Perhaps the most important service that the Child Welfare Exhibit served was the way in which it provided associations and clubs with the opportunity to assess their work and then to understand their work in relation to the "whole need." Visitors to the exhibit had the opportunity to peek into the classroom, and occasionally to be delighted with what they heard and saw:

Some people dislike to face unpleasant facts; but although on the one hand the condition of the blind, crippled, feeble-minded, and defective children was portrayed and their pitiful needs indicated, on the other the citizen was thrilled by the exhibitions of thousands of school children coming together to sing their songs, play their games, and to perform various exercises. From the lips of these bright and promising children great audiences heard the songs of our country, the beautiful voices blending in a chorus that thrilled and stirred the auditors. It was all prophetic of the possibilities for their city.... (8)

It is easy to see why one writer would state "that the city was moved as it has not been since the World's Fair." (9)
In April of 1911, with the Child Welfare Exhibit coming up, the minutes noted that $50.00 was to be under the direction of the Society provided by the Board of Education, largely due to Ella Flagg Young's (Superintendent of Schools) influence. In other words, the CPSAS exhibition "at the Child Welfare Exhibit [was] upon the invitation of the Board of Education." The pictures were to be selected from the pictures at the Hamline School. A Committee was appointed to do that work.

The Child Welfare Exhibit has a distinctively artistic side in its object lessons of children drawing, designing and modeling and in the other features of the collection of the Chicago Public School Art Society and the Chicago Society of Artists. Neither of the latter should be overlooked. The public rarely sees works gathered for the express purpose of influencing the tastes of children, and the catalogue of the Public School Art Society is the result of years of experience and a careful search for appropriate subjects.

The Chicago Society of Artists has made a surprising display. The members have met the Public School Art Society on its own platform. The works need no interpreters, for each painter seemed to acknowledge that he was painting for children and accordingly chose his subject, which he painted frankly, for the eyes of children are quick to discover sincerity.(10)

The Child Welfare Exhibit provided the CPSAS with the opportunity to publicize its work before a large general public. It also provided the Society with the opportunity to note what work had yet to be done, largely, the cleaning
and decoration of social center schools.

By October 1911, there were fourteen social center schools. In a newspaper clipping, entitled "School Centers," glued to a page of Mrs. J. Buckingham's notebook, the plans of the School Board are detailed.

It is surprising to discover that there is such a committee on the board of education as the "Social Center Committee." It sounds like Rochester. There was a time when the board of education took a pretty narrow view of its powers and duties and could see nothing especially desirable in opening the public schools for neighborhood uses. Evidently, that day has passed.

It is announced that eleven of the schools will be opened for recreation uses in the evening. They will run frankly in competition with the dance halls. That is to say, they can be used for dances by those groups which are willing to take their dancing without the bar attachment.

It is sensible plan and greatly to credit the board members who have worked out its details.(11)

By the beginning of 1912, the CPSAS turned a large part of its efforts, in addition to the endeavors of a newly formed Press Committee with the purpose of publicing the work of the Society, to the Social Center Schools. The Skinner School is specifically mentioned in club minutes; "A visit to the school showed no desire was felt for pictures or a consciousness of their value." The next entry is a note that the Nike Club will try to raise funds to pay for the decoration of the school. The Thorp School was the first Social Center School with which the Society would cooperate.
Upon visiting the Thorp School, it was learned the social work had been started, and that the principal, Mr. Hatch, had such a sympathetic understanding of the needs of the children and people in that district that he had made himself a power for good in the community [emphasis mine].

Found in the Board of Directors Minutes of the same year (May, 1912), the following passage indicates the manner in which work was instigated as well as its nature.

The president then stated her interest in the Mosely school. Her attention lately been called to the pressing need of lifting moral, spiritual and artistic tone of the school to the standard of the neighborhood. Mr. Bartlere's and Mr. Bright's cooperation had been secured. Mrs. Dyson would be Chairman of a committee whose object would be to make the principal's room the attractive room of the school, arouse the children's cooperation in the work by arranging Art Talks and asking Board of Education to calcimine different rooms and paint the building.

Personal interest played an important role in the locations of schools which the Society "adopted." The solicitation by the club to the Chicago Board of Education to "calcimine" rooms and paint buildings was common. The Society would provide pictures, magazines, plants, books, and even occasionally toys, but they always expected the school to be clean and freshly painted— which from the onset was always considered to be the province of the school board.

Individual members where then assigned to a specific Social Center School. The member was then to form her own committee from among Board Members or her personal
friends. The purpose of each committee was to see what rooms needed pictures, what subject matter was requested and desirable, and to raise funds for the purchase of such works and provide various "social work" services.

School visitation seems to have been a common occurrence for the ladies of the club, but here is one of the few direct comments made concerning the logistics of such visits (Oct. 1912).

...[Mrs. North] urged [us] to be diplomatic when we visited schools. Show thoughtfulness in choosing a time acceptable to the principal and have definite knowledge of what we want to find out. You come into contact with sympathetic teachers and hostile teachers, so be prepared for either emergency.(14)

This is one of the only times which club minutes reflect any sort of negative reaction by school personnel as to the work of the Society.

Work which seems to have been an outgrowth of Social Center School Committee work included the designation of an "art room," most often the principal's office; "The Board of Education has promised to clean and calcimine the room, which will then be supplied with a few beautiful pictures and vases and provided with curtains and growing plants."(15)

The transition from "art work" to "social work" is one which the Chicago Public School Art Society would take up in the teens. "Making the schools attractive is a preventative measure ...."(16) Such a transition was aided,
of course, by the attitudes of society at the time. One instance of this can be found in the goal of the Chicago schools.

To one as near the heart of things as the Superintendent of Schools, the time and thought given by the Board members to the endless array of suggestions, requests, and petitions are reassuring evidences of the continuation of the Public Schools as a means by which educational and social service shall be administered in Chicago[emphasis mine].(17)

The Board of Education and the women of the Chicago Public School Art Society saw eye to eye on this issue. It is difficult to say if the idea originated in one body and was embraced by another. The idea that social service and education go hand-in-hand was a national one in the teens, when the only national conferences on community centers were held (and will be discussed in a later section).

Perhaps aided by the work done in Social Center Schools, the formation of Neighborhood Committees would finally become official in the fall of 1913. The Neighborhood Committees in cooperation with the CPSAS Board of Managers would visit schools, consider their individual needs, and raise a special fund for each. Often those people working with the school would have a special interest in that school.

Neighborhood Committees whose object is to interest themselves in schools that have special needs because of some unfortunate local condition, have been found to be of the greatest service. Recently four such [committees] have been working with
unusual success. All of these schools are situated in districts which have gradually changed from good to undesirable for residence, because of the steady encroachment of business. Whenever possible, the members of such committees are chosen from those who formerly had some personal interest in the school itself (as graduates or attendants) or in the locality where it stands (as a business interest). In such cases much is needed besides pictures and so far as means will permit, window boxed, potted plants, flowers, curtains for some one room--office or library—which can be fitted up as an Art Room--are used, and always the co-operation of the school board and the school itself is sought in a clean-up campaign which includes the yard as well as the building itself. (18)

The above passage most clearly illustrates the kinds of work that the Society was engaged in during the period--pictures, plants, flowers, and curtains were donated, along with a general "clean-up campaign" which included the cooperation of school personnel and the Chicago Board of Education.

The best "social work" yet, according to the 1911-13 Annual Report of the Society, had been done at the Moseley School located on the corner of Michigan Avenue and Twenty-fourth Street. In the spring of 1912, Mr. Orville T. Bright, District Superintendent, called the Society's attention to the school and solicited help.

The pupils were found to be excitable and lawless, fights in the school yard of frequent occurrence and the intervention of the police often in demand. By earnest co-operation with the new principal, Miss Leona Throne, the society is proud to feel that it has been able to assist in the veritable transformation. A very important preparatory step was the thorough cleaning of the entire building both inside and out including the school yard. It was then decided to make some one
room as beautiful as possible. The one selected was the office. The large windows were curtained, a fine lot of potted plants and flowers, the gift of Mr. A. C. Bartlett, were effectively placed and upon the walls nine carefully selected pictures were hung. It was then called the Art Room and became a source of pride to every pupil in the school. That a marked change in the personal cleanliness of the pupils and a corresponding improvement in self respect and behavior should have resulted is sufficient proof of the value of such work.

Miss Thorne herself says: "If I could say nothing more for the helpfulness of the works of Art in public schools than as an aid to discipline they would be more than justified; but they have an intrinsic value for educational purposes and reveal to the children a realm of life that might otherwise be closed to them. There are many homes in which art is a stranger and even cleanliness unknown. The public school is thus, in many cases, the only possible place where the child can get its first impression of beauty and cleanliness and in all cases it is a powerful assistant. The work of the Public School Art Society is, in this way, of the greatest help to the schools. The result is sure to be better men, better women, and a better civilization."(19)

Art, according to the previous example, could prevent truancy and delinquency. "Beauty and cleanliness" would result in a "better civilization." The supposed inevitable transformation Chicago's urban schools provided an impetus for the women of the Society as they continued their efforts through years of World War I.

In addition, Neighborhood Committees served, in general, to bring Society "workers" (clubmembers) into closer "touch" with teachers and pupils. The Neighborhood Committees also enabled them to learn the condition and needs of the schools "to the end that cooperation with
principals and teachers may be made closer and more effective."(20)

After the luncheon of the Annual Meeting in April, 1914, the Chicago Public School Art Society was basking in its achievements, most notably the social work of the Neighborhood Committees.

Eloquence, wit and humor abounded and weaving in and out was the spirit of loving kindness and brotherly love to awaken hearts and minds to appreciate how beautiful and how lovely the world is about us and how much there is in it for us to learn and love.(21)

The "social work" of the Neighborhood School Committees of the Moseley, Haven, Jones, and McAllister schools was well under way in April of 1914.

The object of the committee is to beautify the school, create a joyous spirit in the children, giving them ideals and a wider vision of life and their part in it. . . . The children were awakened along new lines of thought and were enthusiastic in their love of pictures and flowers.(22)

The Haven school received flowers, plants and magazines in addition to pictures, and children were coming to school clean, "in keeping with their surroundings."

A two-page typewritten report of the Neighborhood Committee for the Jones School, dated 1914, further detailed the kind of activities which the CPSAS considered "social work." On Friday, May 15th, 1914, the formal presentation of pictures to the Jones School was held in a school assembly. From the CPSAS several members were
present, including Miss Grace Dixon, Mrs. Frederick Block (both of the Neighborhood Committee), Mrs. John B. Sherwood, vice-president, Mrs. Alfred M. Walter, corresponding secretary of the Society, and Miss Samuella Crosby, treasurer. Mrs. Mc Mahon, a member of the Board of Education, Mr. Orville T. Bright, District Superintendent, Mr. and Mrs. George Dixon, and Mrs. John H. Buckingham of the Chicago Woman's Club were also present. Graduates of the Jones School, friends, and teachers were present, as well.

The program included a "salute to the flag, civic creed, song essay and folk-dance by the school children which was splendidly given." The report also included a note that in one class of twenty-four in the Jones School twelve nationalities represented among the children. Dr. Rowena Morse Mann gave an illustrated talk on "celebrated pictures" for which the Society wished to thank her for her "ready response to our request." Mr. Dixon and Miss Grace Dixon (a member of CPSAS) were there to formally present the pictures to the school on behalf of their family. Both made edifying speeches--of "childhood reminiscences." Entertainment and refreshments were included: "we were invited to have coffee, sandwiches and salad prepared by the pupils of the Domestic Science Class and served by the little girls themselves, arrayed in
dainty caps and aprons." The report was submitted by Louise W. Blocki, Chairperson of the Jones School Committee.

Another report, dated 1916, further describes the "social work" undertaken by the women of the Chicago Public School Art Society. The Neighborhood School Committee of the Emerson School was chaired by Miss Evelyn Matz. The report itself took the form of a letter to Mrs. (Nellie) John Buckingham, the president of the CPSAS. The "reading and recreation" room at the Emerson school was described. Six pictures were hung on the wall "at a level suitable for our little people." Miss Matz curtained the windows and sent many books and magazines. Students from the Howe school (eighth graders) selected books for the third graders at Emerson around Christmas: "the reading habit has not been formed. The establishment of this room is a great step in the right direction." The management of the room was also detailed. On Tuesday and Thursday mornings, the children may could come in to the room at 8:30 a.m. to listen to the victrola. The pupils on the second floor of the school occasionally used this room for music. On Tuesday and Thursday evenings, the room was open until 5:00 p.m. The day before the letter was written, forty-four students enjoyed the use of the room after school, "enjoying the quiet of the room and the beauty of
the pictures."(23) The author of this letter, June H. MacConkey, presumably the principal of the school, planned to schedule musical programs in the reading and recreation room supplied with amenities by the Society, "thus arousing in these children an appreciation for the fine things of life." MacConkey wrote:

Only one who knows the squalid surroundings and the evil influences of the neighborhood can appreciate what a genuine service is being done to society by the interest you and your fellow-workers have expressed in this room.

It takes a great deal of the real missionary spirit to struggle in the present with serene faith in the future, but I know my teachers and friends have it. Because it has led you to an interest in the needs of this community, I feel a great gratitude, not only to you but also to the Great Spirit of the universe, the source of the brotherhood of man.(24)

During the November 1914 meeting of the Society, the "Report on Neighborhood Schools" included a report from the Haven School Neighborhood Committee. There were four members on the committee and each took a week at a time, "visiting the school, providing flowers and plants, and attending to the lesser needs of the school." Curtains for the "Art Room" were to be purchased and installed in the near future.(25)

Letters from children of the Haven School were read. They were very appreciative of flowers and plants. "You have helped to make our room pretty," one child wrote, and another thought our President a 'Fairy Queen.'"(26)
The Jones School Neighborhood Committee reported an entertainment by the children—a chorus. The walls of the school had been freshly tinted and cleaned at the direction of the Board of Education, "through the efforts of our society." At the next monthly meeting, the Jones Committee reported that new blinds were promised, from the Board of Education, but that they had not yet been delivered. Also, "There has been an increased attendance because of the beauty and hospitality of the building."

During the January 1915 meeting of the CPSAS, the needs of the Jones School were presented. Here, perhaps we can see the most obviously direct way that the clubwomen got things done. Miss Dixon had "an interview" with Mr. Ralph Otis, of the Board of Education, and it was then stated that "all improvements that the principal desires are to be made."

The connection between the women of the Public School Art Society and the schools included their attending school ceremonies.

The President urged attendance upon graduating exercises in all schools, saying that the members of the society need this personal touch with the school; that the teachers are thereby encouraged and the children interested.(27)

The Corresponding Secretary of the club also noted during the January 1915 meeting, the Society might be in the position to "drop a school," because it was noted that
the Art and Literature Department of the Chicago Woman's Club "had done much work."

The Acting Superintendent of Schools reports that Miss Emma Church, principal of the Normal School of Applied Art, a former member of the supervising force in the Art Department of the Chicago Public School Art Society, has offered on behalf of her school to redecorate and refurnish, without expense to the Board of Education, the art center room at the Jones School, which is used for the reception of pictures presented by the Public School Art Society and as a social room for the Community Center activities supported by the Chicago Woman's Club Committee.(28)

When the Chicago Board of Education began its Social Center School Program, the Chicago Woman's Club had formed a committee entitled "The Committee on Public Schools as Social Centers." According to the Annals of the Chicago Woman's Club, the Board of Education had given up on Social Center work by 1914. At this time the club asked permission to open two rooms in the Jones School. For a period of about eight weeks, children were able to meet in the school for four days a week. Games, songs and dramatic play practice were provided. The Alumni Club was formed as a result of this program and they continued to study and rehearse plays. Twenty members of the Chicago Woman's Club met for four months at the school; "A room, called the Room Beautiful, has been fitted up with curtains, pictures, tables, chairs, books and rugs..."(29) This work parallels the similar work being done by the Chicago Public School Art Society. The connection of the two
organizations often meant that they would work together as seen in the following passage from the Chicago Woman's Club Annals.

With the co-operation of the Public School Art Society, the first Public School exhibit of municipal paintings was placed in the Room Beautiful, and various talks about the pictures have been given and greatly enjoyed. An exhibit of public school craft work has been promised when the civic pictures are removed, and it is hoped to make the room a center of inspiration. (30)

This passage shows that the connections of the Chicago Woman's Club to the Chicago Public School Art Society continued into the teens. In many cases, as the one mentioned, the two clubs performed parallel services but were careful not to duplicate each other's work.

Also during the beginning of 1915, the Haven Neighborhood Committee reported that they had raised $252.00 during the past year from residents in the district. This money was chiefly spent on pictures for the new Art Room. The room was also retinted and curtains were hung.

Flowers, bulbs and Christmas greens had further been furnished by the Committee at different times, a member of the Committee visiting the school each month and carrying over something to add to the attractiveness of the rooms. (31)

Similarly, the Neighborhood Committee of the Hayes School, in January of 1916, made a report during the monthly
meeting, and suggested a visit "each month if possible," and the sending of "pictures and plants and the raising of money in the neighborhood."

Another example of the kind of power which the CPSAS exerted is found in the February 1916 minutes. A letter was written to the Board of Education concerning the Motley school. The letter promised a $100.00 loan collection of pictures when the school had "been cleaned and redecorated."

It appears that the social work of the neighborhood committees of the Chicago Public School Art Society was channeled into the community center movement in the late teens. John Collier defined the community center movement as "the advancement of co-operation and team play among men." The first National Conference on Community Centers and Related Problems was held in New York City in 1916. Speakers at the conference focused "on the opportunity of community centers to promote friendliness in busy, unfriendly cities." Other concerns and articulated purposes of the community centers included a more "tolerant and friendly atmosphere of the saloon" if the community center intended to compete with saloons, a community focal point for social and civic life, and "preserving the folk customs of the immigrant and at the same time helping the foreign-born assimilate themselves to American life."(32)
This last goal is identical to that of the Society in their work concerning industrial art cabinets, which will be discussed in the following section.

A whole page of the CPSAS Annual Report of 1916-17 was devoted to the announcement of the Second National Conference of Community Centers.

Within a few days there was held in Chicago the second National Conference of Community Centers. Many lines of social activity, civic, dramatic, musical and recreational, were represented through co-operative committees. Through the co-operative Art Committee all available collections of pictures were placed in the schools, park houses and settlements where visiting delegates were to be entertained. Through the courtesy of the Municipal Art League an attractive leaflet was printed for this committee. . . .(33)

The second annual National Community Center may have been the largest gathering addressing the question of social centers. An announcement found in The Chicago Tribune expected more than one thousand delegates from "Women's clubs, municipalities, school boards, settlements and civic organizations" from all over the country.(34) The principal session was entitled "Americanization and Training for Citizenship Through the Community Center."(35)

The work of clubs like the Chicago Public School Art Society included the desire for the "Americanization" of school children; which was found in the articulated goals of the Society's connections with the use of schools as social or community centers. The report of the
Superintendent of the Chicago Board of Education, Peter A. Mortenson, discusses the "Americanization" of immigrant school children, aided by the work of many of Chicago's women's clubs:

many of our foreign population have acquired a better notion of the ideas and ideals for which this country stands, as well as some fundamental working ideas of American governmental machinery. The value of this work as an aid in the process of assimilation of diverse foreign elements is very good.(36)

Although the transition is unclear, it would appear that the Neighborhood School Committees and their careful attention to the needs of an individual school, was by 1920 a more generalized concern of the Schools Committee.(37) Winding their way into the very center of "this great city" (Chicago), the members of the Schools Committee saw a part of Chicago which many of those living in the suburbs never experienced.

The schools committee shudders as it contemplates these neighborhoods; it wonders whether children brought therein will bring to the shaping of this republic the qualities of mind and of heart for which the task calls. It wonders just what they will make of our country. They are the majority; their will must become law. The schools committee feels like calling all the people out of their miserable homes, and then setting fire to the whole region. As that is not possible, it turns its back upon the ugly neighborhood and tries to make the schoolhouse a center of beauty.(38)

As for the ideal school building, the members of the CPSAS long for a "real school beautiful," which would include attendant facilities such as an art room, a public library,
a small park, a gymnasium, a "restful" lunch room, a roof
garden, and a swimming pool. If such a school were to
indeed exist, then "We are confident that the whole
neighborhood would show an increased self respect,
manifested in a striving after order and cleanliness in the
homes of their immediate surroundings [emphasis mine].(39)
The movement of women out of their homes, as influential
classroom decorators could in fact, be reversed, according
to the dreamers of the Chicago Public School Art Society.
If the "order and cleanliness" found in schools (and visual
art reproductions) could influence the character for good,
why could it not also encourage better housekeeping?

The work of the Society in the late teens saw a
consistent demand for cleanliness and the improvement of
the physical school facilities. In the minutes of the
CPSAS monthly meeting of January 25, 1918, the Haven School
was mentioned as needing calcimining and the kindergarten
needed money ($45.00 or $75.00) to be spent for "curtains,
window boxes, pictures and pottery." During the March 22,
1918 meeting the Pulaski School was listed as "badly in
need of cleaning." The Logan School, too, was "in dire
need of assistance is an old fire trap with seven hundred
Polish children in attendance, subnormal and tubercular
children in with all of the others."(40)
In addition to the work of the Neighborhood Committees, the Chicago Public School Art Society strengthened its ties with the Chicago Art Institute in the teens. The role of the Art Institute in Chicago's cultural life and the kinds of programs implemented by the Society are the focus of the next section.

The Chicago Public School Art Society and The Chicago Art Institute

The work of the Chicago Public School Art Society and its concern for school children and the art of Chicago, led the Society to form a relationship with the Chicago Art Institute. Specifically, CPSAS organized and helped to implement the first museum tours for school children. The society also urged the Art Institute to hire a children's docent and provide the young people with a special "Children's Museum." In order to have a better understanding of the significance of the contributions made by the women of the CPSAS, it is necessary to recount briefly the history and role of the Art Institute in turn-of-the-century Chicago.

The Art Institute began as The Chicago Academy of
Design was an artist's association. It flourished for only a decade until financial debts were disclosed in 1879. More or less in limbo for the next three years, it was not until 1882, that new trustees changed the name of the organization to the Art Institute of Chicago, and elected Charles L. Hutchinson as president. The Art Institute would maintain the responsibility for an art school and for "establishing a permanent Museum of Art."(41)

Unlike other cultural institutes which were founded in the fourth quarter of the nineteenth century to serve the cultural desires of the wealthy businessman, such as the Chicago Academy of Sciences, the Chicago Art Institute was "designed for the whole city," and "sought ever wider support and ever greater involvement in the community."(42) Turn-of-the-century Chicago was growing at such a rate that "the city might overtake New York to become the economic--and cultural--capital of the nation."(43) Most successful Chicago businessmen came to Chicago as young men and made their fortunes there; they brought with them the tension of desiring national power and influence--existed for them. And they were desirous of making Chicago a city of which they could boast--including its cultural institutions.(44) These would serve as "'centers of social activity ... in which artists and scholars and educators will gather, at which ideas and ideals will prevail, and
which as an informal "Academy," will set standards that shall mitigate and transform the grossness of our hitherto material life."(45)

Concerning the cultural foundation in Chicago, the Art Institute prime among them, Helen Lefkowitz Horowitz wrote:

In contrast to his 1888 characterization of Chicago as barren, by 1907 Charles Hutchinson felt that Chicago had become 'a center of art.' It was a place 'where people come for inspiration and education; a place from which an artistic influence radiates.' Not only could an artist make a living in the city, but he could be supported by 'a considerable number of persons who appreciated the good in painting, sculpture and architecture.' In Hutchinson's view creativity flourished in such an atmosphere--one of high standards, broadly disseminated.(46)

The aesthetic choices and ideals of the time would of course represent themselves in the collection of work found at the Art Institute. The collection should include the best examples available, illustrating the range of work found throughout the history of art. Taking comprehensiveness as its goal, the Art Institute, dependent largely upon the gifts of private donors, "filled out its holdings with reproductions."(47) The Chicago Public School Art Society often held its regular meetings at the Art Institute, and exhibited its collections of both originals and reproductions there.

The physical relationship the CPSAS had with the Art Institute illustrates the relationship the Art Institute
had to other local organizations concerned with the arts. This relationship included the hanging of temporary exhibitions. In this respect the Chicago Art Institute in comparison to other museums, was unique. The Art Institute also encouraged local artists by providing them with a place to show and sell their work.(48) Without compromising the aesthetic standards found in the permanent collection, the museum allowed various other kinds of popular attractions which resulted in an atmosphere that was like "that between the Midway and Court of Honor at the fair." Such attractions appeared to a broader clientele. The Art Institute was by 1899 attracting more than half a million people a year, and often more than three thousand on an average Sunday afternoon.(49)

Programs implemented by the Art Institute around the turn-of-the-century included a proposition to keep the photographs of all of Chicago's school children on hand, and the routine lending of paintings not being used at the Institute, such as sending work to recreational buildings in Chicago's Parks.(50) The CPSAS also benefited from the generosity of the Chicago Art Institute in the collection of work which they gave the Society to oversee and rotate among the public schools.

The Art Institute was also at this time presenting a storytelling hour. Also, cheaper post cards were made of
the exhibits, largely for consumption by school children. In December of 1915, the CPSAS made a circular to send to principals of the public schools asking them to send groups to the Art Institute.

Paintings from the Art Institute and from the Chicago Society of Artists are loaned to still other schools. Two purchase-prizes are awarded each year at the Exhibition of Chicago Artists, by Mr. E. B. Butler and Mrs. Julius Rosenwald. The pictures are then given to the society and are immediately available for use in the schools.(51)

The philosophy of the university extension programs carried out by the University of Chicago soon found its way into other cultural institutions in Chicago, including the Art Institute. The "extension idea" meant that the Art Institute would find practical ways to bring their collections before even greater numbers of Chicagoans.(52) Extension work at the Art Institute included circulating exhibitions and lecture services available to "Art Clubs, Schools and Colleges, Women's Clubs, Chambers of Commerce, and all who believe in the practical utility of the beautiful and in the development of the art of a community as a means to a richer, finer, and more wholesome community life.'"(53)

But service to other local organizations, rather than extension programs that "was the most distinctive feature of the Art Institute's adjustment to the twentieth century." While the Art Institute had always provided
organizations with meeting rooms and exhibition space, by 1914 the museum had nearly eighty organizations holding regular meetings there. Many of these clubs were federated in the Municipal Art League. The League's exhibition Committee helped manage the annual exhibitions of work by local artists, and many federated clubs made annual purchases from the show. (54)

The following passage indicates the kinds of activities with which the Chicago Art Institute was involved by the second decade of the twentieth century.

Beyond its rigorous schedule of exhibitions the Art Institute in 1916 was offering instructions for adults, with special Sunday evening classes for working people; for children, there were gallery tours, a Children's Hour, and special high school classes; the museum sold reproductions and offered loan collections of paintings, slides, and books for schools and associations; it had extension programs of traveling exhibits with accompanying lectures, classes in a part of the city remote from downtown, noon talks to factory workers, and promotional lecturers. On the night of December 31, 1912, the Art Institute remained open free and provided a lecture on Rembrandt, a musical program, and refreshments as an alternative means of welcoming the New Year. (55)

In this kind of atmosphere, the Art Institute continued to forge ahead--any kind of lack was seen as a problem to be solved. And solutions were arrived at with the assistance of various reform associations.

For example, in 1914 the Art Institute became concerned that as yet 'no systematic effort has been made to introduce all Chicago school children to the Art Institute. It met with representatives of the Board of Education, the Municipal Art League, the Public School Art Society, and the General Federation of
Board of Education, the Muncipal Art League, the Public School Art Society, and the General Federation of Women's Clubs, among others, to discuss the question. A committee of representatives from all interested organizations was then constituted to devise a plan to remedy the situation."(56)

The relation of the Art Institute to Chicago's public schools was always a close one. The original charter included free days and special provisions for school children and their teachers. The Chicago Public School Art Society helped to strengthen this relationship as did the fact that in 1908 the Art Institute was put on a list of educational institutes where public school teachers could receive credits toward promotion. Over 1,500 Chicago public school teachers enrolled in the Institute's classes.(57)

A mention of the affiliation of the Art Institute with the society is found in the Bulletin of the Chicago Public School Art Society, vol. 1, no. 2, Jan. 1922, where it is noted that fifteen original oil paintings formed a collection presented for circulation in the public schools. At other times, small loans of two to four paintings went out to schools "into neighborhoods where an oil painting is seldom seen."(58)

During the October 1914 monthly meeting of the CPSAS, the Society first mentioned that they would arrange gallery tours for school children. At Mr. Carpenter's suggestion, the Society would write to the Metropolitan
Museum in New York and "ask for their mode of procedure in taking pupils of the public schools through the galleries." (59) In the Society's next meeting, the members again discussed gallery tours but no decision was made, although the formation of the Gallery Tours Committee had already been accomplished.

During the November meeting of the CPSAS, Miss Helen Carson, the museum docent, gave the eighteen ladies present a talk on "Gallery Tours." It was determined that the entire eighth grade, thirty pupils at a time, would go to the museum several times during the year. One morning they would cover either sculpture, architectural drawings, or paintings, or they would take one room per visit. Their school teacher must accompany them and members of respective Neighborhood Committees would meet the classes at the door. The eighth graders would come to the museums on Mondays between 9:30-10:30. Each school would have one month's visiting time, and three or four schools would be able to visit that coming winter. A course on "museum manners" was suggested and endorsed by the Society. At this time the privilege would be limited to schools near the center of the city, with schools of designated "Neighborhood Committees" going first. It was also mentioned at this meeting by Miss Carson, that the museum would run a docent program for high school girls. The
course would be held on Saturdays and cost each girl twenty-five cents; it would focus on the history of art and would prepare the students to act as museum docents.

During the December 1914 regular monthly meeting it was announced that the Board of Education had given permission for gallery tours for children of the Jones, Haven, Moseley, and McAllister Schools. The next month, the club members heard again from Miss Carson. Reporting on the visitation of school children to the museum, Miss Carson called the program a "success." The students behaved "admirably" and were well looked after. When the pupils entered the Art Institute they removed their coats and were supplied with chairs for a fifteen minute "preface talk." As the students viewed examples of Greek and Egyptian sculpture (many of which were undoubtably casts), each work of art was explained by Carson. "The children show especial interest in whatever is already familiar."(60)

They were then encouraged to look about, to ask questions and to comment freely upon the objects to which their attention had been previously called. Their genuine and unaffected response would seem to prove anew that "Art appeals to children because it is a good enchanter, leading to fairyland or whithersoever that spirit listeth." If we can give them all a chance to know thru wise interpretation and then, at first hand, some of the masterly creations of the human spirit, the time is not far distant when Art will no longer be considered as merely a "lovely superfluity."(61)

It was hoped that "to take the older children in
increasing numbers to the Art Museum often enough so that the habit may be formed that will give them a sense of ownership in all the beautiful exhibits.... To learn to know and love these works of Art is to multiply life's pleasures, to broaden its horizon, to elevate and purify the whole being."(62)

The March 1, 1915 Bulletin of the Art Institute of Chicago, details "Instruction for Children," under the Department of Museum Education, described a weekly talk for students of the Jones, Moseley, Haven and McAllister schools, three tours each, with Carson as their instructor.

Egyptian and Greek antiquities, mediaeval architecture and painting sound formidable, but the children are highly entertained by stories about the Sphinx, Perseus and Medusa, or the five-legged Assyrian bull. They debate with the air of judges as to whether the dog in Cazin's "Tobais and the Angel" is a pointer or a setter, or whether the "Song and the Lark" represents a morning or an evening scene.(63)

The fact that such programs were popular with school children might have contributed to the Society's continued efforts as well as its continued successes.

While calling these activities "experiments with children" the anonymous author hoped that the establishment and development of museum instruction will continue. In the May 1916 Bulletin, the discussion of the best way to acquaint the children with the collections of the museum continued. Dr. Haney, of the School Art League of New York
City, gave a talk concerning his work with children.

In discussing his method, Dr. Haney recently said, 'The great object of these talks for the public school pupils is to get them used to coming to the museum—to give them, if you like, the "museum habit." No tickets are required and the children come unaccompanied by parents or teachers. Their behavior is admirable and from questions asked of them during the recent course, it is plain that there is a constant growth of interest on their part in the museum and its treasures.

'These talks are called Hero Tales, and are made to gather round the name of some knight or King or craftsman, but the purpose of telling them is much more than telling of a bit of biography. The hero of the story is only a peg on which is hung much that deals with the art of the time. What one tries to build up in the minds of the children is what may be called "an aesthetic background" against which they may set the objects of art found in the museum galleries. Into this aesthetic background goes some history, some biography, some art. Altogether it serves to make the man and his time alive to the small hearers.

They see his picture, his sculpture, or his craftwork, not as a lifeless museum 'specimen' but as a work of art, to create which a man known to them once toiled and dreamed and aspired.(64)

In September of 1915, it was announced that a Docent's Class was being held at the Art Institute on Tuesday afternoons. An invitation was extended to CPSAS members. It was also then noted with "regret" that Miss Carson was "no longer with us." The following month it was noted that the docent class was a success so far and had 16 students. In addition, Miss Silke was to teach a class of teachers at the Art Institute, using lectures with lantern slides, with the purpose of drawing schoolchildren into the Art Institute. In February of 1916 Miss Parker's
gallery tours began. In the April 1916 meeting, Miss Parker reported that 2,598 children visited the Art Institute during 1915, and 2,194 during the last five months alone.

In the April, 1916 Bulletin of the Art Institute, under "Museum Instruction," tours of seventh and eighth grade students were justified, "to want them to come again." "Interspersed through the stories and anecdotes they are told, are a few simple ideas on line, form and color, so that unconsciously they gain a conception of the meaning of beauty in proportion to their receptivity."(65)

In May of 1916 Miss Helen Parker, docent at the Art Institute, announced plans for a children's room and a special children's docent. In the Annual Report of the CPSAS, 1916-17, the Society specifically mentions gallery tours for school children at the Art Institute.

...[these included the] number who visited the Art Institute with the co-operation of the Society, these being entirely from schools under the friendly care of neighborhood groups and clubs affiliated with the Society. This work is now so systematized and its value so recognized that it has been taken over by the Art Institute and will be continued as a legitimate part of the many varied activities of that beneficent institution.(66)

Notes from a February 1917 luncheon listed the number of school groups which received gallery tours, fifty-three groups from nineteen different schools. In the February 1917 Bulletin, a benefit for the Chicago Public School Art Society was announced, to include a lecture by
Mr. Dwight Elemndorf in Orchestra Hall. The author wrote that the CPSAS was "an important factor in the awakening of art appreciation among the school children of Chicago.... Its welfare is always a matter of deep interest to the Art Institute, owing to its effective work accomplished in the cause of art."(67)

In the monthly meeting minutes, the role of the CPSAS and its relationship to the Art Institute was made explicit. By May of 1917 the CPSAS had "arranged for" gallery tours for twenty six schools and sixty-eight groups last year.

The committee asked if it would be possible for the Art Institute to take over this work. The question of urging upon the Institute the opening of a children's room was left until the June meeting.(68)

Mrs. Buckingham read a letter from the Art Institute stating that the children's room is being carefully considered. They have decided to take over our work of museum instruction for school children, relieving us of that duty.(69)

The fact that the Art Institute would be arranging tours instead of the Chicago Public School Art Society did not keep the Society from monitoring the progress that the Art Institute was making with regard to its education program for school children. In the October 1917 minutes is found a report that the Art Institute notes that it arranged for gallery tours "for almost every day" up to Christmas time.

During the December 1917, minutes, Parker, docent at the Art Institute and regular attendee of CPSAS meetings,
spoke of the gallery tours "now taken over by the Art Institute," in which eighth graders from twenty-five different schools, with two visits each (2708 children), had been to the museum. Parker reported that:

Last year, for the Saturday class, children were invited for every Saturday, four delegates for each of ten schools chose by Miss Silke. This year they are invited for six Saturdays. They report to their schools, a prize is offered for the best report of what they have seen and heard during their six Saturdays. Ten mounted color reproductions are to be sent to the school, to remain one month in each room. (70)

Miss Parker also urged that club members go "to talk about pictures to any school to which a collection is sent."

This would seem to indicate that regular "art talks" had tapered off but that such talks were still given.

The Chicago Public School Art Society was a pioneer in urging that eighth grade pupils be taken to the Art Institute at regular intervals. In fact, it made all arrangements for the gallery tours until the Art Institute finally took over the work. Now, throughout the school year, groups of forty eighth grade pupils, four from one school of each of the ten districts, meet at the Institute for six consecutive Saturday mornings. The first morning is spent in the Egyptian room, the second in the Greek room, the third in the hall of medieval sculpture, the remaining three in the galleries where the children can see the development of the art of painting, from the Italian primitives to the art of the present day.

At noon, when the class breaks up, groups of children linger to look again at the pictures, or the casts. Many of them return on Sunday, bringing their parents, who are eager to learn what the children can teach them. This genuine and unaffected response proves that "art is a good enchanter, leading to fairy land, or whithersoever the spirit listeth." (71)
The Chicago Public School Art Society can rightfully take credit for gallery tours, the appointment of the children's docent and a children's museum which flourishes today.

In addition to Neighborhood Committees and art institute work, the women of the Chicago Public School Art Society provided schools with collections of arts and crafts contained in industrial arts cabinets. The presentation of such cabinets should be seen in relationship to a national arts and crafts movement which flourished in Chicago during the first part of this century. It is this context which is the subject of the next section.

**The Arts and Crafts Movement: Manual Training and Industrial Art Education**

As a prominent leader of the Settlement House Movement, Jane Addams placed the arts in an important position, and Hull House, as a model of settlements, provided the continual impetus for the promotion of the arts. Starr, co-founder of Hull House, should be singled out as the primary force behind the arts activities there. Ellen Gates Starr was also to become a recognized figure within the arts and crafts movement in the United States, a movement which she helped to foster through her art
education programs at Hull House.

Starr was the third of four children born to Caleb Allen Starr and Susan (Gates) Starr. Her aunt was Eliza Allen Starr, a writer and lecturer on Christian art and devout Catholic who lived in Chicago where Ellen became a frequent visitor. Spending only one year at the Rockford Seminary, where she met Jane Addams, Ellen Starr accepted an art appreciation teaching position in Chicago. Ellen Gates Starr's religious quest, like her aunt's, was closely linked to a passionate interest in art. An avid reader of Carlyle, Ruskin and William Morris, Starr used her opportunity at Hull House to advance the cause of the arts. At Hull House she taught art history and founded the Chicago Public School Art Society, becoming its first president in 1894. After studying bookbinding for fifteen months in London during the 1890s, she returned to Hull House to establish a bookbindery. Eventually Starr's activities became much more political, as she concerned herself with child labor laws.

It is fortunate for art education that Ellen Gates Starr was a cultural activist before she was a political one. The impact of Starr's life on art education can be seen more fully in an examination of the role which she played in the arts and crafts movement.
In a series of articles which appeared in The Chautauquan between 1902 and 1903 (by then Starr was no longer president of the CPSAS), Rho Fisk Zueblin detailed the philosophy of the arts and crafts movement and provided Hull House as an educational exemplar and a strong proponent within the movement.

The Arts and Crafts Movement . . . emphasizes the necessary and valuable correlation between learning and living, and contributes its teaching and influence to exalting the part which art may play both in environment and activity. . . . Nearly all the educational features and attempts of the Arts and Crafts movement may be found graphically and dramatically represented in the Hull-House Labor Museum. . . . The Labor Museum has an extensive program. As a museum it is furnished as fully and clearly as possible, with illustrative material, pleasantly and synthetically arranged; exhibits of raw and manufactured materials, processes, products, and photographs; lectures on industrial history with stereopticon views have been given; classes are conducted in many of the crafts on various evenings, the museum explains itself dramatically to interested crowds, all 'the wheels going around.' The crafts and processes covered in the very broad way are those of spinning, dyeing, wood-carpentry and carving, basket-making, rug-weaving, pottery, book-binding, embroidery and design.(72)

Further reading provides additional information concerning the way contemporary writers viewed Starr's contributions to the arts and crafts movement in America. In a collection of essays entitled "The Art That is Life": The Arts and Crafts Movement in America, 1875-1920, two different writers acknowledge her role. In an essay by Robert Edwards entitled "The Art of Work," Edwards
identifies Starr and Addams, in their establishing Hull House in the middle of Chicago, as sharing a philosophy with that of the Arts and Crafts Movement, that "the concept of work should be the creative and joyful essence of daily life rather than a mere act of sustenance."(73) In another section of the book entitled "Art as Philosophy," Wendy Kaplan discusses Ellen Gates Starr's life work. Of Starr she writes, "one of the luminaries of turn-of-the-century American [book] binding. . . she was a leading pioneer in a craft that itself pioneered the advancement of the employment of women."(74)

The relationship of nature study and the arts and crafts movement to manual training is clearly illustrated in an article by A. G. Randall, Director of the Manual Training Arts in Fitchburg, MA, which appeared in School Arts Book in 1904. Randall presented an outline of the manual training course which exists in the school(s) he directed. The work was grouped into three sections: (1) elementary manual training (grades one through five), (2) correlated school papers (grades five through nine), and (3) arts and crafts (high school). In elementary manual training the grade teachers carry on the work under the supervision of a drawing teacher. Manual training in the first couple of grades consisted of mat weaving, paper constructions, and card sewing. An additional course of
drawing was carried out separately but is related to this work. One and a half hours a week were spent on manual training and drawing instruction, with an article finished about once every two weeks. In the grades five through nine, correlated school papers were described as being a phase of manual training. Drawing and nature study were linked in this phase of the Fitchburg Manual Training Course. In addition, an effort to integrate art with other subjects was evident.

An attempt is made in these papers to have the pupil apply the knowledge of art and beauty they may acquire in drawing, to their daily work in school, making all their work artistic. If they do not begin to use their knowledge of art in working out school problems it is not likely it will ever be of much use to them. In spelling the pupils take more pains in learning their lessons so as to not disfigure their booklets with misspelled words.\(^{(75)}\)

In the high school, arts and crafts were the focus which involved "... construction in wood, iron, leather and other materials."\(^{(76)}\) Drawing was also emphasized as a means of preparing for construction.

An examination of the position of industrial art education in Chicago's public schools reveals a concern found nationally. As early as 1888, the president of the Board of Education proposed an industrial art course, so that students "would be possessed of an education of more practical advantage in the struggle for livelihood than any merely literary [education]." An industrial course was
introduced in 1911, and was a direct departure from one-track education. In 1911, the president of the Chicago Board of Education provided a layman's view of the introduction of such a course.

An investigation of the public school systems in American cities reveals a universal effort to reconstruct the course of study to provide such training as the pupil may need when he withdraws from school. The opportunities which industrial life offers the terminating the school life of the largest numbers of the pupils before the work of the elementary schools is completed. To recreate our school system in such a manner that the public may not neglect its duty toward these children, whose term of instruction is necessarily limited, is the paramount question today in school legislation and administration. The ratio of the number of children in the first grade of the Chicago schools to the number that graduate from the elementary course is approximately as five to two.....

The readjustment of a traditional education scheme to adapt itself to the demands of a changing social order is a task of no small proportion.(77)

The superintendent, Ella Flagg Young, wrote about the introduction of such a course in her annual report the same year.

The experience during the year has brought into the foreground the necessity for a division into two lines in the upper grades so that provision may be made for those children whose power lies in practical rather than in academic lines, no less than for those children who are going to the high school. The adjustment and readjustment of the course of study is significant of an appreciation of variations in the ideal of education. It is important, however, that the administration of the course includes a recognition of variations of individuals.....

Although teachers and superintendents in the elementary schools have long talked about recognizing
the individuality of children, yet scarcely any effort has been made looking toward the recognition of different types of minds that begin to make themselves apparent between the ages of ten and twelve years; many elementary school teachers believe there is something sacred in the single course. (78)

The industrial course was introduced into the schools in 1912, which allowed students in the sixth grade to choose between an industrial course and an academic one. The industrial course, then, would terminate with a two-year vocational course in the high schools. At this point, the course was an intensification of the manual training and household arts courses. For every four classes of grades six through eight a manual training and household arts teacher was required.

The aim of the 1910 course of study revision of the Chicago Public Schools was the "recognition of the training of the hand, and a better balanced distribution of emphasis on different subjects." By 1914 the course of study included art and construction for the full year in grades one through four, and for one semester in grades five through eight.

A description of the work of the Chicago Woman's Club with respect to handicrafts can be found in Dorothy Powers' thesis on the club.

The club also tried to stimulate an interest in the making of useful things which should also be artistic. An exhibit of pottery, tiles, bowls, vases, baskets, textiles, embroideries and metal work was
arranged in 1905 which was moved from school to school. The spirit of good workmanship and the appreciation of four were the motives here. Cheap manufactured articles were felt to lessen the respect of the children for the really beautiful hand work which some of their parents were capable of doing and for which they sometimes conceived a dislike as not American. In 1916-18 the "five and ten cent store ideals" of the second generation immigrant are deplored. At this time the Public School Art Society supplied cabinets filled with examples of handiwork for exhibition. In 1922 a request for more of these seems to point to its success. (79)

Respect for Old World Arts and parents were goals of industrial art education during the teens. It has been suggested that the work of the Chicago Public School Art Society served to make art into nothing more than a "commodity." (80) While this was certainly part of the ideology espoused by Society members, it was Old World, hand-crafted items (as opposed to American mass-produced products) which were prized.

The 60th Annual Report of the Board of Education for the Year Ending June 30, 1914, included a report by a committee which surveyed the "Art, Construction Work, Household Arts, and Manual Training" in the elementary schools. The recommendation of the committee was that art should, in elementary art instruction, provide "individual discipline," "immediate Service in the school," "culture," and "social discipline." (81)

The Arts and Crafts Movement originated in England, beginning as "a creative response to the precarious
position of the art worker and the degradation of his work" under increasing industrialization. Influenced by John Ruskin's "moral aesthetics" the leaders and proponents of the Arts and Crafts Movement rebelled "against the turning of men into machines, against the artificial distinctions in art, and against making the immediate market value, or possibility of profit, the chief test of artistic merit."(82) "For the women and men who formulated this vision, arts and crafts came to stand for the universalizing of art and the ennobling of labor, the merging of beauty and utility so as to regenerate the handicrafts, humanize the fine arts, and free workmen and consumer from the tyranny of mass production."(83) In 1908, the Boston embroiderer, Julia De Wolfe Addison echoed John Ruskin when she wrote, "Labour should not go forth blindly without art, and art should not proceed simply for the attainment of beauty without utility,—in other words, there should be an alliance between labour and art."(84)

Eileen Boris, writing on the Arts and Crafts Movement, identified two distinct strands within the movement which often existed side by side within the rationales of individuals and societies which promoted the Arts and Crafts aesthetic. The first strand envisioned a "new industrialism." University of Chicago professor Oscar Lovell Triggs, a chief proponent of
this theme, felt that the arts and crafts movement belonged to an "effort to advance a step beyond the factory stage of industry, and to inaugurate a new industrialism wherein the interests of both the producing and consuming classes are guarded—the one class demanding the opportunity of individual expression, and the other the satisfaction of its higher wants." (85) The other segment of the arts and crafts movement as identified by Boris was "the tastemakers." The tastemakers, rather than restructure the nature of work, were concerned with the appearance of objects. Included among the tastemakers were the clubwomen of Chicago who would spread the arts and crafts aesthetic in order to prompt "an awakening interest in things artistic and . . . [a] growing appreciation of the supreme importance of beauty to the welfare and happiness of mankind." (86)

It was the residents of Hull House who brought the arts and crafts idea to Chicago. Starr was devoted to the Pre-Raphaelites and knew well the work of William Morris. Art lectures classes, and the addition of a "Ruskinian Gothic art gallery" were among the first artistic endeavors at Hull House. In 1897, when Hull House residents brought together handicrafts for the settlement's Easter Art Exhibit, the reception of the work gathered led to the founding of the Chicago Arts and Crafts Society within the
The society's first president was George Twose, "an Englishman who taught manual training in the public schools and woodworking at Hull House." (87) "By the spring of 1898, the Chicago Society of Arts and Crafts had 128 members, including leaders in the business community, prominent women philanthropists, social scientists, and social reformers, notably Henry Demarest Lloyd and Charles Zueblin." (88) The constitution of the Chicago Public School Art Society called for a "'just' sense of beauty," and the organization viewed "arts and crafts as part of a program of civic improvement, social uplift, and industrial reorganization; it proposed to confront the social conditions, including machine technology, that affected the production of art." (89)

It was the proponents of the arts and crafts movement who transformed manual training into industrial art education. "Art's ability to instill moral values and its role in shaping labor," was agreed upon by many. (90)

Drawing, manual arts, arts and crafts, and art appreciation in the schools were intended to train designers, educate consumers, develop citizens, and ensure social harmony by teaching children how to behave. . . As progressive educator Ella Flagg Young put it, 'The arts make common ground of which the children of the native born and of the foreign born meet in happy, intelligent, and ceaseless activity.' (91)

Many thought it their duty to use arts and crafts to Americanize immigrant school children. Cultural idealists
were intent upon killing two birds with one stone, "The child learns to recognize the beautiful and the good in all about him; unconsciously his nature becomes more devout, the natural religion within him is fostered."(92) Echoes of the ideology of the women of the Chicago Public School Art Society ring true as national trends are reflected in the art education of turn-of-the-century Chicago.

Aesthetic education, a concern of many in turn-of-the-century Chicago as a means of creating a better Chicago and therefore a better life for all Chicagoans, is illustrated in the following passage.

One would expect an interest in beautifying objects of utility, from wall-hangings to kitchen utensils, to precede an appreciation of what is generally called high art. But it has never been so. Children and the uneducated people like paintings and statues, while indifferent to the curves of a vase or the hues of a rug. Taste for art seems to develop progressively from pictures, generally beginning with black and white work, or illustration, the love of color coming later, to sculpture, architecture, and last of all decoration. It is true that peasants, and even savages carve wood, or beat metal, or weave fabrics, or fashion pottery for their ordinary household uses, with an instinctive arrangement of line or color that delights the eye of the artist. Yet just so soon as they are offered anniline dyes or machine stamped colors, or hideous tin cans, they accept the worse in place of the better with deplorable unanimity. Of course convenience has as much to do with choice. Tin cans are cheaper, lighter, more durable than earthen vessels; furniture with ornaments of pressed wood glued on is less expensive than hand carving. But one cannot ignore the fact that they actually consider these things beautiful. So that taste for applied art belongs generally to the mind trained through association with high art. Looked at from this
point of view, the awakened interest in the
decoration of all kinds is a proof of considerable
aesthetic growth.\(^{(93)}\)

In such an atmosphere, it should not be surprising
that societies should be founded to provide the poor with
aesthetic education and a livelihood. It was found in the
Arts and Crafts Movement, which was brought to Chicago by
the residents of Hull House. The Arts and Crafts Society
is an example of work done along these lines.

This society is composed of men and women who turn
the rooms under their mansard roofs into smithies,
set up kilns in their furnace rooms, and fashion
their own furniture. They aim to do original work or
none at all, and their shaping and carving, their
burning and beating of woods and metals, result in
many articles which are beautiful and some unique.\(^{(94)}\)

The activity of the Chicago Arts and Crafts Society would
find its way into the classroom through the Public School
Art Society's placement of industrial art cabinets.

**Industrial Art Cabinets**

While club members were busy with Neighborhood
Committees and arranging gallery tours at the Art
Institute, a request came in from Miss Bond, representing
the McAllister School seh read a letter from a Miss Perry
asking for a member of CPSAS to work on the Industrial Art
Collection in the school. Mrs. Graves agreed to assist them. (95)

In March of 1916, the regular meeting of the CPSAS, chaired by Mrs. Buckingham, was the first mention of "The Industrial Art Committee" in club minutes. Mrs. Buckingham and Mrs. Grave met with Miss Silke and Miss Perry (of the McAllister School) and the work of the CPSAS with respect to industrial art cabinets was begun.

... [it was] decided to purchase a cabinet with fifteen leaves on which to fasten samples of textiles. The cabinet has been purchased. If the members of the Board would give or lend any small pieces of art needlework in their possession. The collection would soon be made and would stimulate the work of the children and raise their standard of needlework. Mrs. Buckingham has given a Russian towel to Miss Silke from Miss Perry and has lent an Italian pillowcase. (96)

The height of the cabinet was to be within easy range of the children's vision.

In the April 1916 meeting minutes note that articles donated to the industrial art cabinets must be approved by the Censorship Committee. Also, the club intended to interest businessmen, especially manufacturers, in the donation of materials to the industrial art cabinets, because "the collection will dignify handiwork for the children." (97) Mrs. Stuart, Chairman of the Committee on Industrial Art Collections, "deplores the fact that few American girls are not taught the art of fine needlework or even mending and patching." (98) As well as art education,
this passage clearly indicates that the members of the Chicago Public School Art Society were interested in preserving the traditional roles of women.

Cabinets had samples of many cultures from around the world. The cabinet in the Lucy Flower school represents the handiwork of China, Japan, India, Syria, Turkey, Austria, Spain, Greece, Denmark, Russia, Sweden, Mexico, the West Indies, France and the United States. Its contents were valued at $62.00.(99)

The Annual Report of the CPSAS of 1916-17, carefully detailed the work put into the "industrial art collections."(100) The work was begun in 1916 and cabinets had been placed in three grammar schools where sewing was taught as well as the Lucy Flower Industrial High School for Girls.

In these collections we have embroideries, including all kinds of stitchery, examples of block printing, woven textiles, both hand and machine made, wood carving, bead work and some basketry. These represent the work of many foreign countries, the work of our American Indians and of our own home industries. It will be readily seen that these articles cannot be purchased at will on any shopping tour, but must be accumulated by careful searching and conscientious purchasing. No two cabinets can be alike. Many of our pieces cannot be duplicated. Some articles can be divided where the unit of design can be preserved and it then becomes possible to make one example serve for two or three cases.(101)

Miss Silke, supervisor of art in the elementary schools and a member of the Society, oversaw the collections and
determined that all pieces met the ideals and high
standards of the society. (102)

In each cabinet is placed a card stating our hope
that these articles may serve to dignify handwork,
to open children's eyes to possibilities in the very
work in which they are engaged, to cultivate an
appreciation of the art quality in handwork and
awaken an interest in self expression, to encourage
interest in art handwork of different nations and
types, and to suggest looking up historical,
geographical and industrial connections. (103)

The primary purpose of such collections, as articulated
again and again in society literature, was to exalt the
handiwork of native cultures, which included the skills of
foreign-born mothers.

In many homes of our foreign-born, there are pieces
of wonderful needlework, which may never have been
appreciated by the Americanized children. It is our
belief that these pieces of characteristic Danish,
Swedish, Norwegian, Russian, Grecian, Serbian,
Montenegrin, Armenian, Turkish as well as
Oriental, also Italian, Sardinian, Spanish and French
work—for we have examples of them all in our
collections—may bring the children to a better
appreciation of what their mothers can do and perhaps
aid some of them to good account, thus preserving
their art to our common country and serving to
strengthen the bond between mothers and children.
The story is told of a woman who sat all day pasting
labels on tin cans and found her task so irksome that
she constantly mumbled in broken English, "O, I
could embroider—if only I could have embroidery to
do!" A settlement visitor asked to see some of
her work. Believing in its merits she submitted it
to one of our best shops where it was accepted as
far above the average. Today that poor woman is
filling orders for the finest work in that same shop
and maintaining her own self-respect in congenial
occupation [emphasis mine]. (104)
Again, the idea of "killing two birds with one stone," is endorsed. If preserving the arts of Old World cultures could also increase the respect that children had for their parents, and therefore gave parents more influence over the behaviors of their children, then the purpose and function of art education had been met.

The Society, in the first year of its work with industrial art collections, spent a sum of $223.77 on four collections, with the cabinets themselves costing $25.00 each. This sum does not account for loans and gifts to the Society by generous donors. Each of the collections could be easily added to. The work of the Industrial Art Committee chaired by Mrs. Stuart was, according to club records, pioneering. The Society hoped to develop the art side of the work done by boys in printing and manual training.

The minutes of the regular monthly meeting of the CPSAS in October of 1917 mentioned that the Chairman of the Schools Committee would cooperate with Miss Silke to draw up a list of schools needing industrial cabinets. The Copernicus Industrial Cabinet's function was to be an "exhibit of art handwork at the Normal School."

In regard to articles displayed by Mrs. Stuart, Miss Silke said that Russian needlework, forceful, direct, of strong coloring, is easily understood by children. They can work up to it. Handwork for boys, except in wood, is but little carried on. Basketry, printing and clay should be developed.(105)
In the November meeting, donations from Mrs. John Buckingham, were noted including some "beautiful articles, some from her mother's trousseau" for the Industrial Art Cabinet. It was also noted that the industrial art cabinets were delivered by the Board of Education wagons. By 1918 seven industrial cabinets had been placed at the following schools McCask, Franklin, Hibbard, Darwin, Cleveland, Wentworth, and the Chicago House for Girls. Mrs. Stuart also had a cabinet on display during the March 1918 meeting.

During the Annual Meeting of the CPSAS in 1918, held at the Chicago Women's Clubs Rooms, the topics of the speakers spoke of art having commercial value—a theme which was inherent in the work of the Society in placing industrial cabinets in the schools.

Mr. Oliver Dennet Grover spoke on 'the necessity for keeping alive the art spirit and practice in the country. Art has not only an aesthetic value, but also a commercial value. The elements of taste, skill and human feeling give commonplace things their value... Mr. Newton W. Carpenter spoke of 'the necessity for keep [sic] all at organizations going during the war, because of the great need for them in the future.' He spoke of the great value of schools of Design established in London for the training of men and women who shall give added value to English made goods.

We have too long thought of art as a luxury and too little realized its intimate connection with our daily lives and the daily work of our hands. Happily there are not lacking voices calling us to correct the fault and to adopt "Art for Use" as the slogan of the new era upon which we are entering. The need of
training in design and in the application of the true principles of construction and decoration for all industrial workers is being stressed as never before in this country.(108)

The American Federation of Art, with which the CPSAS was affiliated, devoted its 1918 annual convention to Industrial Art, presenting such topics as "Relation of Art to Manufactures," the "Training of Designers," and "Promotion of the Handicrafts," which was mentioned in the CPSAS Annual Report of 1917-18.

We are glad to feel that through our industrial art cabinets we have allied ourselves with this movement and that in some small degree we may be instrumental in aiding the average child in our public schools to express himself harmoniously and the more talented one to develop his gift. 'The actual practice of an art brings an insatiable desire for perfection.' Let the American designer be trained in our schools until he becomes a power in this country as his fellow craftsman is in France, and there will be no lack of products 'made in the U.S.A.' worthy to be compared with the best produced elsewhere. It is our aim to work with all our might toward this end.(109)

The combination of free expression, European arts, and products "made in the U.S.A." were the specific goals espoused by clubwomen concerning their placement of industrial art cabinets in the public schools.

Thirteen industrial art cabinets had been placed by 1918, each collection containing examples of hand loom weaving, basketry, beadwork, block printing, monogramed household linens, examples of filet crocket and various kinds of needlework. Some cabinets had French or Russian
hand carved toys, Japanese stencils and tiles and some items were one of a kind. Cabinets contained from ten to fifteen swinging leaves, supporting up to twenty to thirty cards upon which the items were hung. Each contribution, was approved by Miss Lucy Silke, Supervisor of Art in the Elementary Schools. The number of articles in each cabinet ranges from forty-five to seventy pieces, and no two cabinets were alike.(110)

The expense of installing the cabinet in the McAllister School was obtained through the efforts of Miss Burrows from the businessmen of the Central Manufacturing District. A complete list of the contents of each cabinet was placed on file with the society.

These articles have been selected with great care and discretion with reference to their influence and place in design, color and texture. Miss Silke considers some of the influences of these collections will be to,

1. Dignify hand-work and open children's eyes to the possibilities in hand-work of which they are getting the rudiments.
2. Cultivate appreciation of Art quality hand-work. Appreciation, even appreciation of people has to be taught.
3. Awaken interest in self-expression through hand-work.
4. Encourage interest in Art hand-work of different nations and types.
5. Suggest looking up historical and geographical connections.

The following suggestions have been offered by our President:
1. Should a neighborhood school committee or club school committee desire a cabinet they may consult with the chairman in regard to its purchase.
2. The **best** kind of cabinets and leaves will be considered during the summer, and prices given at the September or October meeting.

3. All hand-work for the cabinet should be made in co-operation with the Special Committee on Censorship, to consist of Mrs. Graves, Chairman of the Censorship Committee, Miss Silke, head of the Art Department of the Board of Education and Mrs. Stuart, Chairman of the Industrial Art Collections. (111)

The kinds of articles desired by the Society for the Industrial Cabinets were woven textiles (by hand and machine), all kinds of embroideries and stitcheries, bead work, samples of block printing, basketry, and wood carving. The rationale behind such actions? "Above all, the Society wishes to place within easy access of our future citizens such examples of workmanship as shall help to create simple and beautiful standards of our city's life." (112)

In the Report of the Annual Meeting of the CPSAS in April 1919, a Report of the Committee on Industrial Art Cabinets is included, written by Mary A. Riddle, Chairman of the Committee. At the request of Miss Silke, Mrs. Stuart began to undertake the work of assembling Industrial art cabinets. Mrs. Stuart then formed a committee to assist her and set as a guideline that each member of the committee would "prepare and assume charge of one cabinet a year." Fourteen schools had cabinets installed since the beginning of the work. A call for donations and help in the work of gathering and placing
industrial cabinets, for both boys and girls was also included in this essay.

We hear a great deal in these days of Industrial Art. We are told on good authority that America must put something more than "machine made" into her labels if she does not want to be beaten in the world's markets. To some of us there seems something ominous in the very name machine. For one hundred years prophets from Ruskin on down have raised protesting voices to tell us that machinery is crushing out the joy of life, and we find the menace not only imminent but actually here. (113)

The Annual meeting of the CPSAS also the 25th Anniversary of the Society (held on April 26, 1919) centered on the work of the Industrial Art Committee. With fourteen filled cabinets placed in the schools and three empty cabinets soon to be placed, the Society's focus was on industrial art education.

The President introduced the speaker, Mrs. Wells, who has for her subject "The Revival of the Handicrafts." She gave a short history of the recent revival of hand weaving, and said the Arts and Crafts workers had found a great place for themselves within the past two years, having been called by the government to teach crippled soldiers and sailors, to whom the work brought joy and happiness, and in many cases a future life-work.

Mrs. Wells made a plea for American Designs and Designers and urged that the Public Schools train the children for such work. (114)

A 1920 leaflet concerning the CPSAS mentions the industrial art work of the Society and the wish to put an industrial art cabinet in every school. "Members are needed who realize the need for the Art training for the rising generation of American workers." (115)
The 1920 Report of the Industrial Art Committee of the CPSAS called the Industrial Art Cabinet "little museums." Each cabinet had two dozen pages containing from 50 to 75 articles of handwork. Addressing the issue that the children could never do such work, the writer states, "He [the student] undoubtedly needs to see work in advance of his own achievement." By 1920 there were 16 industrial art cabinets in the schools. Additional work of the committee included regular supervision, because each cabinet "must be visited frequently in order that the committee may be sure that the cabinet is being used and that the articles that it contains are suited to the needs of the classes using it." (116)

The rationale behind the work of the Society with respect to the industrial art collections includes the celebration of motherhood and the connection of aesthetic education to the appreciation of nature.

We want to encourage simplicity, to create standards of every day living. We want the girl who admires the shoddy, over-trimmed garments to see the beauty of simple ornamentation, suitable for its purpose. We want the boy who is learning to set type to see what is considered good by master printers; we want the child of Russian, Swedish, or Italian descent to realize that his mother's skill in some native craft has value in our America, today. We should like to give our city school children access to wide skies and fields. Since they must be within brick wall, we give them pictures of nature. In our cabinets we try to give an idea of the dignity and beauty of man's designing. A thing of beauty is a joy forever only to him who has eyes to see beauty." (117)
The appreciation of nature was nothing new, as seen in the nineteenth century movement of Romanticism. What is novel was the explicit connection of the proper reverence of mothers with the reverence of the beauty of nature. As has been illustrated, the period often contained multi-layered objectives for art education. It is not surprising therefore that the combination of motherhood, nature and art occurred.

Industrial Art Cabinets were the topic of the second Bulletin of the Chicago Public School Art Society, where an anonymous writer briefly detailed the history of the club's work with the Industrial Art Cabinets. According to this author, the idea of the cabinets was the result of a 1915 conference on Museum Guidance for Children that was organized by Newton H. Carpenter, Acting Director of the Art Institute of Chicago. The discussion resulted in the CPSAS deciding to arrange for a number of Industrial Art Cabinets to be placed in schools which "were industrial centers." The collection contained examples of "hand work beautiful in design, color, and texture."(118)

The cabinet which was exhibited at the Art Institute in December of 1919, the twenty-fifth anniversary of the Society, was one which contained examples showing the development of the art of printing, assembled by Miss Elizabeth W. Hill. In an article entitled "The Industrial
Art Cabinets," the anonymous author writes:

Industrial Art, as a branch of the work of the society, offers great undeveloped possibilities. As a study in the schools of this country, it is in its infancy. Our American people are just beginning to realize how far they are behind European and Oriental peoples in respect to the application of art to industry. Of course, this is no new thing to dealers in beautiful fabrics and other art products, but until very recently there has been little effort to instruct our school children in the art crafts or to profit by the skill of the many foreign born Americans whose talents we have ignored. Here our society finds a great field of usefulness, where it can serve in close cooperation with the teachers and enable them to secure whatever material will be of most use in inspiring the your students in industrial art.(119)

The value of the Industrial Art Cabinets in the high school is two fold. In the first place articles exhibited in the cabinets are practical and in the second place they are inspirational. They are practical because they offer examples of fine technique, beautiful design, and interesting color. This alone makes them worth while in our high schools, where except in very few instances, there is no real first hand contact with articles at once useful and artistic.(120)

"Practical and inspirational" could perhaps above all describe the early work of the Chicago Public School Art Society. The celebration of the twenty-fifth anniversary of the Chicago Public School Art Society, in some ways, marked a turning point for the society's work. The organization of the society would become increasingly professional. The study ends with an examination of the twenty-fifth year of the Society's work as seen through the Annual Report of 1919.
The Twenty-fifth Anniversary of the Chicago Public School Art Society

The annual luncheon of the Chicago Public School Art Society took place at the Chicago Woman's Club on Saturday, May 15, 1919 with an attendance of one hundred and three. After the year's work was reviewed, Mr. Lorado Taft, the speaker of the day, was introduced. Mr. Taft spoke of the need of familiarizing the young with the world's great art. He told of some of his experiences with American soldiers in Europe during the war. In the midst of the treasures of the old world they were unable, because of their lack of knowledge, to appreciate what they could see. (121)

The twenty-fifth year of the existence of the CPSAS found it depending on the personal life of its members. The president of the Society, Mrs. John (Nellie B.) Buckingham, found herself back in the chair again after "a long enforced absence." Stating that in the past year many members of the Board of Managers "as a large proportion of its members were obliged to drop their work temporarily," but that those remaining members "closed ranks and carried on successfully." The death of two Board members was also reported with sorrow. Mrs. Irving J. Stuart who shall be missed not only for her labor, but for her "lovable and
joyous personality," and Mrs. Fredrick Tice, who though not an active member of the Board for the past two years "had promised to serve again when the close of the War should relieve her of other and more pressing duties."(122) Probably many club members, like Mrs. Tice, did war work during this period.

A passage indicating the celebration of the twenty-fifth anniversary of the CPSAS provides a clear tie with the earlier philosophy of the society— that of providing school children with a classroom beautiful.

It is twenty-five years this month since the Chicago Public School Art Society was organized and it had long been our plan to make this a meeting of special interest. Finding that impossible the celebration of our twenty-fifth anniversary had been postponed until fall, when we shall have an exhibit of pictures and examples of Industrial Arts suitable for schools in one of the rooms of the Art Institute. It is hoped this Exhibit will stimulate public interest in our work and result in greatly increased membership roll.

Art is being recognized as a necessity, not merely a luxury, to our civic life. The agitation for the "City Beautiful" is developing a demand for finer streets, bridges, and public buildings. Our waterfront, parks and outer park system are being improved and beautiful for the use of the public. Is it not our duty to see that the children of our public schools have not only wholesome but beautiful surroundings during the impressionable and formative years of their lives?(123)

One of the primary goals of industrial art education, as viewed by the members of the Society, was to provide beautiful arts and crafts with which to decorate the home, school, and environment.
Mentioning the annual convention of the American Federation of Arts held in Detroit, whose focus the year earlier was art and industry, the CPSAS Society's president described the focus of the Society on industrial art. At that time the endorsement of Industrial Art Training being introduced into the public schools was presented. Industrial art training ("in making beautiful objects"), along with, of course, a beautiful school room, would aid the child to "develop a love for his work which will go far in smoothing his path in the Industrial World."(124)

In concluding her essay, the president of the Chicago Public School Art Society called for "Industrial Cooperation and Industrial Brotherhood" which started with children in the public schools.

The 1919 Report of the School Committee by Frances L. Walshe reported that sometimes the work of the Society goes "goes even beyond their expectation." The following passage illustrates the unexpected pleasures which were a result of the Society's work.

Very recently, a well known woman physician, who lived for a number of years in the stock yard district, in order to work among the Polish women when residing there, expressed to the chairman of the School Committee very deep appreciation of the work of the Public School Art Society. "During the years that I lived and worked in that district," she said, "I was literally sustained by the pictures hung in the Hamline School by your society." If the Committee can thus help to uplift the children, the teachers, and even the stranger within the gates of the school, it does not consider its work a burden
and asks only for a constantly widening field of usefulness. (125)

The aesthetic pleasures found in the images donated by the Chicago Public School Art Society, provided to children and adults alike enriched the lives of those who were its beneficiaries.

The Anniversary was also a time for renewing and expanding the work of the Society, "to increase efforts to aid teachers and children in Chicago Public Schools." Acknowledging that 143,000 teachers resigned from U.S. schools in 1919 from "unrest and dissatisfaction," the writer of the following passage provides a familiar ideology in order to continue the society's work in art education.

It sees the great need of the teachers and of the children for recreational interests of a kind that shall tend to counterbalance the great reaction toward materialism that has resulted from the spread of disillusionment following closely upon the end of the war. It is convinced that these recreational interests must be cultural and individualized, instead of commercialized and devoid of individuality, as is the case of most of the so-called recreation of today. (126)

Art, as in a quarter of a century earlier, was seen as a desirable counterbalance to the recreations of the day. Art could provide entertainment, but with its moral influence intact, was a desirable alternative to the more popular activities of the day (movies, dancing, etc.).
The Society ended the year of its 25th Anniversary desiring to be more "business-like." The donation of $1000.00 by an unnamed donor who has "watched over" the work of the Society for many years, was to be used for the foundation of a fund for purely administrative purposes. An office was leased, 539 Fine Arts Building and a member of the Board was placed in charge of it, "Thus the Society at the close of its twenty-fifth year has a center for work and for information." (127) In making the schools a "beautiful and harmonious environment," and "such an atmosphere awakens the children's interest in their studies and occupations, broadens their vision, arouses fine ambitions, and makes for a higher grade of citizenship. (128)

The twenty-fifth anniversary of the CPSAS was also a year in which the Chicago Art Institute noticed the work of the Society by placing a column entitled "Public School Art Society" in its Bulletin. (129) Announcing the recent exhibit of the pictures and industrial arts articles held at the Institute by the CPSAS, the article also stated that in the school room art was a "unifying" influence mitigating the influence of the different languages spoken by the school children. The main work of the Society was described as "beautifying the schoolday homes of public school children." The article noted that the Society
wished to add to the numbers of its membership roles, and with membership dues to its coffers. The item concluded with six suggestions for new school buildings to be erected: (1) that school exteriors be "beautiful architecturally," (2) that halls have spaces for pictures, (3) that an art room exist in every building, "both for its utility in English, history and art classes and for its esthetic importance where used as an assembly room for neighborhood committees," (4) lower wainscoting so that pictures can be hung nearer children's eye level, (5) that good wall space exist behind the teacher's desk, and (6) that walls be tinted in light colors.(130)

Early efforts by the Chicago Public School Art Society (i.e., before 1910) focused on the role of art in the public school, especially the kinds of works which were most appropriate for various grade levels. By the teens, the women of the society had come to understand that the conditions found in the schools were intolerable and that they could influence the activity of the Chicago Board of Education by taking an interest in a particularly needy school. In moving from "art work" to what club members clearly perceived as "social work" the members of the society exerted a greater influence in the schools they attended to. Such action, of course, suited perfectly with
the founding philosophy of the Public School Art Society—that in order for the children to fully appreciate the moral values exerted by great art, they needed to be in clean, home-like (the "House Beautiful") surroundings. In other words, "Cleanliness is next to Godliness."

Club members, in embracing the concept and function of "municipal housekeepers," saw their roles as extensions of the conception of Victorian motherhood. The work put into the Industrial Art Collections, was, in part, to celebrate the mothers of immigrant school children. In club literature, the mention of the appreciation of the craft of the immigrant mother is always accompanied by a plea for a greater love and reverence for their mothers by Chicago's school children.

Americanization and the patriotism were also concerns of the Society, especially during the war years. The club saw its role as one of promoting American values (i.e., "protestant cleanliness") and institutions (like the Chicago Art Institute) through the vehicles of art appreciation and arts and crafts.

The intersection of the concepts of motherhood (and the role of women in Society) and the Americanization of immigrant school children can be found in the work of the Society and its neighborhood committees, gallery tours, and industrial art cabinets. Each activity, provided club
women with the opportunity to transmit their own cultural values and beliefs through art.
NOTES

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4. Ibid.

5. Ibid.


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22. Ibid.


24. Chicago Public School Art Society Records, Letter as part of Neighborhood Committee work, 1916, Circle Library, Special Collections, University of Illinois. Chicago, IL.

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30. Ibid.

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35. Ibid.


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46. Horowitz, *Culture and the City*, pp. 85-86.

47. Ibid., p. 101.

48. Ibid., p. 108.

49. Ibid., p. 108.

50. Ibid., p. 157.

51. Chicago Public School Art Society Records, Leaflet page, 1917(?), Circle Library, Special Collections, University of Illinois. Chicago, IL.

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54. Horowitz, *Culture and the City*, p. 211.

55. Ibid., p. 212.


57. Ibid., p. 214.


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60. Chicago Public School Art Society Records, Minutes, 1915, acc. no. 76-77 (4-10), Circle Library, Special Collections, University of Illinois. Chicago, IL.
61. Chicago Public School Art Society Records, Minutes, 1914 (?), acc. no. 76-77 (3-4), Circle Library, Special Collections, University of Illinois. Chicago, IL.

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64. Ibid., 69-70.


68. Chicago Public School Art Society Records, Minutes, May 1917, Circle Library, Special Collections, University of Illinois. Chicago, IL.

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70. Chicago Public School Art Society Records, Minutes, December 1917, Circle Library, Special Collections, University of Illinois. Chicago, IL.


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76. Ibid.

78. Ibid.


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89. Ibid.
90. Ibid., 83.
91. Ibid., 97.
92. Ibid., 88.
95. (76-77, 4-10, vol 10, Dec. 1915)(footnote)
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97. CPSAS, Minutes, May 1916.
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99. Ibid., December/January 1916.
101. Ibid.
102. Ibid., 8.
103. Ibid., 7.
104. Ibid., 7-8.
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106. CPSAS, Minutes, March 1918.
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110. Ibid.

111. Chicago Public School Art Society Records, Loose-leaf pages, TMs [photocopy], Circle Library, Special Collections, University of Illinois, Chicago, IL.

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113. CPSAS, Annual Report, 1919.

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120. Ibid., p. 3, Letter, Miss Elizabeth W. Robertson, Art Department of the Harrison Technical High School.

121. CPSAS, Minutes, 15 May 1919, 17.

122. CPSAS, Annual Report, 1919.

123. CPSAS, Annual Meeting, April 1919, 7-8.

124. CPSAS, Annual Report, 1919, 8.

125. Ibid, 10.


127. CPSAS, Annual Report 1920, 8.

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"Nothing very helpful can happen until the individual woman student learns to see life as something which extends beyond the circle of her own private interests."— Henry Taylor writing of Jane Croly.(1)

"Woman herself must do the work."— Elizabeth Cady Stanton at Seneca Falls.(2)

Moving out of their own "circle," and working collectively, the women of the Chicago Public School Art Society, founded in 1894 by the impetus of Ellen Gates Starr, provided Chicago's public schools with a kind and quality of art education which the public schools would not have been able to provide without them. What kind of influence did women's clubs have on art instruction in the public schools? In the 1890s, the Chicago Public School Art Society donated reproductions and originals which decorated halls, assembly rooms and later classrooms.(3) The work of the Society enabled teachers to use these images as resources for language arts, history, nature study, and picture study. The patronage of local artists was also encouraged and was a regular part of the work of the society. Connections with the Chicago Art Institute were evident from the beginning; for example, Lorado Taft, the American sculptor and teacher at the Institute, made
casts of classical subjects and sold them cheaply to the Society.

In the 1910s the work of the Society turned toward the condition of the schools in the poorer districts of town. The influence of the Public School Art Society meant freshly painted walls and cleaner buildings, in addition to magazines, plants, books, and reproductions. The women of the Society were also heavily involved in the second national Conference of Community Centers which was held in Chicago in 1918.

Other work of the Society during the teens included the collection and placement of industrial cabinets in the public schools. Industrial cabinets held arts and crafts items such as linens and lace for a girls' class and examples of print characters for the boys' class. The women of the Society hoped that such collections would encourage children to respect and cherish the crafts of their immigrant parents, especially their mothers.

By the mid-teens the Chicago Public School Art Society was arranging gallery tours at the Art Institute for local school children of the poorer districts. The women of the Society proposed the usefulness of a regular children's docent at the museum, and their suggestion was soon implemented. Also at this time the Public School Art
Society suggested the formation of a children's museum which is flourishing at the museum today.

Implications for further study abound. Issues which I became very interested in during the course of the study include the relationship of women to art criticism in nineteenth-century America and the role of motherhood as a concept which shaped female activities (i.e., in art and education) in turn-of-the-century America. Additional questions which surround the study include: (a) How does the status and "condition" of art education in 1914 compare to the status of art education today? Can the concept of "progress" apply here?, (b) Keeping in mind the activities documented in the study, can a political base of arts education in America be traced from 1890 to the present? [yes, but it needs to be documented and published], (c) How has the concept of the use of reproductions versus the original with respect to art education changed from 1890 to the present?, (d) Can educators learn more about the associations between art education and women in tracing the feminization of art education from 1890 to the present [again the answer is yes]? 

Five years from now the Chicago Public School Art Society, which recently changed its name to A. R. T. (Art Resources in Teaching), will celebrate its centennial
anniversary. A major fundraising drive is currently underway so that the Society, still run by women, will be able to continue its work into the twenty-first century.

If the success of the work of the Chicago Public School Art Society's work in turn-of-the-century America can be gauged in part by the strength of A. R. T. today, then the female founders of the Society can be proud. Today, A.R.T. has an annual operating fund of $150,000 and continues its work in the placing of reproductions in schools and providing other cultural experiences to the elementary public school children.(4)

A.R.T. served 200 schools in 1988 (35,000 students, and 1,000 teachers). Artists go into elementary schools which have no art teachers, giving five lecture and slide presentations per school. These presentations cover such topics as painting, sculpture, and architecture (including public sculpture). There is a sixth presentation which focuses on studio activity, providing students with an introduction to various media.(5) Often the lecture series is followed by a field trip to one of Chicago's cultural institutions (e.g., The Chicago Art Institute, The Museum of Contemporary Art, The Chicago Architecture Foundation, etc.)(6)

Additional activities of A.R.T. include publishing teachers' guides, including filmstrips and slides, which
are sold throughout the state, the funding of mural projects in the schools, student exhibits, and special programs such as a new series of lectures and workshops entitled, "Black American Art and Its History." (7) The group is still run by an active Board of Directors, all women. With a full-time staff of three, and twenty artists, the goals of A.R.T. remain parallel to the goals of the early Chicago Public School Art Society: "The programs stretch children's minds beyond the literal and linear. They build self-esteem. Art experiences provide beauty, dreams, understanding and stimulation in the lives of many youngsters." (8)

To judge the success or failure of the work of the women belonging to the Chicago Public School Art Society in turn-of-the-century Chicago is problematic. Did they fail because their vision of art and American society did not reach into the middle of the century? Yes and no, perhaps it is the question that fails and not the women of the Society. A better question might be, "Did the women of the CPSAS provide a form of art education to a selected number of Chicago's school children which enriched all of their lives?" The answer to that question is a resounding yes! By belonging to the Chicago Public School Society, club women were provided with a creative outlet as well as
opportunities for friendship in their creation of a vehicle for the transmission of culture. The art education provided for Chicago's schoolchildren included developing skills in observation, art appreciation, and even language skills, as well as industrial skills (i.e., crafts).

One light in which the work of the women in the Chicago Public School Art Society can be seen would be by defining them as "cultural feminists."(9) Writing on Jane Addams and the Chicago School of Sociology, Mary Jo Deegan presents a broad definition of cultural feminism as it is found in the life and beliefs of Addams.(10) Cultural feminism is the belief in "... the superiority of women's values, worldview, and behavior," specific to turn-of-the-century America's traditional views of women. This perspective meant that contemporary conditions in the city were viewed with a "very gentle and compassionate eye."(11) Cultural feminism included pacifism with respect to the World War. "Most of these women theorists opposed the war on the basis that military values were destructive, masculine, and inferior to the more socially advanced feminine values of cooperation and pacifism."(12) Perceiving that cultural feminism and American values were not at odds, Addams' image of women included "feminine benevolence, saintly devotion and practical usefulness, as well as the best of American democracy."(13)
While the outspoken pacifism illustrated by Jane Addams may not be seen in the members of the CPSAS (although clubwomen did agree, by the twenties, that images of war had no place in the classroom), the rest of Deegan's definition of cultural feminism fits quite nicely with the ideology behind art education as practiced by the society. The relation of art to nature and morality, and the fact that decoration in the classroom could make better citizens for the democracy are ideas which are compatible with the values of cultural feminism.

It would be presumptuous to say that the women of the Chicago Public School Art Society were feminists, but they were part of a social movement which manifested itself in turn-of-the-century America. The turn of the century concept of womanhood included the extension of motherhood to those outside the immediate family. Through art, the women of the CPSAS were able to transmit their cultural values and beliefs concerning the role of women in society, and the role of all citizens in the American democracy and the role of America's citizens to nature.

The respect and celebration of nature through art, which was transmitted by the work of the club women of the Chicago Public School Art Society has echoes which are found in society today. A recent social movement found in the contemporary women's movement has been entitled
"Ecofeminism." A combination of ecology and feminism, "ecofeminism in essence is saying that traditional female values are our best shot at changing consciousness--and saving the world."(14)

But this new perspective is actually one that women have been edging toward for a long time. Harvard psychologist Carol Gilligan's groundbreaking work has amply demonstrated that as the traditional caretakers, women in this culture easily affiliate and identify with others, value people's feelings, and tend to base moral codes on the good of the entire group. Women do this, according to Gilligan, even though the culture at large doesn't recognize or respect those values.(15)

Traditional female values, as exemplified in the work of the women in the Chicago Public School Art Society, and the connection of women to nature (a concept parallel to the connection of women to art) are re-surfacing today as part of a positive movement to save "Mother Earth."

'Our agenda has been to say, oh, no, not us,' explains women's studies professor Ynestra King, 'instead of say, wait a minute... one of the problems of this culture is precisely its distance from what's natural. We have to start saying that the problem isn't women's proximity to nature, but men's nonproximity. . .(16)

It is safe to say that the women of the Chicago Public School Art Society, with its early president, Ellen Gates Starr, would more or less agree.

A recent (1987) article found in Art in a Democracy, entitled "Toward an Ecological Aesthetic: Notes on a 'Green' Frame of Mind" by Jan J. Jagodzinski, explores the
aesthetic implications of "Green Aesthetics." More radical than the ecological movement, the Green Movement's basic tenet is that "All productive activity depends on borrowing from the finite resources of this planet. Because these resources are not infinite, we must refrain from consuming more and more."(17) In his article Jagodzinski points out parallels of green aesthetics to feminism, especially ecofeminism.

Green aesthetics must be seen as emerging strands or 'bundles' which attempt to recover the feminine, the intuitive, to restore the wounded Earth, which has been ravaged by technological 'progress'; to reinstate the goddess Gaia as a new mythic principle. Myth making informs Green aesthetics.(18)

Echoes of green aesthetics can be found in nineteenth century, Victorian America. Art as a reflection of nature and the ideology of reverence associated with both (art and nature) began a cycle which finds closure today in green aesthetics.

The nineteenth century club women who made up the Chicago Public School Art Society broke myths--myths that say the woman's place was solely in the home and that women were incapable to making significant contributions to society. The women of the society also created new truths--that their vision of art, and traditional women's values, could transform and enrich the lives of America's youth.
NOTES


2. Ibid., 133.

3. For a critique of the value of "art appreciation" through mere schoolroom decoration (i.e., hanging a few pictures), see Kenneth Marantz, "Indecent Exposure," *Studies in Art Education* 6, (Autumn 1964): 20-4.


8. *A.R.T., 4.*

9. Such a "labeling" has inherent dangers. By defining people of the past in light of our own concepts and standards, we do them an injustice and can sometimes obscure their contributions. I have chosen to borrow a label from Deegan because it provides me with the opportunity to link the women of the Chicago Public School Art Society with Jane Addams and seems to succinctly define at least part of the ideology found in the work of the Society. Such a connection, additionally provides me with a "bridge" in which to link the work of the society to what is being called "ecofeminism." The cyclic nature of such a connection provides a closure which I find satisfying.

10. It should be noted here that Deegan's definition of cultural feminism is not universally accepted within the feminist community. For an excellent critique of what has become to be called cultural feminism in contemporary society, see Joan Ringelheim, "Women and the Holocaust: A Reconsideration of Research," *Signs: Journal of Women in*


15. Ibid.

16. Ibid.


18. Ibid., 154.
The Chicago Public School Art Society is now in the second year of its existence. In answer to many inquiries its officers present this brief account of what the society has accomplished during its first year, and hopes to do in the future.

The published reports of societies for the study of the child’s mind make clear that a considerable proportion of the children in our city schools are entirely without knowledge of the commonest facts of nature, and therefore wholly without the capacity to understand either the literature of which it is the theme, or the laws by which it is governed. Investigation revealed that an incredible percentage of the children in the schools of one of our cities had never seen a cow, and did not know what trees were. Children in this condition can be taught nothing which can be said to make them human. Literature, science, art, must alike be out of their ken. The same children have obviously never been where they can see any of man’s works which are at all beautiful; and should they, by chance, see a fine building they could not be expected to recognize it, have in their minds no basis for ideas of beauty. Great numbers of children, not in so deep mental darkness as this, are in a state approximating it. If any connection is to be made between them and the real world (not the artificially perverted world in which they
live) it must be done largely through the public schools. A heavy duty is thus laid upon teachers in localities where such conditions exist; one which, with the means they have provided them for arousing the child to an interest in the things chiefly interesting to normal human beings, they can hardly be expected to discharge. It is the first aim of the Chicago Public School Art Society to assist teachers in their heavy task, and to add a rightful pleasure to the hours children pass in school.

The active interest expressed in this aim by numbers of the teachers themselves, and their desire to co-operate, is the greatest encouragement the society has had.

Aside from directly familiarizing the children with natural objects by means of pictures of them, whatever trains the eyes to discriminate between good and bad in color and form, and cultivates the habit of attention and observation in children is at once training them to make the most of such scant opportunities as they have to enjoy nature, and is making possible to them, also, the enjoyment of literature.

There are two immediate objects in view in the decoration of school rooms--the one directly educational or pedagogic, the other educational through the aesthetic. In the work done by Mr. T. C. Horsfall in Manchester, Eng., where the plan originated, the educational idea has led, and the aesthetic had been quite secondary. The Manchester plan does not, however, omit to call attention to the beautiful as such. A good deal of energy is spent in directing attention through printed labels attached to pictures to places of historic, romantic and picturesque interest which can be reached by short journeys from that city, but no attempt
has been made to provide a school room beautiful in color and the aim in the aesthetic sense as to arouse a mental activity by the subjects before the eye. In order to carry out such a plan as the one adopted in Manchester a great number of duplicates are required and constant passing on of sets of pictures from one school to another. Our society at first aimed to imitate this plan, but so far we have not been able to buy pictures enough even to begin the rotation among our so numerous schools. The size of our school-rooms also makes the use of small pictures and printed descriptions impracticable.

Our great need, especially for younger children, is for really beautiful nature pictures of birds, flowers, trees, woods, water and fields. It also seems needful to put before the eyes of school children wholly unacquainted with such things some large and impressive pictures of buildings which are not only of classic beauty but of historic fame.

In our later work, therefore, we have concentrated upon the idea of good color in the walls and for further decoration have found most satisfactory large casts and very large solar prints of such subjects as the Egyptian Pyramids, the Cathedral of Amiens, the equestrian statue of Donatello, the Lion of Lucerne.

The question of color in pictures is the most difficult one to cope with. It is very necessary that the color element be supplied, and at the same time it is almost hopeless to find really good color within a possible cost. For kindergartens, Walter Crane's Flora's Feast, unbound and framed in five groups of eight plates to a frame, has been a source of great delight to both children and teachers. The designs are exquisite both in color and drawing. The price of the book itself is
Certain of the Fitzroy pictures which can be obtained from the Iron Cross, 45 Joy Street, Boston, meet the color need better than anything we have so far found. They are large photo-lithographs (the largest 46 by 31 inches) in bold and flat coloring, distinctly decorative in handling. The best designs, those by Heywood Sumner, comprise five subjects from the Old Testament, a St. George and the Dragon, and four beautiful smaller ones of the seasons. The Old Testament subjects cost $2.00 each, the St. George $2.25, and the Seasons $1.25. They are designed for large spaces and long distances.

The visible results accomplished by the society in its first whole year, though encouraging, are perhaps secondary in value to the invisible. For example, a room has been decorated at the Cook County Normal School, the principal, Col. Francis W. Parker, himself furnishing the funds, but allowing the work to be done under the direction of the society. As students from all parts of the country and from across the seas come to the Normal School to study, the effect is far-reaching. Indeed, in a single morning I was visited by a lady from the New York Training College and one from the University of Utah, both of whom came to consult me on the subject of school decoration. I constantly receive letters from other cities asking assistance and information about the decoration of schools.

We have been "greatly blessed" in the cooperation of the Board of Education in our last and most ambitious effort, the decoration of the assembly room of the Goodrich School, corner of Taylor and Brown streets. The room was in need of repair, and in consideration of the promised gift by the society of a frieze of the Parthenon casts and two large solar prints, the committee of the Board of Education, which has the direction of the
school, consented to paint the walls and ceiling in whatever colors the society should select.\(^1\) We are indebted to Mr. Lorado Taft, Art Institute, Chicago, for an extraordinary reduction in the price of the casts, making it possible for us to buy many more than our treasury would otherwise have afforded. Mr. Taft had the molds of the casts made by his students, and will continue to furnish the casts for the purpose of school decoration at the very low rate of $1 a linear foot.

What has been so satisfactory in this case will doubtless be repeated in many schools. Indeed there seems to be no reason why all schools should not be painted or calcimined in good colors as it becomes necessary to refresh the walls. If the work of the coloring the walls were done by the city, the energies and funds of the society could all go to supplying pictures and casts, which should be at once a source of pleasure and unconscious education and an untold assistance to teachers and their work.

It does not seem at all incredible that, so much being achieved, artists should have a sufficient amount of public spirit to give some of their work to the city, through its schools. Indeed, I feel convinced that many gifted artists would do this, could they see a good color on the walls for a suitable background for pictures, and perceive in the public and the school authorities a sense of importance of art education.

What is common in France—exhibits of collections of good pictures in schools—might also become possible in our cities. Pictures lent by artists

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1. It has been decided that for purposes of propaganda the resources of the society shall, for a time, be concentrated upon this one school, in order that it may be an example of what we consider fit decoration for school rooms.
for the season might be exhibited for a time in one school and then passed one to another. Real artists are the most generous of people. None are more willing that they to give the world of their best. In order, however, to utilize even valuable gifts and loans, the society must have funds for framing and transporting pictures. Its work has proceeded but slowly, for lack of the requisite money. The annual membership fee of the society is $1.00; a life membership, $20.00. Gifts of money or new memberships, it is unnecessary to say, are most welcome. Gifts of pictures are submitted to a committee of censorship, which passes upon their fitness for purposes of school decoration.

While the members of the Chicago Public School Art Society have no hope that, through means so external, art can be developed in lives cut off from nature and the beautiful, some of us do hope that a slender link may thus be formed between these lives and the beautiful, and that it may lead a few, perhaps many, to try themselves to strengthen it.

Ellen G. Starr
LIST OF OBJECTS PLACED BY THE SOCIETY.

POLK STREET SCHOOL.-- Between Halsted and Desplaines.
Millet's Shepherdess, Braun Photograph.(2)
Two Donatello casts, Mother and Child; size 28x22;
cost $3.50 and $4.
Four set of photographs of flowers, in frames.

ANDREW JACKSON SCHOOL.-- Sholto Street, near Polk Street.
A room decorated (gift of Mr. Stewart of Almini
Company), walls Greek red, ceiling dull yellow; three
casts of Della Robbia's Singing Boys placed therein;
sizes 40x26, 40x38; cost $10 and $12.
Large etching of Abraham Lincoln.
Photograph of street in Mexican town, given.

ANDREW JACKSON KINDERGARTEN--
Five frames of eight colored plates each, Walter
Crane's Flora's Feast.

GOODRICH SCHOOL-- Corner of Taylor and Brown Streets.
Large photographs of Appian Way and Roman Campagna,
given.
Two large solar prints, 40x65, Pyramid and Sphinx,
and Gatta Melata, by Donatello. $12.00.
Head of David and St. Peters, Rome, photographs
given.
Set of casts from Parthenon freize, extending
across length of assembly room and part of ends.
Six large and fine Roman Photographs.
Colored print of St. George and the Dragon.
(Fitzroy publication.)
Four colored prints of the Seasons. (Fitzroy.)
Cast, Donatello, 28x22, $3.50.
Cast of Della Robbia, Baby, 40x32, $8.
Half-dozen Barye Animals, average $2.

JONES SCHOOL.-- Third Avenue and Harrison Street.
Large Sistine Madonna.
Large cast (40x32) of Della Robbia, Baby from the
Hospital of Innocents.
Set of colored plates of birds (English) and eggs,
in five frames.
Two large solars, Lion of Lucern and Knight in
Armour, from Verona Tomb.
Frames of flowers and trees, colored. (English
plates.)

2. Casts purchased from P. P. Caproni & Bro., 9 and 10
Province Court, Boston. Catalogue illustrated. J. Decomps, 210
West Thirty-Third Street, New York.
APPENDIX B

Essay of student who is fourteen years old and in the seventh grade at the Goodrich School.(3)

Chicago Public School Art Society Records
Special Collections
The University Library
The University of Illinois at Chicago

Our Decoration
1897
Room 3 Florence P. Weinstock

To say that the decoration of our school are beautiful does not express our full appreciation of them. I am very proud to write an essay on our decoration, for of all the many visitors to the Goodrich School, there never was one who did not admire and appreciate their grander and artistic value.

Among these elegant decorations there are copies of marble statues, paintings monuments and pictures of men famous in the Bible. These have been made by the most celebrated men of art. There are also to be found pictures of the most famous temples, cathedrals and burial places. The world's greatest artists, scientists, sculptors, and philosophers have been interested in the way

3 As of 30 July 1989 I have been unable to locate Florence P. Weinstock or her heirs.
in which the ancient people made them. All the most
beautiful in sculpture and architecture is modeled after
the art of the Egyptian, Grecian, and Romans.

To begin with I will tell you about a picture that
hangs in our assembly hall. It is a picture of the famous
Sphinx, whose dignity attracts hundreds of travelers in the
ancient country of Egypt. The most remarkable Sphinx is
the Great Sphinx of Ghizen. It is a colossal figure hewn
out of a spur of rock, and to this masonry has been added
in certain places to complete the form. The body is that
of a lion and the head that of a man with a cap on, while
the Grecian Sphinx has the body of a lion and the head of a
woman. The age of the Sphinx has always remained a subject
of doubt, but modern discovery prove it to be older than
the pyramids. The Sphinx is thought to be a symbol of
death.

Since the pyramids are so near to the sphinx, I will
proceed with the pyramids. The pyramids were built by the
Israelites when they were slaves to the Pharaohs. They
were built of stone, and were tombs for the kings of
Egypt. It took twenty years to build them. One can tell
that the Egyptians knew a great deal about the points of
the compass for the pyramids pointed due North and South.
The Great Pyramid was built during the reign of Cheops
5000 B.C. and covers 13 acres of ground. From this we can
judge that the Egyptian architecture is noted for its
great size.

Crossing the Mediterranean Sea, we come to the
Peninsula of Greece, the most famous country in history.
The country where the first civilization of Europe
developed had the greatest philosophers, artists and
sculptors that the world has known. In this country
especially was noted the city of Athens. This was
formerly the crowning glory of Greece. Any one who wished
to advance in education intellectually went to Athens. Just as the Egyptian architecture inspired the people with awe so did the splendid palaces and magnificent temples that rested on the Acropolis. The Grecian architecture was noted for its simplicity and beauty. All these marvellous buildings were erected for some sacred or religious purpose.

The Parthenon was the most beautiful of these. It was a temple dedicated to the Grecian goddess Athene after whom Athens was named. The Parthenon situated on the highest part of the Acropolis is the most perfect specimen of Greek architecture. This great Doric Temple was erected during the reign of Pericles under the supervision of the greatest sculptors that ever lived, Phidias, though built by Ictinus and Callicrate. It was made of Pentelic marble with eight columns at each end and on each side. On the column rested the entableture which consisted of the architrave, frieze, and cornice.

On the frieze was represented a procession called the Panathenaic Festival held in honor of Athene. The procession consisted of twelve gods, youths, maidens, priests, oxen for sacrifice, flute players, singers, wine bearers, men mounted on prancing steeds. This story was carved on marble. Statues representing various other events were on the top of the pediment. All the honor is due to Phidias for the magnificent decorations of the Parthenon. Just as the sun, moon and stars are wonders of nature, so the Parthenon in its perfect condition was considered a wonder of art. In 1687 a bomb from a Venitian mortar burst within it, and the explosion reduced the building to its present ruined condition. The La Madeline in Paris, a church built in 1764 was modeled after the Parthenon.

Crossing from Athens to the North West we come to a
country where the people were great warriors and excelled in sports and were strong and brave. In this country there is a famous city that was built on seven hills and called Rome. The Romans erected a temple there the Pantheon which is the first Roman building of which I will speak. It was built in a Corinthian style. This temple the walls of which are twenty feet thick is the only ancient edifice that has been perfectly preserved. The Pantheon erected by the Roman Emperor Agrippa Claudis was dedicated to all the gods of the conquered nations. In 610 it was consecrated as a church, and is known as Santa Maria Rotonda.

The Colosseum of which we have a picture representing only its ruins was an amphitheatre in Rome, and covered seven acres of ground. The stage pit was in the center and twenty feet below the level of the ground. The stage alone is as large as Albert Hall in England. The Colosseum was so called because it was near the colossal statue of Nero. It was completed during the reign of Vespatian and Titus. It was four stories high and had no roof. On all great days the people met there to see the games and do honor to the champions. Their games consisted of fights with wild beasts of the forest that were captured and were brought to Rome for that purpose mock sea fights, and gladiatorial contests.

One of our decorations which attracted my attention, was the Appian Way an old and celebrated road leading out of Rome south to the city of Brindisi. It was a military road, built by a Roman Emperor Appia Claudius in the year 313. B.C. The road is paved with hexagonal stones and is 330 miles long. A cemetery is on each side of the road, and marble tombs. Although the appearance of the picture in our school is that of a ruin and looks sad, yet when the Romans rode by in their carriages it presented a scene of
life and happiness.

Among our decorations is a beautiful copy of Aurora or Dawn by Guido Reni. Its artistic value is very great, being one of the ten great pictures of the world. It was a fresco on the ceiling of the Paspiglioni Palace in Rome. There was an old legend that early every morning the sun god Phoebus would ride through the sky in a golden chariot, while sister Aurora spread flowers before him. There are visible seven graceful female figure who represent the hours.

St. Peter's church in Rome with all its surroundings occupies more space than any other building in the world. One of its surroundings is the Vatican the House of the Pope who is the head of the Catholic Church. It was partly planned by Michael Angelo.

The mausoleum of Hadrian is the Castle of St. Angelo. Hadrian an emperor of Rome built this circular tomb for his last resting place. We have in our school an excellent picture, which shows that the tomb rests on a square foundation, and is surrounded by marble columns. The picture also indicates that the tomb is situated near a beautiful bridge across the River Tiber. It received the ashes of Hadrian, and his entire family. Among other decorations there are some copies of marble sculpturing representing an organ scene of singing boys and girls. They are called the Choir Boys, the Choristers, the Trumpeters by Luca della Robbia.

Roman architecture is noted for its beauty, size, and utility.

We have a picture of the Hebrew ruler David in whom everyone is interested. It was made by Michael Angelo, showing what Michael Angelo thought David looked like. It represents him as a young man, strong, brave, and a warrior. Forty years previous another Italian had
commenced to make his statue of marble but not succeeding Michael Angelo carved from the same block of marble. The original one is to be found in Florence Italy.

We have a copy of the Prophet Frieze in black and white. The original by Sargant is in gay colors in the Boston Public Library. This piece of art was painted recently. Some of the prophets represented are Moses holding the ten commands, Isaiah Daniel and Zackariah. It was presented to us by the eight grade class of 1897.

I commenced with the art of the old Egyptians next the Grecians, then the Roman and completed with the modern. The reason that I have given shorter descriptions of some than of others, is not because I wished to show any partiality, but because some of our decorations are superior to others in their artistic value.

Everytime I examine our decorations I not merely think of the splendid scenes they once represented or of the great men who were so skillful in art, but I think of still more; and that is of the intelligent women who are so interested in art and wish us to be that they have presented to us almost all of the pictures which decorate our hall. The kind women form the Chicago Public School Art Society. We admire and appreciate these to the fullest extent.

Let us realize that is is only through the special effort made by these women of the Chicago Public School Art Society, that we have the advantages for securing and storing away a knowledge of these precious works of art and what is more, we have the pleasure of writing an essay about them.
Dear Mrs. Buckingham,

In Feb. I asked all the pupils of my Man. Dept. to write an Essay about our school decorations.

I send you one of the best although I have several hundred that you might consider equally good. We have the work of a few modern artists but the children were not asked to speak of those as it would make the Essays too long.

Thinking you may be interested to know the opinions of our children in regard to which the Art So. have done for us. I send you this.

Tuesday--

Very sincerely--

Caroline G. _____
ART CONSTRUCTION.
Elementary Schools.

A committee was appointed to survey Art, Construction Work, Household Arts, and Manual Training in the Elementary Schools. The committee consisted of a district superintendent as chairman, a professional artist, a member of the Normal College faculty, four teachers and five principals. In all, sixty-eight schools were visited. The basis for judging the efficiency of the work in any school was derived from a study of (1) the instructions sent out by the departments, and of the course of study, (2) the teaching statements of their aims, (3) the favorableness of the neighborhood for such work, (4) the possibilities shown in the actual work of the children, (5) the previous personal experiences of the members of the committee.

Art.

A Course of Study in Art should tend toward the accomplishment of the following ends, all of which come legitimately into the field of elementary education:

1. **Individual Discipline:** Eye training, hand-training, method in thinking, observing and expressing ideas in visual terms, the mastery of fundamental technique.
2. **Immediate Service in the School:** The use of Art in other studies for the purpose of clarifying and enriching them.
3. **Culture:** An appreciative acquaintance with a number of typical great works of Art.
4. **Social Discipline:** The cultivation of ideals in regard to home and community environment.

The end enumerated above your committee finds
accomplished in varying degrees: some by the school system itself, and others by agencies entirely separate from the school so far as official connection goes.

1. Individual Discipline.

The technical side of the Art course finds greater stress (exactly as it should) in the upper grades, where there is more object drawing involving definite observation and expression. The expressional aspect is beautifully accomplished in the work of the first, second, and third grades in most of the schools visited. Drawing, paper-tearing, paper-cutting and clay-modeling give freedom for such expression, and at the same time the beauty in the result which the children should learn to expect. It is believed that the distinction between technical and disciplinary work and expressional or illustrative work should be made sharper; and that technical drawing should be taught more sequentially.

Design should be a part of every activity in the school where orderly arrangement is involved. Design (not necessarily decoration nor yet illustration) is fundamental to right arrangement of English composition, mathematics papers and themes.

2. Immediate Service.

Art education today, as an expressional subject, labors under the necessity of creating its own content or subject matter, whereas, it should find much of this subject matter with its attendant interest already created. History, geography and nature study of the grades require the processes of visualizing and representing which drawing affords. In twenty schools only one case of cooperation between art and these other subjects was found, although inquiry was diligently made for it in all schools. The course of study recently adopted provides, in its arrangement of alternating
semesters, an excellent opportunity for the alteration of technical advance work and illustrative work in the elucidation of other subjects.

There is a gratifying tendency to correlate Art with construction, manual training and household arts. This tendency results in considerable economy of time; in giving the children a knowledge of what is right and beautiful in design; and in a reduction of emphasis on decoration and an increase of emphasis on constructive designing. On the side of construction, manual training and household arts, such a correlation must result in the establishment of the principle that every project made should spring from a conception which is esthetic in its spirit, and this is the great life-giving principle which underlies all intelligent handwork. A study of the art and household arts courses shows that during the past four or five years numerous changes have been made looking to a closer relation between this and the other departments mentioned. How close at hand the opportunity for correlation sometimes is may be seen from the two instances given below, which was typical of many.

Instance A:

Children produce certain designs in the art class. They learn certain fancy or decorative stitches in the sewing class. The design and the stitches are not suited to each other, so that one or the other must be discarded in producing the finished product.

Instance B:

In one school, where the children of first, second and third grades were making free hand paper cuttings of animals, children of the fifth grade were sawing out toy animals in this wood from formal patterns which had been provided.

The difficulty is that each of the courses under
discussion is planned separately. If the Industrial and Household Art courses and the related part of the Art course were planned as one correlation could be made more fundamental.

3. Culture.

Familiarity with classic works of art is fostered through illustrations in the Art Course Drawing Books. It is further aided by the Public School Art Society and the organizations through which it works by the contributions of friends of the several schools and formerly by gifts from graduating classes. All these agencies provide permanent or circulating collections of pictures. The Art Institute is ready to assist the schools wherever opportunity exists. The Public Art Society has inaugurated the extremely practical as well as scientific experiment of furnishing an entire room in a school, of redecorating the walls and of providing furniture. Parent-teacher Associations have performed similar services.

4. Social Discipline.

Buildings and premises are frequently beautified through the directed efforts of the school children. The many-colored paper cuttings of the lower grade children brighten the walls of rooms and corridors. Plants both within and without the buildings create an atmosphere which many a child will demand again when he goes from the school.

Art in the Chicago schools as taught today appears to be worth all the time that is given to it. If this report shows points where improvement is immediately possible, it is because the earnestness of purpose shown by the teachers has invited thought along line which lead to the greater excellence which their work already promises.

It is recommended:
1. That clay be provided in every grade.
2. That a construction paper having more body than the engine paper now used for tearing and cutting, take the place of the engine paper.
3. That the lead pencil be restored to a position of more prominence in seventh and eighth grades.
4. That art centers be maintained in schools where current exhibitions of children's work may be kept on view—one center for each five or six schools.
THE CHICAGO PUBLIC SCHOOL ART SOCIETY is a purely voluntary association of persons believing profoundly in the need of beauty in the lives of all children.

While its relation to the schools is entirely unofficial, its primary object is the encouragement of harmonious school-room decoration and to that end it is glad to co-operate with all agencies which are endeavoring to make the schools more attractive and more vital.

RECORD.

This society was a pioneer in urging that the walls of school-rooms should be decorated in restful tones and provided with pictures appropriate in subject and beautiful in color and design. During the twenty-five years of its existence it has spent thousands of dollars upon pictures, casts, and other objects rich in art quality, which have been placed in over one hundred and fifty schools. These go mainly in small groups to schools requesting them, as loans more or less permanent which may be transferred whenever conditions make such change advisable. While it has been the practice of the Society to respond first to appeals from poor districts where the element of beauty is most lacking and conditions of life are often gray and sordid, there is no invariable rule and no request goes unheeded if means are at hand to grant it.

When pictures are placed in prosperous districts, it is hoped that they will serve as an incentive to teachers and pupils to secure good collections for themselves.
Three loan collections, averaging about thirty of the best colored prints and carbon photographs are kept as traveling collections, remaining about a year in a school.

A growing collection of originals including the two pictures received each year since 1912, through the Butler and Rosenwald purchase-prizes, has increased the number of treasures which the Society holds in trust for the children of Chicago.

Seventeen Industrial Art Cabinets containing examples of fine hand-work in textiles, wood and other materials have been placed in schools where industrial courses in sewing, manual-training and printing are given.

AIMS.

Between the cheerless rooms with bare white-washed walls which were the rule in the schools of a generation ago and those in our best modern buildings, there is so great a difference that we feel it is not too much to expect that in another quarter century every school will be made attractive as a matter of course and that the practical as well as cultural value of every kind of art expression will be so generally recognized that works of art will become part of the equipment of every school. Until that has been accomplished the Chicago Public School Art Society hopes to continue as an active influence for the spread of the gospel of art.

HOW TO CO-OPERATE.

JOIN THE CHICAGO PUBLIC SCHOOL ART SOCIETY and enroll as a working member! The Society is supported solely by its membership dues, by the dues of affiliated clubs which are represented on its Board of Managers and by the gifts of generous friends.

A large membership would greatly increase the ability of the Society to carry into every school room
some picture glowing with the color of Autumn woods or the
tender green of early Spring,— some glimpse of country
life, of mountains or of stream to stir the imagination and
widen the outlook for city-bred children. Pictures of
home and child-life, of animals as well as hero and
patriotic pictures are found of great value. The aim is to
select only pictures of genuine artistic merit. Those hung
in halls and corridors are seen and enjoyed by thousands to
whom, by reason of distance, the Art Institute is but a
name.

A larger membership would make possible the placing
of an Industrial Art Cabinet in every school.

Members are needed who realize the need for Art
training for the rising generation of American workers.

Members are needed who are ambitious for the
progress of Art in America and who see its greatest hope
of development of taste and appreciation among the
children of today who will be the grown-ups of tomorrow.

Members are needed who will give us not only of
their means, but of their time, in the various activities
of the organization.

SAMUELLA CROSBY,
Chairman Executive Committee.
III. Picture Study in the Classroom, c. 1915.
Chicago Public School Art Society Records
University of Illinois at Chicago
University Library, Department of Special Collections
IV. View of class with Industrial Art Cabinet Leaves, c. 1915.
Chicago Public School Art Society Records
University of Illinois at Chicago
University Library, Department of Special Collections
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