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Janet Wallace Fine Arts Center Dedication

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Seniors Beware: Comps Here!

The seniors at Macalester will be handling an additional responsibility in the form of Senior Comprehensives to be given on November 3 and 4.

The testing begins on Wednesday at 1:00 p.m. with the Graduate Record Area Test to be given in room 310, Old Main, to all seniors planning to get a baccalaureate degree from Macalester. The test will take about four hours.

The agenda for Thursday includes the Teacher Education Examination Program tests, which will be given to all students getting a B.S. degree in Elementary Education at 8:00 a.m. in rooms 107-8-9 Student Union and the Graduate Record Advanced Tests (major field tests) beginning at 1:00 p.m. in room 27 Old Science Hall.

All seniors graduating with a double major will take one major test at 1:00 Thursday. Since the doors will be closed at the time are asked to report to the testing center ten minutes before the stated time.

Wallaces Visit Campus, See Dedication Ceremony For Fine Arts Complex

by George Meyn

Macalester has been the scene of much activity this week, due to the dedication of the Janet Wallace Fine Arts Center. Mr. and Mrs. DeWitt Wallace of the Reader's Digest

Association were on hand for the formalities which lasted from Tuesday, October 26, to Thursday, October 28. The Center is named in memory of Mr. Wallace's mother.

Monday was the informal start of the week's activities with a reception for the Wallaces, students, and faculty in the Lila Wallace Court in the Fine Arts Center. At a progressive dinner that evening Mr. and Mrs. Wallace had a chance to greet the students and faculty who use the Center. This dinner was unique in that each course was eaten in a different section of the Complex.

On Tuesday, the actual dedication took place at 11:30 a.m. in the Concert Hall. The ceremony was opened by Dr. J. Maxwell Adams, college chaplain, with an invocation. President Harvey M. Rice welcomed the attending students and faculty, introduced the Wallaces, and gave a speech defining a liberal arts education. Mr. Robert Dean, the architect, turned over the buildings' keys to Mr. George Dayton II, Chairman of the Board of Trustees. Mr. Dean, in presenting the keys, expressed his feelings by comparing himself to the father who is about to present his daughter in marriage.

The faculty response was given by Professor Ian Morton, Chairman of the Music Department. He distinguished himself with a particularly fine speech requesting the

faculty and administration to rise to the responsibility that the adequate use of this building presents. Dr. Lucius Garvin, Vice President for Academic Affairs, gave an address entitled "Liberal Learning and Arts."

Professor Mary Gwen Owen introduced the Drama Chorus, the Macalester version of the Greek Chorus, which gave modernized thanks for the Fine Arts facilities. The audience then joined with the Chorus for the dedication litany. Dr. Adams closed the ceremony with the benediction.

Members of the press and television were there to record the event.

Tuesday was the beginning of the art exhibition. In the Lila Wallace Court Art Building works by the Art Department faculty, Alumni, Latin-American Art (loaned by the Minneapolis Institute of Arts, the Walker Art Center, and the University of Minnesota Gallery), and works from the collection of Mr. Frank P. Leslie were on display.

That evening at 8:30 p.m. the Concert Hall was the scene of the Dedication Concert. The college's choir and varsity choir, conducted by Professor Ian Morton, and the college's concert band and orchestra, conducted by Professor Butler Eitel rendered fine versions of familiar music scores.

On Wednesday, October 27, at 8:30 p.m., in the Concert Hall a colloquium on the humanities was given. It was called "An Old Tradition in a New Setting." Dean Sumner Hayward presided.

The week was formally closed with the dedication performance of "Trojan Women" by Euripides in the theatre on Thursday.

The Wallaces left on Thursday after taking in most of the events of the week, including the music concert.

Macalester's three and one-half million dollar Fine Arts Center was designed to bring together the cultures of art, music, drama, and the humanities into one special complex. It is constructed in natural brick, and took nearly four years to build on four acres of land. The designers were the same who reconstructed Colonial Williamsburg. The Art Building is noted for the two story studios, and foundry opening onto an outdoor court for sculpture.

The largest auditorium in the Complex is found in the Music Building. This concert hall is noted for its near perfect acoustics and its adjustable ceiling. Macalester's theatre is in the Speech and Drama building. It can be adapted for proscenium, thrust, arch, or in-the-round staging.

The air conditioned language lab is the specialty of the Humanities Building. It can seat 50 students and present them with 120 choices to be dialed for listening or response.

Senior Pictures

Senior class pictures will be taken Monday, Tuesday, and Wednesday next week. Golling studios will have a representative on campus in Union 21 from 7:45 to 4:00. He will take pictures for a two dollar sitting fee; this will also cover the cost of getting pictures put in the yearbook. If they desire, students may order additional pictures later.



Mr. and Mrs. DeWitt Wallace, flanked by President and Mrs. Rice, have been on campus for the dedication ceremonies of the new fine arts center. The funds for the complex were donated by Mr. Wallace, and it is named in memory of his mother, Janet Wallace.

Arlin Buyert Added to Office Of Admissions

Arlin Buyert, a Macalester graduate, has been recently appointed admissions counselor on the staff of the College's Admissions Office. Mr. Buyert graduated from Macalester in 1964 with a major in physical education. Last year he attended graduate school at the University of Minnesota. He is presently working on the completion of his Masters paper.

While a student at Macalester, Mr. Buyert was a member of the basketball team. His wife is the former Dorothy Sue Schmidt, also a graduate of Macalester.

She is presently teaching at the Miller Hospital School of Practical Nursing in St. Paul.

Mr. Buyert's outside interests include playing golf and fishing. In his spare time he enjoys reading books on political history. He is a counselor for the youth group at his church and also sings in the church choir.

As an admissions counsellor, Mr. Buyert travels to the states of Iowa, Illinois, and Wisconsin in order to interest high school students in attending Macalester. He enjoys meeting prospective students, and as a result finds his work both interesting and challenging.

When asked to comment on his opinion of Macalester, Mr. Buyert stated, "The student body seems to be more sophisticated than when I attended Macalester as a student. I also find that the students are more concerned about the problems of other people."

Parents' Weekend Underway; Events Planned Through Sunday

Annual Parents' Weekend activities are scheduled to begin tonight, Friday, at 8:30 with a performance by the Drama Department in the new Wallace Fine Arts Center. Events are planned for all of Saturday and most of Sunday as well.

Parents of all students are invited to the campus to see and take part in various facets of college life. Over nine hundred parents attended the event in 1964, and this year's planners are expecting even more. An expanded schedule has been prepared with activities throughout the weekend, and also new this year is the emphasis being put on the student, as well as the college, as their parents' host.

First on the Parents' Weekend agenda is the Drama Department's presentation of the play, "Trojan Women." This will be in the theatre building of the Fine Arts Center at 8:30 Friday night. Only a limited number of tickets are available.

Actual registration of parents does not occur until Saturday morning from 9 until noon in the Dining Commons. Students are asked to register for their parents if they are not expected to arrive before noon Saturday.

From 9:30 till 11:30 Saturday morning coffee will be served in Cochran Lounge for students, parents and faculty members. This is a chance for parents to meet and acquaint themselves with members of the faculty and discuss their subjects with them. Students are being asked not to send their parents over to Cochran, but to take them there and introduce them to their professors.

A program featuring the Drama

Chorus and Folk Dancers will occupy the afternoon from 1 to 2 on Saturday afternoon. This "Hob Nob with Parents" will be held in the concert hall of the Janet Wallace Fine Arts Center.

A high point of the Parents' Weekend will be the Presidential Reception in the Lila Wallace Court of the Fine Arts Center. President and Mrs. Rice will meet parents from 2:30 to 4:30 p.m. Again, students are being asked to take, not send, their parents to the president's reception.

At 7:30 Saturday night there will be a football game between Macalester's Scots and the University of Minnesota, Duluth. The

name tags that registration will be the only tickets the parents will need.

Sunday's activities include a brunch in International House from 9 to 12:30 p.m. Then at 2:30 in the afternoon the College Choirs, Orchestra and Concert Band will give a concert in the concert hall of the Wallace Fine Arts Center.

Ken Beitler is the student co-chairman of Parents' Weekend; Pat Wiesner is the faculty co-chairman. Mr. Ashman of the Development Office is the advisor. Other committee members are Kay Dodge, Mark Burns, Agnars Svalbe, Judy Nelson, Dave Foster, Kay Persinger, Joy Fauth, Bill Hallock, John Buzza, and Clare Lacher.



Five members of the student committee, left to right, Mark Burns, Clare Lacher, Joy Fauth, David Foster, Judy Nelson, make last minute preparations for this weekend's hosting of parents.

Macalester College Archives**Audio Reel #345****Dedication of the Janet Wallace Fine Arts Center, 10/27/1965**

[00:00]

[Speaker?]: Let us pray. Eternal God, our Father, we pray that thou would bless this occasion by stirring within each one of us a clear sense of thy gracious presence among us now. Years ago, thou wert the inspiration, the strength, the comfort of the courageous woman to whose memory we dedicate this building.

[00:47]

So now we pray that in all the years to come students and teachers may discover here thy gifts of beauty and of truth and give the thanks in the spirit of Jesus. Amen.

[01:25]

[Speaker?]: Ladies and gentlemen, the program which you have in your hands has, the second page in from the back cover, the program for this ceremony. On the other side of that sheet of paper is a portion of this ceremony—the litany of dedication—with which you will later in the program participate, we hope, with the Drama Choros, which will read the principal parts of the litany to be joined in by us of the audience as the have presented it.

[02:20]

At the time that we reach that part of the program, I hope that you will rise and participate in the service of dedication and the reading of the litany. From this point on there will be no master of ceremonies and no announcement of the program. As it moves forward the persons who are on the program are identified and they can read and they're going to stand up when their part comes

and move ahead with the program. It's my privilege and pleasure to welcome you here for this truly momentous occasion.

[03:12]

[Speaker?]: A great day has finally arrived. And as all such great days, it represents long and unremitting toil and effort on the part of those who have given, those who have received, those who have created, those who have prepared. We now, here in the midst of the solidification of the dreams and the hopes of so many, we welcome you to this day and this service of dedication. We welcome you here to share with us in the great responsibilities that [are]implied by this dedication. We welcome you here to join with us in expressing our present and our long-continuing appreciation, gratitude, and love to Mr. and Mrs. DeWitt Wallace who have made this possible. I should like to take the privilege now of presenting Mr. and Mrs. Wallace to you for your recognition. Won't you please stand Mr. and Mrs. Wallace?

[04:29]

[Applause]

[04:50]

[Speaker?]: It has occurred to me that art in anything is the beauty that is in it. These buildings built for the purpose of teaching, for the purpose of inspiring, combine in themselves both art and function to a remarkable degree. And yet these buildings, because we at Macalester have not succumbed to the virus that I call the "edifice complex." These buildings are tools actually

which faculty members will use to provide learning opportunities for young people. And as such, we seek to bring them into being and to put them into use and operation. I have tried to define these things and what you will read or have read in the litany in order that we might all see and feel the purposes, the goals, the hopes, the learning, the appreciation, the attitudes that will grow in these buildings.

[06:18]

On February 28, 1961, we held on the Macalester campus a symposium. This symposium brought into it faculty members, administrators, members of the Board of Trustees, students, outside consultants for the purpose of a two-day meeting out of which we could draw from the minds of those participating the elements of the place, of the arts and the humanities in the liberal arts college. These facilities are the result of the deliberations and all of the work that has occurred since then. Because on those days the initial space requirements began to be set forth. The initial unit...unifying of art and the humanities, began to take shape. And as a consequence of those two days of work and those days of work since then, these buildings have been brought into being. In the cor...in the course of the keynote speech which I delivered that day to that symposium, I said two or three things which I should like to repeat for you here today.

[07:53]

What is a liberal arts education and what is its pur...and what are its purposes? I said then the goals of a liberal education formerly were and should continue to be the lifetime intellectual goals of any educated person. As we in the college seek to translate these lifetime goals into an undergraduate curriculum, we can identify certain kinds of knowledge which must be included within it. There is universal agreement that an educated person possesses at least some

knowledge in each of the following areas. Knowledge of oneself. Knowledge of other persons. Knowledge of the physical world. Knowledge of one's own and other cultures. The achievements of man, the social, artistic, and intellectual accomplishments. Knowledge of man's philosophical and religious heritage. Mortimer J. Adler has described education in these words, "The ultimate end of education is not just to learn to be an engineer, a lawyer, a doctor, or a scientist. These are all skills like many others which help you earn a living and render useful service to society. But knowledge of one particular subject is not necessarily evidence of an educated man. Education is the sum of one's experience. And the purpose of higher education is to widen experience beyond the circumscribed existence of our own daily lives." Most people have only just begun their education when they finish school and after school the steady pressure of a job often narrows rather than expands their experiences. But if we do not, in the liberal arts college, provide the incentives, the inspiration, the beginning knowledges and very significantly the intellectual skills for continuing education, then it cannot and does not take place.

[10:44]

The place of art and of music and of the arts in education and in the enrichment of the mind and spirit have been known to mankind for more or less degree for several millennium. In particular Plato had this to say about art and artists, "Be our artists those who are gifted to discern the true nature of the beautiful and the graceful. Then will our youth dwell in a land of health amid fair sights and sounds, and receive the good in everything, perceive the good in everything. And beauty, the effluence of fair works, shall flow into the eye and ear like a health-giving breeze from a pure region and insensibly draw the soul from earliest years into likeness and sympathy with the beauty of reason." Now on the subject of music Plato said, "And therefore musical

training is a more potent instrument than any other because rhythm and harmony find their way into the inner places of the soul on which they mightily fasten, imparting grace and making the soul of him who is rightly educated graceful or of him who is ill-educated ungraceful. And also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature and with a true taste while he praises and rejoices over and receives into his soul the good and becomes noble and good he will justly claim and hate the bad now in the days of of his youth even before he is able to know the reason why. When reason comes, he will recognize and salute the friend with whom his education has made him long familiar.”

[13:20]

And so these buildings which represent the binding together, the flowing together, the joining of mind and heart and spirit of beauty and function. We dedicate to the education of young people this day and I welcome you to these ceremonies.

[Applause]

[14:05]

Robert Dean: It is my duty as the architect to pass over the keys to this building to the owners, represented by Mr. Dayton. This is like giving a favorite daughter in marriage. All of the joys and the sorrows which you have had for me in rearing her are now gone and this joyous occasion is thus filled with sorrow because you're going to lose her. She will be no longer yours and you turn her over with fear and trembling to someone else who will have the duties and responsibilities which you have had. This we will do today. But I cannot let this occasion pass without reminding you of some of the devoted men, my associates who have dreamed, who have

suffered the pangs of creative thought to bring this, our proudest building, into being. The achievements they went through here are worthy of comment. First there's the builder the J. S. Whites and Son and for their praise just look around you. Then, I want to mention the men—my associates—starting with Donald Sal [?], a devoted, cultured, Chinese, Christian gentleman, who is responsible in large for the general arrangement of all of the buildings. And then I want to mention Fritz Kubitz, a perfectionist whose dark spirit directed the total team working on this job. After him, they are from here in Minneapolis: Tom Larson who worked with Kubitz on the job. There were others. Al Truly, Dick Davis, Ruth, my wife, and lastly Tom Van Hausen of your city, who gave of his very busy time to supervise the construction of these buildings, and we all owe him a great debt of thanks and gratitude. In addition to that there's Dick Webbles, the man who is responsible for the landscaping, the placing of the buildings on the campus, and a man of great talent that I hope that you will all get to know. It was George Eisenhower who designed the theater system which you all see. It was Russ Johnson of Bolt, Beranek and Newman who were the acoustical engineers who was responsible for the acoustics surrounding you here and in the theater.

[17:03]

All of these people have given of their best talent, their emotion, and they have felt this to be a part of them and a part of their lives. They all join me in turning this building over to you. And now, George [Dayton II], I present you these keys as a symbol of this finishing of our work and thank you very much.

George Dayton, II: Thank you very much. [Applause and laughter as the keys are handed over to George Dayton, II]

[17:53]

GD: These are gold but Mr. Dean assures me that they won't open anything on the campus so he wants them back. [Laughter] Thank you very much. We will certainly be mindful of the love and affection of what you presented this building to us, and we will try to treat this building as your favorite daughter. President Rice, Mr. and Mrs. Wallace, distinguished guests, members of the Board of Trustees, and representatives of the faculty, the administration, the student body, ladies and gentlemen, it is with a great deal of pleasure that as Chairman of the Board of Trustees of Macalester College, I welcome you on this special occasion.

[18:37]

We accept these keys, as I have said, not as keys per say, but as symbolic openers of doors to cultural and intellectual experiences. The beautiful Janet Wallace Fine Arts Center which we dedicate today provides facilities that mean much to Macalester, to the great Twin Cities area, and in deed to the entire state and region. This center provides the faculty and their students with a complete and an effective and an exciting tool for learning. The special needs of all departments lodged were thoroughly explored as Mr. Dean and President Rice have explained and the architects drew their plans therefore in terms of these needs. The result is that the facilities are both useful and beautiful. They are perhaps unique among those of the private liberal arts colleges of our nation.

[19:29]

The outstanding feature of the speech and drama building is its theater. Designed by one of America's leading theater architects, George Eisenhower as referred to by Mr. Dean, its flexibility permits not only proscenium settings but also Greek amphitheater, Restoration, Elizabethan, and Thrust or Theatre in the Round. I hope you know what 'thrust' means because I'm not sure I do. Okay. As a well-known actress, Agnes Moorehead, when she appeared before a capacity audience here last spring exclaimed, "This is an actor's theater." The Humanities Building is primarily for languages and literature, and its major feature is undoubtedly the air-conditioned, fully-equipped language laboratory in which fifty students can dial independently for specific lesson tapes from as many as twenty... one hundred and twenty different programs. The Art Department is housed in a spacious building designed to provide students with the best possible facilities and atmosphere conducive to creative activities. This building has generous-sized painting studios with floor to ceiling north light that—that wonderful north light that the artists love—a skylighted sculpture studio, kilns for firing clay and ceramics, and a foundry for casting metals. In addition there is a completely equipped graphic studio adjacent to a dark room for photographic arts and equipment for etching, woodblocking, and lithography. A centrally-located art gallery makes possible the exhibiting of students' work and that of invited artists. The geographic and philosophic center of the music building is this 400-seat concert hall in which we are meeting today. Designed by some of the world's foremost sound engineers, this hall provides a nearly perfect acoustic and architectural environment for students and professional artists. This handsome concert hall can actually be tuned to accommodate a solo voice or a large ensemble of singers or players by raising and lowering the pyramidal ceiling above us, each part of which moves separately, or by moving the curtains

behind the wall coverings above at each side. I should add that the hall will be equipped with a 57 rank Aeolian-Skinner pipe organ in another year or so. Soundproof individual practice rooms and studios for the music faculty members, as well as a rehearsal hall for band, orchestra, chorus, and a large practice room with electronic pianos, are all features of this building. We have here, then, a center equipped with the most complete and modern facilities for the effective teaching of the fine arts, as well as for their performance.

[22:20]

Today, as we dedicate this center to the loving memory of Janet Wallace, we know that her influence will reach out to touch students through the years to come, and awaken in their hearts a love of beauty and concord such as she must have felt on an occasion so touchingly referred to in this passage from Dr. Edwin Kagin's book, *James Wallace of Macalester*, in which her wedding was described: "As the organ began to play, Janet descended the stairs, but at the foot she hesitated. The singing was off key, and her trained ear would not permit her to advance to the marriage altar to discordant notes [laughter]. As soon as the singing became harmonious, she proceeded, in white, unattended, to take her place beside James Wallace." This morning, in dedicating these beautiful facilities for their special educational purposes, we are all too aware of how inadequate are our words in expressing our thanks to Mr. and Mrs. DeWitt Wallace. To these wonderful and gracious benefactors and the other founders of the college, we speak our everlasting gratitude, our sincerest thanks. You, Mr. and Mrs. Wallace, have been of immeasurable assistance in making it possible for Macalester College to reach the new and higher level at which it is currently standing, in making it one of the strong examples of private enterprise in higher education. From these halls will come a continuous flow of able young men

and women, well educated and with superior training, to help them better fill their places in our society. This is the goal and the purpose of our Macalester. For all you have done and are doing, thank you from the bottoms of our hearts [applause].

[24:27]

[Speaker?]: Mr. President, distinguished guests, colleagues and students, friends of Macalester. In the current educational parlance, a building or a center such as this is often called a facility. This is not altogether an inappropriate term for this Janet Wallace Fine Arts Center inasmuch as the buildings directed here do considerably facilitate, make more easy, more pleasant, the teaching of arts to Macalester students. To simply list, however, the efficiencies gained by these rooms and the improvements in teaching which are possible with new equipment and the application of modern structural techniques, would be both a disservice to the men and women who envisioned this place, and an injustice to Mr. and Mrs. Wallace, whose generosity provided it. These buildings were dreamed of by faculty who dearly wanted to share more completely their learning with their students, by students whose short-term dreams were often informed by the irritations they encountered in inadequate and crowded quarters, and by friends of the college, who knew full well that Macalester's position in the educational world could not be significantly improved until the arts were properly accommodated.

[25:45]

Now that the yearnings and hopes of this great body of people have been realized, and you will forgive the pun in concrete form, it is appropriate, indeed our duty, to ask, "How fully have their dreams been fulfilled, how adequately have the requirements of teaching and learning been

met?” In reply, I would point out to you that both the general and specific requirements for this center were drawn up by faculty. A commission was formed by our president, under the general chairmanship of Professor Mary Gwen Owen, to formulate what we called, in proper twentieth-century terminology, The Space Program. It was our duty to define the needs of Macalester students pursuing the disciplines represented here, and specify the spatial and structural conditions which would meet those needs.

[26:27]

Standing at the top of the commission’s basic list of requirements was this statement: “The building must be a beautiful building.” It was our concerted judgment that beauty begets beauty. That a building for young artists must itself be a work of art. It was our contention that the Janet Wallace Fine Arts Center must not only be a place in which to learn and teach, but that it must itself be a teacher. It was our hope that its design would bring renown to its designers, reflect honor upon our college, and bestow grace upon the fair name of the lady in whose memory it is given. It was our intent that its value be measured not by the number of years it might shelter us from Minnesota winters, but by the number and quality of works of art which might spring from it or come to life in it. What we planned was, of course, a home for the muses, the goddesses, the goddess daughters of Zeus, nine of them, whose characters and psyches differ from one another as much as those of your own children. These girls are not slack, colorless or dim-witted. They represent the heroic, lyric, tragic, comic, erotic, sacred, choreographic, historic, and scientific elements of our poetic lives. If the muses were to live here, the commission reasoned, the girls must be provided with quarters in which they would feel at home. Some of these rooms are intended as family rooms, places in which they might all come together

in a single evening, this hall for example, or the theater, or the galleries of the Lila Wallace Court. Other places were set aside for just one or two of the goddesses. The libraries of books, records, scores and slides, really belong principally to Clio, the goddess of history. Calliope, goddess of heroic poetry, will be encountered most frequently in Professor Caponi's sculptural studio or near the bronze casting furnaces. All of the goddesses are housed well and not one slighted.

[28:39]

Now, while I have the Chairman of the Board, the President, the Vice-President, and all the Deans present and presumably listening to me, I want to make a point in respect to these girls. They expect a good deal of service and they are accustomed to getting it. If we hope to keep them around, we're going to have to make it possible for some of our students to spend more time courting them. For the arts to flourish at Macalester we must have a cadre of professionally oriented people. Students will certainly seek a school or college where good teaching and good facilities are to be found, but they will never choose a college, no matter how good its faculty or its facilities, unless it offers them time inside the curriculum to advance artistically and receive the student's coin of the realm, the college credit, for doing so. The fact that the students of the Drama Choros, who will appear before you this morning, the students who will sing and play the dedication concert for you tonight, and the students who will play out Euripides's Trojan Women for you on Thursday night, receive not one single college credit for the skills they may have developed, insights they may have gained, knowledge they may communicate, suggests that possibly something is out of joint in our curricula. It seems to me that at Macalester, we can more fully acknowledge the curricular needs of these young artists who are in our midst, and that

we should hold out more welcoming hands to those artistic young people who would feign come to Macalester but for its curricular limitations. A curriculum more favorable to the student artist includes the acceptance of skill, technique if you prefer, as the key which unlocks the door to art's treasures. There is no substitute for skill in the construction or performance of an artwork, and there is no way to obtain skill without toil. In addition, we think it is enormously important for a young person to exercise his will, his self-discipline, his capacity for perseverance, in the learning of an artistic skill. I sometimes think that those of my colleagues who regard the collateral reading list as the summum bonum of higher education and deny the values we attach to learned skills may be living in a fool's paradise. What do they measure when they test their students? Is it knowledge and understanding, or is it largely reading skill, speed and vocabulary, taught in the third grade and left to grow haphazardly thereafter?

[31:08]

I wonder what would happen if we taught reading as a skill as a pianist is taught piano technique, continuously through the grades, high school, and undergraduate years of college. Readers develop proficiency in about the same way that pianists develop technique, and there is nothing bad about a reading skill, or an acting skill, or a piano-playing skill. Skills are very important in this life, and if you don't think they are, you just keep telling yourself that the next time you're being wheeled into surgery. The Janet Wallace Fine Arts Center was built in part to develop artistic skills, skills of the eye, the voice, the ear, the hand. Without skilled students, our muses will lie sleeping and dumb, even in this very room, and this magnificent place will be emptied of the very life for which it was so lovingly constructed. I raise this issue at this time and place because I think it is altogether likely that we, faculty and administration alike, enjoying the

beauties and practical advantages of this magnificent center, may have some inclination to think that we now have it made. Talented students will now beat down the doors. Advanced students will suddenly ripen into internationally important artists. Our lectures will be even more scintillating and informative, if that is possible. Nothing of course, could be farther from the truth. New students will not come into this place unless we make them welcome. Older students will not become perceptibly better artists unless we give them time to grow. What I am saying to you is that this great center will not and cannot bring art to bloom on the Macalester campus without eager and respected students, devoted faculty, the administrators' encouragement, and lots and lots of time. We have all worked in these studios, libraries, classrooms, rehearsal halls, theaters and laboratories long enough to know now that this great place works. And that we are called upon now to begin a new artistic age at Macalester. The Janet Wallace Fine Arts Center, though the end of a dream, is also the beginning of a new way of life here. Now therefore, Mr. and Mrs. Wallace, President Rice, and Mr. Dayton, I report to you for the faculty that we have discharged our duties to you and our Macalester ancestors. We are now looking ahead, where we catch the delightful visions of art and poetry, song and dramatic gesture, made in the sweet company of those nine daughters of Zeus. For our forebears, for our present students and faculty, and for the students and faculties yet to come, I say to you all: thank you.

[Applause]

[34:45]

[New speaker?]: President Rice, Mr. and Mrs. Wallace, members and friends of the Macalester College community. As Mr. Martin has just said, for some months these buildings which we are now dedicating have hummed busily with the activities for which they were created. Students and faculty, enthralled and inspired by the beauty of the surroundings, and the professional perfection of the facilities in which they work, have now and then stopped to pinch themselves to ask if this was real or a dream, and to raise the question, "How lucky can you get?" Today, and in the two days that follow, we pause deliberately to pinch ourselves formally, publicly, thoughtfully, emphatically, as we reflect in profound appreciation, on the significance and usefulness of this magnificent addition to our teaching and learning resources. During this period of dedication, we shall be celebrating the unique capabilities of these buildings in kind, in the pageantry of artistic production, in concert, in art exhibit, in lecture, and in drama. This is certainly as it should be. The arts are their own best witnesses, speaking with a persuasiveness and an eloquence for which all kinds of talk about them can hardly substitute. Nonetheless, on this occasion, when we formally receive these buildings into our educational resources, it may be appropriate to consider the role and the function of the fine arts in liberal learning. The present time, and for many years past, courses in the fine arts, including literature, have been required for graduation at Macalester College. Why should this be so? Why should liberal education be regarded as incomplete without the fine arts? Why is experience of the arts indispensable to the making of the liberally educated person? How do the arts liberate? How do they make a man better, more complete, more civilized, more competent, personally and socially, a better man? I should like to suggest five qualities which I think are important among those that a liberal arts

college tries to produce in its students. Then I shall try, briefly, in the case of each quality, to say how I think the fine arts contribute to its development.

[38:00]

Liberal learning, first of all, seeks to liberate the student from the rigidities of biased thinking and mechanized behavior, and to lead him to open mindedness and the capacity to be creative. Secondly, it seeks to liberate him from ignorance and uncontrolled impulses, and to teach him disciplined intelligence. Thirdly, it seeks to liberate him from narrowness and intolerance, and to lead him to maturity of understanding and social responsibility. Fourth, it seeks to liberate him from self-ignorance and self-deception, and to develop in him integrity and sincerity. Fifth, it seeks to liberate him from the dullness and drabness of experience and to develop in him sensitivity of appreciation and discrimination in judgment.

[39:10]

Let us first consider open-mindedness and the capacity to be creative. Today, by more and more common agreement, the great educational virtues are those that are associated with the development of the free and inquiring mind. Independent study, individual initiative, and responsibility, flexibility, spontaneity, and creative self-direction. The great educational evils are the regimented mind and uninspired and rote behavior. Unfortunately, not every course and every subject matter lends itself equally to creative thinking, experimentation, and choice-making. In mathematics, for example, and in the natural and the social sciences, at least in the less-advanced stages of these, there are great masses of sheer facts that have to be grasped and organized in the mind. What makes the arts special, so far as the cultivation of freedom and innovativeness are concerned, is that for them, freedom and novelty are of their very essence.

Art creation is inherently an open-ended process. The finished project is to some extent a surprise package, even to its creator. Art creation begins with the seeds of an impulse, or a feeling, vaguely felt but with which the artist has fallen in love, a poetic idea perhaps, or a musical phrase. The artist grows with his creation, surprises himself with new ideas and new patterns, as he seeks to develop and clarify and communicate that which he harbors, darkly perhaps, in his soul. This of course is the thrill and the fascination of art creation. It is a thrill which is never going to be known by the regimented or security-conscious individual. It is reserved for individuals who are flexible enough, loose enough in their openness to various alternatives, to be able to meet new problems with freshly conceived solutions. Only such individuals are likely to be able to save themselves and others from the mechanized monotony of the computerized age we are entering. Such creative individuals it is the purpose of liberal education to produce. And in the production of such individuals, the fine arts make a contribution par excellence.

[42:29]

Disciplined intelligence was the second of the traits I mentioned, as part of the makeup of the liberally educated person. We've spoken of the need for creative freedom, but there's no such thing as real freedom without intelligent control. The admonition that is often addressed to a baseball pitcher, to "get loose" is only half the story. A pitcher, no matter how loose, if he lacks control, is a value only to the opposing batters. The artist learns this story very, very soon. He discovers that the haphazard, spontaneous expression of impulses, apart from technical competence, self-discipline, and deep knowledge of his subject matter, leads to nothing of artistic value. His so-called freedom has been a freedom to muddle, to make a mess of things. A

disciplined approach to the arts is important not only for art creation, but for art enjoyment as well. The stories told of a man and woman who visited an art museum and, for the first time, looked upon an abstract painting, one in this case that was done by the great artist Kandinsky. The two of them looked at the painting for some time and some puzzlement, moved their heads this way and that way, and finally the wife turned to her husband and said, “Jim,” she said, “what do you suppose the artist is trying to tell us?” Her husband answered, “I’d say he was trying to tell us that he can’t paint worth a darn.” [laughter] Now, of course, intelligent appreciation does not necessarily mean a pedantic grasp of all of the techniques and rules and machinery that go into the making of a painting or a drama or a sculpture or a novel. One can have intelligent appreciation of poetry without knowing all of the rules of prosody. One can have intelligent understanding of music without knowing all of the theory of counterpoint. The architecture of a gothic cathedral can be imaginatively and appreciatively grasped without knowing the differential equations which describe the stresses and strains of flying buttresses and groined vaults. But somewhere must be found, to intelligent perception of structure and materials and subject matter, if there is any, even if this consists only or largely in a generous exposure to great art production. This kind of exposure, of course, is being had today as never before, through the new media of communication. Television, high-fidelity stereophonic recordings, concerts by symphony orchestras playing in parks before tens of thousands of enraptured listeners in blue jeans and shorts. These buildings which claim our attention today represent a highly concentrated and specially contrived conspiracy to tempt students into intelligent experience and understanding of the arts, as artists, as performers, as composers, as listeners, and spectators. Because today, as in every age, art emerges from and is an intrinsic part, of the culture which

surrounds it. It is impossible to have an intelligent understanding of the history and institutions, the attitudes and the aspirations, of the period without an understanding of its art.

[46:51]

Let us consider next the role of art experience in promoting maturity of understanding and social responsibility. It is commonplace to observe that art is a universal language, and that therefore it has the capacity for binding people together. It doesn't always do this, of course, there is esoteric art and class art and these may separate and assort, rather than unite. But as Tolstoy has noted, music, literature and the other fine arts are particularly effective as instruments of social cohesion, because they stem from and evoke feelings and experiences that are common to all peoples and all times. Bach and Beethoven, Shakespeare and Milton, Giotto and Michelangelo, break through the boundaries of any nation or epoch, because they work with structural forms and the great commonalities of experience that make them understood and appreciated everywhere. That in a man, which enables him to grasp the experience of others who are different from himself, is his imagination. It has been said that man's mind is in part logic and intellect, and in part sense and feeling, and that the imagination is where these two join. The full man, the wise and liberally educated man, can transcend the confines of his experience because he can exercise his powers of imagination. To fail to provide as part of our educational offerings such experiences as will develop the capacities of our students to sympathetic understanding, to the imaginative grasp of the feelings and yearnings of others, is to fail to provide the kind of education which will develop these students in maturity, in tolerance, and in social responsibility. And without these, there would be no hope for resolution of those problems that separate nation from nation and man from man.

[49:23]

Next we may ask, “How does art experience contribute to the development of integrity and sincerity, as traits of the liberally educated person?” It may be replied that in the world of true art, there is no room for dishonesty or insincerity or duplicity. The whole purpose of the artist is to express his feelings lucidly, genuinely, and without dissimulation. To pass off as the expression of his own feelings what he has not felt or what he has borrowed elsewhere, is simply to renounce his role as artist. It is like cheating at solitaire. It is silly and pointless, for it vitiates the whole intent of the activity. Similarly, in willing that our students should become mature, we are willing that they should achieve responsibility for what they make of their lives. The essence of this is that they should achieve responsibility for their own excellence, for their conception of their own excellence, as they work this out in their own way. This is not done by handing them a system or by manipulating their minds, but by inviting them to honest inquiry and self-expression. In no course of study is this invitation more moving and more natural than in the case of the arts.

[51:06]

Finally, let us turn to the value of art experience in freeing our lives from dullness and drabness, and in developing sensitivity and discrimination. The statement that art is its own reward is trite, but it is not trivial. After all we’ve said about the suppler and more direct uses of the arts, it remains true that the simplest and most elemental justification of the experience of art in literature lies in the direct satisfaction that these bring to the human spirit. Life is not all of it work and logic and struggle for existence, and it will be considerably less so when we reach the three hour day and the three day week, which a computerized, mechanical future is predicted to

bring to pass in a couple of decades. Certainly a large part of our educational responsibility to our students is to equip them to find meaningfulness and grace and beauty in all aspects of their experience. We want them to be not only intellectually and scientifically literate, but artistically literate as well. For there are, as we have seen, two ways of apprehending the world about us. One is through logic or intellect, the other is through sense or feeling. To disdain the one in favor of the other is sheer capriciousness. The fact is that most people, most of the time, are more preoccupied with the world of sense and feeling than with the world of thought. As George Bernard Shaw remarked, "It is feeling that sets a man thinking, not thinking that sets a man feeling." Certainly in any contest between logic and emotion, emotion is likely to come out the winner. A [unclear] might be tempted to illustrate this last point by appealing to each gentleman in the audience to consider the last argument he had with his wife. The point, of course, is to educate our emotions. The person of superior taste, of humane sympathies, of discriminating feelings, is the person whose judgment we respect. If you question the importance of feeling, practically, consider that any decision that has ever been made or that ever will be made, emerges from the feelings of the decision maker. If logic enters into a decision, it does so because the decision maker wants to be logical. But the education of the feelings is in large measure the special mission of the arts, and the arts do this not by logical analysis but by the direct experience of the artwork. You don't make a student appreciate Venetian painting by asking him the date of Tintoretto's death. And as Louis Armstrong is supposed to have said to someone who asked him, "What is Jazz?", "If you have to ask that question, you ain't ever gonna know." The sufficient justification of these buildings which we dedicate today, the consideration which by itself must amply requite those generous spirits whose gift has made these buildings

possible, is that they provide unparalleled opportunity for students to have the direct experience of art. In a sense, the measure of worth of a human life or of a society, is the extent to which it takes on the quality of a great work of art. If these facilities assist our students to achieve in their lives the lucidity and coherence, the intensity and depth, the vitality and meaningfulness, of a great artwork, they will thereby have fulfilled their purpose.

[Applause]