

HISTORY OF ART EDUCATION:
A BIBLIOGRAPHY:
SECONDARY & PRIMARY SOURCES

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To Frederick Logan,
a friend & mentor.

FOREWORD

Judging from the paucity of literature on the topic, very little is understood of art education's history. This is not to say there is little art education and related literature from the past. Quite to the contrary. As evidenced by this bibliography, at least, a large body of material exists, written by art educators and others beginning early in the country's history, presenting their current beliefs about art, education and related matters. But this latter material appears to have been considered little.

Repeatedly, in those few secondary sources by American authors, one finds approximately the same story repeated of how art education began in America. Much of this story may stem from Isaac Edwards Clarke's account of art and industry in America written at the turn of the century, purveyed through Harry Beck Green's dissertation written in 1948, and showing up in the brief introductory chapters of relatively contemporary texts for students of art education. The story purports to be a relatively simple one: beginning with industry, the role of art in schools has been determined by a variety of forces each of which has had its own aims, none of which have been intrinsic to art. Taken to be implicit in this alleged fact is one prescription, sloganized, "Art for art's sake", and another, Art for the sake of the human individual. That is, the suggestion from having thus created art education's history is that we not make the same mistake our forebearers made by not giving to art its due.

Astute historians of art education may have uncovered the irrefutable facts of the matter, ultimately allowing contemporary curriculum to be formulated for public schooling. But that view hints at a particular philosophy of history having been employed in the name of positivism or historical materialism (not to mention the possible historicism suggested by deriving prescriptions from such history). Yet, some sectors of society may have benefited from a revisionist view of history.

Viet Nam and American slavery each has been interpreted from various historical positions, dependent in large part on the tenor of particular times. This is to suggest that contemporary art education might do well to see the story of its own conception, birth and growth from another vantage point.

Toward that end, this bibliography has been assembled for students of art education. It does by no means boast of being complete. However, its coverage of the important secondary sources most likely is comprehensive. By count there are 329 secondary entries, only a very few of which are seminal histories directly related to art education as we are generally given to know it. But the point must be made here that the history of publishing companies, for example, may bear some relation to the history of art education, a relation which has not yet been made. Thus, several categories of secondary source (see Contents) not obviously art education have been included to suggest to the student that art education's history may be seen in some revisionist manner if only s/he will look to other matters related to art education, and understand them. In this sense, the bibliography is intended as suggestive to the student.

The categories of so-called "primary source" (which contain 884 citations) do need justification for their inclusion. For the historian, any written document, as well as oral history, may serve to reconstruct the past. In that sense, all of art education's literature can become primary. But an immense amount of material has been excluded from this compilation in what may have been a rather arbitrary manner. For example, a studied effort was made to exclude the innumerable "how-to" articles in the several publications like Art Teacher, Design, Craft Horizons, et al. On the other hand, book titles (especially) on drawing, painting and design have been included. The decision was based on scope; the latter being assumed to exhibit more readily their conceptual bases. Here again, the several categories of primary source are included in a way intended to be suggestive to the student. Higher education, for example, has received comparatively little attention by art educators. Yet, it has been the colleges, universities and normal schools which prepared art

teachers to serve public art education - at least, this is what one supposes. But what has been the history of art education in higher education? It has yet to be written. In this, Pevsner's Academies of Art Past and Present serves as the model. Only with such history in mind may art education as public schooling be seen in some other light. Primary sources for histories of higher education most likely are contained in the archives of particular institutions of higher education and could not possibly be included here.

Generally speaking, one rule for selecting citations called "primary" was their incorporation in bibliographies of more major works like the Growth of Art in American Schools, Educating Artistic Vision, Composition. Another rule for selection was the apparent direct relevance of particular works to history of art education. This, perhaps, is a most arbitrary way of judging for inclusion. But, once again, the compiler falls back upon the more over-riding attempt to be suggestive to art education students of what might by example be sources at which to look for creating history. The categories "museums" and "psychology" seemed too important to exclude; though a complete bibliography in either area would be very large indeed as it relates to art education.

Some attempt was made to follow the bibliographic form used in A Manual for Writers by K.L. Turabian. The majority of citations were derived from sources other than reference works like Education Index, however, so the compiler was constrained either to use those forms employed by particular authors, or to check each source against some reference work or particular archival base, a too-tall order. Especially in very early works, some authors were not as careful to give complete citations as they might have been. Thus, this bibliography probably suffers several defects in the manner of its citations.

Beside consulting bibliographies from other works, several computer searches were made through the good offices of the Ohio State University Libraries. Sometimes, this helped to amend bibliographic citations from books. Reference works like Education Index were also scoured, especially for citations

which are clearly art education and related histories. These several bases from which the compilation was made are assumed to be adequate enough for a fairly comprehensive and inclusive bibliography on the topic. But since so much has been omitted the compiler must stress again that what is included here is only the tip of the iceberg, so to speak.

For the student, this bibliography may serve less obvious purposes than a selection of secondary sources for review of what has been written of art education's history. The scope of publications in which art education's articles have been printed is instructive in itself. Examining these, the student may come to understand through the ascendance and decline of particular periodicals the several movements to which art education has been subject. Also, one may sense who the leading lights of art education have been during given periods. It would seem no accident that one of them, Royal Bailey Farnum, was the fourth principal of Massachusetts Normal Art School. Yet, that fact of Massachusetts Normal's importance alone does not explain why art education's corridors have not exactly rung with the name of James Frederick Hopkins, its third principal, or with that of George Hartnell Bartlett, its second principal. Such matters suggest again that we understand more of the growth of art teaching in higher education. The amount of literature in given categories like "appreciation" and "drawing, painting and design", across time, may also be instructive. In other words, this bibliography may be of use in teaching art education students not only about art education, but how its history may be reconstructed and looked at anew. At least, this hope has motivated its compilation.

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Worthington, Ohio
1979

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