

AN INTERVIEW WITH MARILYN STOKSTAD

Interviewer: Pat Kelly

Oral History Project

Endacott Society

University of Kansas

MARILYN STOKSTAD

B.A., Carleton College, 1950

M.A., Michigan State University, 1953

Ph.D., University of Michigan, 1957

Service at the University of Kansas

First came to the University of Kansas in 1958

Assistant professor, 1958-1962

Curator of Slide Collection, Department of History of Art, 1958-65

Director, Spencer Museum of Art, 1961-1967

Associate Professor, 1962-1966

Professor, 1966-1980

Chair, History of Art Department, 1961-72

Associate Dean, College of Arts and Sciences, 1972-76

Curator, Spencer Museum of Art, 1967-1996

University Distinguished Professor of Art History, 1980-1994

Judith Harris Murphy Distinguished Professor of Art History, 1994-2002

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Q: It is June 6th, 2014. I'm going to be visiting with Marilyn Stokstad, who retired recently, a few years ago, as a University Distinguished Professor in the department of Art History. I guess the way to get started on this is like you did, when were you born and where and who were your parents?

A: Okay. My parents were Olaf Stokstad and Edith Gardner Stokstad. I was born in Lansing, Michigan, on February 16, 1929.

Q: What did your parents do?

A: My father was a soils engineer. My mother was a junior high school teacher until she married. In those days she had to retire as soon as she married.

Q: And you have?

A: One sister, Carn. Carn married, so she is Carn Leider, Carn Stokstad Leider. Bob was an Army officer. He died many years ago, 20-25 years ago. She has one daughter, Anna. I think that we are the only members of that part of the family left. My father and mother both came from families with a large number of children. They are from Wisconsin. The whole family was Wisconsinites and my parents were the only ones to move to Michigan. Dad got a job there and they moved. They never expected to live all their lives there, which they did.

But they always thought of Wisconsin as home. We spent the summer always in Wisconsin. Dad was on the road in the summer, so Mom and my sister and I went to Wisconsin. We lived on the farm for three months of the year. We lived in Lansing for the nine months. The day after school was out we left for the farm. We came back the weekend before school was starting. So I really have two homes, Michigan and Wisconsin. But strangely enough I have almost no memories. My sister was very ill all her young life. And so my mother and I shared the duty. When I got home from school I took over. I read and played with her, etc. She is three and a half years younger than I am. In the summers she was well. But as soon as it turned the least bit cool, she felt ill and was ill all winter.

Q: Was it asthma?

A: No, it was her ears.

Q: As an adult?

A: As an adult she has been extraordinarily healthy. The thing that happened was that they discovered the sulfa drugs and penicillin. I think she was in grade school then. It was during the war. We had moved. We were following Dad. He was stationed in Chicago and we moved to Oak Park, Illinois. Carn took her first sulfa pill then. It was like a miracle. From then on she was well.

Q: Isn't that amazing.

A: It's just amazing, yes.

Q: And wonderful.

A: Oh, heavens, yes.

Q: Now she probably traveled around a lot with a husband in the military.

A: Oh my goodness, yes. Bob was a wonderful writer. People in the Army, also the Navy, goodness, people in the military wanted him to write books and articles and all kinds of things for them, which is what he did. So that they never had a full three-year tour of duty. Normally in those days the three years was kind of standard. But after one or two years he would be called somewhere else. And they were always back in Washington as often as possible. So they lived in Alexandria. When Bob decided to retire, he retired as a colonel. They just continued living in Alexandria and became political figures there. So Carn's fun hobby and everything else is politics.

Q: Good for her and good for the rest of us.

A: Yes.

Q: It is nice to think we have someone intelligent and reasonable in politics. Did she become a librarian?

A: Yes, she was a librarian. I don't know how to say it. Until Bob retired, she simply took any library job that was available. So she has been every conceivable kind of librarian.

Q: She was probably kind of short-termed if they moved.

A: Yes. She was a librarian here at KU for a year while Bob was in Vietnam. She took a job. She worked with Eleanor Simons. Oh, I am very bad at names. Bill?

Q: Krone?

A: No, he's been long retired. They have that beautiful house and lawn and she is a wonderful quilter.

Q: You can put that in.

A: Right. I'll put that in.

Q: And Carn is still in Alexandria and has moved and made a wonderful nest.

A: Yes.

Q: Tell us a little about Anna. I know you are very proud of her.

A: When Bob retired, I should start out there. He became a publisher and writer and set up a publishing house, Octomeron, in his garage. Slowly it grew and grew until it took over the basement and the garage. Finally, he rented some space outside. It just kept growing. I think they've got maybe 14 books or so out. Anna took over the business when Bob

died. Anna went to Amherst. She was in the second year of women who went to Amherst.

Then she worked in the Boston Museum of Fine Arts as a guard because she wanted to live in Boston for a year. Then she moved to Chicago. She started an art history degree there, but got kind of disgusted with it. Not with art history but with the university. I have no idea why she chose Chicago except we had cousins there and it was a city and she wanted a different kind of environment. But she went to work for a year at the Chicago Art Institute. Then I don't even remember why or what caused the change. She went back, Bob developed cancer. She dropped art history and took a business degree at NYU. She worked in the publishing business and on the weekends...She spent most of a year on a master's in business administration. The rest of the time she worked in Alexandria. She'd fly up to New York for her classes. I don't know. She was a very energetic person.

Q: She's a very delightful young woman. I've met her. We didn't cover how the Stokstads ended up in America.

A: Oh. My mother's family was very old American. I mean my many times great grand uncle is a statue on the shore. His name was Gardner. He was one of the founders of the state of Connecticut. My father's family was Norwegian. My grandfather was born and raised in Norway and came to the United States. In Norway they have on the big farms there's a houseman, he's called, who is a kind of...In the olden days I suspect he would have been a serf. But it's very difficult to explain. The houseman's family decided to leave Stoksta. Stoksta is the name of a place. My name when I am in Norway is not Marilyn Stokstad. When I was visiting relatives on the farm I was always introduced as Muterlin Pol Kansas, because I'm not pol Stoksta. So the houseman's name when he came to this country was Stoksta. Well, everybody's name was Stoksta because they all came from that particular farm. That explains that easily enough

. My grandfather was due to inherit the farm. He was the oldest of the sons. But he decided to come to the United States. He visited the houseman, who had already come. The houseman and his father were contemporaries. So Grandpa decided to stay in Wisconsin. So he did. So most of his family, his part of the family, live on Stoksta, which is just about due north from Oslo. It is in the part of Norway that is rolling hills, not mountain. It is a reasonable farm.

Q: You have been back there a number of times, haven't you?

A: Yes.

Q: Are you headed there?

A: Yes, I'm going in a couple weeks. But this time Carn and I are going. We are not going to tell anybody because we intend to travel all the length of Norway. We're going from Christianson, which is down on the south coast, all the way up beyond Norway to Vermonskin, Russia. We are going to do the whole country and we are not going to tell anybody, because otherwise...

Q: The time is gone.

- A: Exactly.
- Q: So you're not even going to visit with them.
- A: No.
- Q: This is your trip.
- A: That's right.
- Q: Are you doing this by boat?
- A: By boat, yes. We like the Regent Lines. It's a smallish ship and the Regent Lines we've been on often enough so that we get our laundry done, it's just wonderful. It's a very fine line anyway. We'll be gone a month.
- Q: I guess we ought to go back and get to school. You went to elementary school in...?
- A: In Lansing.
- Q: During the time you were in Lansing and on the farm.
- A: Exactly. I had a strange childhood because I went to school in the morning, walked back for lunch, walked back to school. School lasted until 3:30. I came home and practiced the piano briefly and then I looked after my sister. I really didn't have very many friends and I spent those years doing that. That was life. That was it.
- Q: And that was necessary.
- A: It was necessary, yes. It's curious. I have very, very little memory.
- Q: The things we seem to remember are the things that stand out, a change or something. Daily we just take for granted.
- A: Yes. That's right. In the summer we lived on the farm of my father's family. My mother was the youngest in her family and my father was the oldest in his family. My mother's friends were my father's sisters. I really didn't know the people from my mother's family, except for my Aunt Ethel, who was the oldest daughter. Aunt Ethel would be like my grandmother, really. My grandmother had died before my mother married even. My mother's father married a woman from Tennessee and he moved to Tennessee. My aunts and uncles were mainly on the East Coast. So my Aunt Ethel was the person that I knew. She lived in Edgerton, Wisconsin, which was six miles from the farm. Mother drove to Edgerton almost every day and visited Aunt Ethel. Carn and I stayed on the farm. We were the only children at that time because of my father being older than his brothers and sisters. So my friends were the horses. Not the cows very much. I didn't much care for cows.
- Q: It's kind of hard to get too friendly with a cow.
- A: The pigs were very good friends. My grandfather loved his pigs.
- Q: They are very intelligent.

A: They are intelligent, they are nice people. On Sunday morning Grandpa and I would sit out in the pig pen and he would smoke a cigar. My grandmother, I learned much later, was a Hogianar, which is a Norwegian puritanical sect that you don't hear about very much. I doubt there are any Hogianars left. But she did not approve, of course, of smoking or drinking or anything like that. But Grandpa managed somehow to get a cigar once a week. The two of us would sit out and talk to the pigs.

Q: Did you enjoy school?

A: I don't really recall that I had any choice. It was what I did then.

Q: You don't have any memories of any outstanding teachers.

A: No. I don't remember. I have a sort of memory of dour kind of people standing up in front of the class. I remember when I was in sixth grade I was in charge of the bulletin boards. I had read all the books in the library by then. So in order to have me doing something, they put me in charge of the bulletin boards. That I enjoyed.

Q: Then there was junior high and high school.

A: Junior high was interesting. I became more interested. But I was always interested in school. I don't even remember a teacher's name.

Q: I don't have many memories of junior high.

A: I can't remember what I studied even.

Q: Just what they told you to.

A: I did whatever I was supposed to do. That's right.

Q: How about high school? Where did you go to high school?

A: That became trickier because that was during the war then. Dad was given his choice. If he volunteered he would be a major. If he didn't volunteer they would draft him and he would go in as a private. So he quickly....They badly needed his expertise. He was a soil scientist. He developed a whole kind of soils mechanics, I think it is called.

Q: When did you decide about art history?

A: When I was a college student I had never heard of art history. I went to three different high schools because that's the way it was. During the war in those days kids didn't run the family the way they do now. My father was transferred in Michigan from highways to airport roads and grounds, which was his department. He moved before Thanksgiving, around Halloween, let's say. Then we followed. I did high school in three and a half years by going to summer school. We moved to Oak Park, Illinois. So I had a part of a year in Michigan. Then we moved to Illinois and I had a couple years. Then we moved back to Michigan. By then I had picked up two summers. I just went to school. I didn't have any summer vacations then. We couldn't drive. We were right there.

The thing that was most amusing, amusing to me anyway, is that I really learned to lie creatively then. Because when I arrived I was asked what I had taken, so I just told

them what I wanted. When I went back to Michigan I did the same thing. Nobody really paid any attention. I think if you added up everything I would have a total of five years of history. I loved history. I sort of liked English. Since I had moved in the middle of the semester if I was not doing well or didn't like something, I just didn't mention it. I dropped it. So I have during my total high school one half of a semester of biology. Oh, I was so glad to get out of that. On the other hand, I took the same course three times. It was a social studies course that was required in Michigan and then in Illinois and then in Michigan again. That I do remember. That was fun. Oak Park, Illinois, was a marvelous school. When I was there—I don't know how large it is now—but there were about 4,000 students. It was a big school.

Q: I think of it as still being a good school.

A: It's still a good school. In fact, there was that and Evanston. Those were the two suburban Chicago high schools that were good. I was very fortunate there. I took ancient history. I took medieval history, Renaissance-Baroque history. They had a wide variety of things. Whoever heard of a medieval history course in high school? Now I'm not sure that they even have history. Anyway, when I came back to Michigan, fortunately, I was put into advanced... They had classes for advanced students and for medium students and for bad students.

Q: Separate classes?

A: Oh, yes. But somebody coming in like I came in, they just put you where you fit. I got into the advanced English classes, which was very good. The one teacher I remember, her name was Miss Toogood. She was a really tough teacher.

Q: Did you go to Carleton? How did that happen?

A: Well, I'm not sure. It happened when I was in Oak Park. They had a person in Chicago who was a kind of recruiter. I don't know my mother—because Dad was overseas by then—Mom went to some group, I guess, and said that she had a daughter who would be applying to college. Anyway, this man came out and interviewed me, all kinds of that sort of thing. I decided that oh yes, Carleton sounds very interesting. So I just signed up and I was admitted. I just decided I was going to go there. Since I had nothing else on my list of things to do, I mean I played the piano. But that was my only nonacademic thing. And I sewed constantly and I knit and all that sort of thing. But I was just accepted.

I discovered that I must have been a very good student because when I went up to Carleton, I was excused from freshman English, a whole year of English. I think there were six or seven of us. We took a whole battery of exams. Then I didn't know why. I was just doing what I was told to do. I went and took the exams and I was one of the people who didn't have to take English. Wheel! So I took sophomore English when I was a freshman, which was a great relief because oh my goodness. My friends at Carleton were suffering with English and here I was just reading stuff. Oh gosh. I was a very, very unhappy student because I was a very shy person, as you can imagine from my kind of background. There were two girls who were friends through my young life. But they

lived a long way from me so I saw them occasionally. I've no idea what happened to either of them.

Q: But you enjoyed college. I've heard you tell some funny stories.

A: Oh, yes. I was totally miserable, but I was not about to admit at home that I was miserable. You asked how we afforded it. It was no more expensive than any other private school. It was not as expensive as the East Coast schools. Well, I know. I can remember as a matter of fact. It was \$2,000.

Q: That's a semester?

A: No, for a year. But remember this was way back in the 1940s. That was room, board, and tuition. It doesn't sound like very much now, does it? No, not at all. As far as I know, my mother, who did all the finance in the family, had been saving all along. I know she just wanted me to go to school, which is what I did. Somehow, I have no idea how they managed. They simply saved up the money. I took four years and then my sister started the next. So they had eight years of college tuition to pay.

Q: And Carn went to Carlton also?

A: Yes. At the time that I was a student, the boys were coming back from the Army or from military. I was in the second class of students that had the men who were coming back. So the women were scrunched into rather small...In fact, goodness, my sophomore year we were five in a room. My junior year we were four. My senior year it seems like we were down to three per room. Because they were trying to take back as many of the men as they could of all ages. What were we talking about?

Q: About classes. Then we were going to talk about how you got into art history.

A: Oh, yes. I started five different majors. You don't have to declare a major until you are a junior. So the things that I had listed as a major at one time or another were art and music and English and botany and then art history, not history. I had had so much history by that time. I had had more history than most history majors, I think, with my Oak Park history. I had never heard of art history, but across the hall from where I was living as a freshman there was a foreign student from Chile. She came, I have no idea why, I don't know her background. But she came and majored in art history. She was, I think, the first person to do that. I became the most interested in this, the things she would talk about. And so, when I was a sophomore I took my first art history class. I just loved it.

Oh, my gosh. That was my fifth possible major. You had to have two years. They had very elaborate requirements, of course. So you had to pass sophomore English, which I did as a freshman. You had to have two years of lab science. You had to have a year of philosophy. I can't think what else. I signed up for botany. That sounded sort of innocuous. They had a very good botany department. So I signed up for two years. In my sophomore year I had to make some decisions, so I signed up for a second year of botany. I thought, this is nice. Maybe I will major in that. They pointed out that I didn't have any other science. If I was going to be a botany major, I had to have not just one year of chemistry. I had to have two years of chemistry also. Well, I wasn't going to do that so I dropped the botany.

Then in English you had to have this year survey. You had to have early. That was Chaucer. You had to have Shakespeare. You had to have Milton and modern. I couldn't stand Milton, so I dropped the English. I had everything for an English major except Milton. Then the music. I was doing piano. You had to play a certain number of recitals and do a final recital. I simply could not get my nerves under control. So I decided, no, I'm not going to. So I dropped the music. I had art.

When I was a senior the art person suggested, "Why don't you do some more art history?" I thought, "Ah, that's a good idea." So I graduated with a major in studio art and a major in art history. I started picking that up when I was a junior. I had two years then to do it, to cram it all in. But the end of my junior year they suggested that maybe I would be interested in graduating with distinction. In which case I had to write a thesis. So I thought, "That sounds pretty good. Heck, I can write a thesis." I had written the equivalent in high school with Miss Toogood, who insisted that everybody in her class had to write a thesis. She was determined that we were all going to learn to do that. So essentially I had written one. But of course I wanted to do something different. I wrote a thesis for high school on Wedgewood.

In college I spent the summer doing research. It was the Greek revival architecture in Michigan. Because I had noticed a very distinctive style. I bummed a ride with my father when he was out surveying. While he was surveying highways, I followed along to visit houses. Well, he organized his travels pretty closely that way too. Michigan is interesting in that it has...Of course it is a lot earlier than Kansas. So this is early in the 19th century.

When people went into Michigan, they followed certain trails. These trails became highways. Along them you would find they went from oak opening to oak opening. Oak opening is in the woods. There is a space that is not as heavily forested and oak trees grow. These were the places where people settled. So the oak openings with a good highway map you could find all of the early architecture in Michigan. That was what I did. I wrote it up. I actually wrote it up and published an article, my first publication was "Oak Openings in Michigan," or something. I forget what I called it. So I actually had my first publication before I started graduate school.

Q: When did you go to graduate school?

A: Again, I was so...I was very naïve. Nobody in my family had ever gone to graduate school. My dad did. He went to Michigan State. He picked up a master's at Michigan State. I decided okay. I applied to Michigan, University of, and Michigan State and University of Wisconsin. Those were the schools I knew. I was admitted at Wisconsin and Michigan State and turned down by Michigan, yes. I didn't even realize that I should think about a doctor's because I was just thinking of a master's, naturally. Michigan State had a master's in art. Wisconsin had a good program in art and art history because I decided I would do maybe both of them. Michigan State had a good full-scale graduate program. So I visited Wisconsin and Michigan State and I was admitted to both and I was offered a fellowship at both. I should have gone to Wisconsin.

I decided, “Oh, I’ll just stay home,” because my sister was off to Carlton them. So I would stay home for a year at Michigan State, which is absolutely crazy, you know. But it worked out all right for me. Because I went to Michigan State I dropped the studio major. I went into art history. I did a minor in Asian studies, Chinese studies as a matter of fact. My major was in art history. Of course, since I had a fellowship—I don’t remember what it was called—I got a little over half the work done but I ran into somebody there who had had a Fulbright. Fulbrights were a new thing. He was in the first year of Fulbright. Then he was back. So the third year that they had Fulbright Fellowships I thought, “Heck, I’ll apply.” So I applied and I got one. But, again, crazy. For art history I should have applied for France or Italy but no, I decided I’d go to Norway.

So I applied to Norway and was admitted or were granted, I guess. Norway, again, was as weird as I was. They gave you an extra three months to learn Norwegian. So that was just dandy. So I didn’t finish at Michigan State. I finished a group of courses, took my final exams, and hopped on the ship and was off to Norway. I spent the summer there studying Norwegian. I spent a year there in art history. That’s when I really decided art history was my thing because they were a distinguished art history department there.

Q: This was Michigan?

A: No, this was Norway, the University of Oslo. So I became a full-time art historian finally then. I would not say I became a full-time art historian until I got to Norway. It was a wonderful group of students. I simply abandoned almost all of the American students, though I had two friends among the American students. Both of them became college professors when they came home. They went on to graduate school, as did I. The rest were all Norwegian friends. It was a marvelous time and I really learned how to study, how to do things. I gathered that I needed...Michigan State was impossible. It was stupid. I mean it was like going back to high school. So I applied to Michigan. As usual I didn’t worry too much about telling the absolute truth. They may have thought that I already had a master’s. I got a fellowship there but they didn’t trust me to be an instructor. I got a paper grading job, but that was okay.

I went to Michigan then for two years on a doctoral program. But I didn’t have an M.A., although I didn’t mention it to them. But I had a feeling that I should have. So on the weekends, every other week I went home to Lansing, which is where Michigan State is. I finished up my master’s, which was essentially to write. You had a choice. You could take courses or you could write a thesis. So I chose the thesis and it was “Modern Norwegian Painting.”

Q: Was painting your thing when doing art?

A: Oh, no, sculpture. But I did my thesis on Norwegian mural painting. It’s kind of wonderful to go back and see those murals that I wrote up years and years ago. But anyway, if you look at my CV you’ll see that I got my master’s in 1953 and my Ph.D. in ’58. And I graduated from Carlton in 1950. But I had a year in Norway and a year in Spain. I got my master’s officially in ’53 and the next year I took my doctoral exams.

But I don't think Michigan realized...I never told them. It didn't bother me any. The hardest thing I did was the German language exam. I could read German bluffing it through from Norwegian, you see. But, oh gee, that was agony. But everything else went okay.

I wanted to continue working in Norwegian or in Scandinavian or at least north European art, but I couldn't do that at Michigan. In fact, the person, Dr. Wethey, kind of grabbed me and I was his student and his assistant, etc. His field was Spanish art, so he was determined that I was going to do Spanish art. Okay, so I switched to Spanish art. Well, everything I've done has been kind of peculiar, even coming to KU, because when I finished up my work at Michigan I was given an extra year of teaching. They had an arrangement there at that time that one graduate student could be hired for one year to kind of keep body and soul together while you looked for a job. So I started looking for a job and I taught. The teaching was a little tricky.

I should go back to say I had gone to Spain, did research, came back to write my dissertation and found that the person I thought I was studying with had been, well, I suppose he had been fired. Anyway, he was not there. He had moved to Ohio State. I was asked to teach medieval art. So that's what I did. I taught a survey. Of course everybody taught survey in those days. I taught medieval art. I did an advanced course. That was a sophomore-junior course. Then I taught Romanesque art and I taught Gothic. So I had four courses that I had taught over this three-year period. Well, I wrote my dissertation one year. The next year I polished it and finished off the degree.

It was very tricky because I was doing medieval sculpture, architectural sculpture, the Portico de la Gloria, The Cathedral of Santiago de Compostela. And I had two people, the chair of the department and the senior professor were both feeling responsible for it. The chair of the department was an architectural historian, George Forside and Harold Wethey was the senior professor. He did sculpture and painting. So the two men did not get along. It finally focused on my dissertation. For one of them insisted that I would say the Portico de la Gloria of the Cathedral of Santiago de Compostela. The other one said I should say Santiago de Compostela's Portico de la Gloria. Right now I don't even remember who argued for which. But it made no difference whatsoever. So I would switch back and forth between them. And both of them had to approve. And frankly I don't even remember how it worked out. But anyway, this was the last of my horrible crises, getting this stupid dissertation through. Getting the Portico de la Gloria of or Santiago's Portico de la Gloria, whichever. I have never really fussed over that sort of thing.

But in those days--this was in 1957-58—it seems absolutely incredible now. The chair of the department or the director of your dissertation kind of told you where your first job was going to be. Everything was done very...It would be illegal now. These senior men would call each other and talk it over and say, "I have somebody who could do this." When I say senior men, that's what it was. There were no women. There was one woman in the department because she had been teaching there through the war. They had to have somebody who was not drafted and poor Miss Adams had taught all the courses. She was gradually pushed out as they hired men. She ended teaching Venetian

painting. Venetian painting was not considered very... Everything was Florentine then. Now, of course, Venetian is marvelous. And also some kind of studio courses. I mean, not studio but they were for studio majors, which nobody in the department would teach. I pushed slides for her in order to pick up this information.

Anyhow, they had me all signed up to go to one of the Eastern liberal arts colleges. I think maybe it was Wethey or somebody suggested I might want to go out to Kansas because it was right near Kansas City and I could see the Nelson Gallery then. I had never been to the Nelson Gallery, so I said, "Oh, sure." I had accepted this other job or this job and I came out here and was absolutely enchanted. Chancellor Murphy was the chancellor. He waited in his office. I was instructed that I should go to Strong Hall to Chancellor Murphy first when I got here. So I came in about 6 o'clock in the evening and was told to go to Strong Hall, which I did do.

You remember that the department was in Spooner Hall then. Ed Meiser was the museum director. Klaus Berger was chair of the department. That was the art history department. Klaus was a difficult person and he hired somebody one year, they taught a year and then he fired them. So they had a year while he hired somebody else. Oh my goodness. Some very distinguished people had been in the department in the '50s.

Q: In and out.

A: In and out, yes. Klaus was quite infamous, though this is something one doesn't say around here, yes. I came out on the bus. Klaus picked me up at the bus station and took me to Strong Hall and dropped me off there. I went to visit Chancellor Murphy and had a wonderful time, a marvelous time. We hit it off very well. He didn't strike me as peculiar then because I didn't know any better, you know. And of course I was confident that art history was an important field and of course the chancellor would want to know something about the person who was coming. I think I had about an hour with him and Ed Maiser came by or he called Ed and Ed came over. Ed picked me up and I went home with him and had supper with the Maisers. I enjoyed them very much. I had a wonderful time here. I spent the next day visiting around. We were in the School of Fine Arts at that time, art history was. I just decided this is what I want. This is my kind of school. KU was quite a small school then. It was about the same size as Michigan State.

Q: And this was what year?

A: 1958. I went back and I simply decided this was it as far as I was concerned. I enjoyed everybody I met. Gosh, I met the Paretskys because the Maisers and the Paretskys lived next door to each other in those days. They were delightful people. I don't remember who else I met even. Tom Gorton, clearly, because he was the dean. Ed Maiser was the museum director and I enjoyed him very much. I went back home, called the people where I had accepted the job, and told them I wasn't coming. I did not have an offer from KU, however. I just was very confident. It was about two or three weeks later that I got a letter offering me a job. I hadn't really been all that worried. I just knew it was the right place. So I came out here. It was not easy to find a place to live. In fact, I had a perfectly horrible, horrible apartment in a basement.

Q: They were hard to come by because of the war and the plant, Sunflower.

A: Oh, yes. There weren't apartments built around, heavens no. I took one look at this apartment that I had committed to and said, "No, this is impossible." I stomped back up to the museum. Martha Remick was then museum assistant. She was the secretary. She said she and her husband had just bought a house and they had four bedrooms. Did I want to live with them? I said sure. Oh, I forgot to mention when I got back here I discovered that Klaus Berger was no longer chair of art history. He had been removed. Nobody had mentioned that to me. Ed Maiser was chair of art history and director of the museum. Thank heavens. Oh, I would not have stayed more than a year with Klaus Berger. Klaus would have gotten rid of me too. Anyway somebody was moving out of an apartment on 14th Street. There was an apartment building.

Q: The one at 14th and Tennessee.

A: It was there and there is a big yard there now, extra buildings built in there now. It was one of the two or three apartment buildings in the city at that time. This was one of them. It was just down at the foot of the hill there on 14th. So hooray. I said, "Yes, I'll take it." But the folks weren't ready to move. They wouldn't be moving for a couple months. So I lived with the Remicks until then. That was fine with them. And that's how I got very well acquainted with the Union people. Catherine Dealy is still a friend. Well, I couldn't come and join a crowd of art historians. I was the art historian with Ed Maiser. Klaus, we just sort of kept him off. He was in his office. He caused us trouble all the time. That's what he enjoyed doing. I just let him go.

I should mention that my schedule was eight courses for the year, four a semester. That's what people in the liberal arts were doing. Now, oh dear. And we were expected to publish and do all the dirty work, etc. But you see, I had four courses already prepared that I had been teaching at Michigan. So I survived. I taught everything before...I never taught Renaissance. But ancient, medieval, the survey. I taught American art. I taught the history of sculpture. My second semester I taught two sections of the survey, which meant I only had three courses to prepare. That was good. Ed was determined to build the department and so was I. And so we started then. We offered a bachelor's of fine arts and a bachelor's of the College. So art history was in the School of fine Arts. But we had a degree program in the College also. That meant going to double meetings. I can't even imagine how I got that much work done. I just don't imagine how it was possible. I was young and energetic. We kept at it. Ed was here only three years. He was a fabulous museum director and art history chair. He was hired by the University of Chicago to be the chair of art history there and to build a museum. So he built the museum there at the University of Chicago and remained a friend. He and his wife are buried here in Lawrence.

Q: In Pioneer Cemetery?

A: No. He was married to a German Jewish person, Inga, and she had her parents with her and she buried them in the cemetery here in Lawrence.

Q: Oak Park?

A: Yes. She buried him there, so all four of them are together there. I can't remember when they opened the cemetery here. I mean it is an old cemetery. I mean when they

developed that. I was asked then to take Ed's job, to be the director of the museum and chair of art history. And for doing this I got a one-course reduction. So then I was teaching three courses a semester and doing all of this administrative work. I ran into nonstop troubles with Tom Gorton, who did not have the same ideals for art history that I had or that Ed had had. I decided, well, art history doesn't belong in the School of Fine Arts and that we had to move. But I didn't mention this to anybody. But I started plotting.

I can't remember which year it was I got us moved. I took me two or three years to get it done. But I managed. It was a very brutal kind of situation that I was in. Jim Surface was the provost. He wasn't called provost. I forget. We had so many different titles for that, the number two person running the KU campus. Franklin, of course, had long since gone. Wescoe was in. Wescoe was a good friend also. So was Surface. I finally wrote out a description of my complaints. That was a small portion. I laid out what I expected art history to do. And I took this to Surface and he read it and he just said if I would not tell anybody any of this that I would find that I was in the College the next fall. And I have not told anybody nor have I told you any of the details. And sure enough, there we were under George Waggoner. No, George could not do anything, of course, until I was in the College. There we have been ever since. I don't think anybody has ever nowadays even asked about it. I mean, obviously, art history belongs in the College.

Q: Right.

A: Yes. But that took all of my free time, shall we say. But meanwhile I was doing a lot of work as a hostess. Because that was something that one had to do here also. Ed, of course, had Inga working, well, not full time because she was a dress designer. She had a design studio in Kansas City. Remember, everything was done sort of privately. There weren't good restaurants in town and you had to have parties at home. So I was a reasonably good cook and I became a rather good cook. I think I had a party every weekend, whether it was a Sunday brunch or a Saturday evening or maybe both. When we had people here at lecturers you have to feed them. I became well acquainted with lots of people. Most of my friends were in English or history. Goodness, there was no department that I didn't have friends in. I think I knew everybody in the College and everybody in fine arts, of course.

Q: When did Emily Taylor surface?

A: Ah, Emily, yes. That's a whole nother phase. Emily got here two years before I did. I got acquainted with her a little bit my first year. But we became good friends. So I was involved with her various plots.

Q: Tell what she was.

A: Emily was the dean of women. She was the really strong student affairs person.

Q: And a strong personality.

A: And a very strong personality also. We got along very well because we never messed with each other. That's probably one reason why we got along well. She became very

interested in women in administration. When I moved to the College there were two of us who were chairs. Frances Horowitz and I were both department chairs in the College. We were the only women. I don't think Emily ever really hit it off very well with Frances. I'm not sure. But anyway she was working on people in her own office and also on me. There were not very many women to work on. I wish I had a good sense of the years. I don't. Everything sort of blends together.

I was very concerned about the way women were being treated and hired or not hired. So I became very active with women's issues. Up until then I had never dealt with specific women's issues. I did the first salary study, for example. I don't think people know that. In fact, I think Francis Heller is usually recognized as doing that. But I did it the year before and I got him involved and finally got him doing it. At that time there were only 20 women who were full professors—now there were more who were under—in the College. Or maybe it was in the University, come to think of it. But it was a small group. So I worked very hard on these things. I began to recognize that I couldn't do it all. I couldn't, even with good friends like Emily, who began to realize that she couldn't do it all either, but I had a way out. Or I took the easy way out, you might say.

As museum director, I had a wonderful curator, Brett Wallar. I got acquainted with him when he was a student here when I came as junior faculty. I helped him get a Fulbright. Then he came back. Then I was able to hire him. I shouldn't say I because I was always pushing underneath. I'm not sure who actually signed what papers. But anyway I got him back here. Brett and I talked it over and we decided that the sensible thing to do was for Brett to become museum director. I became department chair. Instead of I having to do everything, we split it that way. So there are only two people in the university who ever have had both jobs, Ed Maiser and I. I hadn't thought of it really until this moment. Yes, that's sort of interesting. Brett went on working with the museum and did a marvelous job. I worked with first my department. I can't remember who became the next chair. I don't recall.

Anyway, George Waggoner asked me if I wanted to join him. It's sort of interesting. There were three associate deans then. George was the dean. Ron Calgard, Del Shankel and Marilyn Stokstad were associate deans. No I pulled out. After three years I decided this is not the way I want to work. I want to be an art historian. I don't want to be a general education person. I could have but I didn't. This was very upsetting to Emily. She was pushing me very hard.

There was one year I really considered seriously going full time administration. I interviewed for some extremely good jobs. I won't mention the places. They were all very distinguished places. I realize now I probably would not have gotten them anyway. I think at that stage every place that was planning on hiring a president or a vice president always got some senior woman as one of the people they interviewed. Then they could say they had interviewed but not done it. I had four of that kind of interview. I took them seriously. But I decided, no, this isn't what I want to do. And then I think it was the next year George became very ill. He had to pull out. So when they were looking for a new dean and getting set up I resigned. Howard Bumgartle came in. He sort of took

my place. They made me a university distinguished professor then. That was very kindly of them.

Q: There aren't a lot of those, are there?

A: No. I think there were something like 20 or so at that time. There are lots more now.

Q: In the university or the department?

A: They were all university. You belonged to a department but you were a university professor. There was not a department....Anyhow, somehow I had managed to keep pushing along and getting enough research so that I could continue that way. I will dig that CV out because I can't remember the dates. Of all the really difficult times on campus, the burning of the union, this sort of thing.

Q: Could you talk about that group that you belonged to?

A: The discussion club?

Q: The February sisters.

A: Oh, I had totally forgotten the February sisters. Oh dear, yes.

Q: Did Emily's unhappiness with you change?

A: Oh, yes. Well, she never ever expressed unhappiness to me. But she never quite gave up trying to lure me into something bigger and better. One of the most dramatic things that happened. I can't remember what my personal position was at the time. I think I was just art history chair. But one of the big events on campus was the terrible union fire, in which we did not lose any works of art, which was wonderful. You see, it used to be that every so often things would be stolen. And I managed to get everything back. We tried all kind of things, of plots but when we'd put things out so that people could see them, then somebody would walk off with something. I'm a little concerned right now, in fact, with the way the museum has tables covered with things. Because I have survived too many thefts. I worried but I didn't bother with police or anything like that for most of them. I just sent out various words among various groups of people. And things came back in various ways. A gigantic censor that we had came back at Christmas turned upside down as a Christmas bell. I got a phone call telling me to go to such and such a locker in Union Station and use this address, which I did, and got back a small piece of sculpture that way. I was sort of casual. We had no guards. We had nothing in the museum.

We got a batch photographs that turned into post cards. We had somebody sitting at the front desk selling post cards, five cents a piece. So that was the beginning of our entrance to the museum. But my goodness. A very ancient little lady sat there. If a bad person came they could indeed have walked off with almost anything. And one day somebody did. They walked off with our Monet portrait. That was really bad. It was that that got us some security. Until then we had no security. Believe it or not for years things were just there. It took most of a year. I've forgotten the timing but after that particular theft the painting turned up in California. We got it back because it had been pretty widely spread, the information about it. Well, then that kind of a background,

when things really got rough here on campus it was very difficult. We didn't have the kind of guarding that we should have. Finally, it was really very difficult.

Q: Did you lose anything in the fire?

A: No, we did not. You see, another of our projects was the Union. We had a lot of works of art in the Union and Frank Burge, marvelous person that he was, generously bought things on our recommendation for the Union with the understanding too that if the prices went up he would move them to the art museum. So Ed Maiser was the one who set that up because Ed just did not, he could not stand modern art. He liked the 16th, 17th and 18th century. All of our print collection, for example, was acquired for the Union, by the Union, and then transferred to us when things got expensive.

You know, in those days you get buy things for a couple hundred dollars or 500 dollars. If you had \$1,000 you could get yourself a nice batch of things. Goodness, practically nobody was collecting. We have a very, very large and distinguished collection of prints, many of which are practically accidental. So when the Union burned, or that section was set on fire, we got everything out. Things were moved to the basement of Spencer Library. Remember there was not a Spencer Museum. Nobody even saw what we had.

Q: We were talking about the fire. The art work wasn't the object of the fire, was it?

A: No, it was just vandalism.

Q: Unrest in the town and university.

A: One of the problems was I didn't like leaving the museum just open and empty, I mean with no human beings in it. So I stayed up in the museum at night. I just lived in the museum. A couple of nights were very bad, when the person as killed downtown, etc. I was quite desperate. I called around. Everyone turned me down. I could not get anybody to come up and stay with me in the museum. The director of the Natural History Museum. I've forgotten his name.

Q: Humphrey?

A: Yes, Phil Humphrey was staying in his museum alone and I was over in my museum alone. We'd call back and forth and give each other a pep talk.

Q: Was Larry Chalmers supportive?

A: Supportive? Heavens, no. Larry Chalmers was quite hopeless. He was a very bad chancellor.

Q: And Wescoe certainly had his problems during that time. He wasn't in his office, remember that?

A: But he was before.

Q: 1965.

A: Things had started getting tricky then. But it got really bad in the late '60s and early 70's. I'd better cut that out and I'll think through what if anything I have to say about Chalmers.

Q: You can add that when you edit it.

A: Yes. But on one of these nights, in fact, we had a distinguished guest coming to give a lecture. Since they were extremely meticulous about keeping booze off campus, etc., nonsense, but we had jars of strawberries that had imbibed and we would drop them into our punch, you know, this sort of thing, so that people still would come. They used to ask me what I had there. One particularly bad night there were people just running back and forth, mobs. I mean it was quite dreadful. I stood out on the porch of the museum watching this.

A mob of male students ran by. And one of them was Don Sloan, who became a law student. But anyway he was still an undergraduate. I shouted at him. He ran over and he stayed with me and we had our jar of strawberries for our treats and we guarded the museum. The grand finale in Lawrence, I think, was that occasion. But Don, I think he had had a course with me. He had had a couple of art history courses at that stage. He's still teaching up in Wisconsin. In other words, I was picking up help where I could get it, which was usually a student or two. But I was quite shocked by being turned down. I called every member of the department. I called everyone I could think of. And everyone had an excuse for not coming up on campus. Oh my goodness.

Q: Now how long were you in the College? You were dean, right?

A: No, I was an associate dean. I was only three years an associate dean. George was stricken. Maybe it was four years. I'm not sure. It was a short period of time, long enough to try everything. I learned what you had to do. I could easily have gone on, but I just decided, no. That's not what I want to do.

Q: Marilyn, why don't we talk a little bit about all these things you've done, committees and offices you've had and things.

A: Well, I've looked up my CV because I tend to forget things and I have it here. It's sort of crazy all the things I've done. I've taught art history all of my life. That's the main thing to remember. So when I mention other things, I'm still an art history professor. I received a lot of honors. The lifetime achievement award from the Women's Caucus for Art. That's a national group. The Jeffrey Award for research in the humanities. The third prize in fine arts from St. Louis. The Governor's Arts Award from Kansas Art Educator of the Year in 1997. The Chancellor's Club at the University of Kansas. And of course the Kansas Women's Hall of Fame, in 1972 that was. I also received a Doctor of Humane Letters from Carlton College. So I have two doctor's degrees now, as well as the Distinguished Achievement Award from Carlton. I couldn't remember the title the last time we talked. I'm the Judith Harris Murphy Distinguished Professor of Art History until I retired in 2002.

I've had several administrative positions, the director of the Spenser Museum of Art from 1961-67 and of course I've been consultative curator of Medieval Art at the

Nelson Atkins Museum of Art starting in 1969. I've also been associate dean of the College of Arts and Sciences, chair of Art History, and noticed with amusement that I listed curator of the slide collection from '58 to '65. Well, I was. Now of course that is a full-time position. I just did it on the side as usual. I've had some major grants, besides the university grants. The National Endowment for the Humanities. I've had three big grants from them. The Humanist in the Art Museum from '77 to '80, Spanish Sculpture from '67 to '68, and Medieval Gardens, which was a very big exhibition that Jerry Stannard and I did together '82-'83.

Q: You've been involved in the College Art Association for a long time.

A: Oh, yes. The College Art Association, since it is the professional society for art historians, also critics, and all the studio people too. I joined in 1950 when I graduated from college because I thought that if you're going to be a professional, you should belong to the association. So I'm one of the longest serving, oldest members they have. And I was on the board of directors in the '70s and on the executive committee of the board. In 1974 I became the secretary of the association and in those days you served six years. Secretary from '74 to '76, vice president, '76-'78, and then I was the president from '78-'80. Now, as a matter of fact, I was the second woman in the United States to become president. Ann Hanson from Yale was the first. I finished that work and that was a lot of work because we did not have a large staff then so that the officers actually did a lot of the real work. But after 10 years of serving there I retired and devoted myself to the International Center of Medieval Art then too. I continued, of course, with college art. But the international Center of Medieval Art, which is also a national and even international organization. From 1990 to 1996 I was first vice president and then president. Of course I had served on the board of directors there. I had three different terms for the board of directors. The Midwest Society, The Society of Architectural Historians, all of these I had been active in too. So that I have a pretty substantial list of organizations, yes. Another thing that I did for the professional societies, I was a tour leader in the summer for their trips abroad. That is, I spent either two or four weeks each summer on a cruise ship lecturing to other society members or just the general public. It was a lot of fun. I've been a cruise ship enthusiast ever since those days.

Q: You are spending a great deal of time in retirement on ships cruising.

A: Yes. Well, there are parts of the world I had simply not seen and I was curious. The last few years I've not been lecturing. I'm totally retired now. But I've gone to Asia. I've gone to Australia. I've done the Pacific Ocean pretty thoroughly and countries that border. I've been to Australia twice and New Zealand only once. The only Asian country I haven't gone to is Burma. I have that on my list still.

Q: You are heading off next week.

A: Oh, yes. I'm going to Scandinavia next week. This time I'm going to just do Scandinavia. I'm not going to tell any of my relatives that I am coming. I am flying into Stockholm and from Stockholm I will go around the Baltic. I'm going to Finland, to the Baltic countries, to the islands ending up in Oslo. Then from Oslo I'm going to go around Norway the full length. They always point out to us that if you use Oslo as your

starting point if you were to swing the country upside then keeping Oslo north, Norway would cross over Naples in Italy. It's a much longer country than one realizes. Well, I'm going to length of it and all the way over to Vermunsk in Russia and then back again, of course and ending up down at the southern part. That is to say the Scandinavian countries back to Copenhagen. So I've given myself a month to do this. It will be a rapid tour, but most of these places I've been to many times. My first experience abroad, of course, was in Norway. I was a Fulbright students in the early 1950s.

Q: I only recently learned what a wonderful knitter you are. Do you do a lot of this knitting aboard ship?

A: I haven't knit on board ship as much. I learned to knit when I was five years old. So I've knit all my thinking adult life. I've also taken up a kind of needlepoint. I've been doing needlepoint when cruising and knitting on land, you might say.

Q: Carn frequently...

A: Yes, Carn travels with me now. She is retired also. The two of us are taking off for Scandinavia, of course. Anna, her daughter, can't travel with us as much as we would like, though she is going to join us for the Norway segment of this particular trip. She is the registrar for Alexandria. In Virginia they have so many elections that she just can't get away that much.

Q: I have been eagerly awaiting for you to tell us about all the many projects around the University and elsewhere that you have helped with.

A: Goodness, it's hard to know which projects because I've been in so many. If I go back early on, of course Emily Taylor and I were good friends and so I suppose the first big thing was the...I don't know what it's called.

Q: I don't know what it's called either.

A: When we took over the chancellor's office for a while. I found that the university is a little bit confused about who was doing what then. I saw just a couple days ago when I was shown the files that the Endowment Association has on me that none of them were accurate. They didn't even spell some of the names correctly. It seemed very strange but I will see to it that I get those records straight. The only people, the only professorial or adult people in involved with the takeover.

Q: Do you want to give it a name?

A: I'm still...I can't...

Q: The February Sisters.

A: The February Sisters, yes, oh gee.

Q: Were you one of them?

A: Oh, heavens, no. The February Sisters were all undergraduates. There were no faculty who were involved. Emily Taylor and I and Betty Banks were the only three people, the only people involved there in the beginning. There are lots of people who claim

involvement. And they pitched in later on. To begin with, there were just we three. Betty was with the girls, as far as I know, and Emily and I were in the chancellor's office. It was a very tricky situation. Emily and I simply decided we were there to support the young women, who were the true February Sisters. I should hardly say we. There were two of us. The chancellor, of course, was Chancellor Chalmers. He was quite impossible. He split us up so we were each in a room. At least I was in a room all alone. Emily, I believe, was. We did not see each other after the first hour or so. We made it perfectly clear what we wanted. And we simply held out until we got everything. Everything that we wanted was agreed to. Now, it was not necessarily carried out after everything was over. But everything was promised, shall we say.

Q: This was February what?

A: 1972, I think. At that time I think I had become an associate dean at that stage. Yes, that's right. I was associate dean from '72 to '76.

Q: There was considerable unrest in Lawrence, the campus, the country.

A: Oh, yes. Right. It was at the end of the period. It had started at the end of the '60s. But it really hit in Lawrence in '70, '71, '72. I think that we shouldn't spend too much time on it though because it was a small, intense period. It's over. Goodness only knows, the university is a better place. I don't think we need to concern ourselves.

Q: Do you want to just hit the purpose of it for the benefit of researcher maybe using this in some way. Exactly what were your purposes? What were your goals?

A: Well, up until then, women had not had a very substantial spot on any campus. We had a list, I remember, of five things. Such things as a day care center, women in administration. I would really have to get the...

Q: You can fill that in when you edit this.

A: Yes, I will. I'll just put down our list.

Q: Researching that time, this would be an important part.

A: Yes, that's true. It was a much smaller group that were the leaders than people realize now. For example, I did not carry on because walking home after it was all over, I slipped on the ice, fell, and broke my arm rather badly. Jim Owens saw me lying on the street and picked me up and took me to the hospital. Jim Owens, the florist in town. So the next day some of the girls came over bringing me flowers. They came by my house. I was really kind of knocked out for the first couple days. And I had done what was needed to be done. From then it was the dean of women and the girls organizing, yes. Or they were organized but carrying out things, trying to make sure that everything was done that was promised, yes.

Q: You and Emily Taylor, the dean of women, were involved in some other very important things like what did you call that group you formed to bring important people...

A: It was kind of a fund-raising group really. Again, I don't know what it was officially called. I guess for the last 10 years we have been able to bring an important women to

the campus to speak on whatever she wants, issues of importance. We have now set this up in the Hall Center. So it is part of the Hall Center. The people involved, of course the director of the Hall Center, whoever it happens to be. But the women involved are Barbara Ballard, who also is in the Dole Center, as you realize. I'm having a lot of trouble remembering people's names.

Q: When the time has passed, it will be back.

A: I open my mouth to say somebody's name and it disappears.

Q: I think we are all having that problem. And it isn't just because we are getting older. Young people don't remember either. But they don't worry about it.

A: They don't worry about it but we do.

Q: We don't like the thought of that. Then you gave a wonderful gift to the Spenser Research Library.

A: Oh, yes. Well, I have felt that it's all very well to leave things in your will but it's kind of fun to be still alive.

Q: Of course.

A: So I gave a gift to the Spenser Research Library because they badly needed some restoration funds. And so they gladly accepted the idea. They redid the reading room and that whole...Let's see, as you walk in it would be the left hand side of the building has been completely redone. It's a gorgeous job. I'm very pleased with it. Now we have to do the other half of the building. But aside from that, yes.

Q: One thing leads to another.

A: One thing leads to another, yes. I've been active in the library, more in my retirement. I've always used the library a great deal. Of course my sister was a head librarian before she retired, the director of library in Washington. So I've always been active in the library or with the library. But I've done more since I retired. I've also become much more active in the Museum of Art than I was before I retired.

Q: You made a wonderful gift to them recently too.

A: Well, I have several endowments set up in the Endowment Association. One is for the Spenser Library, the research library, one for the Museum of Art, one for Art History, particularly for the art history students. The KU Art Library I should have added because that was the first library I started helping. I have endowed the Marilyn Stokstad director of the Helen Foresman Spencer Museum of Art. I think that's pretty much it.

Q: You had a very big project for which you will be remembered for many years that made a lot of this possible, that book *Art History Bible*.

A: Yes. I have written several books. Of course any full professor does. In my later years I have really focused on textbooks. The first textbook I wrote was a very minor thing on the Northern Renaissance. But that was just the beginning. That made me realize that these things need doing. I have since done a general art history book for a year course

and a brief art history textbook for a one semester course, a medieval art book. There simply wasn't a medieval art textbook. And then of course I have some specialized things too, *Castles in Western Europe*, for example. And with Orel I worked on Scottish culture and on Irish culture. The biggest book I've done is the big *Art History* book. Now there were two major books, Jansen's *History of Art* and Gardner's *History of Art*. I think I can say that Stokstad's *History of Art* has replaced both of those. A few people use Jansen's still.

Jansen was a very interesting person. I knew him. He was an old fashioned Western European. When I say old-fashioned he liked women but he didn't really respect them until his last years. He said to me once, when I said to him, "You have written a history of art with no women artists at all." He said, "You show me a woman artist that's worth it and I'll include her." Oh my goodness. Of course he is dead now. They have redone his book so that it is modern. Also, Gardner's *History of Art*, although written by a woman, oh back in the '20s or '30s has been rewritten and rewritten. The latest editions, the last 10 years or so, when I do something new, then they take it over and add it their book. Anyway, what I did was settle down and try to write, I did write a history of art that included women as artists and also the old art histories were very, very Western European. I tried to include, of course I had to include all of Western European art but I chose things that were in American museums. I just thought that for American students you ought to have things they have a chance of seeing that might even be in their own home town, who knows?

It's hard to keep that idea going because now I have a co-writer. This has gone through several editions. I think Michael Coffman, who is my colleague on this now, I think it was the fourth edition that he came on with. He tends sometimes to get carried away loving some of the paintings that are in European museums rather than American museums. It sound as though—we're on our fifth edition now—what you don't realize is that for the first, second, and third editions there was a first edition and then a revised first edition, which was really the second edition. It's hard to explain. So every three years I put out a new book, the variations that seem appropriate. So actually this would be I think we must be at the eighth or ninth or tenth edition, as far as actual books are concerned. *Art History* came out first in 1995. And it's come out every three years ever since. The brief history, the one that is for a one-semester course, is based on the general art history. I think it's a rather elegant little book. It's a good, solid, one-semester survey.

Oh, incidentally, the old art histories were all Western European. There would be some American in the last chapter. I did a world history and I have included, oh, about a third of the book is Asian, African, American Indian. I tried to cover everything. It's kind of painful, but yes. Now on my scholarly writing I did *Santiago de Compostela in the Age of the Pilgrimages*. That was based on my doctoral dissertation. I've done a book-length catalog on medieval gardens. And let's see, a book which I dedicated to my professor, Harold Wethey. I did that with Bob Inggass. That was a book of essays. But really my principle writing has been, you might say, in the field of education. Do you have any other questions?

Q: You were writing a book about architecture?

A: We won't talk about that because it isn't even out yet. It's written and they haven't decided whether they want to bring it out as a paper book or as a real book or digital, I don't know what the term is. So that is not completed yet. So I think we can just forget about that.

Q: I imagine you have spent considerable time getting to this point.

A: Oh, yes. I just noticed. I was looking at my CV here and I notice that I have survived several things, including my *Art History* book came out by Harry Abramson Prentiss-Hall. Then it was just Prentiss-Hall. It is Pearson now. So I have survived several publishing crises, one might say. But the book keeps coming out.

Q: We don't have a lot of time left, but are there reminiscences, things you enjoyed that haven't fallen into some of these categories that it would be interesting to talk about? Any outstanding students? Have you worked with any especially interesting people? Any models for your life since college?

A: I've had quite a few good, interesting students, one of whom, of course, is Howard, your son. Howard Collins and Roger Ward I think of almost as a pair, though they never were. They did very much the same kind of thing, working with the student union, the arts there. I just had a phone call last night from a young woman who worked with me at the museum after I had retired. She has just been appointed curator of American art at the Nelson-Atkins. Another of our very popular teaching assistants and doctoral students, a student of Charlie Eldridge's, is now the curator of modern art at the Metropolitan, I think. I'm not sure. He isn't the curator. He's the associate curator or something like that.

Q: Now Betsy Brune?

A: Oh, yes, Betsy Brune. She has directed the National Museum of Art in Washington, D.C. I think she is the longest serving museum director there now. I must give her a ring the next time I am in Washington and check on that. And surprisingly, some students who did not finish have been writing me. They might even be finishing up now. They've retired from their regular jobs or they're thinking of not starting over but taking the last couple courses and maybe finishing up. Oh, well, students are an interesting group.

Q: A group of their own.

A: A group of their own, yes. Absolutely. Oh, I suppose I should mention. I tend to forget it because I don't know that people use the World Book Encyclopedia any more. But for many, many years starting in 1979 to 2003 I was the art writer for the World Book Encyclopedia. I wrote most of the articles or I assigned them to someone who I thought would do a good job for them and could use the money for doing that too.

Q: How about the computer? How has that affected you?

A: Well, you know, I retired just in the nick of time for me because the computer was just starting. I retired in 2002. If I were still teaching I would completely change what I was doing.

Q: You don't use slides any more.

A: You don't use slides any more. And here I have a collection of 20,000 slides that I have made myself. I don't know what to do with them. I hate to just throw them all away. But that's pretty much it.

Q: As with other forms of technology, soon they won't have anything to show them with.

A: That's right. When I started teaching, the slides were big glass plates, 3" x 4". When I came here we had a few small 2" x 2" slides but essentially they were those big ones. I knew they were gone forever. You also had these huge projectors that you used for them. My first official job as head of the slide room was to get rid of them and switch them with 2" x 2".

Q: Replace them?

A: Replace them with what we think of as slides nowadays, or we did think of as slides, the little 2" x 2". We had an enormous collection of 2" x 2". First they were almost all black and white. You might have two or three color slides in a lecture. I can remember going to many lectures in which everything was black and white. In fact, my colleague, Klaus Berger taught Impressionism and insisted on teaching with his good old slides. He taught Impressionism with all black and white slides. It just seems madness now. But he did.

Q: Do you notice other changes in addition to the presentation of slides? Just in the industry? Student attitudes? You've been a long time at it.

A: Yes. I think there are not as many huge lecture courses. We used to have our survey course—we couldn't use our classrooms because they were too small—in the museum auditorium. There are very few courses that require that kind of space now. Of course the faculty, the teaching load is very light compared to when I started. I had to teach eight courses in a year. Now it is half that, four courses in a year would be considered a normal load. I'm sure there are people who teach less than that. I'm sure there are things I have totally forgotten.

Q: If there are, you can add those. (unclear)

A: Oh, no. Heavens no. I've always done whatever I wanted to. I don't think I have spoken about our summer schools.

Q: No.

A: This was a project that started in the languages years and years ago. They had a summer school in Germany, in France, and in Spain. I became involved with the one in Spain. I was there. And I helped them set up tours. At that time the summer schools lasted a whole summer. There would be eight or nine weeks. I know the Spanish one we set up two grand tours, at the beginning and at the end, a two week bus trip. A friend of mine, Monsieur Adolph Galea gave the lectures for them. We traveled all over. We really did Spain very thoroughly. These were marvelous. So the students did a two-week tour. Then they settled in Barcelona and studied. Then they did an ending two-week tour.

In France they had one of these tours. A couple times I lectured for that. That is, ride along on the bus with them. At every stop do a kind of guided tour of what we were near. But I did this for several years, three or four years, and when I went in as associate dean, there was another person, not in that, but a dean in research administration, Henry Snyder, thought, gosh, this is a good idea. He asked if I would be interested in doing one to England. I said sure, heavens, yes. I always used England as my vacation, you might say, at the end of the summer.

But Henry set up a marvelous summer school. He got me for art history, Terry Moore, for English Lit, and he, Henry Snyder, did history. And the three of us we started out with I think it was a nine-week English summer institute. The university soon made us cut it to eight weeks. But even so. We all flew together to Paris. We had a few days in Paris and then went over to England. We had a week in London and then we went to Exeter. We had three weeks of very solid teaching and the students were required to write a paper. Then we moved around. Every summer was slightly different. One year we went to Ireland. Several years we went to Scotland. We went up to York. Then we ended the course at Oxford. Soon we got the idea we would go to Oxford one year and Cambridge the next and back and forth between them. This worked out very nicely. We had two weeks or three weeks. And the students, again, wrote a paper or did a project. Something like that.

Q: I think we are about out of time. I do want to thank you, Marilyn, for coming and doing this. It's going to be wonderful to have this record.

A: Okay.

Q: You were able to cover enough that someone doing research into this project could find some real meat.

A: We'll hope so. I'll leave the CV with you.