Although some of the latter are refashioned Core courses, Jay Harris warns that an identical title doesn’t mean the course hasn’t changed. When professors come before the committee for approval, he says, “we are strongly urging reconsidering assessment, rethinking pedagogy, updating content.”

This is the first major overhaul of undergraduate education since the Core was implemented in the late 1970s. Maier, a member of the class of 1960, has seen the tide turn from general education to the Core and back again. He sees pluses and minuses in both models. “The real virtue” of conducting such an evaluation every few decades, he says, “is to get some of the really good teachers involved in discussing the curriculum and producing exciting courses.”

#### Advancing Art

As a university task force readied its vision for curricular and facilities investments in the creative and performing arts (see page 57), Emily Rauh Pulitzer, A.M. ’63, gave the Harvard Art Museum 31 important works of modern and contemporary art (one of the most significant such donations in the museum’s history) and $45 million (the largest single cash donation in its history). The gift, unveiled on October 17, was a culminating moment in Pulitzer’s lifelong devotion to art collecting, connoisseurship, and scholarship and in her engagement with the University. (See the October 17 posting at http://harvardmagazine.com/web/breaking-news for a list of the art works, an illustrated 1988 Harvard Magazine article by Judith Parker on the Pulitzer collection, and more details.)

The art museum also disclosed previous gifts of 43 other modern and contemporary works, made between 1953 and 2005 by Pulitzer and her late husband, Joseph Pulitzer Jr. ’36, and by Mr. Pulitzer and his first wife, Louise Vauclain (who died in 1968), and of financial support that enabled the museum to purchase 92

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### Yesterday’s News

From the pages of the Harvard Alumni Bulletin and Harvard Magazine

1929 The Student Council criticizes the administration’s plan to erect one of the newly endowed Houses east of DeWolfe Street, arguing that the future Dunster House will be too far from such “immovable centers” as Widener, Mallincrodt Laboratory, and the University Museum.

1934 The editors publish a list of nearly 200 books Widener Library cannot afford to buy because of the Depression, prompting gifts of books and money from Bulletin readers.

1939 A group of undergraduates begins raising money for 15 scholarships to bring South American students to Harvard; U.S. Secretary of State Cordell Hull calls it a great idea.

1949 Lamont Library opens, prompting a special 18-page issue of the Crimson that raves about its comfort, brightness, and efficiency.

1954 The Faculty’s Educational Policy Committee approves a program of early admission and advanced placement for able and mature students.

1959 Assistant U.S. Secretary of Health, Education, and Welfare Elliot Richardson ’41, LL.B. ’44, proposes that the federal government help out the parents of college students by means of tax exemptions, tax deductions, or tax credits.

1969 The Faculty of Arts and Sciences votes to withdraw academic credit for Reserve Officers’ Training Corps activities at Harvard—home of the oldest ROTC program in the country.

The Harvard-Radcliffe Policy Committee proposes that a co-residential trial exchange of students in the undergraduate Houses begin at once. A committee survey has indicated that 80 percent of Radcliffe students and 65.5 percent of Harvard students support the plan.

1989 Judith Richards Hope, J.D. ’64, becomes the first woman appointed to serve on the Harvard Corporation.

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Illustration by Mark Steele

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ADVANCING ART
(continued from page 53)

Emily Rauh Pulitzer

Emily Rauh Pulitzer

additional works—thus accounting for a significant part of the museum’s modern and contemporary holdings. The announcement comes at a time of major physical renewal of the art museum complex (the Fogg, Busch-Reisinger, and Sackler museums)—a core element in the proposed expansion of the arts at Harvard, and their further integration into academic and extracurricular life.

Said Emily Pulitzer in the University’s news release, “Both Joe and I have supported the art museum over the years in recognition of Harvard’s unparalleled role in the development of professionals in the arts worldwide and because of our belief that the arts are a cornerstone in learning and education in all fields.…I am very proud to support the museum as it moves forward.”

President Drew Faust added, “Emmy’s generosity will help ensure that [the arts] play an even more robust role on campus and in the lives of all our students, whether they are studying the arts, economics, law, medicine, physics, or other disciplines.” In a conversation, she amplified her enthusiasm for “an enormously important gift in so many dimensions”—from renovation of the Fogg to the “injection of energy and possibility” that “reinforces everything we’re trying to do” in mobilizing commitment to the arts.

The new Pulitzer gift includes paintings and sculptures by Brancusi, Derain, Giacometti, Lichit, Miró, Modigliani, Picasso, Rosso, and Vuillard, plus major contemporary works by di Suvero, Heizer, Judd, Lichtenstein, Nauman, Newman, Oldenburg, Serra, Shapiro, and Tuttle. The previous gifts and works of art purchased by the museum with the Pulitzers’ assistance range from paintings by Braque and Cézanne to pieces by Mondrian, Ellsworth Kelly, David Smith, and Twombly. Faust noted, in the interview, that modern and contemporary art is “a focus of enthusiasm and interest for our students,” but had been underrepresented in Harvard collections.

The financial gift will be applied to the Fogg renovation; Faust observed that it aims to augment curricular and scholarly use of the museums. In a separate conversation, Emily Pulitzer praised the way museum director Thomas Lentz “picked up on the extraordinary quality of the Mongan Center,” where drawings are made accessible for teaching and study, “as a very special art-viewing experience.” The new Fogg design incorporates study rooms, seminar spaces, galleries for changing exhibitions tied to courses, and galleries for permanent exhibitions. Such varied viewing experiences, Pulitzer said, are “so important” as ever-larger museums become “deadening.”

Explaining her lifelong immersion in art, Pulitzer recalled growing up “in the first modern house in Cincinnati,” decorated with contemporary paintings her parents had collected. Two aunts began Cincinnati’s Modern Art Society (now the Contemporary Arts Center). So stimulated, she pursued her interest at the École du Louvre and found courses on art history and twentieth-century architecture “very important.” After graduating in 1955, she pursued her interest at the Ecole du Louvre and then interned at the Cincinnati Art Museum. She joined the Fogg as assistant curator of drawings (1957–1964), in which capacity she worked with renowned curator Agnes Mongan. That work, Pulitzer said, “changed my life. It was an amazing experience,” with extraordinary colleagues and fellow graduate students. Thereafter, she served as curator at the St. Louis Art Museum from 1964 to 1973, and married Joseph Pulitzer Jr. in the latter year.

Joseph Pulitzer Jr., as narrated in this magazine’s 1988 article, was smitten by art even before arriving at Harvard College, and made the subject a major part of his studies. By his senior year, he was consulting with Paul J. Sachs (a legendary connoisseur and associate director of the Fogg) about the advisability of purchasing a Modigliani portrait. After his graduation in 1936, Pulitzer’s involvement in the family’s St. Louis-based publishing business, in art collecting, and in Harvard’s museums and art department appear to have proceeded with equal passion. Parker details the development of his “steadily widening knowledge and the intensification of his tastes,” resulting in a body of classic works.

Following their marriage, Rauh and Pulitzer formed a partnership that was enriched and deepened by their mutual tastes and interests. Pulitzer told Parker that Rauh, more than anyone else he had met since Paul Sachs, “aided and helped and encouraged me” and “opened my eyes to art immediately being produced, whereas my tendency has been to wait until the dust settles.” Rauh, in turn, spoke of “the quality and the passion and the continued commitment” of her husband’s collecting “over a very long
period of time." Modern Painting, Drawing, and Sculpture, a four-volume catalog of the Pulitzer Collection, was published from 1958 to 1988; volume four was prepared by art historian Angelica Zander Rudenstein, whose husband, Neil, became Harvard’s president in 1991.

Beyond collecting, Emily Pulitzer has been involved in public art leadership in many capacities. She has been a member of the Museum of Modern Art’s painting and sculpture committee since 1985 (and vice chair since 1996), and a MoMA trustee since 1994 (thus sharing an institutional affiliation with Joseph Pulitzer’s classmate, David Rockefeller ’36, G ’37, LL.D. ’69—whose own strong engagement with art and support for the Harvard Art Museum were marked last spring; see “A Giant’s Gift,” July-August 2008, page 57). She has been a director of the Contemporary Art Museum St. Louis for more than a quarter-century. Most significantly, she founded and now chairs the Pulitzer Foundation for the Arts, which opened an acclaimed arts-exhibition space in St. Louis in October 2001, designed by the Japanese architect Tadao Ando. She commissioned site-specific works by Richard Serra and Ellsworth Kelly for the opening (in 1982-1983, she was co-curator of the first major retrospective of Kelly’s sculpture, and coauthor of the catalog), but it is explicitly not tied to works collected by the Pulitzers “individually and together.”

In an interview, Neil Rudenstine said that there was “absolutely” a need for Harvard to pursue museum space beyond the present Quincy Street complex. Reflecting upon earlier plans for a new museum on the Charles River or in Allston, she said, “It’s been very difficult and very painful to have those...projects canceled” after much hard work. But, given the huge effort involved in the Fogg renovation, she added, “I think it’s really fortunate in a way, because what [ultimately] comes in Allston will be so much better.”

In choosing to donate a significant part of her collection to Harvard, and support the University art museum financially, while fostering a broad range of arts institutions in St. Louis, Emily Rauh Pulitzer has made a major statement about her own deep devotion to visual experience. She has also apparently put into practice an observation she made about the Pulitzer Foundation for the Arts in a 2005 interview with Panache Privée Magazine—a comment that could as well apply to Harvard today: “Experience—mainly in the domain of collections turned into museums—has shown that the mission has either been defined too narrowly or too broadly, often resulting in great difficulties for these institutions to remain vital. I strongly hope that the Pulitzer will remain a place of possibilities with whatever occurs being of the highest quality.”

**Arts Task Force Update**

A University-wide task force led by Cogan University Professor Stephen Greenblatt has been studying the status of the arts at Harvard for the past year, and is expected to release its final recommendations in December or early January. Harvard Magazine will cover the report and its recommendations in the March-April issue; to read about it sooner, check harvardmagazine.com, where a news update will appear on the homepage when the report is released. (For background, see “Approaching the Arts Anew,” January-February 2008, page 51.)