"Fresh Breezes in the Windy City"
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By Katharine Kuh

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This spring Chicago hit the jackpot twice with impressive impact. First came the announcement that the Newberry Library had purchased Louis Silver's peerless collection of rare books, a formidable group designed to augment and reinforce the already distinguished holdings of that institution. Mr. Silver, a dynamic personality, served on the board of the library until his recent death. To visit the collection at his suburban home was an electrifying experience, made more so by the presence of several fine Rembrandt drawings and by Mr. Silver's own contagious ebullience. If my blood pressure sometimes shot up during these encounters, so always did my spirits. Mr. Silver's name is remembered, too, at the University of Chicago, from whose Law School he graduated. There, in the recently completed Law Library, a room dedicated to the Louis Silver Special Book Collection features rare legal volumes, some dating from as early as the fifteenth century.

And it was in front of the handsome new law buildings designed by the late Eero Saarinen that Chicago hit the jackpot a second time this season. On June 10, what may well prove to be the city's most important modern outdoor sculpture was dedicated. Conceived by Antoine Pevsner, noted Russian constructivist artist who lived in Paris from 1923 until his death in 1962, the soaring bronze abstraction is named Construction in Space in the Third and Fourth Dimension, a title which on first acquaintance may seem unduly pretentious but which after adequate study becomes entirely valid. For what happens here is peculiarly related to the dimensions of space and time. The sculpture, specifically planned to be seen from all sides, changes as the observer varies his position, an act requiring deliberation. To view it from a window in the Law Library is a radically different experience from approaching it at street level. Rarely has a sculpture been more fully oriented to the multilateral possibilities of its structure. It seems to unfold, to move not only in space but in time with an almost hypnotic rhythm, and yet this bronze is static, securely fastened to a magnificent granite base (also designed by Pevsner). Convoluted free planes are so interpenetrated with linear ribs as to suggest the process of evolving growth.

Pevsner and his equally renowned younger brother, Gabo, have proved that a sculpture can be mobile without being a mobile. Never literal, never realistic, Pevsner abstracted from both nature and contemporary life, his proliferating forms reminiscent of immaculate industrial machinery no less than intricate plant life.

In discussing the construction he gave to the univer-

sity, New Yorker Alex Hillman, a graduate of Chicago forty years ago, has described it as "the conquest of a poetic vision." Pevsner, he says, "liberated us from mass. His sculpture affirms the architecture of Saarinen." And, indeed, from the start Eero Saarinen advocated a work by Pevsner for the 90-by-120-foot reflecting pool in the Law School's central court, a refreshing decision these days when public sculpture in America focuses almost obsessively on the massive figures of Henry Moore. This is not to deplore such abundance, but constant repetition can make even inspired work seem perfunctory. "Eero felt that Pevsner belonged to our time," said the architect's widow, Aline Saarinen, at the dedication.

Saarinen's four buildings comprising the Law School complex are joined by organic passageways that lead without interruption from library to classrooms, from offices to auditorium. Here an authentic environment has been created, meaningful, useful, and vigorous. As Saarinen himself said, "The buildings were designed to function for the University of Chicago Law School and not for anything else. The over-all concept seeks to reflect the importance to the legal profession of both the written and the spoken word." Hence the pivotal position and dominating design of the library; hence the emphasis on free meeting areas for open discussion.

Finished in 1960, the new law group adapts itself but does not succumb to neighboring dormitories, which, alas, are all too typical examples of banal collegiate Gothic. The most dramatic single unit in the Saarinen compound is the six-story glass-walled library and office building, from whose multiple windows Pevsner's sculpture appears to consummate advantage.

The university is fortunate in having two faculty members who are at once authorities in their own field and informed enthusiasts where art and architecture are concerned. The moving spirit behind the new buildings is Edward Levi, now provost of the university but until recently dean of the Law School. It was he who backed the entire project, assisted by his colleague, Walter Blum, professor of law and a tax specialist. It is both rare and reassuring to find legal scholars dedicated to such high quality in the arts.

Near Saarinen's Law School, Edward Durrell Stone has erected a Conference Center for Continuing Education, a somewhat overelegant building that seems curiously at odds with Chicago's exuberant vitality. Several blocks west, a pure skeleton of steel heralds a disciplined structure by Mies van der Rohe soon to accommodate the Social Service Administration School. This is good news and long overdue, for Chicago's greatest architect should certainly not be overlooked by Chicago's greatest educational institution. There is also talk that a Fermi Memorial may be designed by Nervi, an appropriate choice since both men represent the pinnacle of Italian invention during our century.

That the campus could become overdiversified is a
On Entering the Path of the Law

By The Honorable Henry J. Friendly
Judge of the United States Court of Appeals
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The Annual Lecture for Entering Students, delivered on October 5, 1964.

The conventional way in which to start a talk of this sort is to express the speaker's gratification at the inspiring sight of hopefully bright young men and certainly attractive young women about to begin the study of law. I shall commence somewhat differently—by voicing wonder at your decision to devote yourselves to a subject of whose nature you have not the faintest notion. If in your few days here you have already learned to demand authority for so brash a statement, I will respond, admittedly with less than perfect logic, that since those of us who have been at the law all our lives don't know what it is, there is at least a reasonable doubt whether you do now.

A distinguished English scholar, Professor Herbert L. A. Hart, has noted how in this respect law is "not paralleled in any other subject systematically studied as an academic discipline." "No vast literature," he writes in his book, The Concept of Law, "is dedicated to answering the question 'What is chemistry?' or 'What is medicine?'... A few lines on the opening pages of an elementary text-book are all that the student of these sciences is asked to consider; and the answers he is given are of a very different kind from those tendered to the student of law."

Surely, you must be saying to yourselves, this is no end peculiar. Law is scarcely a new-comer on the world scene. The Code of Hammurabi dates from the third millennium B.C., and law existed long before. How then that no one has ever taken the trouble to define it? What a golden opportunity for the University of Chicago Law School Class of 1967!

I must warn you against indulging in so seductive a phantasy. Others have tried to define law; more than that, they were quite sure they had succeeded. "In the very definition of the term 'law,'" wrote Cicero, some years ago, "there inheres the idea and principle of choosing what is just and true." St. Augustine put it more crisply, "An unjust law is not a law." Hegel, in true German fashion, put it more obscurely, "Right and ethics and the actual world of justice and ethical life, are understood through thought; through thoughts they are invested with a rational form.... This form is law."

Well, you must now be saying, if this was good enough for Cicero, and St. Augustine, and Hegel, why isn't it good enough for us? Perhaps you will find it so. But the team of Cicero, St. Augustine, and Hegel, which includes many other players of repute, has by no means had the field to itself. Take this as an example: "These dictates