

Massachusetts, and Samuel S. Fleisher of Philadelphia.

Twenty-five countries from Japan to Egypt were represented at the Congress. The American Committee were more than gratified by the enthusiastic support of American art teachers and supervisors, for more than one thousand made the long and expensive journey to Prague.

Among the speakers representing America on the program were Mr. Lorado Taft; Mr. Henry Turner Bailey; Mr. Richard F. Bach, Metropolitan Museum, and Mr. C. Valentine Kirby. The following subjects were presented and discussed:

- A. Design, as a course of inspiration in handcraft.
 1. In general education; elementary and secondary.
 2. In special instruction; technical and professional, whether scientific or artistic.
- B. Professional training of teachers in view of the co-ordination between design and handcraft.
- C. Color; its importance in school and life; methods of teaching color. Unification of nomenclature.

Conferences were held or papers presented on the following subjects:

The importance of art in civilization
Capacity of children for form and color due to ethnographical variations as observed in different countries.

Appreciation of beauty by children. Results of psychological research and tests.

Is it advantageous to provide at school special attraction for exceptionally gifted children?

To what extent may modern tendencies be made to serve art teaching?

Interpreters translated an abstract of each address in the four official languages of the Congress—English, French, German, and Czech.

The exhibits from various countries were

installed in a mammoth Exposition Building and were visited again and again by Congress members. The United States was well represented by work of children in public schools, private schools, art schools, and colleges from Massachusetts to California. The work of the Philadelphia Schools and the Philadelphia School Art League attracted particular attention.

An American Banquet was attended by nearly four hundred from our own country. Among the speakers was the Honorable Lewis Einstein, our Minister to the Czech Republic. Mr. Einstein is a highly cultivated gentleman, a representative to be proud of. Mr. and Mrs. Einstein entertained the Americans at the Embassy—an old Bohemian palace with charming gardens. President Masary and the Minister of Education both entertained at garden parties in old palatial gardens. Particularly impressive was the visit of President Masary to the Congress Exhibition. It may be recalled that President Masary was at one time "Professor Masary" and that he lectured at the University of Chicago. He is affectionately called "Old Dad." He manifested great interest in the American Exhibit and later received the American Committee in the President's palace.

Altogether the Congress was an inspiration to the American delegates and members, and the influence of the addresses, exhibits, and contacts with representatives from other nations should be far reaching and invigorate art education and art in American Industry for years to come. The next Congress will be held in Vienna, 1932.

C. VALENTINE KIRBY

INVESTMENTS IN TALENTED YOUTH

TALENT is likely to shoot up anywhere in America. When it appears in a well-to-do family the surprised and delighted parents encourage it and are

ready to spend money to develop it; but when it appears elsewhere—that is a different story.

Rachel was born in Palestine. Her people brought her to the United States in their arms. She grew up in our public schools. There the teachers discovered her fondness for beauty. Her parents insisted upon putting her into a box factory to feed cards into a machine forever. She came to the Art School begging with tears in her eyes for an art education. A generous heart made that kind of education possible. Rachel is now a fashion artist, happy and prosperous, rendering to the public the larger and more important service her native talent made possible.

Tony was an Italian. His step-father took from him a year's earnings that he had saved for beginning his art education. He ran away from home and came to the Art School, penniless, ready to sweep floors, black boots, pose as a model, anything, for the sake of getting instruction. Generous hands were held out to him. Today Tony is one of the best window decorators in the United States, and a landscape painter winning honors in Cleveland, Philadelphia, and New York.

Ivan was a Russian boy. When his father found out that his record in school and in the Museum Saturday classes had secured him admission to the Art School, he thrashed him every night for a week. His mother then said he must choose between the Art School and his home. Ivan decided to give up his home for the sake of his art—"I am going to be a portrait painter," he said; "a portrait painter as great as Rembrandt!" Generous friends helped him toward realizing his ideal. He won a European Traveling Scholarship, is now studying in London, and sending home drawings of historic sites in London for an American city daily.

Such young people constitute one of our greatest natural resources. They come to the art school out of the little villages of

Ohio, out of the wretched suburbs of mill towns, out of the dump wards of Cleveland, eager, determined, following the gleam. They take care of furnaces, wait on tables, usher in theatres, work in the post office nights, live on next to nothing a week, and go on with their studies with heroic persistence.

Sometimes they become so tired out they fall asleep in their class rooms. They are underfed and overworked and have to be taken to hospitals. They cut short their courses to earn money to keep alive. We have lost lately a half dozen of our most talented boys and girls because nobody cares to hold out a helping hand.

Two hundred dollars a year would put such heroic youth on their feet, make thorough training possible, and give to the public the skilful artists and craftsmen our arts and industries so desperately need.

Invest in talented youth and you secure an immediate result in personal satisfaction, a direct result in student growth and gratitude, and an assured future result in the finer, richer, and more satisfactory life in America, which trained talent only can achieve.

HENRY TURNER BAILEY

CONDITIONING AESTHETIC RESPONSES

Reprinted, with the author's permission, from the *Journal of Education*, February 4, 1929.

PROBABLY every art syllabus states that appreciation is a fundamental objective of art teaching. Agreement on the objective is much more general than agreement on the methods of obtaining it. Each art expert advocates that method which in his judgment is best. Thus we have in one place art history, in another art analysis, in another drawing and modeling—each with art appreciation as its aim. It is not questioned that appreciation may and often does result from these approaches; but their adoption is based on opinion rather