

dren and psychology which will enable her to arrive at those goals. Knowledge of the subject in which she is working is, of course, essential.

The present and increasing emphasis which is being laid on the training and development of the emotional life of the child, leads one to watch with interest for new developments and thought along the line of the teaching and testing of appreciation. That more light will be discovered is certain; that it is needed is more certain.

GRACE MARGARET PALMER

### MUSEUMS OF ART—WHY?

WHAT is living? Most men mistake being alive for living. A well educated man—at least he was the possessor of a Ph. D. said, "Why study art? I have lived for almost fifty years and have gotten along without it." Judging from his various opposing statements which altogether disprove this statement, I am inclined to think that the man who advanced this dangerous argument did not sincerely believe his own words, but was merely trying to be contrary. There is truth in his words. That many have been alive for fifty years and longer is not scientific fallacy. One might be born in and confined to a room constructed of rough plank, void of furniture, wall covering, rugs, draperies, or pictures and never once view the heavenly grace and hue of a flower, a mountain range, a tree—yet withal live and breathe and possibly possess a healthy body. Living is more than being alive. Living is intimacy with and love of the beautiful, the ennobling.

The art museum educates and uplifts the community. The busiest city on earth is fast asleep unless it is doing something towards the higher education of its people. "No city is great unless it rests the eye, feeds the intellect, and leads its people out

of the bondage of the commonplace." The museum set amidst the whirl and hustle of the town or city is a joy and pride forever. Its treasures form not alone a precious storehouse of ages past that we may read the life and customs of some ancient race, but everlasting examples of the most inspiring of all, past and present, that has been wrought by God and man—examples which put value, vim, and fervor into our present undertakings. Does a man find himself unchanged, degenerated, or uplifted as he goes forth from the threshold of the museum door? Without doubt the latter. "Hospitals do much; they make sick men well. Museums of art do more; they make well men better."

The art museum is a wholesome place for leisure hours. That the public is finding it so is proved by statistics of numbers visiting and studying in museums. The total attendance at one of our large American museums in 1929 was 1, 339,754, which shows an increase of 780,487 from the year 1893. After close confinement and work in down-town offices and factories or attention to household duties one enjoys Saturday, Sunday, and holiday afternoon hours at the museum—hours of quiet and pleasure—a solace from the grind of the factory. It has been said that "a great manufacturing center is a prison house unless it provides something for the leisure hours." That we should all work is right, but "work should be a means to leisure in which to enjoy the sublime creations of science, literature, music, and art."

The art museum is of great value to the artist, the student, the practical worker, and the child. The following table shows statistics for one of our larger museums in 1929.

1. Adult artists and amateurs working in gallery, study rooms, library, and copying room . . . . . 60,342
2. Adults receiving museum instruction . . . . . 93,962



3. Adults attending regular museum lectures .....14,088
4. Adults attending special lectures and general and special museum classes .....26,330
5. Adults attending special study-hour classes (practical workers, sale people, home-makers, etc.) 8,398
6. Children attending art courses for children .....92,536
7. Children attending classes for those physically defective ..... 179
8. Children belonging to children's museum art club ..... 1,682
9. Children (high school) attending special courses ..... 1,671
10. Children admitted with parents 1,209

The art museum is for all. That the people realize this is evidenced in one museum for the year 1929, when 6,000 art objects were lent to the museum; almost 200,000 objects were borrowed or rented by the public; \$300,000 was donated to the museum, and the public was willing to spend nearly \$2,000,000 in cost of administration for one year. The art museum is not the pet project of a few, but the carefully nurtured philanthropy of many. It is for all the people, now and hereafter. Let all the people rejoice.

ALICE MARY AIKEN

### ACTIVITIES OF THE COLLEGE ART ASSOCIATION OF AMERICA

THE history of the College Art Association of America is to a large extent the history of John Shapley, its President, who, at the present time, is Morse Professor of Fine Arts at New York University. Or rather it is the history of the determination that Professor Shapley had, when a young instructor at Brown University, that there should exist in America a medium for the publication of schol-

arly writings by Americans interested in the field of art.

Successful efforts on the part of the ambitious young instructor to place into the pages of magazines of general purport articles dealing seriously and scientifically with the Fine Arts brought to him the realization of the difficulties under which students and research scholars in the country were laboring. There was, actually, no field for written produce of this nature. And if such articles were sent to Europe for publication (as authors were often led to do, lured by the number and quality of foreign publications), it was necessary literally to wait years before they finally saw the light of day. Add to this the natural hazards of foreign travel, and the occasional loss of manuscript after they had lain for months on the desks of dilatory editors whose intention it was to publish them—eventually, and it is easy to see that the outlook was far from encouraging.

Another unfavorable aspect of the situation was that the Fine Arts student was obliged to depend on foreign publications for his periodical literature, and consequently needed command of several languages. Although the average undergraduate might be expected to have some knowledge of one language other than his own, this partial knowledge helped him but little and if it so happened that he could read only English fluently, he was as badly off as though he had known only Hungarian or Portuguese. There existed, to be sure, popular periodicals in this country which touched lightly and, all too frequently, superficially on matters pertaining to art; and there were a number of museum bulletins which discussed these subjects somewhat more profoundly, perhaps, but from a limited and arbitrary view-point. There was, however, no American guide and index of the rapid progress of scholarship in the fine arts, and no periodical whose articles constituted sources for scholarly