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 scholarly 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
research such as abounded for students of European universities. The need for a good American art publication was as pressing, therefore, for the readers and students as it was for the writers and scholars.

Actually the College Art Association of America was an outgrowth of the Western Arts Association. The older organization was energetically directed by Professor John Pickard of the University of Missouri and published a small brochure which bore the name *Bulletin*. This name implied continuation, although the minute format of the Bulletin at that time, and its rather musty contents, did not hold out too much hope. Professor Shapley had been a student under Professor Pickard, and as the war made European travel impossible, he decided to spend a summer vacation in Missouri. This was the period during which Professor Pickard, Professor Shapley and Mrs. Shapley (whose status at that time was the future Mrs. Shapley) contrived among them the continuation which the name Bulletin augured.

The stages through which the Bulletin of those days has become the Bulletin of today, the leading art periodical of this country and one of the best in any language, constitute the proud history of the Association. Professor Shapley stepped from the role of collaborator to that of Secretary of the Association, and is now its President. He is also the editor of *The Art Bulletin*.

From these beginnings has developed an organization which is prominent in art activities in this country and one of the best in any language, constitute the proud history of the Association. Professor Shapley stepped from the role of collaborator to that of Secretary of the Association, and is now its President. He is also the editor of *The Art Bulletin*.

The new magazine, now in its second volume, has been enthusiastically received by the entire membership, who recognize in its rapid growth the promise of a fine, comprehensive news periodical of a calibre to which their perusal of *The Art Bulletin* has accustomed them. There is nothing either sensational or haphazard in *Parnassus*; it is vital, and it is in the best sense of the word popular, but it possesses and maintains the dignity of its subject.

To speak of these two publications is indeed to touch upon the more obvious, the more important activities of the Association, but it is to cover the subject only incompletely. In addition to publishing these two outstanding periodicals for its members, the Association is of direct and definite aid to its student membership in offering, through a grant from the Carnegie Corporation, a series of scholarships to enable graduate students to pursue their studies in the field of art.

For the undergraduate student members, the Association now circulates traveling exhibitions of paintings, drawings, prints and sculpture. These exhibitions are sent to those schools and universities signifying their desire to receive them and entail the minimum charge against the university or school using them. They are selected by a
competent committee and are as comprehensive as possible in their scope.

Undergraduates of special aptitude are encouraged to submit articles for publication in *Parnassus*; and it is gratifying to report that a number of these brief articles have been quite meritorious and have been received with praise by their readers. Everyone who, in his youth, loved his subject and felt moved to write concerning it, but who recognized the futility of competing with trained and mature talent, will appreciate what this opportunity means to the student.

Furthermore, the College Art Association maintains research fellows in several fields and sponsors the publication of research material in book form.

Complimentary to the publication of this material are the round table discussions of matters of art interest which are frequently organized. The most important meeting of the year is an annual one, held between Christmas and New Year, and which, last year, took place in Boston. To this all of the members of the College Art Association are invited, and a very large number always attend. Papers of maximum interest and importance are read, private exhibitions are visited, round table meetings are arranged, and a final reception and banquet crowns the event.

In the coming year it is planned that the undergraduate shall not be overlooked, and a morning is to be set aside for the reading of a few papers by younger students. The selection of these will be carefully made, and it is felt that this opportunity will surely act as a stimulus to the entire student body of the country.

After each annual meeting, abstracts of the various papers which have been read are published and forwarded to all the members; thus those who are unable to attend are kept abreast of our activities and those who did attend have a tangible memento of what constituted an art event of importance.

It will be seen, then, that the College Art Association of America is an organization devoted to the furthering of art study and the fostering of art appreciation, and that, sprung from humble and obscure origins, it has now, thanks to the earnest and pains-taking endeavor of its friends and to the personal and unflagging vigilance of its President, set its feet on the path of achievement.

**Audrey McMahon**

**THE SERVICE OF ART EDUCATION IN RURAL COMMUNITY SCHOOLS**

Three years ago the County Superintendent of Schools (Westmoreland County, Pennsylvania), together with certain interested supervising principals, made provisions for employing a supervisor of art for its rural schools. The results were so favorable and pronounced that this past year eight supervisors were employed.

The first year twelve districts were served at a total cost of $3,700. The past year twenty-four districts were served by eight supervisors at a total cost of $15,535.

One of the assistant county superintendents in appraising the work said that the teachers had caught the art spirit. It was noticeably reflected in their attire and personal appearance, affecting the children as well. The schoolroom became neat, orderly, and beautiful—no longer an offense to the eye. Ideas of fine and appropriate decoration were noticeable in the way of landscaping and beautifying the school grounds, and these same ideas carried to the home in like manner. It was learned that parents were referring to their children for decisions relative to the best in lamps, wall paper, and rugs. Moreover, it was reported that the art influence had reached far beyond the art period and enriched the whole school, the home, and the community life.

**C. Valentine Kirby**