

Philadelphia Museum of Art

The London Congress

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An exhibition of garden pottery, modeled by students of the School, was made at the store of Mr. H. H. Battles, florist, 112 South Twelfth Street, Philadelphia, during the week beginning September 21st. The work attracted much favorable notice.

Miss Anna Blanchard has presented the School with a set of twenty reproductions of Renaissance and Mediæval jewel caskets; an antique Tuscan oil vessel; two glazed garden jars, and a large, elaborately decorated Byzantine vase, all made by the *Manifattura di Signa*, and selected by the Director of the Art Department while in Florence.

The official poster for the city, announcing the Philadelphia celebration of "Founders' Week," was designed by Frederick Sands Brunner, who received the prize for which a large number of pupils competed. Miss Mary Tyson was the winner in the contest for the letterhead for the stationery of the committees.

FOUNDERS' WEEK—The Historic Industries Loan Exhibit, held during the 225th Anniversary of the founding of Philadelphia, proved to be an important feature of Founders' Week. The Mayor appointed a special committee to take charge of this exhibition, of which Leslie W. Miller, Principal of the School, acted as Chairman, and Edwin AtLee Barber, Director of the Museum, served as Secretary. The extensive collections, which were displayed in the North Corridor and Conversation Room on the Fourth Floor of City Hall, represented the industrial development of the City since 1683 and included many of the rarest and most valuable objects of historical interest to be found in Philadelphia and the neighboring counties.

The crowning feature of the Historical Pageant of Founders' Week was the car which symbolized the "City Beautiful" and was prophetic of Philadelphia's future development along the industrial lines with which her name will always be associated. This feature of the pageant was very fittingly contributed by the PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART. It was in charge of Principal Miller, and the symbolical figures on the car as well as the marching attendants, some eighty persons in all, were mostly students of the School. Prof. Ludwig E. Faber was in immediate control and did excellent service in marshalling this part of the great spectacle.



THE LONDON CONGRESS

The Third International Congress for the advancement of drawing and art teaching, which was held at London in August, was a memorable occasion in many ways, especially for the emphasis which it was the means of giving to the educational aims of which the Pennsylvania Museum and School of Industrial Art has always been in America the foremost exponent. In connection with the congress a very large and comprehensive exhibition was held in which was shown the work illustrating methods of art instruction in vogue in most of the countries of Europe as well as in the United States; and

perhaps the most striking feature of the exhibition was the dominance of the industrial note. Everywhere the purpose which animated the courses of instruction, whether in the elementary or higher schools, was seen to be unmistakably industrial and practical, as distinguished from the devotion to academic ideals which would have been so pronounced in any exhibition of this kind a few years ago.

In the deliberations of the congress a great deal of prominence was given to methods available for elementary schools and the work of these schools formed an important part of the exhibition, and it was encouraging to see that in all of their primary instruction the really good work was done under the leadership and guidance, not of the Academies of Fine Arts at all, but of the Schools of Industrial Art, which set the pace and established the standards on which the great body of teachers in the lower schools relied for inspiration and direction.

That this should have been true of the exhibits of American Public Schools was to be expected, but it was quite as apparent in the systems of all the European States whose example is worth most to us. The American exhibits were much admired and were given a most prominent place, our own being accorded the one that was, perhaps, the best of all, and the representatives of this institution who were present—Mr. Miller and Mr. Stratton—were repeatedly reminded of the fact that our own exhibit was typical of all that was regarded as most characteristic in the altogether admirable showing that was made by American schools.

The attendance at the congress was very large, some two thousand, upwards of two hundred of whom were from the United States. The sessions were held in the great hall of the Royal Institute at South Kensington and the exhibition in the galleries of the Victoria and Albert Museum, which is the old South Kensington Museum rechristened.

More than fifty addresses were made by prominent teachers from Great Britain and her colonies, France, Germany, Italy, Belgium, Switzerland, Holland, Hungary and America. The addresses were delivered either in English, French, or German, at the option of the speaker. They were printed beforehand and distributed in galley form to those in the audience, an admirable arrangement in a polyglot affair of this kind. The speakers selected to represent the United States upon the congress program were Mr. Henry Turner Bailey, Editor of the School Arts Book and former Supervisor of Art Education for Massachusetts; Dr. James P. Haney, Supervisor of Art and Manual Training in the Public Schools of New York; Mr. Arthur W. Dow, of Teachers' College; Principal Leslie W. Miller, of the Pennsylvania Museum and School of Industrial Art, and Miss Euphrosyne Langley, of Chicago University. These were all present and participated in the deliberations of the congress either by the delivery of formal addresses which, as noted above, were printed beforehand (an arrangement which necessitated the preparation of the addresses at least a month in advance of the opening of the congress), or by taking part in the discussions, often very animated and profitable, which followed their presentation at the sessions of the main congress, and which constituted the principal business of the sectional meetings.

of which there were several. One of these, which was devoted to the consideration of means for developing the educational functions of Museums by means of docents, etc., was most interesting and brought out many helpful suggestions regarding a subject still comparatively new but certainly of the greatest importance.

Attention has already been called to the very prominent place that was given to primary education in the deliberations of the congress. Indeed, these deliberations may be said to have been dominated by the thought of what can be done in art education for the young child, and much of the work exhibited was that of the public schools. Americans who went there with the idea that we were in any sense leaders in the work of popularizing art instruction, or even of making education of any kind accessible to the children of the masses, must have been speedily undeceived. The exhibition showed conclusively that the leadership of the world in this, as in all other, educational effort belongs, as it has long been recognized as belonging, to Germanic races, not necessarily to Germany proper, but to the countries most nearly related to her. America has still much to learn regarding the extent of the public duty, the public need, for that matter, in connection with universal education, and especially this practical side of it, and it is to Germany, to Austria, to Switzerland, to Sweden, and to Denmark and Holland that it will most profitably go to school. Excellent work was shown from all these countries and the striking thing about it was first of all the intensely practical purpose; the aim to make the methods of instruction bear immediately upon productive industry, and secondly the determination to make this purpose a living influence in the primary schools, which are for everybody's children. One felt this purpose everywhere. He saw attempts to realize it, sometimes intelligent, sometimes mistaken, in a vast number of school exhibits, but he saw the only really right example set, and the only really competent leadership asserted, by the Schools of Industrial Art (*Kunstgewerbeschulen*), one of which always forms the acknowledged head of the official system. The most brilliant work shown by any one of these schools was undoubtedly that from the School of Industrial Art at Zurich. A certain reservation must be made in commending it, for it was seen that all the drawings exhibited were made by an exceedingly small group of pupils. The methods employed were so unmistakably right, however, so frank in their expression of an industrial purpose, and so intelligent in their adaptation to this purpose, that they well deserved the warmest commendation. First-rate work was shown by several other schools of a similar character, the one at Budapest deserving special mention, and that from our own school being by no means the least important.

L. W. M.