

institute at Weimar which later became the first Ecole Nationale Supérieure d'Architecture et des Arts Décoratifs at Brussels. "This was indeed the first school in the history of schools of art to turn its back resolutely on the past." Van de Velde was at the root of the functional idea in art; architectural training could have "two bases, two columns, on the one hand there was the pure functional spirit which he called the Gothic, that is, the identification with the framework and structure and on the other hand the second basis was Greece and the plastic sense of Hellenic Antiquity," and a new classicism was a possibility through the balance of these two forces.

Professor Enrico PAULUCCI (Italy) followed with an account of the situation of art schools in Italy; he said it was a time of crisis when new rules were being made leading to essential reforms of a profound kind. Questioned by Mr. Aujame on the method of appointing teachers, Mr. Paulucci said "twenty years ago young people did not attend the Academy very much until a Minister of advanced views and much courage brought about a small revolution by appointing as teachers in Italian academies the best living painters with a reputation both in Italy and abroad." This revolution in art teaching led to young people once more attending the academies so that now there are few young artists with international reputations who have not been trained in them.

This account was amplified with special reference to academies by Professor Luigi MONTANARINI (Italy) who said that "the Academy should become an advanced Institute for artistic research under the direction of masters recognized as artists" and comprising both the atelier type and university type of art school. A new spirit informed the attempt to renew the artistic life of the Italian Academies. (see Appendix 8).

Professor Ion JALEA (Rumania) covered in detail the work of the art schools in his country. Monumental art was more and more in demand and the national tradition played a part in artistic training and expression. This modern decorative art was not to be confused with the linear style of the past. "It is quite different and is a free style which has influenced easel painting and sculpture, it is marked by a special character which makes it completely modern in style." He mentioned the great tradition of popular and folk art saying that "it comes into our tradition a great deal and affects our modern sense of composition."

Next Professor Bertil GOTTSÉN (Sweden) explained by means of a blackboard diagram the programme of work in the Arts and Crafts School at Stockholm, which is about one hundred years old and has about twelve hundred pupils. The school is divided into eight faculties, "each with its own head and he is only employed for ten years. It is an idea we borrowed from the Art Academy in Stockholm who also only employ their teachers for ten years and then we change to new younger, fresher ones . . . About 1200 students try to enter every year and there are only 400 places."

Dr. Jaromír WIŠO (Czechoslovakia) said that his National Committee had deposited a detailed summary of the organization and system of artistic education in his country, (see Appendix 5). Answering questions from various delegates he emphasized his agreement with Mr. Aujame but the problem was to know where discouragement should end and where encouragement should begin. All teachers had their own studios and teaching took place partly in them and in the school studios.