

"In the first instance, they (the students) must be thoroughly persuaded that this profession cannot provide its practitioners with a livelihood—they must 'live to paint and not paint to live.' Distrust 'promising youngsters,' prefer to throw cold water on them and only assist those who have already *proved* they possess talent."

Many replies were in the following sense :

"I am opposed to any form of uniformity in training . . . each student must be guided in accordance with his individual case." (Czechoslovakia.)

One answer cut boldly through most of the difficulties :

. . . "I am convinced that in relation to the quality of the great artists of the future, these questions dealing with teaching methods are not very important. Those who really have something to say will say it . . . with, against or without the assistance of a school." (Switzerland.)

From the United Kingdom :

"In England, the whole system is now in process of drastic re-appraisal."

A brief account of this may be of interest. A scheme has been produced for new courses in the Fine Arts (and also for the various branches of design—publicity, industrial, etc. . . .) for which a Diploma—equivalent to that of a first University Degree—is offered.

The courses are to provide "a liberal education" in art, and the colleges will have the freedom to pursue their own artistic direction, allowing for approaches of widely varying character. Part of these courses is devoted to History of Art and also to Liberal Studies. In the Fine Arts, the fundamental studies are painting and sculpture (with drawing), but other subjects may be freely added to give breadth to the curriculum.

Moreover, the courses in all other subjects—design for publicity, for industry, textiles, furniture, etc. . . . must also include some Fine Art training. To quote the official report :

"This general training common to all students . . . is important. It ensures that all the diploma students . . . are brought together and have an easy opportunity for educating each other by the exchange of ideas and experience. It may also ensure that the Fine Art teaching in a school—whatever form the fine art takes—can serve, as we believe it should, as a focal point of strength and inspiration for the whole school."

Another feature is that students must have completed a pre-Diploma course of a broad and formative character—and again these courses are left to the colleges to devise.

The teachers are to be practising artists of high quality and schools must allow them good opportunity to pursue their own work.

Such, in broad outline, is the scheme, and it is being carried out very largely through the advice of panels of practising artists and designers.

We have examined answers from twenty-one countries : is it possible to draw any useful conclusions? Here, I think, one should proceed with proper caution. The results of a questionnaire of this kind are bound to be limited by the hazards of replies : some countries may send few, some many, and it is difficult to be sure that one has a balanced picture in view. For example, there were some countries from whom no replies were received—countries whose contemporary achievements in painting and sculpture would have made their testimony very valuable. Many highly interesting facts were revealed, many acute criticisms and ideas expressed; but what has to be borne in mind is that in the necessarily brief form of a questionnaire, they are presented without a sufficient sense of the background