

"There are three departments under the same roof, architecture, applied art and fine art," it is the only institution in India to be so provided. Mr. Palsikár described the five art centres of Madras, Calcutta, Baroda, Delhi and Bombay as having influenced all the remaining art schools.

Mr. Y. MASUDA (Japan) referring to the variety of systems in Japan, mentioned one which was characteristic of Tokyo and other cities, "it is a very traditional one and we are still following that way of teaching. Brush work is very important in our traditional way of painting" and so the student, by copying, is taught "how to use the brush to express and to realize what he wants to draw." Describing the fundamental difference between Western art and Eastern art he said "You Western people start to learn how to draw a naked girl, you start with women, but in Japan we start by copying the reeds, flowers, birds and the landscape. So Western Art is the art of humanism but our art is the art of nature. So we follow the changing temple of nature; all art in the Orient is born from nature." Before the war there were very few girl students, but since "there are two things which have become very strong influences, that is the nylon stocking and the Japanese girl . . . the Japanese girl has become very active in every field, in business, education, social work and in art also. So now we have many girl students in our schools."

Concerning art education: "We cannot create the artist by education. We can give him the notion of art, artists create themselves. Art education is like a spring-board beside the swimming pool. The rest depends on the diver's ability, character and effort. But the spring-board cannot create the champion, it can only help. I think the art school is the same."

"One very important thing in Japan is the devotion to the old masters and we learn very much only by looking at them and just observing in silence."

Miss Elly Gross said that in Israel they were bothered and bewildered by many questions. Plastic art was a new-born baby and so were art schools; therefore they were not handicapped by tradition although this itself presented problems. There were special social needs and conditions and there was also much concern with the development of the student as a human being and his later contribution to society.

Mr. Lucien LAUTREC (France) discussed a "type of teaching organization somewhat different from those which have so far been described, it is the Académie Populaire d'Art Plastique, a cultural and non-commercial body comprising an association of artists and educators who have undertaken, on a voluntary basis moreover, research into a form of art pedagogy better adapted to the needs of our time . . . it is directed towards the training of spectator and painter alike, in short it aims at informing the spectator and training the painter, realizing that in the long run the work of art exists only through the spectator." "The aim is to reveal the work of art not through explanation of a didactic nature but through personal discovery. The association is essentially a research centre concerned with spreading the result of its experiments. There are several categories of public concerned: amateur evening students, art students specializing in graphic art who attend in the morning, and in the afternoons we are starting a course for young painters." Mr. Lautrec elaborated in detail the methods employed in the courses.

Mr. Ferdinand KULMER (Yugoslavia) gave an account of teaching in the Fine Art Academy at Zagreb. He was followed by Mr. URBANOWICZ of Poland who said that the value of the Bauhaus rested primarily, not on the didactic results of teaching but on the common ideology of the group of great artists working there.

The CHAIRMAN then recalled the major change which had taken place in British