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LEAGUE OF NATIONS
COMMITTEE ON INTELLECTUAL CO-OPERATION

ENQUIRY
INTO THE
CONDITIONS OF INTELLECTUAL WORK

Second Series

INTELLECTUAL LIFE

in the

VARIOUS COUNTRIES

FRANCE

PRESERVATION AND DISSEMINATION OF ARTISTIC TASTE
REPORT

By Julien LUCHAIRE

Honorary Professor at the University of Grenoble,
Inspector-General of Public Education in France, Expert to the Committee.

Accompanied by a letter from M. Émile MALE
Professor of the History of Art at the University of Paris

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NOTE

The object of the Committee on Intellectual Co-operation in publishing this series of pamphlets is to call attention to the problems of organisation and intellectual assistance to which each subject gives rise. The Committee does not propose to treat these subjects exhaustively, but desires rather to bring them to the notice of the public and to provide an opportunity for further suggestions.

THE PRESERVATION AND DISSEMINATION OF ARTISTIC TASTE

REPORT

By M. Julien LUCHAIRE

HONORARY PROFESSOR AT THE UNIVERSITY OF GRENOBLE, INSPECTOR-GENERAL OF PUBLIC EDUCATION IN FRANCE
EXPERT TO THE COMMITTEE

ACCOMPANIED BY A LETTER FROM M. EMILE MALE

PROFESSOR OF THE HISTORY OF ART IN THE UNIVERSITY OF PARIS

Of all activities of the mind, art is probably the most pacific, both in principle and in fact. Education may have war for its goal, science may be its servant; no civilised nation will henceforward be in a position to make war without some training of the public mind by education, without complicated and onerous scientific preparation.

Art, on the other hand, is not necessary to war. War is particularly inimical to art, though it has often supplied it with subject; but art has an infinity of subjects, and the creation of art requires before anything else a state of society sufficiently prosperous to favour contemplation.

But although art is not necessary to war, it has at times been made war's servant. Literature more especially, but the plastic arts as well, are often employed to provoke hatred between men. A short poem, so beautiful that it has stamped itself upon the memory of a people, may be a most formidable call to arms. Certain war hymns have been of immense importance in the history of some races, though these, it is true, were primitive and warlike peoples. Among the civilised nations, there has grown up, since the 19th century, a theory that the artistic output of each people is the hall-mark of its genius, one might even say its portrait—a theory which is true in itself, but the conclusions of which have been carried too far. Each nation has tended more or less consciously to make art a "national concern"; men have agreed to consider those works which bear the strongest imprint of the national character as surpassing all others in beauty; the outlooks of the various national schools have been exaggerated by the comparison of one school with another. A futile rivalry has been created, and fundamental antitheses, showing but shadowy differences, have been set up. With the aid of material interests, barriers have been erected around the artistic production of each country; an attempt has even been made to turn art into yet another bastion superimposed upon the existing military, customs and other ramparts.

This policy is a mixture of legitimate precautions and erroneous conceptions, which are no less injurious to each nation in particular than to mankind in general. It must not be forgotten that art, which attracts by its beauty, which is essentially impartial in its nature and which, after all, prefers to treat subjects of a profound and universal character is, in the hands of every nation, one of the most potent instruments for winning the appreciation and affection of others. Art is in every age the loftiest expression of the feelings and ideals, the sufferings, hopes and

imaginations of all men, of the common moral fund of humanity. It is one of the best means of communication between men, inasmuch as, by its varieties of form, it provokes curiosity and so makes men look for those essential things in which they resemble one another and for that which their destinies hold in common, forgetful of the material needs for whose satisfaction their appetites are constantly at war.

Every care must, then, be taken to ensure that the power of artistic creation and enjoyment does not atrophy in the restless commotion of modern life and the predominance of economic activities, but is developed, perfected and exalted in every country. It is clear that in many countries, more especially those which have been recently formed by emigration to new lands, an enthusiasm for art is still far too uncommon. In these countries, in contrast with what frequently occurs among old but imperfectly civilised races, in which a taste for art precedes education, we may observe a strong intellectual movement, totally lacking in artistic activity. It follows in almost every case that their civilisation and even their science are conspicuously materialistic in character, and are too exclusively directed towards obtaining practical results. The reason is that, although art takes for its source of inspiration the whole of nature, and for its field of action man's sensibility, and I may even say his sensuality, art always plays upon the finest chords of the soul; it wraps itself in an atmosphere of idealism. It is at least certain that it enlarges and purifies intellectual life.

For this reason again, and also because of the immense benefits which may be expected from a work of international reconciliation, it would seem that the *dissemination of the artistic sense is one of the problems which should be included in the programme of the League of Nations Committee on Intellectual Co-operation*. Whilst it is desirable that some steps should be taken to preserve and foster art in those nations which are the best endowed in this respect and are the guardians of the world's artistic faculty, we must also seek means to encourage and assist the other nations to draw upon this privileged source in an increasing degree.

France indubitably belongs to the first category. Knowing it, she attaches great importance to maintaining herself in the first rank in the race for artistic production, and makes great efforts to this end. It is a matter of international concern that the work should be recognised and, if necessary, supported. There are not many nations which carry artistic refinement to its extreme limits, but those nations are beacons which mankind cannot allow to grow dim. We are not arguing that it would be advisable to create privileges and establish monopolies in this respect more than in any other. Although, in regard to material production the necessity may often arise for an international understanding on the limitation of output or consumption, there are no desirable or conceivable boundaries to art, science or education; in an ideal society all nations would occupy an equal place in the first rank, while if it were possible to imagine and to effect a specialisation or apportionment of work, its only object would be to make both supply and demand immeasurably easier and more abundant.

This is the reason, by the way, why the vast subject dealt with by the Committee on Intellectual Co-operation is, of all the subjects which the League of Nations can embrace, one of those which promise the most fruitful prospect of easy realisation, and are the most naturally adapted to the ideal which is its inspiration.

As regards France, we may first point out that the post-War economic crisis has not appreciably affected the volume of artistic production, nor, generally speaking, the apparent interest taken in it by the public. Pictures, prints, drawings and sculptures are still exhibited in large numbers at the annual Paris exhibitions. The artists themselves, however, have felt the embarrassment of the times—at any rate the greater number of them, those who, not yet having won fame, are obliged to struggle with conditions of life which are much harder than before the War. The comment is sometimes made that there are too many mediocre artists, and that their discouragement cannot arouse regret. This is a mistaken view; if a country is to have an assured and sufficient supply of good artists—I do not refer to geniuses, for these are always exceptions—they must have a large artistic society as a forcing ground, in which there must necessarily be many mediocrities. *The existence of a great centre of art like Paris cannot be maintained unless thousands of humble artists are ensured the means of subsistence. Doubtless it is much the same*

in other centres of a like kind. It will be recognised that, in this direction, the enquiry recommended by the Assembly of the League of Nations should be thorough and exhaustive ⁽¹⁾.

It is obvious, on the other hand, that the economic crisis is not without its effects on the quality of artistic production. The difficulty of living upon slender means forces artists to produce more rapidly and less carefully, and to degrade their work to the taste of the wider public. We have been warned from many quarters of the danger of a decline in French artistic activity unless present economic conditions improve. The danger is especially great because, as we have already observed, the demand is still large, so that pressure is put upon artists to debase their art.

We have been told that this danger is particularly noticeable in literature. In spite of the increase in selling prices, printed works are now published in France in numbers unheard of before the War. In most cases, these "best-sellers" appeal to persons of mediocre intelligence and indolent minds. It is generally recognised that works of deep artistic purpose have a slow sale. Owing to the increased expense of publication only large editions are profitable; publishers hesitate to publish works which it is anticipated will have only a small circulation. Complaints are heard on every side; artists are unable to make themselves known to the public simply because they have too much respect for their art.

There have been, only this year, heated discussions in France as to the methods now employed by many publishers to find a sale for their productions by means of sensational advertisements and, more especially, public competitions. Up to a short time ago, French artistic circles had remained impervious to certain vulgar methods. Many, not without reason, fear lest refinement may, in this manner, evaporate and spontaneous criticism by the public disappear. It is certain that, if publicity strangles criticism, which has for long displayed great competence and enjoyed immense authority in France, the general value of artistic production in our country is in danger of being seriously impaired.

It would appear that in France, as throughout almost the whole civilised world, the desire for mere distraction, which is very frequently blended with a desire for artistic enjoyment, oppresses with an ever-increasing weight the entire production in this field. It is one of the forms of the moral effect of the War which has so often been commented upon—the taste for pleasure. We may find evidence of this in the astonishing success of the theatre, one of the forms of literature in which amusement plays the largest part. Whilst in 1900, during the Paris Universal Exhibition, when the theatres were particularly full, the royalties collected by the Society of Dramatic Authors reached 4 million francs, the receipts in 1922 were about 21 million francs. After allowance has been made for a depreciation of about 300 % in the franc and for the fact that the Society has in the meantime improved its methods of collection, there is still an immense difference, which must be ascribed to the increasing taste of the public for the theatre as an amusement. We might point out that, at the same time, the cinematograph industry has advanced by leaps and bounds, and the public spends large sums on this novel diversion; yet the theatre has in no way suffered from it. It must be remembered that the earnings of music-halls, revues, ballets and wordless plays, farcical sketches, pantomimes, etc., and other works of mediocre artistic worth form a very considerable part of the total theatrical receipts.

The development of the cinematograph is a factor which cannot be neglected in any general appreciation of a nation's artistic life. The opinion is universally held that the cinematograph industry in France, although it has had some noteworthy successes, does not, in comparison with the same industry in other countries, occupy the pre-eminent place held by the French theatre. In France, however, as in most other countries, the cinematograph has become the favourite form of art of the masses. In the cinema, the people learn to appreciate forms, movements, attitudes, stage settings and dramatic composition, together with the representation of the emotions. The cinema, which has conquered the towns, has not yet penetrated into the country. There

(1) Cf. Report of the Committee on Intellectual Co-operation on the economic situation of musicians in various countries, by M. William Martin, representative of the International Labour Office on the Committee.

are, however, certain schemes under consideration by the Government itself, and it is expected that the new art will shortly reach this further stage.

Another new factor in the dissemination of art in France is the rapid development of wireless telephony, which about a year ago began the daily transmission of pieces of music to countless ears, many of which had rarely if ever heard good music before. There are about four hundred thousand wireless telephone sets in the country, and their number is rapidly increasing. *The astonishing development of this new industry is interesting not merely from a mechanical point of view. It should be studied in its intellectual and moral effects, and more especially in regard to its influence on the development of a musical sense among the masses.*

The foregoing brief remarks show that a country like France, with a long-standing artistic tradition, is, at the present moment, in a very favourable position for a wide expansion of its artistic activity, but is, at the same time, confronted with very difficult problems. These problems may be divided into two groups: (1) How are the highest forms of artistic creation to be fostered? (2) How are the opportunities of the masses to obtain artistic enjoyment to be extended, and by what rules should they be governed?

Many countries are faced with these problems, but, in view of the part played by France in the world of art, it is specially interesting to watch the method adopted in that country for finding a solution of them.

Many measures, some economic, others legal, have been proposed.

Those mainly concerned, that is to say, the artists, ask for measures of protection. The Law of May 20th, 1920, called the "*Loi du droit de suite*", marks an appreciable advance in regard to the plastic arts. It established a royalty for the benefit of artists on public sales of works of art, and thus instituted the extremely important principle of a kind of permanent copyright enjoyed by the artist in a work which has left his hands, even after it has passed into other hands by a duly contracted sale. The Law was improved upon by the French Parliament in 1922. Artists, however, have also demanded: (1) that their fees should be increased so as to correspond with the rates established by the analogous Belgian law (Law of May 11th, 1921); (2) that authors should not only be entitled to a royalty on their public sales, but also that all commercial transactions concerning works of art should be included under the Law (recommendation by the Confederation of French Intellectual Workers).

Further, artists are preoccupied with the protection of their works against debasement (which very frequently occurs) either of the originals or in reproductions. Printed no less than plastic works appear to require protection in this sense. A bill to this effect was laid before the Chamber of Deputies on February 19th, 1921. It prescribed that authors, even though a work may have been transferred in any way or manner, "shall retain a right of control over the work and reproductions thereof, and more especially the right to withdraw an authorisation given to any person concerned if the work undergoes substantial alteration, or is even merely modified or reproduced in a manner injurious to the reputation of the author." Heirs would retain this right of withdrawal for fifty years, as specified in the French law on artistic and literary copyright; moreover, it includes a noteworthy proposal which institutes a perpetual obligation to respect works of art—"upon the expiration of fifty years, proceedings at law shall be taken against any physical or legal person for the same purposes, provided that it shall be shown that the same interests are at stake as those to which the author could lay claim if he were still alive".

Another question under consideration is that of the relations between artists and publishers. Musicians, for instance, complain of the usual contracts by which the publisher acquires full and sole ownership of the work in countries adhering to the statutes of the "*Société française des auteurs et compositeurs de musique*" (French Society of Musical Composers), and the right to share in the profits accruing from performance in non-adhering countries. Composers claim that they should only be required to transfer the right to engrave, print and sell their works, without permanently transferring the right of ownership. Contracts should be drawn up on the principle that the contracting parties should share all sums accruing from the sale or hire of music, the publisher being allowed no share in the composer's performing rights (article by M. André Messager in the *Semaine professionnelle des Travailleurs intellectuels de France*, 1922).

Literary authors, again, demand that publishers should be required to give proof of editions and to suppress or at all events restrict the custom of printing works at the author's expense, which is tantamount to an undertaking on the part of the author to refund publishers' losses. The directors of newspapers and periodicals should be placed under a similar obligation, which would forbid them to accept unpaid contributions.

These proposals and others of a similar kind arouse conflicting material interests which it is, in most cases, difficult to reconcile. *As the same antagonisms are met with in every country, the Committee on Intellectual Co-operation will no doubt desire to carry its investigations further in this direction.* It could obtain valuable assistance from the International Bureau for Intellectual Property, set up at Berne by the Convention of 1886. Administrative circles in France, which took a very active part in drawing up the Berne Convention, and are extremely interested in all questions affecting the competence of the Bureau, would very willingly examine any proposal to improve and regularise procedure in regard to artistic and literary property throughout the world.

These material questions are, however, only one aspect of the main problem of the preservation of art, as we have defined it above. Further, the discussions now being held in France on questions of artistic property, the campaigns conducted by powerful corporations or by the body which they have recently combined to establish—the “Confédération des Travailleurs intellectuels” (the Intellectual Workers' Union)—*and the views exchanged at certain important conferences, such as the Book Congress, prove that, more or less consciously, a new formula is being sought which will correspond to a slow evolution of ideas establishing the rights of artists and the high prestige of art in modern society.* The Committee on Intellectual Co-operation should, we think, associate itself with work of this kind, and, more especially, make an effort at the same time to focus the attention of enlightened circles in all countries on this point.

If we attempt to get to the bottom of things, we shall see that, after all, putting aside the problems of material interest, the *main question is to ascertain the best methods for, on the one hand, refining and, on the other hand, diffusing taste in art.* For Frenchmen, at any rate, it has been throughout the centuries and remains their constant preoccupation to preserve the subtle rule which, in each kind of production and in each age, teaches men to reject the commonplace or senseless and classifies all works of art according to their strength, sincerity, simplicity, polish and completeness.

This rule of taste, which great creative geniuses are, to a certain extent, able to disregard, is the rule which makes and preserves the great schools of art and unites the entire intellectual class of a country in a common endeavour. For this reason it is, we think, an essential condition in any collective attempt to preserve and develop art in a nation. Taste, whether an acquired or, as it sometimes is, a natural instinct, is communicable to a large number of people, even to people of small culture, at any rate in regard to simple objects and processes. The training of great artists and the education of the masses are, in this respect, one and the same thing; a public monument should be, and may be, criticised as beautiful or ugly, if not for the same reasons, at any rate with the same spontaneity, by the art critic and the man in the street. This has been the case in certain periods of history; one of the best prayers that could be offered for mankind to-day is that taste should be shared in common by many races in all quarters of the world.

We intend here to indicate only a few of the methods by which we could, in a country like France, attempt to improve taste in the cultured classes and create it in the masses.

Beyond doubt, one of the best means of forming the taste of the cultured classes is to give them as wide a knowledge as possible of the artistic masterpieces of every age. The teaching of the history of the plastic arts, after long neglect, has been greatly developed in the last thirty years. The history of art now has a place in almost all schools of art. The School of the Louvre, which is attended by the cultured public of Paris in great numbers, was instituted for this purpose. Moreover, several universities have created Chairs, and some institutes, of the history of art. Nevertheless, and in spite of the progress achieved in this field, much remains to be done; the reply to our questionnaire from M. E. Male, Professor at the University of Paris (which

we publish as an annex to the present Report), gives a fair account of the merits and imperfections of the higher teaching of the history of the plastic arts in France.

The higher teaching of the history of music is still in its infancy. In accordance with French tradition, the main branch of the teaching of the history of art in the universities used to be the teaching of the history of literature. It was a matter of course that to perfect its taste the flower of the French younger generation should have recourse to the Chairs of classical and French letters. The same tradition was maintained outside the university walls and imparted to the cultured public by the work of great literary critics—Villeman, Sainte-Beuve, Taine, Renan, Brunetière, Faguet, who form, as it were, a dynasty of professors of light and learning; French literature of to-day is still highly indebted to them, as also to the popularity of the classics, as it is likely that all the arts owe much to one another.

Nevertheless, a change took place some time ago in the methods and spirit of the higher teaching of literature. Science has ousted art. It should especially be noted that the various faculties of letters have become, in the main, schools of history. An understanding of art and the formation of taste are in their view secondary objects, and, it must be confessed, are often neglected. In the eyes of a generation which is enamoured of accurate and earnest criticism there is good reason for this, namely, that the materials and methods employed in the art of literature are imperfectly known. The important work undertaken for some years past in the field of grammar and style will no doubt promote a revival of the criticism of the art of literature. There has already been evidence of a reaction outside the university and, to a certain degree, against it, in favour of a renaissance of the æsthetic sense in literary studies and against excessive erudition. It is probable that the schools of French letters will, at no distant date, succeed in discovering a more distinct and more equitable division of the subjects taught by them between these two main purposes, the development of historical sense and the development of taste.

What has been called in France the problem of the humanities and the problem of secondary education (which gave rise only this year to impassioned discussions in professional circles, Parliament and the Press) is but one aspect of the same problem. Some are of opinion that the reform of secondary education carried out in 1902, the main feature of which was the large place given to the study of science and to a knowledge of the modern world, had diminished the younger generation's ability to compose and write with literary distinction—or, as we might say, if we looked at the matter a little more deeply, with artistic distinction. This is not the place to enquire whether really serious harm has been done, nor whether it is really to be imputed to the reason alleged. What should be noted is that, as soon as the alarm was raised, Frenchmen universally agreed that a remedy must be found. French administrative circles instinctively felt that it was their duty not to allow the slightest deterioration of the national artistic capacity, of which a literary education is, perhaps, the main source.

The Minister concerned decided that the remedy was compulsory Latin and Greek for all pupils in secondary schools and colleges. The subject taught is, perhaps, in this connection, less important than the spirit of the teaching. Once the fundamental problem, namely, that of the development of artistic taste, has been clearly defined and solved both in higher and in secondary education, any variation of the subjects in the curriculum can entail no disadvantages.

The experiment now being made in France is at all events of interest to other nations. It is, as defined in this manner, another instance of a common problem confronting the entire civilised world. I may be permitted to suggest to the Committee on Intellectual Co-operation (whose work it is to consider questions of intellectual life, as it were, from above and in their international aspects) *that it would perhaps be advisable to obtain the opinions of all the highest authorities on the following problem: What place should be given in higher and secondary education to the training and improvement of the artistic sense, and what means should be used to this end?*

The same problem regarded from the point of view of popular education presents itself in a very different light. There can here be no question of history or criticism; all that we can offer is a general series of hints which may, little by little, render an ordinary undeveloped man, who does not move in what is called an intellectual circle, responsive to beauty. The obstacles are immense. Although it cannot be said that a frontal attack has yet been made upon the

problem in primary public education in France, or even in our as yet undeveloped system of advanced education, a certain degree of progress has been achieved not only in the study of drawing and singing, but also in the attempt, in accordance with the curriculum, to make children apprehend the subjects which they are taught as far as possible by means of images, and to enliven education generally by means of form and movement. An endeavour is now being made to extend the use of magic-lantern slides and cinema films in schools (the lack of funds, however, is a serious obstacle), and this will also contribute to the education of the artistic sense, provided that proper care is taken. The study of texts of definite literary worth has a considerable place in the curriculum of primary education. Well-trained teachers would be able to obtain good results from it, but hitherto the education of teachers has been organised on lines which develop in them the power of reasoning rather than a responsive sensibility.

We need not dwell on the still faint-hearted attempts to impart popular artistic education by means of excursions, visits to museums, etc. We may conclude that, although she seems to be tending in that direction, France has not yet given the formation of popular taste an amount of attention proportionate to the extreme importance of her artistic production and the very pronounced taste for art prevalent among the cultured classes. A conclusion of this kind, however, should be supported by a more exhaustive enquiry, which would doubtless evolve some interesting suggestions.

The taste of the urban populations is, no doubt, in a certain measure formed by the use and sight of countless objects produced by the French art industries, some of which, more especially the fashion industries, have imposed French taste upon the entire world. One of the essential conditions for the maintenance of the artistic standard of these industries and for their progress, however, is the taste of the workman; care must be taken lest they sink into a rut, for in that case they would soon fall behind. Accordingly, the education of the makers of artistic objects is one of the questions which engage French opinion; here again this brief statement should be amplified by a full report, which would contain accounts of what has been suggested and attempted in this connection.

Generally speaking, the preservation and revival of taste in the art industries is a matter of capital importance in our country. We here touch upon one of the most important questions affecting the development of the national artistic capacity in all countries. A great advance would be made in the education of the human mind by the constant and regular introduction of beauty into ornaments and even into objects of everyday use, and by the general diffusion of a demand for humble and familiar beauty. Education would in this way enable us to recover an ancient instinct, for ugliness in everyday decoration and in objects of daily use is a recent growth, dating from the age of machinery. *It would not, I think, be alien to the programme of the Committee on Intellectual Co-operation to assist in the fight against ugliness in manufactures; what is required is some method of influencing the intelligence of the public, and this influence might to a certain extent be obtained by a concerted effort.*

Great efforts are being made in France to increase the number of regular profitable contracts between artists and manufacturers. We may draw attention to the beneficial work done by the Central Union of Decorative Arts. This combination is not always easy to attain, it being difficult to ensure that intellectual interests are not sacrificed to economic interests, or, at all events, to find an acceptable compromise. The reluctance of economic interests to adopt the varying innovations of art is often supported by public indifference or bad public taste. This point brings us back to the fundamental problem of the dissemination of taste.

Moreover, in this vast and varied field of industrial art, in which the humble capacities of the man of the people co-operate with the conceptions of the highly trained artist, each nation's inventions are sure of ready acceptance and employment by other countries. In this respect the exchange of ideas and models, imitations and adaptations of all kinds are practicable and, what is more, desirable. It is much to be hoped that contracts between artists and even between the makers of artistic objects in different countries will become increasingly frequent. *The Committee might perhaps consider the question of travelling and housing facilities abroad for all classes of artists, in the same way as it has already dealt with the international interchanges*

of university students. Speaking generally, international co-operation for the development of the decorative arts might be much more active than it is; it would appear that it is solely, or almost solely, the fear of competition which has forced the producing nation to adopt an attitude which is more or less one of control. If the growing movement towards the multiplication of international relations in the world of science is intended to promote the development of science itself in the general interest, there is no reason why art, and even, in a certain measure, industrial art, should not be assisted on similar lines. The International Labour Office could, no doubt, give the Committee useful information on this point.

Mindful of the general interest, and deeply concerned in the rivalry displayed in regard to the decorative arts, France has decided to organise a great international exhibition of those arts at an early date. Work is actively in progress in Paris. Apart from the economic effort required, it would appear that French artists and manufacturers are making a considerable intellectual effort for the purpose. The Committee will, no doubt, regard this great international display as an extremely interesting subject for study, and as an opportunity of drawing useful conclusions as to the development of artistic taste in the contemporary world and the possibilities of international co-operation in the domain of art.

ANNEX

LETTER FROM M. EMILE MALE,
PROFESSOR OF THE HISTORY OF ART IN THE UNIVERSITY OF PARIS

Reply to the Questionnaire from the Committee on Intellectual Co-operation.

The following is a brief reply to your questions.

1. The methods employed in connection with the history of art have been established for some time, but during the last fifteen years they have been better applied than ever before. The number of books is constantly growing, and many are of real value. Minute analyses, comparisons and groupings of works of art have taken the place of the purely literary development of the subjects which were formerly in vogue. All this represents a very genuine progress, with which the rapid growth of the teaching of the history of art in the last fifteen years is closely bound up.

2. The public is keenly interested in this type of study. Courses in the history of art have become much more frequent in Paris and are very well attended. I am convinced that travelling facilities in France—every village can now be visited in a motor-car—have greatly contributed to the development of this taste. A new and unsuspected world is opened up—cathedrals, castles and country-houses, Romanesque churches richly adorned with sculptures, Gothic churches with a wealth of statues and glass—and people are anxious to understand what they have seen. Good books dealing with the history of art have an assured sale.

3. Very large numbers of students follow a course in the history of art at the Sorbonne (I merely mention a point with which I am familiar). They show a very keen appreciation of art, but few of them have had a genuine call to study since the War. In four years I have discovered among my pupils only *two* future historians of art, who have decided to dedicate their lives to this branch of study and to teaching the history of art. Both of them will, I am sure, make excellent masters and savants of the true school. We need a few more, but young men are deterred by the uncertainty of the future. There are far too few Chairs of the history of art in France—they exist only at Paris, Lyons, Lille, Caen and Toulouse. There should be one in every university. Furthermore, the low salaries are not likely to encourage this form of study. A historian of art must be constantly on the road and in contact with the actual works and monuments. University professors are quite unable to travel nowadays upon their stipends, which are not even enough to live on; yet a professor of the history of art who does not travel is like a physician or a chemist who has no laboratory.

4, 5 and 6. What makes this position specially deplorable is the fact that the history of art has never been better equipped—at any rate, at Paris. The Library of Art, bequeathed by M. Doucet to the University of Paris, is the finest in Europe or America. This excellent library has made Paris the real centre of study of the history of art. Italy is alive to the fact, and is attempting to institute a similar library at Rome. Our library must accordingly have sufficient funds to be able to buy every book published, and to complete its collections of photographs. The grant hitherto allowed has been insignificant.



The library publishes a "Répertoire d'Archéologie et d'Art", which contains short analyses of all articles in art reviews published in all countries. As an instrument for work, the "Répertoire" is without parallel and no science perhaps possesses one quite like it. The University of Paris hopes to be able to complete it by appending an analysis of all works on art published during the year. It will then form a perfect instrument.

7. The relations between French and foreign intellectual workers have been conspicuously improved by the Congresses on the history of art. These Congresses, which took place every four years, were interrupted by the War. France took the initiative in reviving them. The Historical Congress held in Paris in September 1921 was attended by no fewer than 700 scholars from Europe, America and even Asia (Germany was not invited) and was an extremely brilliant gathering. A full verbatim account of all communications made to the Congress will shortly appear in two volumes.

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