

**NEW MUSEUM AND
ITS SERVICE TO
PHILADELPHIA**

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New Museum and Its Service to Philadelphia by Various

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The New Museum and Its Service to Philadelphia



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The Pennsylvania Museum and School of Industrial Art
Philadelphia MDCCCXXII



GRÆCO-BUDDHIST HEAD—SECOND CENTURY A. D.
Purchased from the Annual Membership Fund

THE history of art in America has never before afforded such an opportunity as that which is presented to the City of Philadelphia today. The great Museum building is rapidly nearing completion and, backed by the third largest city in the United States, the Pennsylvania Museum is to move its collections from Memorial Hall to begin with fresh vigor a new chapter in its long career.

It has already become a matter of pride to Philadelphia citizens that they own objects of such prime importance in the field of the arts, that the student shall never lack inspiration and public taste shall never be without standards. Not only artists and professional teachers of arts and crafts understand the importance of this truth: the department stores, the clothiers, the furniture makers and the textile mills feel the need of the New Museum.

Each year young men and women are supported at the School of Industrial Art by business corporations engaged in the manufacture of

the carpets and the wall papers and the cups and saucers which go into the humblest dwellings of the city as well as into the great mansions. This is done, not from any charitable impulse, but solely because they must have designers trained in a museum school and they cannot find enough of them.

These manufacturers, in the effort to fulfill this need, are our hardest taskmasters and our most discriminating public; from them we receive the most illuminating criticism. The more we prove our ability to supply what they require, the more eager will become their support.

We, the citizens, must make it our concern to place Philadelphia, which is already first in old masterpieces of painting, in an equally important position in the other arts. For one person in or near Philadelphia, who makes a living by painting pictures, there are about fourteen hundred who live by the production of some other form of art.

The opportunity to become familiar with masterpieces in his own field should be given to each one of these artisans. Coupled with this requirement is the fundamental truth that the public, who buy clothes and table china and wall papers and inexpensive jewelry, must be forced to raise their standards of taste by seeing the masterpieces of other civilizations and other centuries and be taught through their eyes to demand, not more expensive, but better and more beautiful things of honest workmanship.

The need of the general public for an art museum is as great as that of the special students. If our textiles and our furniture and our architecture are to improve, it is only through the educated demand of the public.

Few Philadelphians realize that the Pennsylvania Museum, which is now housed in Memorial Hall, is soon to be transferred to the new building under construction at the entrance to the Park.

Fewer still realize that, inaccessible as the present Museum may seem, no less than four hundred thousand persons each year find it worth a visit.

The Johnson collection of some thirteen hundred important paintings is bequeathed to the city and from time to time important groups from it have been shown at Memorial Hall. The McFadden bequest of nearly fifty pictures, carefully chosen from the work of the greatest English masters of the eighteenth century, is definitely to be in the new building, as are the two splendid Elkins and the Wilstach collections.

These groups of paintings, even before they are reinforced by the inevitable growth of the next few years, bring together on public view such a galaxy of the works of the masters and such a succession of representative works of art, as have never been assembled before on this continent. Nor has any museum or gallery in any European country ever begun its life with such treasures in its possession.