

drawings into plastic works, which is certainly of great value to art-industry, is taken up somewhat too early; the surety in laying out the planes is wanting, which can only be obtained by thorough study of good sculptures, or of nature. In this wrestling with form, the pupil very naturally loses the individual, the intellectual in the conception, which belongs to the face as the fragrance does to the flower. The studies in relief were likewise wanting in finer feeling, and often in the organic flow of the forms, which, again, can only be obtained by thorough anatomical study, and a skill well schooled by the antique. The high, almost round treatment now in vogue might also be replaced with advantage by the noble profile of the Parthenon reliefs, as this would accustom the pupils, and more especially the beginners, to a severer adhesion to form.

The style shown by the numerous ornaments exhibited has before been indicated; they all gave evidence of the technical skill of the pupils.¹ Neatly executed modellings in wax, most of them intended for the ornamentation of vessels, utensils, &c., must also be mentioned. There were also exhibited very beautiful, sometimes indeed exemplary, designs for furniture, which had been executed in the institution; and it may be said in general, that the productions of the school in this department are very laudable, especially in church furniture. In the architectural designs the Gothic style predominates; and the extensive activity of the institution in this respect was illustrated by photographs and drawings. The wood-carvings and the ornaments in plaster moved within the sphere of the Gothic style and of the Renaissance, and likewise left nothing to be desired as regards technical perfection. As to the drawings, the only fault to be found was, that they were finished "too much." Time is money, more especially to the disciples of art; and the lithographic-stippling of planes, backgrounds, &c., is not only waste of time, but it is also deadening to the intellect. In the execution in drawing, the German, as well as the Italian schools, may still look upon the French as models, i.e., they may learn from them the shortest way to the purpose by the simplest means. It appears,

¹ The institution reproduces most of the works of its pupils, for the use of other schools; and four hundred and thirty-six models have so far been published for this purpose.