

From the island of Sicily the "Società Operaria," of Messina, had sent some drawings, which, however, left much to be desired in choice of models, as well as in execution. They were principally figure-studies, among which those after Julien must be called the best, in spite of their deficiencies. Academical studies had been copied (probably from drawings) without the least understanding; and the shaded ornaments were wanting in that delicacy of execution which otherwise is the peculiar characteristic of the Italians. The "Scuola Tecnica" at Nola, on the contrary, exhibited very pretty results; linear and freehand drawing is there practiced according to the usual method, and the success attained deserves full praise.

From the island of Sardinia the "Scuola Tecnica" at Cagliari had sent specimens of the work of its pupils, among which, however, only the linear drawings deserved to be called good; freehand-drawing in ornament and in figures (from French originals) is practiced without system and without results.

It will be seen from the remarks made in the preceding paragraphs, that exertions are not lacking in Italy to keep alive the traditions of its rich art-industry, and to train new agents for its service. The fact, that the forms employed do not go beyond this tradition, and that very little progress has consequently been made for years, is mainly owing to the schools, which content themselves with imitating old examples, and neglect to introduce new elements from the universal fountain-head of all art, — from nature. Even the absence of figure-drawing is sufficient to act as a check upon the free development of the ornament; and this subject will have to receive attention above every thing else, if the people are to be educated to a higher comprehension of art. The Italian industries of to-day, unlike those of the Cinque-Cento, have no great art at their side, from which they might receive a further impulse. They plod along the old roads in solitude, and are content with preserving the intellectual elements bequeathed to them by former times.

To be sure, the time during which reformatory movements in art-industry have been made consciously has been but short as yet, and the monumental world of Italy is far from being exhausted. But it seems as if a freer intellectual movement in the