

of Neuchâtel and principally in Geneva, likewise shows no changes as regards artistic embellishment. French taste is still prevalent; only here and there, in Borrnet's, Delesnaux's, and Chautre's watches for instance, a better style is to be seen, approaching nearer to the smooth, insipid English, however, than to the German or Italian style. The same is true of jewelry; but possibly a change in taste will set in earlier in this department than in any other, and very likely through the influence of England, as England has made considerable progress in the reform of this branch of industry. The Special School of Art-Industry at Geneva, above alluded to, is also endeavoring to aid the refinement of form. The drawings exhibited, mostly jewelry, were brilliant in execution, and gave evidence of the best intentions in the choice of motives. Besides copies from later French works ("L'Art pour Tous," &c.) there were also to be found studies in all styles, plant-forms converted into ornament; methods, in short, which give an assurance of progress.

In silks French forms were found almost throughout, while in the cotton and linen fabrics the peculiar forms recalling the Orient, which have been in use for so long a time, are still preserved.

As long as art proper does not find better care in Switzerland, it cannot be expected that the forms used in industry will be refined to any important extent. First of all, there is still wanting a common centre for art, an academy in the country itself, to give a stable foundation to national art. The general government expends only two thousand francs a year on historical art; the cantonal governments and the several communes likewise do but little for it. It is therefore not to be wondered at, that most of the Swiss artists emigrate to Germany, France, and Italy.

Switzerland has museums in nearly all the more prominent cities, some of them, as for instance those in Basle, Winterthur, and St. Gallen, of considerable importance. But, with the exception of the archæological collection at Zürich, their arrangements are such that they are but little suited to advance the art-education of the country.

Great activity is, however, shown by the various art associations and societies of artists in Aargau, Bern, Basle, Freiburg,