

divided into parallel sections. Drawing-materials are furnished to the pupils free of charge. The attendance rose from twenty pupils in 1850 to five hundred and eight at present, which is sufficient evidence of the prosperity of the school. At the yearly exhibitions, premiums are awarded for the best drawings.

The specimens shown at Vienna were taken from the following classes: Class I. Elements of freehand drawing from Salomann's wall-charts, very neat in execution; Class II. Continuation of outline ornament and exemplary practice in object drawing; Classes III. and IV. Drawing with various materials, partly from good copies, partly from more complicated models. There were ornaments from casts (mostly Renaissance) among the drawings, of brilliant execution, and also well-executed heads and figures (from the antique).

The section for decorative painting exhibited some specimens (in body colors), the bulk of which were in French taste.

Linear drawing is practiced very systematically and thoroughly. The elements of geometry are succeeded by projection, with immediate application to practical cases; this is followed up by the construction of shadows and of perspective, in which latter the various methods in use are brought to the knowledge of the pupils.

Drawing for specialties is principally practiced in architecture and in machine-building, and many very excellent specimens were exhibited in both branches.

It was only to be regretted that the space allotted to the specimens of this institution was so cramped, as to make it difficult to survey them as a whole. It is evident, however, that correct methods are employed in all the branches, and the results of instruction, as far as submitted, deserved undivided praise.

Norway did not exhibit in the educational group; and in industry it was also represented only by its national productions, which served merely to show the traditional native taste. The carvings did not exhibit any special peculiarities of form, nor was there any thing to be seen in them of a peculiar style of ornament. The laces, embroideries, and textile fabrics showed more individuality in design, certain geometrical forms prevailing in the latter, while the colors were selected not without taste. The Norwegian jewelry is uncouth and inartistic.