

that drawing gives, but we think enough has been said to convince most thinking persons that drawing is not an accomplishment merely, as many suppose, but one of the most practical of all the studies in common or high-school courses.

Still pursuing this utilitarian phase of the subject, let us pass by for the present the advantages of drawing to the individual and consider its influence upon State and national prosperity.

The history of the world is a history of conflicts. Far too many of them have been upon fields of battle, amid the hissing of bullets and the roar of cannon. Hitherto nations have tried to excel each other in the invention of implements with which they might the most rapidly and certainly cut and hew each other to pieces. They might have been wont to measure each others' power and influence in the world by the number of vessels of war in their navies, the number of cannon in their arsenals, and the number of soldiers in their standing armies.

Of late years, however, *industrial* conflicts, less sanguinary but no less decisive, have been absorbing the attention of the leading nations. They are struggling with each other "on educational fields, in industrial science, in art and industry," and for the supremacy in markets of the world. European nations have foreseen the importance of these contests, and for twenty-five or thirty years have been earnestly engaged in direct preparation for these bloodless battles. These preparations have not been made by the casting of cannon, and the building of iron-clad steamers, but by the creation of museums filled with the rarest and most costly products of industrial art; by the establishment of drawing schools; by arming every child with a lead pencil, ruler, and compass, and teaching him how to use them. It has long since been proclaimed that "The pen is mightier than the sword," but we have yet to learn practically that "The pencil is the most efficient ally of the needle-gun."

In our own country we have been of necessity absorbed in clearing off forests, building railroads, telegraphs, and attending generally to the ruder necessities of civilization, and omitting the accumulation of wealth. Having had some success in these directions, we find the number of persons engaged in such occupations as are calculated to make life more comfortable, and such as are calculated to adorn our homes and embellish our lives, is more rapidly increasing than the number engaged in providing for our actual necessities. Statisticians find as a consequence that the population of the cities and towns is gaining on that of the country. Whether we like tendency or not, we cannot prevent it so long as the invention of labor-saving machinery continues. Our a nation as a whole cannot be prosperous if our cities and towns are prostrated, because agriculture must have consumers for its products. Cities and towns cannot flourish without manufactures. Manufactures cannot exist without drawing, or the cultivation of the eye, the hand, the taste, which is most expeditiously and economically obtained through a drill in drawing. The more artistic the manufacture the more need of drawing, and the more profitable the manufacture becomes to state or nation.

Art manufactures have the advantage over ruder ones, for several reasons. They have the advantage in transportation. "It cost but little to transport skill and taste, but a great deal, comparatively, to transport ignorance and raw material." Such manufactures have the advantage, because they produce a better population—a better population, because more intelligent—

more intelligent, because artistic manufactures cannot be produced without intelligence. Such a population has more money, more comfort, more refinement. It has more money because it is better paid. It can spend, and does spend more for churches, schools, and the higher wants of mind.

We have said the different nations are competing with each other, and watching each other's movements upon the field of art industry, as eagerly as ever they have done so on the field of battle. This matter of competition between nations is becoming of overwhelming importance. Owing to the multiplication of railroads, steamships, and telegraphs, our competitors are not our neighbors only, but "the whole world beyond the seas and on the opposite side of the planet." Distance counts for less and less every year, while skill rises in value in the same ratio. It is of the utmost importance then, that we know what other nations and states are doing in this matter of drawing and industrial art training. If your antagonist is armed with a revolver, you do not care to meet him in deadly conflict, if armed only with a pop-gun. If European nations are sending forth into their workshops thousands of trained artisans every year, we cannot cope with them by native ability alone. We cannot protect our home market by tariffs. Tariffs may prevent our buying what our higher tastes desire, by excluding it from the market, but they cannot force us to buy that which our taste condemns. "There is but one way for any country to meet foreign competition in its home market, and that is, to put as much taste and skill in its home manufacture as the foreigner puts into his."

Let us inquire what some of the leading foreign countries are doing for the advancement of art manufactures. "At the Universal Exposition of 1851, England found herself, by general consent, almost at the bottom of the list, among all the countries of the world, in respect of her art manufactures. Only the United States among the great nations stood below her." She became alarmed at this state of affairs and appointed commissioners to investigate the cause. She discovered that her competitors were giving more attention to industrial drawing than she had been doing. She immediately established art schools all over the kingdom. At the Exposition of 1862 she found she was making creditable advancement in art manufactures. At the Paris Exposition of 1867, England stood among the foremost, and in some branches of manufacture distanced the most artistic nations. It was the schools of art that accomplished this great result in the period of sixteen years. "The United States still held her place at the foot of the column," and, we are sorry to say it, remains too near the foot yet.

For a hundred years or more, drawing has played an important part in industrial education of the French. Their wealth, according to good authority, is owing principally to their drawing schools, which are said to be the main-stays of their art industry to-day. By means of this art culture in their schools, they have raised themselves to the mastery of the departments of art and art manufacture. Although France has been engaged in many costly wars, and her national debt is burdensome, she surprised Germany and all the rest of the world, by paying off her late war indebtedness before it was due. How was she enabled to do this? Her art manufactures are demanded by every civilized country in the world. Her industrial products having more of taste and skill than of bulk, cost less for transportation than breadstuffs and raw materials; hence she commands the markets of the world for just those manu-