

of stippling shadow with chalk point, and it is very much more effective. A week or even a month may be spent on a subject from the cast by M. Lequien's pupils, seldom more, and the drawings made are varied in size according to the pupil's powers, from a foot square representation of a hand or a leaf to a cartoon on strained canvas some 5 ft. or 6 ft. square, of the Apollo Belvidere or the actual size of a section of the Panathenaic frieze. Very lovely in feeling and truth of *chiaroscuro* were many of these large drawings from the cast—absolute imitation of natural effect being the aim of the student, and every detail of form was carefully rendered, either by the sharp bits of forcible shadows occurring where the light was strongest, or by delicate modulations in the broad shadows, or in the play of reflected light on the prominent portions of the unilluminated parts of the cast. The subjects used for study are similar to those in use in our Royal Academy and schools of art, with the addition of a few good modern French busts and figures. The Greek and Roman antique and French renaissance are the styles of ornament which exclusively supply the ornamental casts, no example of Gothic being apparently used.

The final stage, after the practice of figure-drawing from the antique, is drawing from the living nude model. In this stage only the more advanced students study, and a very considerable power in drawing has been acquired previously to commencing from the living subject. A longer time is given to each model than we are prepared to expect, three hours each evening for five nights a week being allotted to each study. A very great amount of care is expended on the form of the figure, and the degree of finish is expected to be higher, though even in this the effect and truth of drawing are considered of more importance than finish. Stump and leather are used also in drawing from the life: they may, in fact, be considered as universal in teaching drawing in France. Besides drawing, modelling is practised in the school, in similar stages as already described for drawing, alto-relievo being the general method adopted for studying the antique and living figure. Ornament appears rarely to be copied, though original designs for special purposes of ornamental treatment were exhibited to us as the work of the students, and these were well designed and very spiritedly modelled. French art masters appear to believe that figure practice includes the study of all kinds of form, and that a good draughtsman of the human figure can draw ornament or design decoration in any style as a matter of course. The evidence is rather in favour of this view,—at any rate, so far as drawing goes. In another class a few students were drawing from examples architectural line drawings, and projections of geometric solids; but there was nothing in this portion of the school studies in any way remarkable.

It seems to us that in this system of teaching drawing in light and shade with charcoal and leather, and the effect it appears to have of giving facility of drawing and readiness to reproduce effects of light and shade, lies much of the secret of French skill in art. The medium is simple and easy to manage after the first few drawings have

been made, and afterwards the student occupies himself solely in the study of form and its reproduction. Drawing is the first thought, drawing the second, and drawing all the remaining thoughts of the French professors in art schools. For the English systems of teaching drawing with outlines in pencil, and going on afterwards to the study of light and shade with the point, they profess to have the greatest contempt. The first, they say, cramps the hand instead of giving freedom and power, and the second only leads to the mechanical power of making fine dots, and neither has anything but a distant connexion with generating art power. There is a good deal of force in this opinion, and the very great superiority of French workmen to English in the matter of drawing, when both have been students in art schools, ought to lead to some further consideration of the two systems by the masters of our schools of art. We trust that in the reports which may be written on the subject of art education by the teachers of schools of art who visit the Paris Exhibition, and for which prizes are offered by the Science and Art Department, this contrast of system may be referred to, and that we shall hear what can be said on both sides of the question. Nothing can be more directly opposed than the two methods by which the French and English Governments seek to develop the art power of working men. It is not a mere question of detail; it is one of principle, and if we are to judge of a tree by its fruits, the judgment is not a difficult matter. The real question is, are the twenty or thirty stages of art instruction doing for English industrial art what charcoal and wash-leather are doing for France? We must shut our eyes to the facts of the case, and look inwardly to the beauties of a perfect theory before we can answer this question in the affirmative.

Feeling interested in the pecuniary part of the matter as to how the schools in France are maintained, we learnt that the Government grants a subsidy of 3,000 francs per annum towards the support of the School of the Tenth-Arrondissement. This pays the rent, and covers all expenses of maintenance. The master is paid by the fees of the students, and these are fixed at 4 francs a month. It is obviously the master's interest to fill his classes, and he is allowed free scope to do so, no limitations being placed upon him, no dictation as to methods or systems, and no tests are applied to his students. The State gives him nothing, but it provides a fit place for the working men of Paris to study in, and it takes nothing from him. It neither pays him for accidental cleverness in his pupils, nor stops payment if they are stupid and cannot pass examinations. It simply says to him,—Here is provided for the public good a studio for artisans, which you may take charge of. If you can teach soundly and well, and make it worth the money of working men to pay for your instruction, you will find yourself surrounded by pupils. If so, the better for you; if not, a more popular teacher, whose instruction will be sought for, will take your place. The greater your pecuniary success, the better for the public, for then the larger number of artisans will not suit the public to be without instruction.