

impelling the prosecution of drawing in a different spirit. The English Government school of design established by public spirited men in 1837 had gradually progressed far beyond the original institution. The English people, aroused by the exhibition in 1851, which showed the need of art training in connection with their industries, and which showed the advantages gained by other nations through art training, considered seriously how to bring the influence of art to bear upon the industries of the nation, and as a result the government school of design was located at South Kensington, and enlarged and broadened into the South Kensington School, and the Science and Art Department was established, which has done so much to develop science and art throughout England. The influence of English industries was marked, and a French writer says, "In 1856 the English came to us for art manufactures, but now the tables are turned and we go to them."

Through the Science and Art Department, drawing was carried to the skilled workmen of England and proved a most valuable adjunct to industry. Then industrial drawing began to be recognized as a fit subject for general education. Thus drawing passed from its first stage in education as an accomplishment for the wealthy or gifted few, to its second stage as a valuable accessory in industry fitted for the large body of workers, to increase their wage-earning powers and to add to the material prosperity of the nation.

The influence spread to America; industrial drawing found acceptance in the public schools, and schools were established for the training of teachers for this work. This industrial drawing tended mainly to mechanical drawing and design.

Meanwhile, general educational theories and practice were changing very much. The seeds sown by Comenius, by Locke, by Rousseau, by Pestalozzi, were springing up and bearing fruit. Memoriter methods of instruction decreased and methods of education through observation increased. Form was recognized as one of the properties of objects worthy of study, but for a long time this study was mainly that of two dimensions only—of geometric figures. These were to be studied, not as a basis for industrial drawing, but as a means of mental development through observation. In connection with this educational study of plane figures through observation, given by Pestalozzi, there arose a school of so-called inventive drawing which was advocated because it gave opportunity for the inventive powers of children, and thus tended to quicken all the mental powers. But although the inventive drawing proceeded, in a certain