

factures that it is to the interest of any nation to produce. A late writer in the commercial department of the *New-York Independent* says, "We are now paying a good many millions of dollars yearly to France for *mere style* in cotton goods, and calicoes may be seen lying on the same counters in our dry-goods stores, not very different in material value, which differ in price full five hundred per cent. It is the elegance, the superior taste, the artistic designs of French calicoes which impart to them a value in ladies' eyes which our own calicoes do not possess, and it should be the aim of our manufacturers to compete with them either in our own or in foreign markets."

It would be interesting to show how the remaining European countries regard this matter of industrial drawing. Suffice it to say that Germany, Austria, Belgium, and Russia stand in the front rank with France and England while all are vying with each other for excellency in industrial art manufactures.

This impulse in favor of educating all, so as to give the seeing eye and the ready hand, has been wafted over the Atlantic Ocean, and has found its first lodgment on Plymouth Rock. Massachusetts, with a never-failing instinct as to how money is to be made, has passed a law (in 1870) *requiring* drawing to be taught in all her public schools, and establishing evening schools for giving instruction in drawing to all persons over fifteen years of age. We find these evening schools filled with persons of all ages from fifteen to sixty years. Even these older students are eager to learn, and as they become sensible of what they have lost, they bemoan the fate that prevented their learning to draw when younger.

In the spring of 1875 the State of New-York, following the example of Massachusetts, passed a law making drawing a compulsory study. This law went into operation the first day of October of the same year, and the school authorities are doing all they can to make the introduction of this study universal. Within the last year we understand that Pennsylvania has been making earnest efforts for the advancement of industrial drawing in her common schools.

It requires no prophet to foresee what is to be the result. It seems almost useless to say that unless the Western, Southern, and Southwestern States begin to meet this advanced movement in favor of drawing by a similar movement in our schools, these Eastern States on account of the superior skill of their workmen, will bring us under a more exacting tribute than we are at present. They will continue to send us calicoes, carpets, furniture, and other art manufactures, which we ought to produce at home, and we shall continue to delve in the earth in order to produce the raw material to send to them in exchange. We shall find that it will take a great deal of corn, wheat, cotton, and wool to buy a small quantity of prints and other *finer* fabrics which we consider desirable.

We feel that it is useless to say any more in favor of the practical and disciplinary value of drawing. The American people are said to be eminently practical. Hence it would seem only necessary to show them that a want exists in order to have it supplied. The Centennial Exhibition at Philadelphia last year has given us a strong push in a right direction. We have come home convinced, I have no doubt, that we are behind other first-class countries in the matter of art education, and that if we wish to hold our own in the markets of the world, we must give our children the best possible advantages for training their eyes and their hands. We ought to be convinced, I think, that no other subject of study is now so much needed in our schools; "that nothing else could add such rapid wealth to the country

—wealth of tasteful production, and wealth of enjoyment of tasteful products."

Let us now turn to the æsthetic phase of the subject, and contemplate some of the pleasures and enjoyments that may be enlarged, if not created, by a training in drawing. A person trained in art, in the language of Addison, "is let into a great many pleasures that the vulgar are not capable of receiving. He can converse with a picture and find an agreeable companion in a statue. He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession. It gives him, indeed, a kind of property to everything he sees, and makes the most rude, uncultivated parts of nature administer to his pleasures, so that he looks upon the world, as it were, in another light, and discovers in it a multitude of charms that conceal themselves from the generality of mankind."

The love of the beautiful, and the desire for ornament, are as natural and universal as any other desire of human nature. "For some gratification of taste, what privations have not men submitted to, and those the very last of their race whom it would be proper to call foolish or visionary." The universal efforts of mankind to show that "beauty of effect and decoration are no more a luxury in a civilized state of society than warmth and clothing are a luxury to any state." They manifest a positive want that cannot be neglected without great injury to the human character. This desire is one of the earliest to manifest itself. Man in a savage state frequently feels the need of ornamenting his body even before he feels the need of clothing it. This longing for ornament is entirely absent in none, and it grows in the same ratio as progress in civilization. As man advances in culture and refinement he is no more satisfied with the decoration of the rude tent or wigwam, but he seeks gratification in the beauties of architecture, painting, and sculpture.

Ideality, or a love of the beautiful, being a constituent element of man's nature, we find the world affords abundant opportunity for the exercise of this faculty. We are surrounded by beauty on all sides. "Nature is one vast galaxy of beauty." "All along the wild old forest God has carved the forms of beauty. Every cliff, and mountain, and tree, is a statue of beauty. Every leaf, and stem, and vine, and flower, is a form of beauty. Every hill, and dale, and landscape, is a picture of beauty. Every cloud, and mist-wreath, and vapor-vail, is a shadowy reflection of beauty. Every spring, and rivulet, lakelet, river, and ocean, is a glassy mirror of beauty. Every diamond, and rock, and pebbly beach, is a mine of beauty. Every sun, and planet, and star, is a blazing face of beauty. All along the aisles of earth, all over the arches of heaven, all through the expanses of the universe, are scattered, in rich and infinite profusion, the life gems of beauty." From the mote that plays its little frolic in the sunbeam, to the world that blazes along the sapphire spaces of the firmament, are visible the ever-varying features of the enrapturing spirit of beauty." And yet these enchanting scenes of beauty are a comparatively sealed-book to the great mass of man kind. We are made conscious of all this beauty only by means of sight, the noblest of the senses. Kuskin says: "The more I think of it, I find this conclusion more impressed upon me, that the greatest thing a human soul ever does in this world is to see something, and to tell what it saw in a plain way. Hundreds of people can talk to one who thinks, but thousands can think to one who can see."

Something more than eyes are necessary, however, that we may see. Right seeing comes from training.