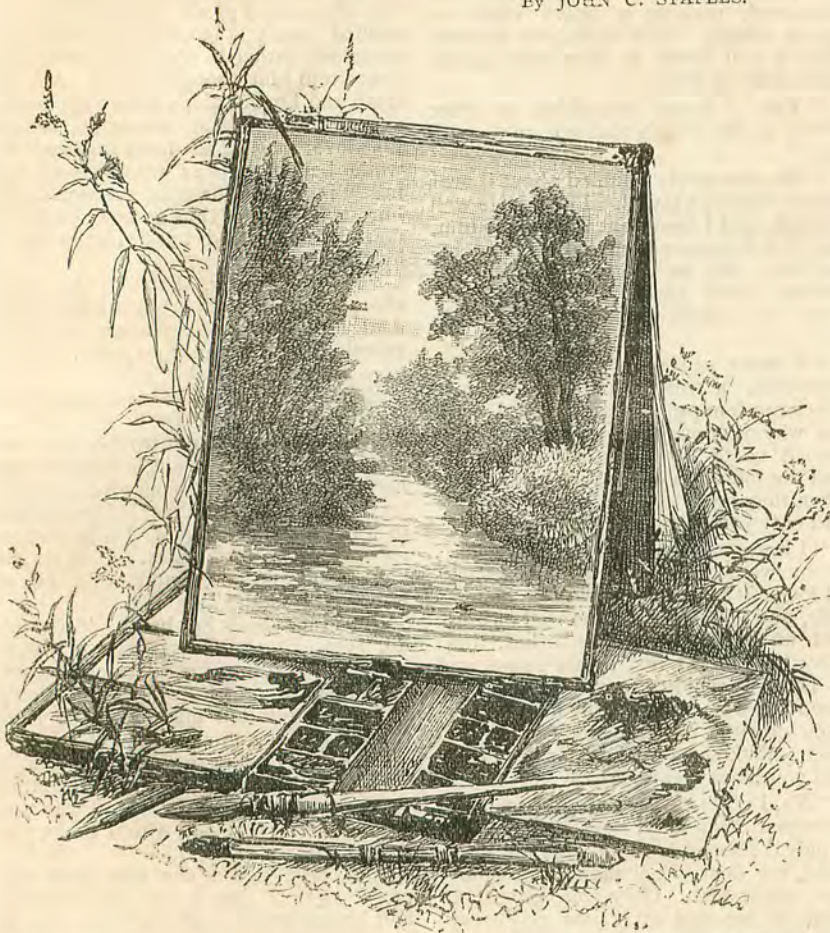


ON SKETCHING FROM NATURE.

By JOHN C. STAPLES.



THERE are many considerations which, more or less consciously, influence young people in desiring to attain a facility in drawing and painting.

If you, who are now taking up this paper with the intention to profit by it, do so merely in the hope to emulate this or that friend, "if you desire only to possess a graceful accomplishment, to be able to converse in a fluent manner about drawing, or to amuse yourself listlessly in listless hours,"* I beg you to pause. Believe me, the end which you propose to yourself, when attained, will not repay you for one tithe of the labour which must be expended in the pursuit. But, if your purpose is that of honest self-culture, if you would be able to understand and appreciate the treasures of Art handed down to us by the great masters; if you desire to produce good and useful work as a means of livelihood, or if you feel a genuine and strong impulse to reproduce and interpret the beautiful in Nature, then no pains which you may bestow on your object can be wholly unfruitful, and the labour which you devote to it will be both pleasurable and profitable.

But few words are needed to guide you in the choice of materials for your early efforts. Those required in the first stages through which, in this and the following paper, I propose to pilot you, are few and simple.

Choose a sketch block, of a size that will slip easily into your pocket, containing leaves of ordinary machine-made paper. The cheapest you can get will be the most suitable

for you. Procure an HB pencil and a knife to sharpen it with, a fine steel pen, and some black writing ink. You may also get a piece of indiarubber. I prefer the vulcanised rubber (*not* ink eraser), but the less you use this the better for you. These are all the tools with which you need provide yourself at present.

The progress which you make in the art of sketching from Nature will depend, among other things, largely upon the ease with which you take each successive step. In art the best results are seldom produced with a conscious effort, but are rather the outcome of precedent efforts, which, in the aggregate, no doubt, represent a very large amount of thought and labour. It will be well for you, therefore, if you can feel pleased with yourself and your work at each successive trial, and if, while devoting your matured judgment and your most faithful care, at each step, to getting your drawing well and, above all, *rightly* done, you can preserve a placid and a happy mind. If at any time the work is irksome to you, if you feel yourself becoming fretful or over-anxious, leave off at once, for you will only be wasting time and energy. For these reasons, and that you may preserve a useful and encouraging sense of confidence, it will be important for you to choose objects that are easy to copy and not beyond the scope of your powers.

Do not be in a hurry to attempt ambitious and extensive landscapes. *Festina lente*. Trust me, you will have no reason to regret your patience. But it is just in this very matter of choice that you will feel the most urgent

need of an experienced eye and hand to guide you. I can do little more than point out a few of the things which you should avoid and give you a few hints to aid your own judgment.

And now, in the first place, if you have not had much preliminary training, I would advise you to take any single simple object that lies near to your hand, avoiding for this purpose anything that is too smooth, symmetrical, or polished, a fragment of coal, of a size that would fill the hollow of your hand, a bit of broken branch, devoid of leaves, but having one or two twigs, a tennis ball—one of those covered with leather and showing the seams (though this is certainly symmetrical)—a large, old fashioned door key, or indeed any convenient object that tempts you. I will suppose that you have chosen a bit of branch, such as that represented in figure 1. Place it on a sheet of white paper, at a distance of about three or four feet from your eye, where the light will fall upon it from the left, and then copy it carefully, taking great pains in the first place that your copy is neither too stout nor too slim, and next, that the general set of the curves is right and the angles at which the subordinate branches start off. Draw at first very lightly, only just marking the paper, and do not be too careful to rub out false lines; leave them and draw over them, always very lightly, adding a bit here, taking away a slice there, until you have got your drawing as nearly right as your best endeavours and your ripest judgment can make it. Never mind though it may look an ugly mass of tangled lines just now; it will be better, in the end, for you to trace the form through this net-work than to smear and roughen your paper with the india-rubber. When at last you think, honestly, that your copy is as accurate as you can make it, strengthen the true outline with a firm and steady hand. You may if you like, use for this purpose either the pencil or the fine pen that I told you to provide with ink; then add, still with the greatest care, any markings on the bark and any knots or irregularities, putting in only those that are prominent, and well defined. Go over these with your pen or pencil, giving them their true relative strength, and your study will be complete. The same treatment, varied a little, according to circumstances, as your intelligence may suggest, will be applicable to any other object which you may select. Make a dozen or more drawings of this kind, always using the best endeavours of your mind and hand to get all very right at last. Do not mind about making your drawings pretty, at this stage. Make them accurate. The rest will follow.

Next take a branch with half-a-dozen leaves on it, and draw this with the same care and under the same conditions, except that you may, if you choose, place it upright in a vase, or in the neck of a bottle, and put your white paper behind it. Do not shade the leaves nor the stem at present, but put in all the markings, such as the veins on the leaves, &c., which can be expressed by lines.*

* It will aid you much in getting your drawing accurate if you will carefully observe and copy the shapes, not only of the stems and leaves, but also of the interspaces of white paper seen between these. And, again, it will be useful to get into the habit of regarding the objects you copy, *not* as the rounded solid substance you know it to be, but as an irregularly shaped patch of coloured shade on the white background; and this you may more readily succeed in doing, by looking at the object with only one eye, or by half closing both eyes until you see only a blurred image.

* Ruskin.

When you have practised in this way until you have a good command of pencil and pen, and the hand obeys the eye with fair facility and accuracy, you may select any object which you have seen in your walks and which strikes you as being picturesque. A cottage-gate, with its rough stone steps, a shock of corn, a turnstile, a bit of tree trunk (and if the roots happen to be exposed through the moss and fallen leaves, or on a chalky bank, so much the better), or even a group of cottages or a mill—any simple scene which inspires you with the desire to reproduce its form on paper will do. I will suppose that you have chosen the first in the list—such a gate with its sunken steps as that represented in fig. 2, and I make this supposition, not because the subject chosen is very picturesque or attractive, but because in explaining to you a method of setting to work in this case, I shall more conveniently be able to say several things which I am anxious to say and shall economise my space, which is an object of some importance to my editor.

Your first difficulty will probably be to determine at what distance from the object you should place yourself. This you may find out, roughly, by holding your paper or sketch book at arm's length in front of your eye and walking backwards or forwards until the object, as well as a liberal margin surrounding it, is concealed from you by the paper; now settle yourself comfortably and again hold your sketch book at arm's length, so that the upper edge cuts across the centre of the subject you have chosen. Then mark, with your pencil, on the margin of your paper, the position of the post on the left, the two gate posts, and the post on the right. Then shift the position of the sketch book (still held upright before you at arm's length) until the side edge cuts through the subject vertically, and mark off on that edge the positions of the top of the post, the bottom of the same, and the lower lines of the steps, taking good care not to shift the book during this operation.

These points you will find, in the illustration, marked with distinctive letters, and if you will draw upright lines through *a*, *e*, *f*, and *b*,

and horizontal lines through *c*, *g*, *h*, *i*, and *d*, you will get, at their intersections, some important points of departure. For instance, the lines drawn through *a* and *b*, on the one hand, and *c* and *d* on the other, will enclose the material part of your sketch. The lines marked *e* and *c*, intersecting, give you the top of the left-hand gate post; *e* and *g* will give you the bottom of the same. Now draw this post between these two points, trying to give, by the eye, its true proportions of thickness. Proceed in the same manner to get in the right gate post, its position being marked on the line *f* by the lines *c* and *g*. Next count the number of palings in the gate; there are nine. Mark the position of the centre one with a single light upright line, somewhat shorter, you will observe, than the posts, and then arrange four similar lines at equal distances on each side of this centre one, for the other eight palings. Now look well at the horizontal rail on the right. Observe its position relative to the other points, its form, and its slope downwards, and draw it, to the best of your ability, not caring, however, to get at present more than the true set and position of its outlines. So, again, with the corresponding rail on the other side. Now sketch in the general form of the crooked post on the extreme right, which is just within your boundary line *b*, and then the other post, on the left, which is cut by the line *a*. The stone steps remain. The line *h* will give you the general position of the lower

edge of the first of these, and you will see that its length lies between the right hand gate post and the eighth paling. Similarly, the lower edge of the second step lies on the line *i*, between the second paling and a point a little beyond the left gate post. By the like

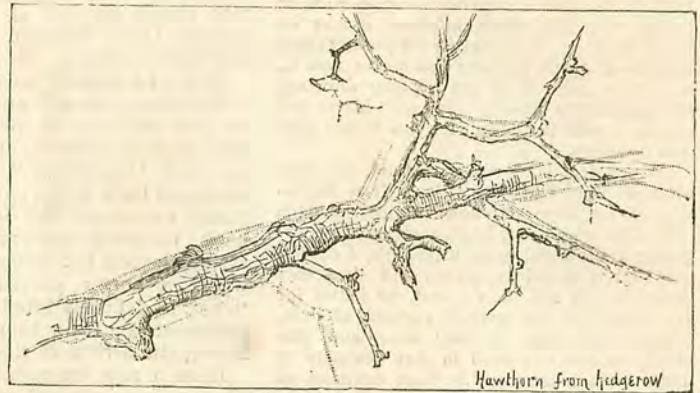


FIG. 1.

observations you may determine the position of the lowest step. Now draw in the palings with double lines on each side of those which already mark their position. Add the horizontal and diagonal bars of the gate, where you see them, and sketch in the three upright palings on the right with unremitting care. Your sketch should now present a fairly accurate copy of the object before you, drawn in faint and delicate lines.

Before proceeding any further you must prove your lines and proportions by a process which I will try to make clear to you. Take your pencil between the finger and thumb of the right hand, and hold it upright before you at arm's length, so that the upper end of the pencil appears exactly opposite the top of the right hand gate-post and mark off with your thumb on the pencil the point where the bottom of that post comes. Now, without moving the thumb, and keeping the pencil still at arm's length, turn it to a horizontal position and you will find that the gate from outside to outside of the posts is as wide as it is high. See, therefore, if your sketch is right in this particular; if not, alter it. Never mind the pains. No trouble is too great, if it gets your drawing right at last. Of course, if the posts are wrong, the palings are wrong too, and you must correct them. Again, with upright pencil at arm's length, and thumb sliding up and down to mark the distance, compare the height of the gate-post with the length of the middle step. You will find they are equal. Are they so in your sketch? If not, alter the step to the length of the post, which you had better assume to be right in your drawing, for you may then take it as a standard to which all other dimensions may be referred. Again, the horizontal rail on the right is a little—very little—less than the height of the post. Is yours shorter in the same degree? Similarly you will find the horizontal rail on the left is about half as long as the post. The extreme length of the bottom step is equal to the height of the sketch from *c* to *d*, and so on, and so on. Now, at last, when you have tried and proved the accuracy of your drawing to the utmost of your power, you may take your pencil or your pen, and with a firm, steady line draw in the correct outline, still looking carefully and continually at nature as you go, copying the irregularities that you see, breaking off a line where it is interrupted and beginning again when you can again see it clearly, and putting in the knots and cracks and stains, &c., where they occur. Last of all, you may, if you will, mark in the position of the tufts of grass and

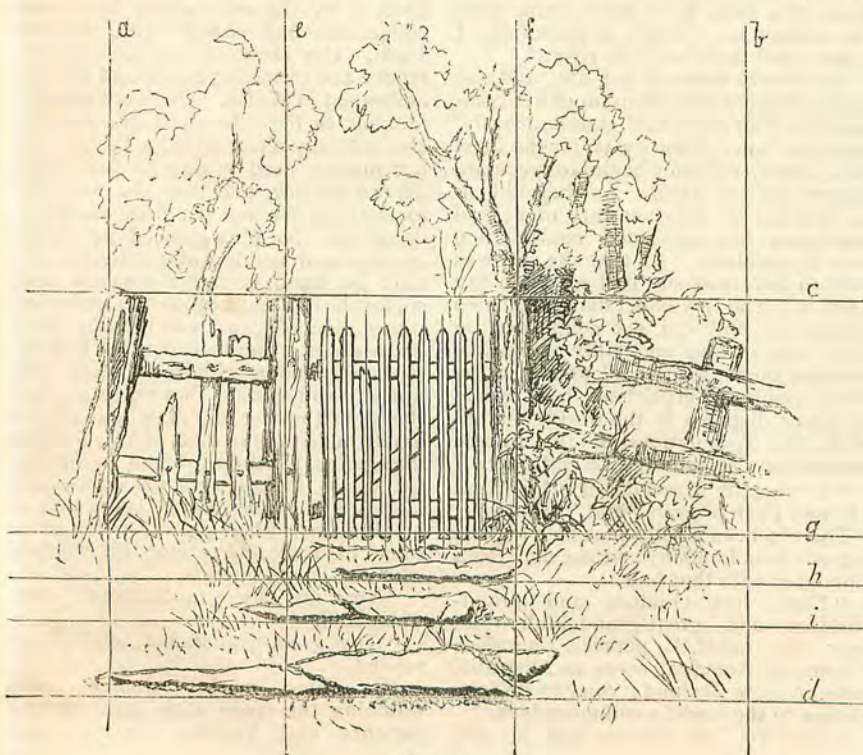


FIG. 2.

weeds and a few branches and masses of foliage indicating *only the extreme outlines* in the manner shown in my sketch. But this is not necessary. If you do it, do it with every care of which your mind and hand are capable. The lines which are intended to express the shape of a tuft of grass should express the shape of that individual tuft with as much truth as if you were copying a cottage roof or porch. On the whole, however, it may be better for you to leave out for the present these matters of detail, for your one object now is, as I have said, not to get a pretty drawing, but an accurate drawing; and with leaves and grasses it will be difficult for you to test your own accuracy.

As you feel your powers extend, you may attempt more extended views. It is impossible for me, here and now, to anticipate the difficulties which may beset you in your progress; and, indeed, were it possible, I am not sure that it would be always and altogether desirable. It will, in the end, be better for you to find out for yourself methods of overcoming difficulties as they arise, and this chiefly because you need in Art dexterity of mind much more urgently than dexterity of hand. Every production of the artistic faculty, if it possess any value at all, owes nine-tenths of that value to the power of the mind that thought it, and but one-tenth to the facility of the fingers that wrought it. Therefore, if you aim high in Art, cherish the simplicity and purity of your mind. Above all things, cultivate a faculty of ready apprehension and appreciation of the beautiful and the suggestive in nature. Train your mind to devise modes of artistic expression, just as you train your fingers to execute them. The former will be more important to you than even the latter.

[You will wonder, perhaps, that I have said nothing to you about perspective. Well, if you have a taste for abstract rules, you may get a treatise on the subject, one may be had at a very cheap rate, and, if you find the subject easy and interesting, you will, I think, get some good out of it; but, if you find any serious difficulty in comprehending the rules and methods sought to be explained, you may lay it aside and trust to the training of your eye and the obedience of your hand to get your drawings into perspective. Perspective is, I imagine, of practical importance to architects and engineers; to you in your sketching it is chiefly useful in explaining the reasons of certain appearances, which may puzzle you at first, but which it will not harm you to take upon trust.]

A CAT THAT INTRODUCED A SUCCESSOR.—GREY TOM.

A LITTLE invalid boy found great comfort during a long illness in the possession of a number of pets. Cats and birds, sworn enemies by race, were his special favourites. When the child died his collection was dispersed amongst his friends and relatives. A magnificent grey cat, of great size and peculiar marking, was given to an aunt, and he remained for some years a contented and useful member of her household. At length he suddenly disappeared, and after much search and many inquiries was given up for lost. A week later, Tom re-appeared; but not alone. He brought with him another grey tom cat, a fac-simile of himself. He was, everybody said, a younger, sprightlier copy of the old cat, and probably a near relative. For just one day and night the older cat remained in his former home with the young one, then disappeared a second time, but returned no more. The family never knew what became of him or why he forsook his abode. They came to the conclusion that old Tom had formed an attachment to some other fireside; but, deeming his old place too good to be lost to the family, had brought a young relative, stayed with him a day by way of "settling him" and seeing the youngster well received, had finally abdicated in his favour.

THE QUEEN O' THE MAY.

BY ANNE BEALE.

CHAPTER II.

THE GREAT GRANDPARENTS.

"THIS is the little girl. You must see that she is put out at Derwen Road," said the Great Western guard to him of the Welsh valleys.

May had already been aroused by the "Missionary gent," and placed by him on the platform of the junction. She was looking sleepily around her when he said "good-bye" hurriedly, and hastened back to his carriage. The new guard examined the label round her neck, to which her railway ticket was fastened, took her through a small gate, where a porter peered into the said ticket, and finally lifted her into a compartment of a train that had been waiting for the arrival of that from London.

Here a new experience awaited her. The carriage was full of women returning from market, and they were talking Welsh. They were also, for the most part, dressed in the Welsh costume, and had on high hats, flannel shawls and gowns, and carried, either on their knees or by their sides, large market baskets, filled with all sorts of commodities, from a new gown to a red herring. They were too busy talking to take particular notice of her, so she was able to examine them with her shrewd little eyes and speculate upon what they were saying.

The train, being no longer the express, went, if one may so say, at a foot's pace, and when she had completed her scrutiny of her companions she stood up and looked out of the window. Glancing round to assure herself she was unperceived, she drew Terpsichore from her pocket and began to whisper to her confidentially. "That green must be a field, but I don't know what the yellow is. That's a mountain, I s'pose, and there's a little river."

The breeze blew off her hat, and she soon attracted the attention of her companions, who exclaimed, simultaneously, upon her hair. Theirs was, for the most part, black, and they began to speculate concerning the child. As they did so in Welsh, she was unaware of it, and continued her one-sided conversation with Terpsichore. All that she saw was new to her, and she had much to say upon it. The tiny ballet dancer listened attentively and did not contradict, so there was always amiability and peace between them; and if all young ladies could emulate Terpsichore there would be fewer disputes in the world. Meanwhile the speculations of the women merged into something like certainty.

"I shouldn't wonder if it's Evan, Derwen Fach's grandchild," said one. "There's been a talk that he's expecting one from London; and she must be a Londoner with that hair."

"Evan has children and grandchildren and great-grandchildren all over the world," pursued another. "Some in America, some in Australia, some in New Zealand; you can go from Wales to the world's end nowadays."

"And yet 'tis strange that he and

his wife should have no child with them to cheer them up in their old age," remarked a third.

"Better without 'em," put in a fourth, who stepped out of the carriage as she spoke, displacing May and Terpsichore.

The train had stopped at a small roadside station, where it disgorged many of its passengers. There were several such stations before May reached her destination, and when she did so there were only three women left with her in her portion of it. These were the trio who had been discussing her, and who had made one or two attempts to speak to her, but, not understanding them, she had only replied by her customary mysterious little nods.

"Sure enough there *is* Evan, Derwen Fach," exclaimed one of the women, as the guard came to the carriage and called out "Derwen Road," with an accent that startled little May. Opening the door, he repeated, "Derwen Road. Here you are. Come, you;" and lifted her out of the carriage.

Folding Terpsichore in her arms, she stood for a few seconds on the platform looking about her. It was a lonely little station, surrounded by fields and hills, and she saw no human habitation near. Only the three women, with their market baskets on their arms, her small box and small self, the station master and an old man were on it, as the train went puffing off, more quickly than before, for the station master had informed the guard that he was late. The child involuntarily held out her arms after it, as if it had been her last friend, and let fall Terpsichore.

Before she could pick her up, she was greeted by the man whom her former companion had called Evan, Derwen Fach. Her shoulder was pressed by a tender and trembling hand, and she was addressed in Welsh. One word sounded familiar to her—the word *merch*—and she suddenly remembered a Welsh song her mother used to sing to her called *Merch Megan*, and that she was wont to say that she was her little *merch*, or daughter. So May glanced up at the speaker and nodded affirmatively. He took her hand, or rather essayed to do so, for she had not forgotten Terpsichore, whose robe of gauze was literally under Evan's foot. She looked up at him imploringly, and he withdrew his foot with a smile so beautiful, that no sooner had she picked up her doll than she laid her hand confidently in his. He led her to the wooden shed that served as station, sat down, took her in his arms, and kissed and blessed her. Tears were in his dark eyes when she threw her arms round his neck and returned his embrace with compound interest.

"You are my grandfather?" she whispered.

"Thy great-grandfather, child," he replied.

The three market women were watching the scene with praiseworthy patience and feminine curiosity, and



SKETCHING FROM NATURE.—II.

By JOHN C. STAPLES.

ALL pictorial art is, and must, in the nature of things, be an expression of ideas by the means of conventional signs, a sort of elaborate hieroglyphics. I will try to make my meaning clear to you.

Your arrangement of so many upright and horizontal and *slanting lines* on a piece of paper is not a cottage any more than a certain number of appropriate descriptive words and phrases is that cottage. The draughtsman and the writer do but use the methods each has at his disposal to call up in the mind of the beholder or the reader the idea which they wish to evoke; the one method is as arbitrary as the other.

Your outline drawing, then, was but an exercise in the expression of ideas by conventional signs of a rudimentary sort. Your arrangement of lines, to be precise, was intended to express in a rough way the shapes of certain masses of shade and light of different tones and colours. It will now be your task to express these masses and patches in a *less imperfect way*, by imitating their depth of tone and relieving them against one another, or gradating them into one another; and although it may still be convenient to retain your outline drawing as a preliminary to the shading and sometimes as an adjunct to it, yet I would have you remember, what is a trite commonplace of art, that there is no such thing as an outline in nature, for what we endeavour to express by outlines are only the edges of patches of shade or colour adjoining other such patches of a lighter or darker tone, and these boundaries can no more be truly expressed by a line drawn on paper than can the mathematical line which is defined as length without breadth. The ideally perfect drawing would dispense with the use of outline altogether.

And I think it will be well for you, even

in your early studies, that you should realise the limits which the materials under your hand impose upon you, as well as the large possibilities of graphic expression which they afford.

I mean this: that if, for example, you are using the pen and ink, you can very satisfactorily represent any piece of drawing which depends for its expression upon the set of its lines, upon the ruggedness or the unbroken sweep of its outlines, or, as in the case of an ancient tree-trunk, the richness of its knotted and lichen-stained bark, and so on; but you cannot give smooth and gentle gradations of shadow except at considerable cost of labour, and then only with an approximation to the delicacy of nature. Realise this, and limit yourself to the representation of those characteristics of the scene which the pen is adapted to express. Again, with a soft pencil or with chalk, you may very readily get soft gradations of shade, but cannot so readily represent fine crisp lines. Devote your efforts, then, in this case, to the gradations of shade, and let the finer, sharper touches take care of themselves. If you will do this, working sometimes in the one manner, sometimes in the other, you will gain a wider experience and will produce better drawings in each kind.

You should pause, too, from time to time, in your work and consider, not only whether the lines and the masses of light and shade which you are disposing on your paper are right in shape and relative proportion and prominence, though this is of primary importance, but also whether, by any deftness of touch, or emphasis of line or tone, or by any device, you can make your drawing more accurately descriptive to the beholder. Be always asking yourself what is the characteristic quality of this or that portion of your sketch, and whatever else you may miss, give that in its full force.

So much in general terms. We must now address ourselves to our task of substituting

light and shade for our outline drawing.* And if you ask, "How am I to shade?" I reply, "Anyhow you please," in the manner which, on trial, seems to yourself most easily and readily to bring out the power of the instrument you employ. If you are using the pen, the favourite tool with many accomplished artists, you *must* shade with clear lines, arranged side by side more or less closely. If when you have covered a certain space in this way, you find that an increased depth of shade is needed, you may cross them with others laid in a different direction, and the whole may be reinforced, if necessary, by a third set drawn still in a new direction; but it is best to try to get the required depth of tone at first, either by a closer arrangement of lines or by using thicker lines; in this way you may get an approach to flat tints or gradations of shade with pure lines.

Never begin to cross one set of lines with others until the first set is quite dry. In representing distant objects you will find that fine lines arranged very closely together will be best; but as you approach the foreground you may use thicker lines, wider apart, or even a blot of ink, to reinforce the deepest darks.

With the pencil (those marked HB, or Faber's No 2, are best for all ordinary work) you may proceed in the same manner, but now you have this advantage, that, by pressing lightly on the point, you get a faint grey line, by pressing harder a dark one, and by using the side instead of the point you may get a good broad line, grey or dark, according to the force you employ. All these qualities are valuable, and you must use these and invent others, as your judgment and the requirements of your work suggest. The chief drawback to the use of the pencil is a disagreeable shiny quality in the dark passages. Black and white chalk are very useful for rubbing in transient effects of sky and landscape, and for general use; the best tint of paper to use is a pale, warm grey, and charcoal is even a freer and more facile material. Of the use of the brush I shall have occasion to speak in a future paper. You should make yourself familiar with the employment of all these tools; but after due experience, choose that which lends itself most readily to your impulses. Make it your slave; conquer it thoroughly; and then you may indeed amuse yourself with the others; but you should work with this.

When after careful practice devoted to this end alone, you are able to produce flat spaces, evenly tinted to any required tenderness of pale grey, or depth of black, or medium tone, and can gradate a space evenly from light to dark, you may again take your seat before Nature and fill out and enrich your sketch with the proper gradation and opposition of tones which you see before you, following, to the best of your ability, the exact relationship, in degree of lightness and darkness of the different objects, or parts of objects, you have selected to copy.

At first you will find, no doubt, some difficulty in estimating the powers or values of objects, that is, the proportionate quantities of light or dark which express them in the picture. For instance, the extreme delicacy and, at the same time, variety of tone in distant objects will be a matter of constant surprise and perplexity to you. You will continually find that you have exhausted your scale of tones in the representation of the distance and middle distance, and have nothing left for your foreground objects but a monotonous and heavy black; but experience will teach you in time a wise economy of tones, and you will not be so ready to over-estimate

*It will be desirable for you, at any rate for the present, to retain the habit of making a faint preliminary outline drawing, so that you may arrange the tones and shades in their true positions with decision and accuracy, and avoid a hesitating and timid method of execution.

the extent of the resources at your command. In the meantime you may with profit begin sometimes with the foreground and work backwards to the distance.

The translation of colour, as such, into black and white is another matter which may puzzle you a little at first. It will have an important but very simple effect on the tones of your drawing. I will give you an illustration. Imagine, if you please, that you have before you three roses identical in shape, the first of the pale colour of the tea rose, the second pink, and the third a rich damask. Now a drawing of the form and the modulations of light and shade of one of these roses will evidently answer for the rest, for they are supposed to be identical in all but colour. If, therefore, you add to the first a very delicate flat tone of grey to express the difference of its creamy tone from pure white, and a deeper tone to the second to express its pinkness, and a still fuller tone to the third to represent the fulness and richness of its damask, you will have enabled the observer to determine which is intended to represent this, that, or the other rose. Every colour has its equivalent value in monochrome, and a little practice, added to a great deal of attention, observation, and comparison, will enable you to translate the one into the other.

So, again, the red roof of a cottage, other things being equal, must always demand a deeper tone of grey adequately to represent it than will suffice for its plaster walls; but, on the other hand, you must note that light and shadow may modify the intrinsic tone value of colour; so that, if the sunlight glances brightly on the cottage roof last mentioned, and at the same time throws the shadow of a tree upon its whitewashed wall, this last must be represented (*white* though it is known to be) by a tolerably deep tone of grey, while the roof may be the lightest passage in the picture. This would be the case in the illustration were the wall wholly in shadow, but one patch of sunlight remains on the white wall, and this is naturally the highest light. In the same manner a greyish-green ash will stand out light against the richer foliage of the oak, and this will be paler than the sombre yew; yet the accident of a passing cloud may reverse all these values.* It is for you to observe diligently, and to treasure up, in note-book and in memory, a store of such facts, and by this means to mature your judgment and enrich your fancy, and convince yourself that in art, as in other matters, "things are not always what they seem."

Take your sketch-book, then, and record passing effects of light and shade quickly; more permanent effects with greater care. Work now for the sake of acquiring rapidity and dexterity in seizing the essential character of the scene or effect before you, and again for the sake of elaborating a portion of it. Select very often "little bits," and study them lovingly and carefully. A bit of cottage gable, with its lattice window and its broken tiles and soft, rounded tufts of moss, will reward you amply for all the care you can bestow on it. Strive to get the nature of the thing expressed; try to make your glass look transparent, your

tiles as rough, irregular, and stained as those upon the roof, and your moss soft and velvety. If it is a clump of weed that you have chosen, be sure that each stem has its individuality of springiness and elasticity, and each set of leaves and blades their symmetry and freedom.

So far I have supposed you to be working from Nature for the purpose of pure study; striving to see things as they appear, not as you thought them to be, nor as you would wish them to be. Your drawings may have been unpleasing, but at least you have striven to make them right. This is well. Fidelity to Nature must ever be the religion of your art. But you may now try to find pictures instead of studies in your surroundings, and I shall endeavour to aid you in determining whether this or that scene possesses the elements of a pictorial composition. If you can acquire a faculty of judicious selection it will be of great practical value to you, and will save you much fruitless labour expended on inadequate objects.

I have said "fruitless labour," and I will not recall the phrase, for it gives me occasion to remark that, after all, none of your efforts can be wholly fruitless. Let it be your consolation, as it has often been my own, that we learn as much from our failures as we do from our successes. Try to remember this when you have made a dull, ineffective, or inaccurate sketch—when you feel tempted to throw aside your pencil in disgust, and to tear your paper, confessing to yourself that you have miscalculated your capabilities. Lay your pencil quietly on the shelf, place your paper untorn in the portfolio, and assure yourself, for it is surely true that the next time, or the next, you will do better, for you will gradually learn wisdom by experience, and will acquire a wholesome distrust of hasty impressions.

There are certain rules and principles in art which will aid you in judging of the pictorial value of any scene and in doing justice to its merits. These will form the subject of the next paper.

THAT AGGRAVATING SCHOOL GIRL.

By the Author of "Wild Kathleen."

CHAPTER IX.

HELEN embellished her exercise book with a drawing of a cat dragging itself stealthily along, with its body close to the ground, towards a wounded dove, vainly trying to flutter upwards with a broken wing.

"One slight mistake in this sum, Miss Edison," said the old Professor, with a smile bent on the book just handed up to him. "One slight mistake, but really



HELEN'S DRAWING.

I must forgive it on account of the very clever sketch below. May I ask if it is a copy?"

"No, sir," said Helen, demurely; "it is only a memory of something I saw this morning."

"Dear me! Then I hope you saved the dove?"

"I think I startled the cat a little," replied Helen, with a curious light in her eyes. "But I got rather a nasty scratch myself in doing it."

"Dear me, dear me, did you really?" said the Professor. "I hope, then, that you have had it seen to."

"Oh! thank you, I haven't troubled about it, sir; it's all right again. And please," she added, hurriedly, as the door opened and the Principal entered, "please will you let me see now if I can discover my mistake in that sum?"



"ONE SLIGHT MISTAKE IN THIS SUM, MISS EDISON."

* "Value." This term, which I have already several times employed, signifies in these papers that quantity and quality of tone which justly expresses the colour of an object, added to the light or shade falling on it, and modified by the distance at which it is viewed—its force or power in black and white, when all the circumstances affecting it are taken into account.

May, aside, how long he had been so bad.

"Since the flood, when he went out in the night to save the cows. Jenny was drowned," returned May, with a shudder that seemed to run through her small frame.

Meredith had heard of this, but in the bustle of his new life had forgotten it for the moment. He now realised how unequal his grandparents and May must be for the daily farm-work. Still they all looked bright and happy. He realised it yet more when he watched them descend the garden path and final steps to the wicket. May also watched them with a keen anxiety, for she was always in dread of their falling, and moved slowly, either in front of them or at their sides, until they were safe in the lane. Then she placed herself at her grandfather's right side, and he laid one heavy hand on her shoulder, thus supporting himself, while in the other he grasped a stick. Peggy still put her arm through his, but found no support in it.

"Please to let me help you, grandfather," cried Meredith.

"Thank you, my boy, but I like the child best. She is just the height."

"You will not refuse, grandmother?" added Meredith, offering his arm, which Peggy took.

And so they proceeded, very slowly, to Meredith's home.

His reception by his mother may be imagined. She was alone, and seated, as usual, in her beehive chair. Although she had a stocking in her hands, she was literally knitting it in her sleep, for she had fallen into a doze. 'Lizbeth was always knitting, and could knit almost as well with her eyes shut as open. Meredith crept round to her, and, kneeling by her side, looked tenderly on her poor, pale face, irritable even in repose. He fancied that she was either talking to herself or dreaming, for he certainly heard her murmur his name.

"Mother!" he ejaculated, and that sweet word roused her.

The stocking fell from her hands, her arms were round his neck, her lips were on his cheek. "Meredith, my boy!" she cried, and mother and son were moved to tears.

So was May, who stole behind the beehive chair, and smothered a rising sob. Then she slipped out, unperceived by anyone, and ran up the ravine, past several cottages, until she reached the pit. Here uncle Laban was superintending the loading of many wagons, carts, and donkey-backs with part of the coal that lay heaped up round about the pit.

"Here's Merch, Derwen Fach. Look you, how she's running. See you, how pretty she is," said the owners of the carts.

"What can be the matter? Father or mother must have a fit!" exclaimed uncle Laban.

"Cousin Meredith!" was all the breathless little girl could say for a few moments.

"Well! what of him? What's the matter?"

"Nothing, uncle Laban. He's come home; he's come home," replied May,

venturing almost to the pit's mouth, down which she could never look without a shudder. A great coal-basket was just coming to the surface, and May started back, and so, as of old, off fell the hat.

Many were the exclamations at sight of the golden meshes, and she shrank back abashed. But she was soon surrounded by several old women whom she knew, and who began to question her concerning Meredith. She responded to their queries by monosyllables, nods, and shakes of the head, which caused them to say, when her back was turned, "There's small and delicate that grandchild Evan Derwen Fach; do look. I am wondering if she is right in her head. I am thinking that she can't be, with that curious, tangled hair, and that she lost her wits in the fever."

"Stop you a minute, May, fach," said Laban. "I must enter these loads, and then I'll come."

But before they left the pit Meredith had arrived in search of May. Knowing her sensitive nature, he always feared the effect of excitement. No sooner had he seen that she was safe and greeted his father, than he found himself in the midst of many old friends, some of whom were colliers, others farm labourers, or the farmers themselves, or the women who came for coal to sell again, to most of whom he had done many good turns. He stood, with May's hand in his, to receive the congratulations of his friends on his improved appearance and circumstances; while his father completed his work of weighing and account taking.

"There's the good of having brains; he was always a fine young man, but now he's quite the gentleman," was what May heard said at her back, and she felt more and more convinced that Meredith was, in very deed, a "Fairy Prince."

(To be continued).

SKETCHING FROM NATURE.—III.

By JOHN C. STAPLES.



that any group of forms, if you will sit down and faithfully copy it, will be good practice, and will aid in training the hand and the eye to act in unison. Do not, therefore, be discouraged if you find that you have not chosen as well as you might, and that your drawing after all looks flat and ineffective, or scattered and wanting in unity. A little more thought and a little more practice will enable you in the future to select a scene more suitable to pictorial expression, and I trust that an intelligent perusal of the succeeding paragraphs will enable you to fix readily upon a good and "rewarding subject" when you meet with it in nature. Do not imagine, however, that I am now about to set forth a code of arbitrary rules. That is not so. I am rather about to submit some hints for your guidance which, though they possess the sanction of authority and have survived the test of practice, must yet bow before your individual sense of the fitness of things in any particular case, and, most especially, must they be subordinate to the expression of character. For example, if it is your intention to represent a scene of gloomy severity, a balanced arrangement of light and shade would evidently be unsuited to your purpose; or, if your intention be to impress the mind with a sense of solitude and desolation, you may with propriety and advantage neglect the ordinary rules for the management of light and shade.

Nevertheless, on the proportionate quantities and relative positions of the lights, shades, and half tones in your drawing will depend, in a very large measure, its pleasurable effect upon the beholder. A judiciously-chosen subject will nearly always present on the one hand a graduated mass of light, on the other a graduation of shade; and these two masses will be harmonized and brought together by surrounding half tones. Moreover, these lights and shades will be varied and intertwined, harmonized and contrasted; nature only can teach you how. The delicate tints will brighten towards a point of pure light, and the shadows grow in depth towards the darkest portion, not with a monotonous equality in the gradations, but still with a distinctly traceable balance of effect.

The essentials, then, are a leading light and a leading dark, and to give due value and subordination to these, a surrounding half-tone.* Where these exist there is the foundation of an effective picture; but if in the scene before you there are to be found several dark values of about equal force scattered here and there, or if the lights are broken into equal masses, and disposed on this side and that of the picture, then no accuracy of drawing or dexterity of touch can avail to make an effective sketch from such materials. You had better reject the subject at once; or, if you will, you may wait to see if the shifting rays of the sun will not add light to light here and dark to dark there, until a unity of effect pervades the scene. If this is so, then seize the happy moment and work your best and hardest to secure the passing effect. A simple opposition of light with dark is one of the commonest effects in nature, and is constantly presented in every class of subject. In the second illustration you will find it in the rocky bank of a Surrey lane, where the oak sapling

* I would have you to bear in mind that the illustrations to these papers are not set before you as models. They are explanatory notes added to this or that paragraph of the text, and written in another language—a language addressed to the eye instead of to the ear. For instance, in the illustration No. 1 of this paper, you will find, to assist you in comprehending what I have said above, a simple arrangement of a leading light on the cottage wall on the left, a leading shade in the foliage and on the wall upon the right, and a varied half-tone over the rest of the picture. These features are purposely "writ large," that they may strike the eye at once, and in order to attain this object many other qualities are consciously sacrificed.

Be deliberate and exercise your judgment in your choice of a subject. It is, indeed, true



FIG. 1.

which cuts the light gives interest to a "bit" which would otherwise have been too crude and flat to be worth the trouble of copying.

It follows, from what I have said above, that you should study your surroundings under different effects of light, for you will find that many scenes which you have passed at one time without a second glance, will present, *under more favourable conditions*, all the elements of an interesting picture. That cottage, which looks flat and sordid under the noonday sun, may suggest a truly poetic sentiment when it stands out against the evening sky, and when the multitudinous details which distracted the eye are massed in the gloom of approaching twilight. Again, another group of buildings, which perhaps looked heavy and lumpish in the half light, may grow interesting and effective when the morning sun lights up this gable, throws that corner into shade, glitters on the dormer window, and shows the rose-laden porch, and the crooked spout, and the water-tub by the kitchen door in varied values of half tone. I think it will be good practice for you sometimes to rub in on your paper a generalised idea of the schemes of light and shade, without any of the forms or outlines, and afterwards to add the detail over or through this. If you will look at the illustrations 3a and 3b, you will readily comprehend my meaning.

It may, not unnaturally, occur to you to ask what amount of space in the picture is to be occupied by this leading light, this leading dark, and this half-tone of which I have spoken. To answer such a question definitely is as impossible as it would be undesirable. This would be to set up a code of arbitrary rules, the adoption of which I have already deprecated, and this would fetter all freedom and destroy all originality.

I may say, however, in general terms that in scenes viewed by diffused daylight it will commonly be found that the mass of the picture will be occupied by a varied scale of tints approaching the true half tone, or medium between pure white and black; and on this half-tone the high lights and deep darks, where they occur, will stand out to great advantage. If, however,

the scene be a broad and extended one, brightly illuminated by the direct rays of the sun, the light tones will more or less prevail throughout the picture; and, on the other hand, in stormy effects, in the evening, and in deeply-shadowed scenes, the dark tones will preponderate.

Observe, however, that, in order to get a full measure of varied interest and telling effect into your drawing, *all* the light must not commonly be found on the one side, nor all the dark on the other. The unrelieved breadth of such an arrangement would be somewhat dull and heavy. Consequently, if you can find a touch of deep tone cutting and relieving your chief light, preserve it carefully, and give it its true relative force. And, again, if you can discover a point or two of light to break the heaviness of your deep tones *it will be to the advantage of the general effect to make the most of such an incident*. Thus, if the sky, as will most often happen, affords you your high light, it may happily be relieved by a delicate tracery of branches or a feathery mass of foliage breaking across it, modifying its too uniform brightness and carrying the darker tones through the picture. Or, again, if the leading dark should lie among the rocks which border a stream, a flash of reflected light on the water might well at once relieve and give an added value to the otherwise too heavy shadows; or if, as in a sunny pastoral, the principal mass of shade lay under a group of thick trees, its sombreness might be relieved by a figure in light-toned drapery, or a few sheep, or by a flock of geese grazing in the cool shadow. And remark that it is just here, where it is wanted for pictorial effect, that



FIG. 2.

you might most reasonably expect to find your figure or your sheep.

Something of all this may be traced in the illustration No. 4, which represents a cottage on Dunsfold Common, Surrey, seen by an evening light, where the main principle of the arrangement of light and shade is a gentle gradation of tone passing from the full dark of the outbuildings on the left through the lighter tones of the front of the cottage, and so on to the high light in the sky. Here a subsidiary effect of contrast is introduced by the opposition of the dark chimney, but it is not of sufficient importance in size or strength to compete with the prevailing principle of harmony which pervades the picture, and which is prevented from being too monotonous by the fragmentary darks on the right of the cottage walls, and by the touches of light



FIG. 3a.

introduced in the clothes on the lines and in the figure of the woman carrying a pail.

An appreciative and cultivated eye will ever make itself felt by readily seizing upon passing incidents of light and shade, which may be made to enhance the interest and value of a sketch in a degree which will surprise and delight you as you proceed with your studies.

The quality as well as the quantity of light and dark tones must also engage your attention. The high light of your drawing should be pearly and translucent, not chalky and opaque; and the deep dark must be rich and velvety in quality. To attain these ends you must devote the most careful consideration to the gradations of tint which lie between these extremes and surround them; for the lights and darks depend wholly on these tones for their favourable exhibition.

I do not think that you will ever be able to gauge with the eye, much less record with the



FIG. 3b.



FIG. 4

pencil or brush, the infinite delicacy of the gradations and the playful variety of oppositions of the tones presented to you by nature, but you must do your best to follow them, because each delicate tint of light gives both harmony and contrast to the tint which preceded it, and leads up to the point, or points, of highest light, which, without the relief that these afford, would appear crude and staring. And so with the deeper shades, the more numerous they are, and the more quaintly they are varied in their disposition, the greater the value of their combined effect.

Now a few words to direct your attention to a very important point—the feeling or sentiment which your drawing may be made to express. It is not practicable for me, here and now, to offer more than a hint or two, which your own intelligence and experience must serve to amplify.

If you are observant you will have found that in scenes where a sentiment of quietude and repose prevails, the principal light is usually separated from the chief dark by a considerable space, and that the intervening portions of the picture are occupied by a gentle scale of intermediate tones, whereas, in those subjects which possess a more striking and energetic effect, the deep dark is in closer opposition to the high light, and surrounding these are the varied gradations of half-tones.* This example, crude and familiar as it is, will serve to make clear to you the line of thought to which I wish now to direct you.

Study these differences in the character of different scenes, and reason upon them. Bring the intellect and the sympathies to the aid of the senses, for it is by attuning your mind to a familiar and appreciative intercourse with nature and by a comprehension of her hidden meanings that you will alone be enabled to interpret her to others and to produce drawings which shall not be mere topographical descriptions, but shall shadow forth something of those qualities which stir our hearts with vague emotion at the sight of the beautiful, the tender, or the noble in nature.

As you come to attempt more extensive and ambitious landscapes you will find that these are by no means simple, but are complex in their nature, and that each component part is in itself a little picture, subject to the same rules and built upon the same principles as any other; and, further, that all these parts must be brought together in due subordination and in a definite relationship to form the entire picture.

Lastly, if all this seems to be a "hard saying," remember, for your consolation, that you are not now, perhaps not ever, to try to compose a picture. The rules and principles which I have so far set forth, or which I may yet bring to your notice, are only to be borne in mind when you are looking at nature, in order to guide you in your selection and to enable you to understand and recognise somewhat of the less obvious laws of arrangement which, although they may be, and are often, overlooked by the un instructed, yet do as surely underlie the most beautiful scenes in nature as they do the most successful works of art.

(To be continued.)

* To avoid confusion, I speak here only of the power of light and shade to express such qualities as those of repose, of stress, of tenderness, and so on; but the arrangement of the lines in a picture is also very important in this connection, and so are other more subtle constituents of the composition.



THE DIFFICULTIES OF A YOUNG HOUSEKEEPER, AND HOW SHE OVERCAME THEM.

By DORA HOPE.



I was with something of an effort that Margaret rose rather earlier than usual the morning after the concert, so her eyes looked a little drowsy as she entered the kitchen, where she found Betsy engaged in filling the coal-scuttle with wood and paper to light the fire.

"Betsy," she said, "I'm going to lay and light the dining-room fire myself this morning, and I want you to come and watch, so that you can do it in exactly

the same way yourself for the future."

"Well, Miss Margaret, I 'ope I knows 'ow to light a fire without being showed," said Betsy, rather humbly.

"Well, how much wood does each fire take?"

"Pretty near a bundle, one with another."

"Why, Betsy, I think it is time somebody showed you, then, for you ought to make one bundle light three fires, including the kitchen. Do you know that you waste, at the very least, fifteen shillings a year by extravagance in fire-wood alone?"

Betsy was rather staggered at those plain statistics, and followed her young mistress without more ado.

"Now, you see, I first of all put a scanty layer of cinders at the bottom of the grate, next some crumpled paper, and about half a dozen pieces of wood laid crosswise, and lastly some knobs of coal. You must be careful always that the whole is well back in the grate, and leave plenty of air-holes between the pieces. When it has all caught fire you can put a shovelful of cinders on the top, and you will have a hot fire in no time. And that reminds me, Betsy, that I want to talk to you about cinders after breakfast; I am afraid we do not manage them as well as we might; but we must get on with the other work now, or breakfast will be late."

Betsy looked dejected; she did not altogether like Margaret's burst of energy in the morning; it was much less trouble to keep on in the old routine.

Breakfast over, Margaret returned to the kitchen.

"What do you do with the cinders, Betsy, after you have raked out the fire?"

"Oh, I puts a few large bits on the back of the fire, and throws the rest in the dust-bin?"

"Well, I have had a letter from my sister about it. I will read you what she says:— 'You must remember that cinders are as much fuel as coals, and there is no more excuse for wasting the one than the other. They are much better than coal for some purposes; for instance, in a bedroom they are safer, as there is not the danger of sparks flying from them, and a better and hotter fire can always be made with part cinders than with coals alone. The best fire for cooking is made up of lumps of coal in front, and cinders at the back.' So you see, Betsy, we have been very

wasteful; but I hope we shall reform now. This wooden box on rockers, which I bought yesterday, is a proper cinder-sifter; and for the future I want you to place all the ashes into this wire tray at the top, put the lid on, and rock it for a minute; then if you leave it for a little while before taking off the lid, you will find that all the small ash has gone through the tray into the box beneath, leaving on the top only large cinders ready for use."

"Humph," said Betsy, "I never was in a place before where they could not afford coals, and had to burn up old rubbish."

Margaret flushed up, and felt inclined to be very angry, the more so as she had a little uncomfortable feeling herself that perhaps it was rather mean to watch every farthing so carefully; but she was determined not to lose her temper, so took no notice of Betsy's rudeness, and went on—

"For the next week or so I want you to save small ash in this large box, instead of throwing it into the dust-bin as usual; with this very cold weather I am afraid all our plants in the garden will be killed; so as soon as you have collected a good quantity, I will get a boy to come in and heap it round the roots of the delicate ones to protect them."

"But won't it spoil the look of the garden, miss?"

"It will not show much, and at any rate it is better than letting our plants be frost-bitten, and next spring we will have it dug into the ground, and it will very much improve our heavy clay soil. If the boys begin keeping fowls in the spring, as they talk of doing, they will be glad of all the ash we can spare for the fowls to scratch amongst."

"Please, miss, there ain't no 'mergencies left."

"No *what*, Betsy?"

"Why none of them 'mergencies in tins, miss, that you use when anybody comes in unexpected."

"Oh, ah! yes, Betsy, I understand," said Margaret, smothering her laughter; "I am glad you reminded me."

The meaning of Betsy's curious statement was that, on Joanna's suggestion, Margaret always kept a few tins of meat, soup, and fruit amongst her stores in case of emergencies, such as the unexpected arrival of visitors, when the soup could be warmed in a very few minutes, while the fruits and meats might be eaten as they were if there was no time for preparing them in any of the numerous ways described on the tins. These emergencies, as Betsy called them, were found to answer very well, and prevented any embarrassment at the appearance of an extra guest at the table.

That evening Margaret told her father about the cinders, and asked him if he thought she was getting too parsimonious.

"Decidedly not in this case," he answered, for if Joanna is correct in what she says, you must waste a good deal of money, and waste can never be justified even in the smallest trifles. Have you forgotten the injunction to 'Take care of the pence, for the pounds will take care of themselves'? But look at it another way. Suppose you find that by careful management you can save threepence a week, that would pay for the schooling of some poor child. If you spent your savings in that way you would not think it stingy, would you?"

Margaret brightened up at that, for it happened there was a poor family she very much wanted to help; but she had found so much difficulty in making her money last that she had not ventured to do anything for them. Now she determined to begin with the New Year to help the poor mother by paying for the schooling of at least one of the children.

sat by his bedside she laid her head against his pillow, and, wearied out by the excitement and wretchedness of the previous days, she too slumbered.

She was aroused by her cousin's voice, and hastened to bring him some nourishment, which was simmering by the fire. She was obliged to put it to his lips, for his bandages prevented his seeing.

"Thank you, dear," he said. "I feel much better. Now let me tell you how it all happened."

"You must not, cousin Meredith," cried she, alarmed. "I am to keep you quite quiet."

"Only a few sentences, but I must tell you myself. There, hold my hand, and I shall be quite calm. When I went into the mine I found them talking and whispering in knots. I knew something was wrong, but dared not interfere. They worked sulkily and avoided me, giving me to understand I had raised myself to oppress them. Poor Twm, and David, the Mill, were the worst. At last I told them that the master was going to give them musical instruments and a trained instructor in the mines, and that he thought of our competing for the prizes at the Crystal Palace next year.

"'Tis more money not more music we want," said some; but the rest gathered round me, while I said all I could think of against a strike, and for obedience to law and order. We were standing in an out-of-the-way part, as one may say; the few discontented slunk off from us. In a moment we heard a terrific noise, and the explosion took place. Though we were knocked down we were miraculously preserved, but we heard the screams of the others, and as soon as we recovered our senses tried to make our way to them. We were scorched and hurt but not destroyed. But oh! the agony of that day and night. We who were saved did what we could to find the others, but it was pitch dark, for all our lamps had gone out. You know the rest. Father found us first; then the other good friends came and released us, thank God!"

"Then it was those who were true to their duty who were saved?" asked May.

"I scarcely know. But those who were for the strike were killed. It was horrible."

"Then that is what great grandfather meant when he said it was 'the judgment of the Lord.' Now you must not talk any more. I think it is all over at the church by this time, and uncle and aunt will soon be back. Miss Edith told me that Mr. Richards was going to take great grandfather and grandmother with him in the carriage."

"Has Miss Edith been here to-day, cousin May?"

"Not since yesterday; they are all going to attend the funerals. How sad—how very sad it seems!"

"Poor Leah! God help her!" ejaculated Meredith. "I would give much to have saved Twm."

"Try not to think of it, cousin; try to sleep," said May, while tears were streaming down her own cheeks. "I must have the tea ready against they come back. Aunt 'Lizbeth will want it. How strange and sad it is!"

"Leave the door open that I may hear you," said Meredith, "silence is so melancholy."

And thus May went quietly about her work, drawing back the blinds and making all look cheerful, while her heart was sorrowful. And Meredith listened.

"I hope they are all in heaven," she said to herself, thinking that the time was very long, and wishing for Uncle Laban's return.

(To be continued.)

ON SKETCHING FROM NATURE.

IV.

WHEN at length you can make a satisfactory drawing of the forms (outlines), and of the shades or tones of any easy landscape scene in black and white, you may proceed to the attempt to reproduce the colours of the objects before you. But, first of all, there are new materials to be procured; new tools, with the handling of which you must become familiar, and some preliminary instructions to be laid to heart.

The requisites for water-colour painting, reduced to their simplest elements, may be classed together under three heads:—A plane surface to paint on, brushes to paint with, and pigments to supply the colouring matter. Of these last a perfect red, a perfect yellow, and a perfect blue are, in theory, all-sufficient; but, inasmuch as these perfect colours are not attainable by any known means, the fact will not affect your practice materially. You may as well note and remember it, however. It may be made to afford you some guidance by-and-by.

Of these three elementary requisites it is the merest affectation not to choose and to use the best upon which you can lay hands, and I shall endeavour to aid your judgment in selecting the best of each sort, but do not make too much account of your materials.

You will recognise in good time that in comparison to deftness and ability and resource in their management the quality of your materials is insignificant. I think it was Sir Edwin Landseer who painted a picture (in oils) on a sheet of the *Times* newspaper. Turner rubbed in shadows with his forefinger and scratched out lights with his thumb-nail; and Mr. Ruskin, in one of his most striking passages, says:—"Give me some mud off a city crossing, some ochre out of a gravel pit, a little whitening and some coal dust, and I will paint you a luminous picture, if you give me time to gradate my mud and subdue my dust; but though you had the red of the ruby, the blue of the gentian, snow for the light, and amber for the gold, you cannot paint a luminous picture, if you keep the masses of those colours unbroken in purity and unvarying in depth."

Bear all this in mind and do not miss the chance of noting down a beautiful and transient effect of colour to the best of your power, because you have only the inside of an envelope to paint upon and because that peculiarly luminous yellow which you ordered from your colourman has not yet arrived. But bear also in mind that a sharp knife is a better eraser than the thumb-nail, if the same skill and judgment guide each and that raw umber under the same conditions is certainly preferable to mud. The point to be observed is this: that the materials with which you work, good or bad, are only means to an end; the result is all in all.

Inasmuch, however, as the good workman, though he may be able to produce excellent work with indifferent tools will ever prefer

the best for the purpose which lie at his disposal, I will now endeavour to guide you rightly in the choice and preparation of these elementary requisites for water-colour painting mentioned above, taking them in the order in which they are there set down.

First, with respect to the plane surface on which you are to paint.

I believe that for this purpose nothing, upon the whole, more satisfactory can be chosen than Whatman's hand-made drawing-paper of medium texture and of a good thickness, strained, as I shall presently show you how, upon a common deal clamped drawing-board.

This paper is manufactured of three textures, which are technically distinguished by the terms "rough," "not," and "hot-pressed."

The sort called "rough" is, as its name implies, covered with little knots and depressions, while the "hot-pressed" is passed, at a certain stage of its manufacture, between heated rollers to give its surface a *smoothness* and gloss. The "not" paper is a medium between these two. It has the grain of the "rough," but is finer in texture, and it avoids the satiny surface of the "hot-pressed" which is too polished to "take" the washes of colour kindly. For all ordinary landscape work the "not" is to be preferred. The others are useful, perhaps indispensable for certain sorts of work, but for your purposes at present nothing can excel the "not."

Besides the surface of your paper, the substance should also engage your attention. It should not be too flimsy, but it need not be too stout. That which weighs 90 or 100 lbs. to the ream will serve admirably. I need not trouble you about the *sizing* of the paper. It is, indeed, a point of paramount importance, but if you get Whatman's hand-made paper, and get it from a respectable artist's colourman, you may for the present, I think, make your mind pretty easy upon this point.

In the best papers flaws will sometimes occur, and you should never fail to examine each sheet that you buy, so that you may reject at once such as are imperfect. To do this hold the sheet, face downwards, above the level of your eyes with the outer edge, sloped upwards towards the light, and look up at the inverted surface. If any spots appear upon it brighter or duller than the general tone (they will usually be duller), reject it at once; but if the whole surface, as you turn it about to let the *light strike downwards* from every part, seems perfect and unsullied, then you may select it with good confidence.



It will sometimes, but not often, happen that, in spite of your most careful examination, flaws will show themselves when you come to paint upon your paper; the colour will perhaps sink in at a certain spot, which

will show up darker than the rest, and this flaw will become more and more prominent as you proceed with your painting. You need not mind the fault if it be not very glaring; I will tell you presently how you may overcome it. If, however, on damping your paper with clear water it presents a mottled appearance, as it will do at times, although in its dry state it appears perfect, then take it back to the person from whom you bought it and get another piece in its place, for it is of no use to you.

Be sure that you paint on the right side of your paper. The reverse cannot be depended upon, and it is often difficult to tell at a glance the face from the back. The right, or working side, is that on which, when you hold up the sheet between your eye and the light, you can read the maker's name in the watermark, with the letters running in their natural order from left to right. Mark this side on each margin with a pencil, so that you may know it again.

Now when you have chosen your paper, it remains so to fix it that it shall preserve a plane—that is, an even—surface when it comes to be wetted with clear water, or with broad washes of colour.

The most effectual and, I believe, the best mode of securing this flatness, and preserving it through the whole progress of the painting, is to strain the paper in the manner I am about to describe on an ordinary clamped or panelled drawing-board of a convenient size. You may indeed buy "blocked sketch-books," which will save you this trouble, but they do not, in my experience, keep a flat surface when wetted; and often when the drawing is carried to the full extent of the paper, the moisture dissolves the cement with which the leaves are fastened together, and the result is then a very billowy and unsatisfactory surface, which never comes quite flat again.

These blocks provide, however, so ready and economical a surface for sketching upon, that the disadvantages which attend their use may be overlooked in view of their many counterbalancing advantages; and, if you can afford it, it will be as well for you to possess one or two of different sizes. They will serve excellently at any rate for your slighter work.

For the drawings which you intend to execute with some amount of finish and to submit to those processes of sponging, washing, &c., which become necessary in more ambitious efforts, it is best to proceed as follows. Get a drawing-board of deal as above mentioned; (the size known as "4to imperial" is very useful), and a piece of carefully selected paper cut to such a size as to project about an inch and a half on every side of your drawing board.

Lay the paper face downwards on a clean table or on a larger drawing-board, and place the board on the middle of it as in fig. 1 (p. 283). Now take a sharp pointed knife and cut away the corners as shown in fig. 2 (p. 283), then remove the

drawing-board. Provide a clean towel or cloth, a soft sponge, some clean water, and some stiff paste; rice paste is said to be the best, but common paste made of flour and water serves every purpose. Spread the towel smoothly on the table, and perform the succeeding operations on it. I will tell you why presently.

Lay the paper upon the towel and with the sponge full of water damp both sides thoroughly and leave it for some ten minutes to absorb the moisture. Then, looking carefully to see that the face of the paper lies downwards next to the cloth, replace the drawing-board on the paper in the position it occupied when you cut away the corners and with your paste brush paste the strip A of the paper, and also about an inch in width of the back of the drawing-board, where the edge A will lie when it is folded over. Now fold the pasted strip over the back of the board, being specially careful not to allow any movement of the board. To this end press heavily with the left hand on the centre of the drawing-board, while with the right you pull and pat and smooth the strip of paper firmly, and cause it to adhere tightly to the back of the board. Proceed in the same way with B, C, and D, in their turn, and you may then take up the board with its strained paper and set it aside with its face to the wall to dry.

It is here that you will find the advantage of having a cloth underneath, for if these operations had been carried on upon the flat bare table, the exclusion of air during the pressure applied in the process of pasting would have caused the wet paper to adhere to the table, just as the toy called a sucker adheres to a flat stone; and the force needful to raise the board might probably have loosened the paper and spoilt the result of all your pains.

Before the paper is ready for painting on it must be allowed to become quite dry; and here I will give you two warnings: do not on any account rub, nor, if you can help it, touch the face of the paper while it is wet; and do not force or hasten the drying of the paper. If you are in a great hurry and are tempted to bring it near the fire, place it with its back towards the fire, and not very close, not within four or five feet, so that the paste may set before the face contracts, but you will do very much better to leave it in a dry atmosphere without having recourse to artificial heat.

Framed drawing-boards are sold, in which the moistened paper is held in its place by the pressure of a movable panel. These do, no doubt, economise time and trouble to some extent, but I have never found them quite satisfactory, and no time or trouble need be counted lost which gives you, in the result, a good and comfortable surface to paint upon.

So much for the drawing-paper. Your next care must be to procure proper brushes. Of these the most generally useful are those made of brown sable hair. The red sable brushes are stronger and stiffer, and these qualities give them a value in working foregrounds and other portions of a landscape where the colour is used in a less fluid state, and for these parts even the hog-hair brushes used by painters in oil are sometimes very serviceable. To begin with, however, three round brown sable brushes of the sizes usually marked, when made with metal ferules, 2, 4, and 7, respectively, and one flat sky or wash-brush of Siberian hair, for very broad, smooth washes, will suffice.

(Continued on page 282.)



stare in wolf-fashion, as was his wont on these occasions. He merely raised her upturned face still higher, and regarding it almost respectfully, said, affectionately, "Observe, my child, I did not say *another* mamma, but a *different* one. Uncle Joss's most earnestly prayerful hope for his sweet Agnes is, that she may prove herself as *true* a Mistein as her dear mother was before her!"

At these serious words any demonstration of curiosity on our part was hushed into one prolonged "Oh-h-h-h!" We felt, rather than saw, that the curtain was now about to be raised and Mistein herself appear! Nor were we disappointed. All unawares Agnes had brought Uncle Joss up to telling point; and he himself perceiving that the right moment had arrived for introducing his heroine proceeded to do so forthwith, after duly clearing his voice to give full effect to his true story of Mistein the *First*. He laid a strong emphasis on this last word, turning a sly look towards Agnes as he spoke. On which, after blushing furiously, she faintly articulated, "I am quite willing to be Mistein the Second, if she is anything *nice*, dear uncle."

"A *true* story which may be *truer*," recommenced Uncle Joss. "A few years ago—I will not say how many—a sweet young creature, just passing from childhood to girlhood, was in great trouble of mind. Hers was not a trouble that one could lay hold of exactly, for it was in the form of a fear. She was dreading to-morrow, as a day on which she must put away childish things—and childish things she dearly loved—amongst them a charming little kitten, of which, on this particular occasion, she would not lose sight for a single moment, but would constantly say to it—'We must make *much* of each other to-day, Kitty, for it's the last day I must nurse you like this. To-day I am only twelve years and three hundred and sixty-four days old, but to-morrow I shall be thirteen and everyone will call me "Miss-in-her-teens," and I don't know what sort of difference that may make to us both.'"

"Why, that is just like Agnes; she will be thirteen next week," cried Rose with great glee. "Will *she* be 'Miss-in-her-teens' too? How delightful, uncle!"

"I hope she will be *something more* than that," he replied.

"Don't you mean something *less* than that, uncle?" said Agnes, archly.

Uncle nodded a little quickly, pleased nod, as he always did when we caught his meaning without explanation.

"And I think I see through *Mistein*, uncle. Is it not a contraction of 'Miss in her teens'?"

Contraction! That was so like Agnes. Young as she was, she always said the right word. I have since thought that perhaps that was because she always thought the right thing.

"Quite correct, darling," said Uncle Joss. "And this contraction, that commenced with a baby's inability to speak the whole word, soon became a word as full of tender meaning as a rose is full of scent; and to the present day it remains as a pleasant recollection of the past. But to go on with Mistein. She was thus lamenting over Kitty, when her brother came bounding over the lawn with 'I say, Sis, won't it be jolly to-morrow? we shall be thirteen!' (they were twins, I must tell you)."

"It may be jolly for *you*, for you are a boy; but I shall be "Miss-in-her-teens," and I dread it."

"Humbug! Why?" said the lad, brusquely.

"Because I'm not sure what it means, or what I shall *have* to do, or *not* have to do."

"Oh, I don't know anything about what you *won't* have to do; but I know what you *will* have to do."

"What?" Sis eagerly asked.

"Why, you will have to sew on a fellow's buttons stronger, for one thing; the one you put on my jacket to-day is off already. Then you'll have to clap a sort of general *er* on all you do—"

"A general *er*? What, do you mean Joss?"

"Was the brother called Joss?" cried Rosa.

Uncle Joss got very red, but only answered, "Never interrupt the speaker, my love. I've lost my place. Where was I? Oh! about the *ers*. "What do I mean by clapping on an *er*. Why, that if you are *bet* to-day you must *better* when you are Miss-in-her-teens! And if you are jolly now, you must be jollier then, and so on till you are of age, which is the *est* time. Why you'll just be stunning by that!"

"But suppose I am just the reverse?" said Sis, trying to smile.

"Can't be, if you turn over a new leaf whilst it's fresh and crisp. That's another thing you will have to do."

"Poor Sis! How the cloud of responsibility seemed to thicken! She wished she could put back the hands of her young life-clock to ten. Tears gathered freely, and to hide them she stooped down and buried her face in Kitty's soft fur, for it still snoozled in her arms. "Goodbye little sweetie Kitty," she faltered in a tell-tale voice.

"Goodbye! Why what's up? Is Kit going to be sent to Coventry, or elsewhere?"

"No, but kittens are very childish things."

"Well, what of that?"

"I shall have to put away childish things when I am thirteen. Miss-in-her-teens has always got to."

"Miss-in-her-rubbish, you mean!"

"You are a very rude boy to speak so!" cried Sis, firing up as she sometimes did.

"Come now, that flaring-up is another thing you must say good bye to. It's an *er* turned the wrong way. Really, though Sis, are you so slow as to think such rubbish about Kitty? My idea is, that if you like it a *bit* to-day, you must like it a *bouncing piece* to-morrow. Thirteen ought to be kinder than twelve. Don't you think so, old Sis?"

"A ray of hope gladdened her face, but she did not speak.

"Peter the Great didn't put away kittens! I promise you! What is the use of getting older *one way* if we don't grow at the other too? We should only become a sort of hugger-mugger dwarfs, like the three crumps one reads of, if we only grew on one side." And, imitating one of these goblins, the lad wriggled himself off, leaving Sis greatly relieved as to Kitty, but sorely oppressed by the thought of the duties of teenship, now so close upon her.

"Well, perhaps, they may not look so formidable to-morrow, when they will come ushered in by all the loving gifts and wishes that affection can devise. Perhaps, after all, mamma will not require so *very* much of me, and as for sewing on the buttons, I can easily take stronger thread, or, rather, take *thread* instead of *cotton*."

"Ah, Sis, it is not what your kind, thoughtful mother will require of you that will make the difference; but what your *own heart* will demand—what all the little numberless duties of this life will look up to you for, when true girlhood commences; what your companions will expect from you, and what your little brothers and sisters will expect from you as the outcome of sisterly beauty in you." It was with some such thoughts as these that Sis fell asleep on this last night of her twelfth year, and if they returned to her mind when she awoke on the eventful first morning of

Miss-in-her-teenship, they were all tinged with that rosy tint which lends brightness to life, and imparts its pure colouring to fresh young spirits. The *duties* of thirteen seemed so exactly the right thing, that the joy of being called to them was very great in Sis's heart. And *very early* was she called to them; for before she was dressed, on this her thirteenth birthday, she was aroused by a joyous shout outside her room.

"Mistein! Mistein! where am 'ou?—turn out and let us see 'ou." Then from another voice—

"Mate haste! do; we're all longing to kiss our real Mistein."

"Sis threw open her door, and in a trice was surrounded by four children, who varied in ages from eight to two. They capered about her with the eager clamour of little ones examining a new possession; but at last the youngest looked up in wonder and lisped—

"Is 'ou our Mistein?"

"Sissy is anything her pet likes," said Sis, catching up the child, and covering her with kisses.

"The child heaved a long sigh of satisfaction, and smoothing her sister's yet undone hair, whispered, mysteriously, 'Nice, dood Mistein!'

"What does baby mean, Nursey?" she asked of the nurse, who had followed the children into the room.

"Oh, only some of Master Joss's nonsense, miss. For days he has been trying to teach her to say Miss-in-her-teens, to surprise you to-day; and he's been telling them all such rubbish about your never being cross again, or the like of that—that they are all expecting great things of to-day and Miss-in-her-teens."

"Miss—teen," whispered baby, in a sweet, coaxing voice, 'Mistein.'

"And Sis accepted her new name, and henceforth, kept it too, until—"

Here Uncle John stopped abruptly.

"Till *when*, Uncle Joss? You tell the story so well that I think you must have learnt it by heart," said Agnes.

"So I have, my pet, and I have set my heart on something else, too."

Agnes looked.

"That you shall grow up like my sweet sister, your mother, *for she is Sis!*"

"I guessed it all along; but was *sure* when you said, 'Joss.' But you haven't told us when Mistein gave up that name?"

"Why, when she changed it for *Mrs.*, to be sure, silly child!" and one of Uncle Joss's loud refreshing laughs echoed through the room. Then, sobering down, he said to us all, "But mind, children, what I said to your mother once I say to you again, 'Turn over the new leaf whilst it is fresh and crisp!'"

ON SKETCHING FROM NATURE.

IV.

(Continued from page 280.)

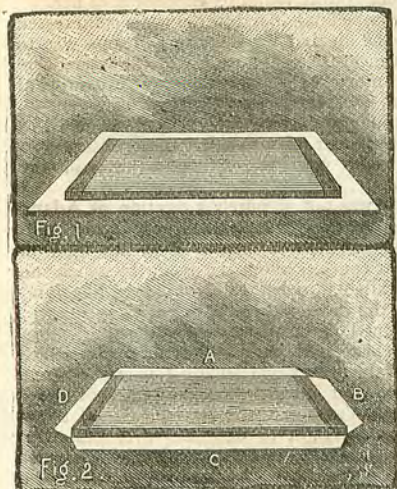
The other sorts may be procured as the need for them makes itself felt, or as curiosity prompts you to make the trial.

You must learn early to choose your brushes judiciously, for they are expensive; and although a good and well-made brush, if it is treated with the consideration it deserves, will last long and improve with use, an indifferent brush will rapidly deteriorate and soon become hopelessly bad.

In choosing a brush pass it once or twice, while it is dry, across a piece of paper, or across the back of your hand, to separate the hairs thoroughly; then hold it upright between your eye and the light, and cause it to revolve slowly between your thumb and finger, in order to observe whether the hairs spring out symmetrically and taper evenly towards the

* It is recorded of Peter the Great that he used to have several kittens frequently playing before him for his amusement.

point. If there are any straggling or uneven hairs, or if the tips of any of the hairs appear to have been cut off, it is a bad brush, and may be thrown aside at once. When you



have found several to pass the preliminary examination, ask for some water, and, having wetted one thoroughly, draw it firmly and rapidly once or twice across the edge of the glass in the direction from root to point to remove superfluous water; then examine it closely to see if it shows any tendency to divide into two or more points, in which case it would be useless. If it shows one smooth, round, unbroken surface, tapering to a good point, try it further by painting with the clear water on a piece of paper, and observe if, after pressing it on the paper, it springs back swiftly and unfailingly to its normal shape. If it does (and you must not cease your quest until you find one that passes all these tests) then you may hope that you have a good and serviceable tool which will repay all the care you can expend upon it.

Never let the paint dry in it. If you let Chinese white dry in it only two or three times it will appreciably injure it. Never let the hairs be rubbed the wrong way while it is drying, but wash it thoroughly and smooth it tenderly to a point each time when you have finished with it, and leave it in some secure place until you require its services again.

Do not think all this advice fidgety and superfluous, the first paragraph of this paper notwithstanding. If it is the bad workman who quarrels with his tools, it is also the good workman who cherishes and loves them.



I had almost forgotten to tell you never to choose a brush with too weak, that is, too tapering and prolonged a point, however good the brush may seem to be in other respects. With such brushes it is impossible to get a single satisfactory stroke. The representations of the sizes of brushes above will give you an idea of a fairly well-shaped point; in the margin I give you the caricature of a weak and thready point as a warning.

Our third requisite is colour. Colours are now prepared in three forms—in cakes; in pans, when the colour is so tempered by the addition of some slowly-drying medium or vehicle, as it is technically called, as to remain moist for a long time; and in collapsible tubes, whence a small quantity of the still more fluid pigment may be squeezed as it is wanted. Of these three forms I believe the first—the

hard cake colours—to be the absolute best. If you use these you should grind a sufficient quantity of the colours you need round the margin of a china palette before commencing your work. The second form is decidedly the most convenient and ready, though not so cleanly as the first, and the pans may be arranged in a japanned tin colour box, with palette and wells attached, which are all that need be desired for out-of-door work. The tube colours are only suitable for works of large dimensions where a considerable quantity of colour is required in a very accessible form; for sketchers and amateurs the tubes would probably be very wasteful.

With regard to the colours themselves, the following list embraces the majority of those in common use for landscape. There are many others, of course, and a list of all those which are made may be procured without cost from any artist's colourman; but from those enumerated below a choice may be made which will be quite sufficient for your present needs:—

YELLOW.—Aureolin, Cadmium, Lemon Yellow, Yellow Ochre, Raw Sienna, Indian Yellow, Gamboge.

ORANGE.—Burnt Sienna, Orange Vermilion.

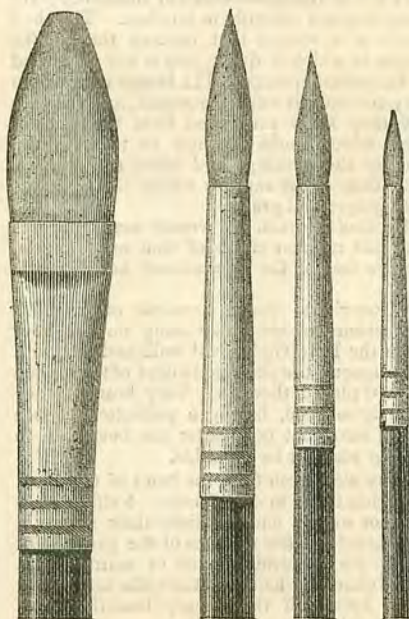
RED.—Light Red, Indian Red, Madder Lake.

GREEN.—Olive Green, Emerald Green.

BLUE.—Antwerp Blue, Indigo, Cobalt, French Ultramarine.

NEUTRALS (from warm to cold).—Madder Brown, Raw Umber, Burnt Umber, Vandyke Brown, Sepia, Payne's Grey, Blue Black, Chinese White.

I append a few remarks upon the qualities of these pigments, but your most valuable



BRUSHES.

knowledge of such matters must be drawn from active experience.

Aureolin.—A very pure yellow, bright without crudity, transparent, useful for evening skies, for pure greens, &c., and said to be quite permanent. Half pans, 1s. 6d. each.

Cadmium.—A very brilliant and intense mineral colour, washes well, and is permanent; very useful for glowing skies, as also for mixed greens. Semi-transparent. Half pans, 1s. 6d. each.

Lemon Yellow.—A pure pale yellow, permanent, nearly opaque. With a slight admixture of emerald green it gives a peculiarly pure sunny green, and used thickly is very useful for brilliant pale golden lights. Half pans, 1s. 6d. each.

Yellow Ochre.—A dull golden yellow, extremely useful. It is almost opaque, and has a tendency towards orange. It is quite permanent. Mixed with the brighter blues it gives a scale of sober greens most useful in landscapes; and its combinations with cobalt and light red, either or both, in varied proportions are unsurpassed for the distances and middle distances of a wooded landscape. Whole pans, 1s. each.

Raw Sienna.—A richer gold than the last, and transparent; is best used in rather thin washes and for glazing, that is, for passing over other tints to give warmth and a sunny effect. Used pure it is good for autumnal tints and in mixture with the blues gives very clear greens. Half pans, 6d.

Indian Yellow.—A very fine rich yellow, excellent for mixed greens. It is opaque, and is valuable from that fact. It can be used thickly with good effect. Permanent. Half pans, 9d. each.

Gamboge.—A very transparent yellow gum. Like raw sienna it should be used thinly, as it has a tendency to a brown opacity. In combination with the blues it gives fine bright greens, with sepia a useful olive, and with madder lake a rich colour, quite transparent, for glazing over autumnal tints. Half pans, 6d.

Burnt Sienna.—A very beautiful transparent orange, tending towards brown. Its clear washes give fine sunny tints, very useful in foliage, buildings, animals, and, indeed, throughout a landscape. Quite permanent. Half pans, 6d.

Orange Vermilion has much less transparency than the above. Is a useful colour in landscape, especially for skies and grounds. Half pans, 1s.

Light Red.—A transparent, but not powerful nor bright red earth, very useful in combinations with the blues for producing grey cloud tints and for giving warmth and neutrality to the greyish and purplish greens of distance. Permanent. Half-pans, 6d.

Indian Red.—A deeper, stronger red than the last and inclining more to the purplish scale, very useful for greys. Half pans, 6d.

Madder Lake.—A beautiful rosy red, not very intense, but permanent. With indigo it produces beautiful greys for shadows. It possesses a wide sphere of usefulness in its combinations with other colours, though not much used in purity; may be used with great richness of effect as a glazing for gorgeous evening skies, &c. Half pans, 1s. 6d.

Olive Green.—A useful mixed green; it may be altered, cooled, or warmed by the addition of other colours, but if used in too great depth it has a tendency to blackness. Permanent. Half pans, 6d.

Emerald Green.—A very peculiar brilliant opaque green. As it cannot be produced by any mixture of blue and yellow, it is almost a necessity in the colour-box, though it is not very often required. Half pans, 6d.

Antwerp Blue.—A deep transparent mineral blue, inclining towards green. With the pure yellows it gives very bright greens, too crude, however, for general use, but with the oranges it makes fine broken greens, and with Vandyke brown a beautiful olive. With the reds, especially Indian red, it gives fine strong greys. Half pans, 6d.

Indigo.—A deep, clear, but not bright blue. Very useful when used sparingly, but heavy and black when used in excess. Particularly useful when used with Indian red for purplish shadow tones, as these two colours may be washed over without washing up. Half pans, 6d.

Cobalt.—A bright semi-transparent clear blue, not very dark in its deepest tones. The most widely useful colour in the box. With light red it gives a series of greys for sky and cloud, mountain and distance, and these two

with yellow ochre added are capable, when mixed in varying proportions, of giving almost all the tones and colours required in distant field and foliage. With aureolin, or gamboge, it gives beautiful bright greens, and with the reds the purest and most permanent greys. Half pans 1s.

French Ultramarine.—A deeper blue than the last, and with a tendency towards purple, which renders it useful in the composition of very pure purples. It is sometimes required in skies, and for certain greens. Half pans, 1s. 6d.

Madder Brown.—A rich reddish brown, very deep and very transparent, excellent for deep warm shadows and pale glazings. It makes very fine greys with French ultramarine or cobalt. Half pans 9d.

Raw Umber.—A sober brown; very useful in buildings and roads, &c. Semi-transparent. Permanent. Half pans, 6d.

Burnt Umber.—A deeper, warmer brown than the above; good for shadows and in buildings. Permanent. Half pans, 6d.

Vandyke Brown.—Very rich and transparent; warm in its deepest tones, and widely useful. With the strong blues it gives excellent neutral greyish greens, which may be rendered more positive by the addition of yellow. Half pans, 6d.

Sepia.—A very strong, cold brown. This gives cool greys by admixture with blue. With gamboge it will give a neutral green; washes of pure sepia are very clear and stand well. Permanent. Half pans, 9d.

Payne's Grey.—A neutral grey, tending towards violet. When mixed with orange or a warm neutral it gives good shadow tints. Half pans, 6d.

Blue Black.—This may be used to break the extreme brilliancy or crudity of the strong colours. With white, or used in thin washes it gives quite neutral greys. It is permanent. Half pans, 6d.

Chinese White.—This is a very perfect white of extreme density and quite permanent. It forms an indispensable adjunct to the colour-box. It should be procured in bottles, as it is then easy to keep it moist by the addition from time to time of a few drops of water or of ammonia or, better still, of a mixture of one part of glycerine to two parts of water. You must, however, be sparing of the glycerine, or the white will dry with great difficulty. This white is used for points of high light and for mixing with the colours to make them paler and to give a solidity of appearance and a dull flatness of quality often very desirable. Bottles, 1s. each.

Although these are but one-third of the colours now manufactured, they are yet many more than will be needed for any one landscape painting. They will all be useful if you can afford to get them all, but if not you must make a selection. I myself find it convenient to possess a good choice of yellows, and to be more sparing in my adoption of other colours, especially of mixed colours, but I am diffident of offering advice in this matter as my judgment is still suspended on some points. The following selection has been recommended, and I think it is well chosen: Aureolin, cadmium, yellow ochre, gamboge, burnt sienna, orange vermilion, light red, Indian red, madder lake, cobalt, indigo, Vandyke brown; twelve colours in all. To these must be added a bottle of Chinese white.

Water you must of course have and you may carry it in any wide-mouthed bottle fitted with a good cork that will hold from a quarter to half a pint. You will also find it very convenient to provide yourself with a few sheets of blotting paper, a small piece of sponge about half the size of your fist—Turkey sponge is best, and a light folding stool to sit upon. A knife for erasing you already possess, and pencil, chalk or charcoal for the preliminary outline.

EVE AND EDEN.

By the Author of "The White Cross and Dove of Pearls," "Selina's Story," &c.



IN this age of fierce competition and of overcrowded marts of industry and emporiums of commerce, where every means for money-getting and worldly advancement is overdrawn, and all the guilds for art and literature are, like the Pool of Bethesda, thronged by anxious waiting ones, all eager to "get in first," how strange it is to go back in thought to the first ages of the world! To remember that even on this teeming planet there was a time when speech was unwritten, when music froze not into stone, and fluent fancies did not crystallise into poetry; when there were no nodding towers, no stern warrior keeps, no cathedral aisle, save that of the forest sanctuary! And, such as this world was, that a man and woman should have had it all to themselves! A man and woman who might seek to guess the future, but knew not of the past; whom neither parent nor teacher had ever instructed in: the mysteries of the caves and mines, nor had sown the seed from which was to spring this flower or that grain, or how the furrow was to be made and the vine trained.

No childhood had this man and woman known, save the spiritual childhood of innocence; yet were they not infantile in intellect. They had minds of a stature that befitted the godlike shrine in which it dwelt, and it was nourished at the purest springs. The beings with whom they communed were the angels, and the only law they knew proceeded from the voice of God, which spoke lovingly to them in the cool of the evening, and filled the stillness with that sweet rapture which to them was both prayer and praise.

Because this man and woman were innocents they had no fear either of God or of angels, for the fear of the supernatural has its origin in sin.

"Conscience makes cowards of us all." The events of their day hung on the hour when the Lord God would walk and talk with them among the perfumed alleys of the garden He had placed them in. Very beautiful they must have been, having a perfection of face and of form that no painter has been able to limn or sculptor to enmarble.

They were fresh from the hand of God, and He made them in His image. Neither sickness nor sorrow had impaired their strength, nor fretted the fair outlines of the garment of flesh. No unseemly temper or marring trait in the character had set a Cain-like mark upon them, by which the "easily besetting sin" was readable.

So we cannot allow that any Apollo or Balder or Adonis was worthy to compare with the man whom God had formed; nor was e'er so sweet a Venus swept from the face of Helen of Troy as that which looked from Eve's bright, questioning eyes, "Pure wells of undefiled thought," and slept in every line of her perfectly-moulded, rarely-expressive countenance. She was not only beautiful, but grandly beautiful. As Adam's counterpart we cannot attribute to her a mere sylph-like loveliness. Neither was the "mother of all living" the elegant pussy or the pretty wax-doll style of woman.

In her was the germ of all that we, her daughters, possess. The life that she was to nurse was to part into many different streams,

which should widen into that vast ocean of humanity which now but ebbs upon the shores of Time, to flow outwards into God's Eternity. So something of the bounteousness of our mother Nature found its expression in her.

Cramped hands and feet, a waist compressed as if the ideal of womanly proportions was to be seen in the configuration of the wasp, were not among the fine points of the lady of Eden, whatever they may be in the belle of the modern drawing-room. And, as she was innocent, her mien mingled the artlessness of the child with the serene majesty of the woman.

She was not so purely a creation as Adam, being bone of his bone and flesh of his flesh. Some of the old writers have indulged in quaint conceits about the mode by which she was called into being. Not taken, like him, from the rude, red earth, but of its substance, as refined in him, she was of a softer, more ethereal mould. And here is another parable. The fabled Minerva sprang full armed from the head of Jove, but woman was not taken from man's nobler part lest she should think she had a right to domineer over him; she was not taken from his feet, lest through all time he should suppose her place was under foot; she was taken from his side, because to be beside him was her natural place, and there she was best fitted for a companion and a helpmeet.

With all this we have little to do. Our object is to consider the nature of the temptation by which Eve fell and, making Adam partaker of her guilt,

"Brought death into the world and all our woe,
With loss of Eden."

And, first, let me remark, the temptation was an intellectual one. It was not childish; it did not hinge on the eating of the forbidden fruit. Eve was tempted on the higher side of her nature, and it was on that she fell. People who want to hold up the Scriptural account of the Fall of Man to contempt always assume that it was on the lower. The temptation was that the fruit would make her wiser than God had made her. It would impart to her knowledge that He as yet had withheld; it would lift her up to a higher plane of being, where, instead of being a little lower than the angels, she would be their equal.

"Your eyes shall be opened, and ye shall be as gods, knowing good and evil." Eve could not resist that. Ambition took possession of her, overmastering her sense of allegiance to her Maker and the fear of death.

Never having seen death she could but dimly apprehend its meaning, and her subtle tempter, knowing the sin by which the angels fell, suggested not only proud, aspiring thoughts, but the means of gratifying them, assuring her at the same time that she should not die by making it to appear that the threat was an idle one, and that she was forbidden to eat of the tree because of the enlightenment and elevation it would bestow on her.

This inspired jealousy. A suspicion crept into her mind that the beneficent Being who had given her so many things richly to enjoy, had denied her the fruits of this one, with intent to humble and to keep her inferior to His angels. Then, as she looked at the fruit, the lust of the eye gave force to the desire of the mind. She ceased to waver. She took it, and did eat, and we know, to our cost, what followed.

How humiliating was that fall! The Creator gainsaid by a creature! A libel on the Deity, hissed out by a reptile whom man might have crushed beneath his feet. She knew not that the Father of lies tarried in his shape; but she knew God, and yet she did not reject the libel.

thought of doing good inspired you with that beautiful idea."

She clasped her hands and stood entranced, as her father, by a touch here and there, conveyed warmth to the hitherto sombre colouring. He was almost as much delighted as she.

"How much more briskly they move!" he exclaimed.

"They like the sunshine. So did Hedfa. It makes one happy to think they are only going to the fold before sunset," she returned. "Think how glad dear Mr. Minister will be when he comes back, to find so bright a picture."

It was, indeed, a work of genius—fitful and peculiar, still of genius—and May was astonished to perceive that some sudden impetus moved his fingers into rapidity and his mind to activity. It also induced silence; so she stole back into her apartment and began to practise. The fingers, accustomed to the harmonium, were beginning to adapt themselves to the piano, which she had rarely tried at Derwen Fawr; and the voice, trained to Welsh part singing and national melodies, was being further perfected by the principles and teaching of Art. The red baize door was always open between the two rooms, so that while she studied, she almost fancied she could hear the soft strokes of her father's brush, while he was inspired or soothed by her always sweet, birdlike notes.

"I, too, must earn my bread some day," she reflected, as time wore on, in that new and artistic home.

(To be continued.)

ON SKETCHING FROM NATURE.

By JOHN C. STAPLES.

V.



YOU are now in a position to take your stand before nature, and to attempt a representation of her varied tints and shades, her beauties of colour as well as of effect; but I have still much in my mind that I could wish to say to you in the way of warning and guiding

ance; very many things which I shall not find space to say at all, and others which I must condense into curt suggestions, in order that I may be able to bring them to your notice. These you must try to amplify as your ingenuity and growing experience may suggest. If, after a few months' work, you will take the trouble to read these papers again, you will, I think, find many suggestions not without their value, the points of which you may have missed at the first glance, partly because you had not then felt the difficulties which they are designed to meet.

In sketching from nature in the open air, decision and rapidity of execution are for the most part very essential; but beware of making this an excuse to yourself for careless and slovenly work. You must use your judgment

to the utmost, and use it with promptitude and readiness. Before you put brush to paper ask yourself what is the form, what is the tone, and what is the hue of that coloured patch which you are about to represent. Is it gradated, and in which direction? Answer these questions mentally at once, and use your best dexterity to carry out the result in your drawing. Above all beware of encouraging the pernicious habit of putting in ill-considered or unconsidered touches "to see how it will look."

I think you will soon desire to use your sketches at home in the production of more finished drawings of which those are to be the motive and the foundation. It is well you should do so sparingly, if only to show you how weak and poor, for all its elaboration, is work which does not bear the direct impress of nature, but is only her reflection at second hand. Still some transient effects must be wrought out at home by the aid of studies and careful though rapid sketches, and even written memoranda of colour and effect and light and shade, and also by the aid of memory.

It is in this home or "studio" work that the following practical hints on manipulation and management of material can be carried out to their full extent with the proper appliances at hand. You should, however, adopt any suggestion which seems applicable to your out-door work, once more remembering that in such work over-elaboration is to be avoided, and thoughtful care and deliberate but prompt decision to be made to take its place.

In mixing your tints or washes always take that colour first of which the largest proportion is to be used, then add the other.

Never use three colours in combination where two will serve.

Always be very sure to mix and work a wash thoroughly with your brush, not only at first, but every time you take a fresh brushful. Many pigments, the mineral ones especially, however carefully ground and prepared, sink readily to the bottom of the saucer, and, if it were not stirred up, the wash would become fainter from this cause. It is quite difficult to keep a wash of vermilion equal in strength.

In this connection I will add a few words on the mode of gradating a wash of colour, which is a delicate operation, requiring much care and practice.

Prepare in your saucer a small quantity of colour of a strength equal to the darkest part of the gradated tint. Now, with a soft brush, pass a wash of clear water over the whole space of paper to be tinted, and when this has sunk a little into the paper, take up the superfluous moisture with clean blotting-paper. Without this precaution you will never, or with great difficulty, get a perfectly smooth and even gradation. Next slope your drawing-board or sketch-block, and place it so that the part to be darkest lies uppermost. Take a brushful of the prepared tint and pass it across the upper portion of the space from left to right; then add a brushful of water to the tint in the saucer, stir thoroughly, and pass a second wave of colour across the space, letting it just mingle with the lower edge of the first brushful, and so on downward, mixing at each dip of the brush more water to the wash in the saucer until you come to the bottom of the space to be tinted. Here, if the colour runs into a pool, you may take it up with the edge of a piece of blotting-paper, or, having squeezed your brush dry, you may absorb the extra moisture with the point.

In this manner, with practice, you will soon be able to lay gradated surfaces, large or small, and by adding more or less water each time you replenish the brush, you may make the gradation sudden or gradual at will.

Never forget to damp the paper before

commencing a wash, nor to use the blotting paper.

Never let the brush be quite exhausted of colour before replenishing it, nor let the brush be so full, or the paper so steeply inclined, as to cause the colour as you float it on to run down in a stream.

Never pass over one wash with another, to strengthen it before the first is quite dry; though, when the first is quite dry, you may, and should, again use the wash of clear water and the blotting paper before proceeding with the second, so as to work always, as much as possible, on a damp surface. Note, however, that where there is broken colour, and where irregular forms are found with varied depths of tone, as in the foreground and the middle distance you may often with great advantage add colour here and there, while the under-tint is wet, but be careful in doing so not to work up, or disturb with the brush, the colour which is already laid, or you will sully both tints.

Always work as much as possible from above downwards, or, at least, do not wash in an upper portion while the lower is wet, lest the former should run into the latter and spoil it.

Now with respect to the lights in your drawing. If these are soft and gradated at the edges, you may carry the surrounding wash of colour over them; and then, while the colour is quite wet, having drawn your brush through the folds of a sponge or cloth held tightly between the fingers, you may with the point (constantly kept as dry as possible by the same means) absorb the colour where necessary, and so recover your light; but if the light is a large one and sharply defined, it should when possible be left untouched in laying in your wash. Do not, however, spoil the breadth and evenness of your wash by trying to leave small unimportant lights. These can always be taken out or put in afterwards by methods which I shall describe.

In the first place you may use a sharp knife or eraser to scrape away the surface of your paper. In this way the spray of falling water may be rendered very effectively, or the bloom of white flowers on foreground weeds, or many other irregular small forms, and if the surface so erased be burnished with some smooth hard instrument, such as the ivory handle of a knife, the surface will then bear tinting with any requisite tone of colour; but great judgment and dexterity are necessary in order to get a good effect by this method, and it is difficult to alter lights so produced.

If the lights to be taken out are not very bright, a good plan is to wet that portion of the drawing where the light appears with a fine brush and clear water in the exact position and form in which the light is desired, and then, having absorbed the moisture with blotting paper, to rub the place smartly with a handkerchief, or, better still, with a wash-leather wrapped round the finger. If this does not produce a sufficiently clear light, the spot may again be moistened, the blotting paper again applied and the space rubbed over with bread crumb or indiarubber, but delicately, to avoid destroying the texture of the paper, and producing a disagreeable woolly appearance. I hope it is hardly necessary to remark that in all cases the surrounding surface must be dry—quite dry.

Lastly, you may put in small sharp lights with Chinese white laid on thickly with a fine brush. These may be glazed over when dry with any hue to any required depth, or colour may be added to the Chinese white before it is applied. This last method is extremely useful in very small touches, but colour so mixed is always rather chalky and dull in appearance (often a great advantage) and

wants the transparency and brilliance attainable by means of glazing, that is, passing a wash of some transparent colour over a painted surface. Again, Chinese white once applied can with difficulty be altered or removed, therefore it, too, requires much care and some experience in its use.

Contrary to general belief, a water-colour drawing is as susceptible of alteration, or even more so than a painting in oil. The damp sponge may be used with clear water and repeated gentle dabbings to reduce the depth of any portion which is found to be too dark, or a wetted wash-leather wrapped round the finger may be used for the same purpose. If, however, the portion to be altered has received much thick colour, as in a foreground approaching completion, and especially if the colours which compose it embrace complementary hues, the mixing of which would produce a dirty grey, it is better to cut out a mask in stout paper which shall expose the part to be erased, and then, having superimposed this shield so as to protect the successful portion of the drawing, to sponge boldly and firmly until the defective work is entirely removed and the clean paper recovered. When the spot is quite dry it may be painted on with as much freedom as at first. These are some of the manipulations, dexterity in which must be acquired before success can be attained. With respect to the contents of the last paragraph, remember that it is immeasurably better to be right at first than to be nearly right at last, and no pains or thought or deliberation devoted to this end of being right at once can be other than pure gain both for the present effort and for future possibility of successful effort. Nevertheless, do not, I beg of you, abandon any drawing which has gone a little wrong. In spite of natural disappointment do all you can with it. Persevere by all methods to make it the very best that your powers at present can produce. At the worst, when you look at it some time hence, it will serve to mark the measure of your progress, and, at the best—and this oftener than you suspect—your fresh eye will detect in it excellences which you cannot now see, and which will serve as a lesson to you in your more advanced work.

I had almost forgotten to say a word to you on a cause of defect which is beyond your own control. In spite of the careful examination of each sheet of paper which I have recommended, you will sometimes find a small flaw make its appearance as you proceed with your drawing, and if it happens to come in the sky or any light portion of the work it will be difficult to conceal. The best plan is to disregard it until your drawing is finished, then, having cut a mask as recommended above, sponge out the defective portion. If the paper is stained, pass a thin wash of Chinese white over it, and leave it to dry. You may then stipple up the faulty space to an equality in tone and colour with its surroundings.

In your early efforts to produce drawings in colour, and, indeed, I think, throughout the course of your practice of painting in water-colours, a new difficulty will assail you. This difficulty is at once to make just allowance for the relative effects of colours one upon another.

You will, probably, have already felt this disturbing influence, in a modified and much simpler form, in the effect which opposing tones of light and shade exercise upon each other. You will have found, perhaps, for example, that a certain bit of distance which you had copied carefully, so that each tone and gradation seemed to have its true relation and modulation of effect, fell away into a ghostly and misty insignificance when you drew in the bolder darks, sharper lights, and more decided forms of the foreground objects. Or a light, perhaps, which looked soft and mellow at first, has been rendered crude and

staring by the opposition of a strong dark in its vicinity. Now apart from, and in addition to, mere tone, colours, as colours, have a very complex effect upon one another, and a rudimentary knowledge of the grammar of colouring will be of much service to you.

I say a "rudimentary knowledge," for you might, I think, as well try to foreshorten the human arm by the rules and diagrams of perspective as to get a landscape right in colour by the rules of chromatology. Nevertheless, a comprehension of the broad principles which govern the influence of colours one upon another, may, as I have said, save you some groping in the dark, for the causes which may make your colour at times look all wrong as a whole, whilst at the same time you feel sure that each tint individually is right.

Now, without troubling you much about the composition of white light, prismatic colours, and so on, let me tell you that there are three simple, or primary colours, so-called because they cannot be produced by any combination of other colours. These are Yellow, Red, and Blue. Next come the secondary colours, which are formed by the mixture of these primaries in pairs; thus Yellow and Red produce Orange, Red and Blue produce Purple, and Yellow and Blue produce Green. Orange, Purple and Green, then, are the secondary colours. These, again, mixed together in pairs, as before, form the tertiary scale of colours. Thus Orange and Purple form Russet, Purple and Green form Olive, and Green and Orange form Citrine. If this admixture of colours were carried any further, if Russet and Olive, Olive and Citrine, or Citrine and Russet were commingled, we should get scarcely distinguishable tints of grey; and, since these colours, all of them, are produced from simply Yellow, Red, and Blue we are led up to the fact that these primary colours themselves, when mixed together in certain proportions—that is to say, three parts of Yellow to five of Red and eight of Blue, form a quite neutral grey, that is, such a grey as is produced by the mixture of pure black and white, so that, improbable as it seems, grey, or, in the case of the prismatic colours, pure white is built up of all the bright colours which we see in Nature. Knowing this, we know that, if we select any colour, say Blue, certain other colours added to and mixed with that Blue, would bring the whole to a neutral grey. These additional colours are called the complementary of the colour selected. In the case of Blue—Yellow,

and Red, that is to say, Orange, would neutralise the colour. Therefore Orange is the complementary of Blue.

In the primary order of colours, the complementary of each is that secondary which is composed of the other two primaries. Thus—

The complementary of Yellow is Purple	Red.
" " " Red " Green	Blue.
" " " Blue " Orange	Yellow.

And, of course, *vice versa*, among the secondaries:—

The complementary of Purple is Yellow.	Green " Red.
" " " Green " Blue.	Orange " Yellow.

But these secondaries have also complementaries derived from the tertiary scale.

Thus the complementary of Purple is not only the primary Yellow, but also Citrine—that is, the tertiary formed from the other two secondaries, Green and Orange.

The complementary of Green is not only Red, but also Russet, that is, Orange and Purple.

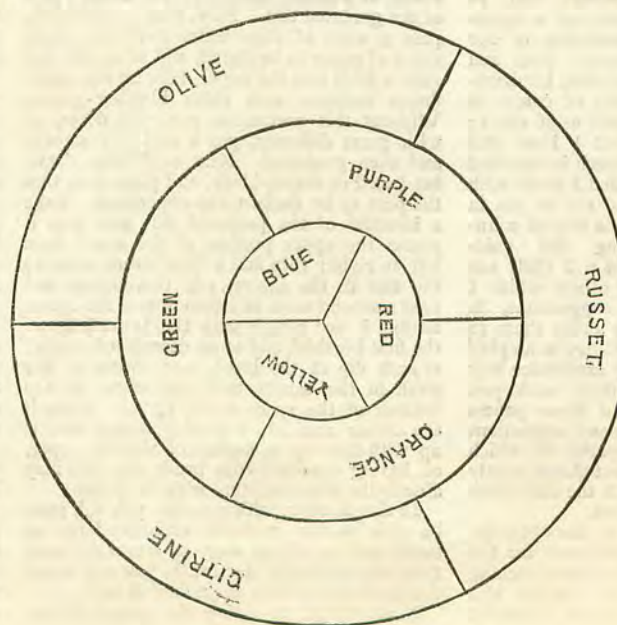
This complementary of Orange is not only Blue, but also Olive, that is, Purple and Green.

The composition of the secondary and the tertiary scales and the opposition of complementaries is clearly given in the accompanying figure. In the intermediate ring each secondary colour embraces the two primaries of which it is composed, and so in the outer ring each tertiary embraces the two secondaries of which it is composed. Again, each tertiary lies nearest to that primary in the inner ring of which it has most in its constitution. Lastly, each colour will be found to be exactly opposite to its complementary. Thus, Purple is opposite to Yellow and also opposite to Citrine—its complementary from the tertiary scale. Green is opposite to Red and also to Russet, and so on. A contemplation of this figure will, then, I hope, elucidate the foregoing remarks, if they require elucidation.

Now, the value of all this for you lies mostly in the fact that any colour is most forcibly and brilliantly brought out and set off by the juxtaposition of its complementary. To borrow an illustration from Mr. Penley's excellent handbook:—"Power" (or force of colour) "does not consist in strong and gay colours, but is entirely the result of proper combinations and contrasts. Place the pale

and delicate primrose in warm green, orange, or scarlet, and the contrast is gone; but on a purple or plum-coloured ground it will tell with brilliancy and vigour." The same is true of the other complementaries. Mark the fact well, for it is a warning as well as a guide. Such strong contrasts may be, and, indeed, are, useful and even indispensable at times, when used sparingly and with judgment; but, for the most part, the eye receives a more lasting and refined pleasure from more sober and delicate contrasts.

Next I wish to point out to you two broad divisions, into one or other of which all colours naturally fall. These are the warm and the cool. To the warm scale belong yellow, red, and all the mixed colours in which



these primaries predominate. To the cool scale belong blue and all hues in which it appears prominently. Black, white, and the neutral greys are also assigned to this scale.

These two scales always contrast with each other, much as light and shade contrast in a monochrome drawing. It is scarcely possible to select a landscape in which both warm and cool hues do not appear in a greater or less degree, and it is by a skilful massing of these warm and cool colours and breaking of each into the other, in the same way and under the same restrictions as are to be used in the management of light and shade, that a broad harmony of colour is secured and the necessary degree of contrast introduced.

You may, indeed, with a little ingenuity, apply to this subject all that I have previously said on the disposition of lights and shades by substituting the term "warm colour" for "light tone," and "cool colour" for "deep tone," and the exercise will, I think, serve to impress the rules for the management of both usefully on your memory.

So far all is simple enough, but there are several other and more perplexing considerations connected with the subject. Not only is each tone altered in depth by a different tone placed near it, as I have already remarked, but each warm hue is made warmer by a cool one opposed to it, and cooler by a warm one. Each colour throws a halo of its complementary around it. Each colour causes in the eye a tendency to see the complementary of that colour for a time, wherever else it looks, and finally, every colour seen beside another causes a change of appearance in that other colour and is reciprocally changed itself. These phenomena are, however, very striking, only in the case of the brightest colours most strongly contrasted, and this is one reason why pictures wherein the tertiary colours prevail or in which the brighter primaries or secondaries are sparingly used are so much easier of management.

Further into this subject I may not now go, nor do I think that you need go further unless you intend to embrace art seriously as a profession. Even in such a case, I am not at all sure but that the time you might spend in studying such works as Mr. Martell's little "Handbook on the Principles of Colouring," Field's "Painting," in Weale's series, Field's more important "Chromatics," and the exhaustive work by M. Chevreul, useful and excellent as they all are, would not be much better spent in cultivating what is called "an eye for colour," that is, an instinctive sense of the beautiful in colour by studying and learning to appreciate and love the endless beautiful harmonies and contrasts of colour which nature spreads lavishly around you.

Learn by heart the lovely and tender scale of tints in a young birch stem, which starts from silver and passes through cream colour and ivory to the most delicate flesh tints, and so on through softest, palest browns to a rich velvety depth which reminds you of the colour of a dark sealskin fur; or the gradations on the bark of a young oak, which starts with pale rosy grey on the lighted side, and cools down into lilac, and so into neutral grey and on to cold greyish green, with perhaps a blot or two of rich deep golden green to make all the rest look still more delicate. Mark the tender contrast of the silvery green willow foliage, with its pearly grey bark, which itself finds a contrast in the cinnamon-coloured rifts that break it here and there. Try to disentangle the shifting opalescent tints that flash and mingle when the light from an evening sky strikes upon a not too calm sea. Watch for and enjoy all these and a thousand other lovely combinations which nature will show you as soon as you honestly and humbly desire to see them; but, above all, never, if you can help it, miss an opportunity of studying with

admiration and gratitude that great storehouse of infinitely varied scales of colour, ranging from the richest flaming crimson, gold, and purple to the palest green and grey, or the most sombre storm hues. I mean the sky at sunrise and at sunset. Do this, and if an instinctive feeling for what is right and beautiful in colour combination is not thus awakened within you, I fear it would not be aroused by all the rules of chromatology or by the most exact consideration of the coloured rays in the prismatic spectrum.

(To be continued.)

USEFUL HINTS.

TWO recipes given for removing spots of mould on fabrics—one by first rubbing them over with butter, and afterwards applying potassa moistened with a little water, and then rubbing the spot, when all traces of it will disappear. The other method directs that the mark be first wet with yellow sulphide of ammonia, by which it will immediately blacken. After allowing it a minute or two to penetrate, the excess of sulphide is to be washed out, and the black spot treated with cold diluted chlorohydric acid, by which it is at once removed. Finally, wash well with water. This method is said to avoid the serious objection of weakening and rotting the fibre.

COPYING INSCRIPTIONS FROM MONUMENTAL STONES.—The copying of monumental stones is a pleasant and interesting amusement. Lay cartridge paper on the stone you wish to copy and rub it with heel-ball, which is to be got at any shoemaker's. The most perfect impression of any stone will thus be obtained. In a few instances, where there is a good deal of incised carving, such as coats-of-arms, floriated work, &c., or where the stone is much jagged and broken, substitute thin, white, glazed calico for the paper, the latter being liable to be torn by the rubbing.

HOW TO KEEP BOUQUETS BRIGHT AND BEAUTIFUL.—There are many ways of preserving bouquets, some being pretty successful in keeping the flowers for a long time in all their beauty. Here is a new method we have recently met with: perhaps those of an experimental turn of mind will give it a trial. Sprinkle the bouquet lightly with fresh water and put it in a vase containing soap-suds. Each morning take the bouquet out of the suds and lay it sideways in clean water; keep it there a minute or two, then take it out and sprinkle the flower lightly by the hand with water. Replace it in the suds, and it will remain as fresh as when first gathered. Change the suds every three or four days. This method, it is said, will keep a bouquet bright and beautiful for at least a month.

FOR GIVING A FINE GLOSS TO LINEN CUFFS, COLLARS, &c.—Add a teaspoonful of salt and one of finely-scraped white soap to a pint of starch.

TO CLEAN BLACK RIBBON.—Boil an old black kid glove in a pint of water, and let it cool sufficiently to be held in the hand without burning it. If the ribbon is very dirty rinse it two or three times in clean water, then use the glove as a sponge, well washing the ribbon with the liquor in which the glove was boiled. Iron the ribbon when partly dry, placing paper over it instead of a cloth.

A kind reader sends us the following; the result, he says, of fifteen years' experience:—

RECIPE FOR "MEDIUM" FOR PAINTING ON CHINA.—An excellent substitute for oil of turpentine, and answers equally well;

the only difficulty with it is that it takes longer to dry, which, in my opinion, is an advantage, as it enables the colours to be blended into one another more easily, and for a longer time. Dry the painting slowly before the fire, or in a cool oven, as soon as finished. By so doing the colours are less liable to attract lint or dust. By using this medium it is possible to do much more work, by painting the second time if the first painting be dried very slowly, so as not to burn the nature out of the colour. Half an ounce balsam of copaiba, twenty drops of oil of lavender; keep free from dust. Mix your colours same as usual.

LEMON MARMALADE.—Peel and quarter the lemons; soak the peel in water, with a pinch of salt, twelve hours; boil the same four to six hours, till quite soft; take out the peel and drain; scoop out the white, and cut rind into thin threads; divide the fruit, take out pips and white, and soak both the latter in the hot water in which the peel was soaked previously; then strain. Weigh the fruit and the peel; add an equal quantity of sugar to them; and to every 3 lbs. of fruit, peel, and sugar (all together), put $\frac{1}{2}$ pint or (if you like it liquid) $\frac{3}{4}$ pint of the strained water in which the peel and pips were soaked. Boil the whole together one hour, gently stirring and skimming. The above is also a good recipe for orange marmalade.

RECIPE TO CLEAN SILKS, SATINS, AND RIBBONS.—Take of honey quarter of a pound, soft soap quarter of a pound, soft water quarter of a pint, mix thoroughly. Apply it to the material to be cleaned as it lies on a table, and well brush it, more especially in the soiled places, with a nail-brush; rinse it then by dipping it in cold water, having provided two or three basins for the purpose, and dipping in each one after the other so as to cleanse it thoroughly; then hang it on a line to drain. As soon as the dripping has ceased, iron it on the wrong side. After this treatment it will not be found to look greasy or become stiff after the ironing.

FURNITURE POLISH.—Equal parts of oil and vinegar mixed. It cleans, in addition to giving a polish.

STAINS ON GOLD LACE.—Remove the lace from the uniform and boil it (the lace) in hydrochloric acid slightly diluted. The acid will dissolve and remove the verdigris and leave the gold uninjured.

JOHNNY CAKE.—Take of Indian meal, three cupfuls; flour, two cupfuls; sugar, one cupful; carbonate of soda, one teaspoonful; mix all with buttermilk and bake.

RAT EXTERMINATOR.—The latest expedient for ridding a house of rats is furnished by a writer in the *Scientific American*, who says:—"We clear our premises of these detestable vermin by making whitewash yellow with copperas, and covering the stones and rafters in the cellar with a thick coat of it. In every crevice where a rat might tread we put the crystals of the copperas, and scatter the same in the corners of the floor. The result was a perfect stampede of rats and mice. Since that time not a squeak of either rats or mice has been heard about the house. Every spring a coat of the same yellow wash is given to the cellar as a purifier as well as a rat exterminator, and no typhoid, dysentery, or fever attacks the family."

THE BEST POUND CAKE.—Beat one pound of butter to a cream, one pound of eggs—weighed before broken—beaten till they froth for about twenty minutes; one pound of raisins (if desired), and one pound of sugar. When well mixed, add half a teaspoonful of milk, and work that in before putting it in the oven.

SKETCHING FROM NATURE.

VI.

By JOHN C. STAPLES.

A FEW words now on the method of bringing forward a landscape drawing, the progressive treatment, that is, of a drawing, from a technical point of view.

But first it is not advisable for you to attempt in the beginning an extended landscape. As in your drawing so, now, in your painting, it will be best for you to commence with "little bits,"—the component parts, so to speak—of a landscape. When you have acquired the power of representing these, you will be able to attack a wider view with good hope of speedy success.

Choose some simple object, not liable to change except by the change of light, such as a rock, the trunk of a tree, a stile, or any other convenient object that answers to the above condition.

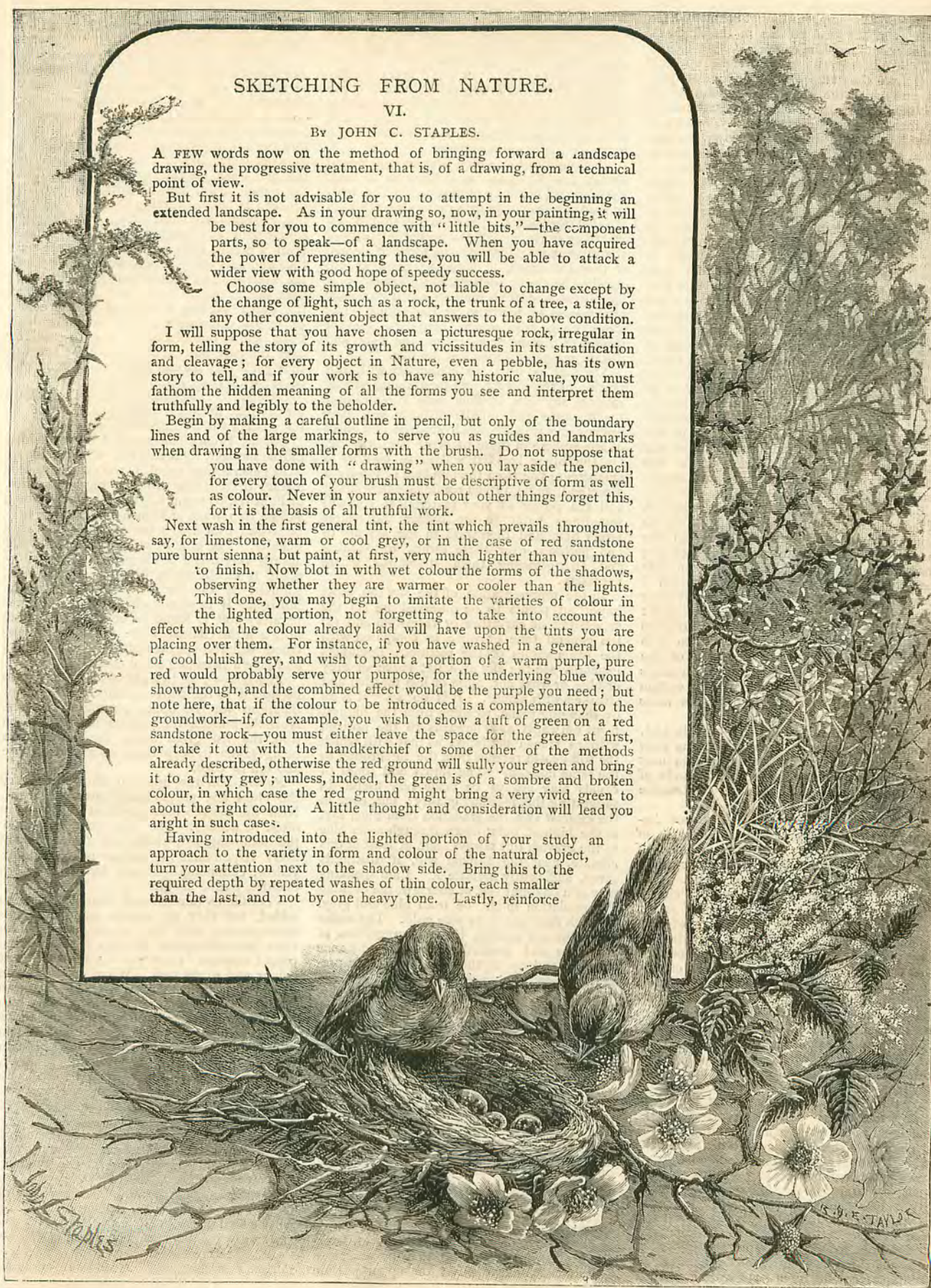
I will suppose that you have chosen a picturesque rock, irregular in form, telling the story of its growth and vicissitudes in its stratification and cleavage; for every object in Nature, even a pebble, has its own story to tell, and if your work is to have any historic value, you must fathom the hidden meaning of all the forms you see and interpret them truthfully and legibly to the beholder.

Begin by making a careful outline in pencil, but only of the boundary lines and of the large markings, to serve you as guides and landmarks when drawing in the smaller forms with the brush. Do not suppose that you have done with "drawing" when you lay aside the pencil, for every touch of your brush must be descriptive of form as well as colour. Never in your anxiety about other things forget this, for it is the basis of all truthful work.

Next wash in the first general tint, the tint which prevails throughout, say, for limestone, warm or cool grey, or in the case of red sandstone pure burnt sienna; but paint, at first, very much lighter than you intend to finish. Now blot in with wet colour the forms of the shadows, observing whether they are warmer or cooler than the lights.

This done, you may begin to imitate the varieties of colour in the lighted portion, not forgetting to take into account the effect which the colour already laid will have upon the tints you are placing over them. For instance, if you have washed in a general tone of cool bluish grey, and wish to paint a portion of a warm purple, pure red would probably serve your purpose, for the underlying blue would show through, and the combined effect would be the purple you need; but note here, that if the colour to be introduced is a complementary to the groundwork—if, for example, you wish to show a tuft of green on a red sandstone rock—you must either leave the space for the green at first, or take it out with the handkerchief or some other of the methods already described, otherwise the red ground will sully your green and bring it to a dirty grey; unless, indeed, the green is of a sombre and broken colour, in which case the red ground might bring a very vivid green to about the right colour. A little thought and consideration will lead you aright in such cases.

Having introduced into the lighted portion of your study an approach to the variety in form and colour of the natural object, turn your attention next to the shadow side. Bring this to the required depth by repeated washes of thin colour, each smaller than the last, and not by one heavy tone. Lastly, reinforce



the whole by small, sharp, bright touches, where you see them, in the lights and by thin glazings of the local colours in the shadows, and your study will be complete.

I will add two warnings. Make up your mind from the first which is the lightest portion and which the darkest, and do not cut up the breadth of general effect by exaggerating the incidental markings; secondly, beware of a cold blackness in your shadows. Paint them, at first, with rather warmer and richer colours than you think you see in Nature.

You may next, if you choose, select a single branch with its foliage seen from a short distance on a calm day. Draw the outline and paint it, as in the case of the rock, at first very lightly with the local colour, regarding it, for the present, merely as a more or less rounded mass, having one side in light and the other in shade. Do not in this first painting carry your colour quite up to the edges. Next mark out carefully the position and form of the subsidiary tufts of leaves, both in the light and in the shadow, by means of the dark markings which lie underneath them. Lastly, draw in, crisply, with a brush not too full of pretty strong colour, the forms of individual leaves where they show prominently in the mass and where they stand out clearly at the edges; also "take out" some of the small bright lights and add the stem of the branch where it is seen, giving it its due roundness and all its irregularities and roughnesses of texture.

But, again, beware of letting the introduction of individual forms of leaves interfere with the general breadth of light and shade in the mass. They should only be sufficient to give character to it. And do not hastily conclude that this contradicts the principle which I have so strongly insisted on throughout these papers—that, namely, of fidelity to Nature; for in looking at a large number of objects the eye only perceives each clearly when it is bent upon that one to the exclusion of the rest. In looking at the assemblage as a whole you perceive only the mass with a certain character added, which is given by the more prominent of its individual members.

Make a great many studies of this sort, choosing them as varied in subject as your opportunities will permit, and then you may proceed to a complete landscape, a mode of executing which I shall attempt to describe somewhat in detail.

Undertone.—It is advisable, but not imperative, to begin by passing a thin wash of some warm colour over the whole of your paper before commencing your drawing. This may be done at home. The object of this operation is to avoid a chalky whiteness in the lights that are "left," and to break the rawness of any thin tints of pure colour that may be laid on afterwards—the blue of a clear sky, for example. It should be just strong enough to give the paper a creamy tone, but should be distinctly visible when a piece of white paper is laid upon it. It may be varied according to the warmth or coolness of the general effect in the scene chosen. Sometimes a wash of light red will be good, at another yellow ochre may be substituted, oftenest a tint of yellow ochre and brown madder will be best. It should be prepared very thin and laid on evenly, but the depth and warmth may often with advantage be increased as the foreground is approached.

Outline.—The outline will next demand your attention. I trust I need add no word on the importance of accuracy in this stage of your drawing, but I will repeat the caution given above against putting in minute detail. If you have too much of this on your paper you will constantly need to fight against a temptation, to leave unimportant lights and you will be led to sacrifice the freedom of your washes of colour in order to preserve small

forms which can better be introduced later. Harmony and breadth of treatment can only be secured by keeping your washes very broad at first. You will be surprised to find how often tones which you think heavy will be converted into lights or half lights by the contrast of the dark touches introduced in the finishing. Beginners generally err in making all their lights too crude and staring. The trained eye perceives some tone on all the lights except the very highest.

The qualities to be aimed at in your pencil sketch are lightness and firmness of line, decision and accuracy of drawing. The foreground may be put in with more strength than the distance, but the pencil-marks should nowhere be heavy enough to sully the purity of the subsequent painting. The forms of clouds, if they are drawn in with the point at all, should be most delicately suggested, preferably by a dotted line, so as to avoid any appearance of hardness at the edges. The same holds true of the boundary lines of masses of foliage seen against the light, and distant mountain forms and the like.

Sky.—It is usual to commence with this portion of the picture, and by so doing and by causing sky tints to fade away into and over the distance and middle distance you may prepare the way for much softness and effect of atmosphere in these parts of the drawing. On the other hand, it will serve usefully to emancipate you from the bondage of too rigid a method, and give you confidence in yourself and the power of your materials if you will sometimes paint in the bolder and nearer forms first, and then wash in the sky up to and, perhaps, over these forms, re-touching and strengthening them afterwards where necessary.

In the representation of the sky the most important points to be observed are (1) the suggestion of curvature or recession, and (2) the general tone or value as compared with the other values of the picture. Beginners generally see the sky as a flat space of grey or blue, or what not, more or less mottled and streaked with clouds. It is not so. It is an overhanging plane, receding from the highest point outwards and onwards to the horizon with as true a gradation as that with which the solid earth recedes from the foreground to the same horizon. The forms and tones of clouds may always be made very useful in suggesting this receding quality; but, even in the clearest sky, the gradation from blue, say, at the highest point down through paler blue to the greyish tint always seen, at least in this climate, near the horizon will, if truthfully given, sufficiently indicate it. I am speaking now of a daylight sky, of course in the evening the gradation might be from blue and grey, through faint green, to pale gold. The scales of colour are endless, but the suggestion of curvature and gradually-increasing distance towards and up to the horizon is ever present.

Then as to the general tone of the sky. Except in the case of stormy effects and heavy rain-clouds, the general effect of the sky will be a broad expanse of light. Be very careful to preserve this breadth. Work all this part of the drawing with a delicate hand.

Execution.—With respect to the mode of working a sky, you will find it best to paint as much as possible on a damp surface. With a very soft brush, then, pass a wash of clear water over the whole space to be occupied by the drawing, and then take up the moisture on the surface with blotting-paper (this operation may with advantage be repeated from time to time during the progress of the drawing, but of course every part must be perfectly dry first).

Daylight Skies.—For daylight skies, without clouds, prepare a tint in your saucer to imitate the colour seen in the upper portion

of the sky—say, cobalt with a trace of rose madder—and lay it on fearlessly but carefully, adding more and more water to the wash with each sweep of the brush and, if necessary, a little grey or other colour as you approach and pass the horizon, and graduate your tint away to nothing over the distance and middle distance. If, when this is done, the tint does not seem strong enough, let it get dry (employing yourself meanwhile in bringing forward the foreground or other part of the drawing which does not cross the sky). When the first wash for the sky is quite dry, damp the paper again, use the blotting-paper, and proceed as before, altering the tint a little, or not, as seems advisable, until you get the right tone-colour and gradation. If the horizon is of a golden colour you must graduate your blue and grey away to pure water, at or above the horizon, and then when it is dry turn your sketch upside down, and after damping the paper graduate a wash of yellow ochre, or yellow ochre with a little brown madder, from below the distance away to nothing over the pale portion of the sky. You will thus get a very natural gradation of tone and colour with a soft aerial character.

Colours for Skies—Daylight.—The palette for daylight skies is a simple one. The following colours will be sufficient:—

Cobalt, French ultramarine, rose madder, purple madder, light red, and yellow ochre.

In general pure cobalt is too cold. It needs a trace of red, rose madder, purple madder, or light red to warm it. For brilliantly blue skies a thin wash of French ultramarine may be passed over a first tint of cobalt and rose madder. The mixture of cobalt and light red affords very useful pearly greys. The yellow ochre is chiefly useful when a golden mist, suffused by the sun's rays, overhangs the horizon. If it should chance that the preparatory tint is found to be too strong and hot, a little Chinese white added to the sky colour will recover the right coolness of tint, and give a charming aerial effect.

Twilight.—For twilight skies indigo may be added to the above colours or their combinations for the upper portion of the sky. Near the horizon the colours may be chosen from the list given below for sunset, care being taken to keep them somewhat sombre and full of tone.

Sunset.—In the upper portion of the sky the blues and greys already given will serve. Near the sun the most brilliant colours may often be needed. They may be chosen from the following list, which will, I think, meet every requirement:—Yellow ochre, Indian yellow, cadmium, light red, Indian red, rose madder, purple madder.

Vermillions (orange and scarlet) may be added, but they are opaque and rather unmanageable; still, they afford good foundations for subsequent glazings of the transparent colours. Cadmium is a most brilliant colour and works well. When dry it may be glazed with rose madder. This will give a luminous rosy orange, not to be excelled in brilliance by any other means. The combinations of yellow ochre with light red and with Indian red, cadmium with Indian red, and Indian red with rose madder, are all useful. Indeed, each of the above colours may be used with any other, either in mixture or in glazing, to imitate the various tints seen in the sunset sky.

Sunrise.—For sunrise most of the above colours may be needed, but there will generally be found a greater prevalence of grey, and more mistiness of effect.

Repetition of Sky Tints.—If in your drawing there is to be calm water reflecting the sky, it will be well to paint it in at the same time and with the same tints as those of the sky itself, or rather of that portion of it which is reflected in the pool. Even wet or moist

ground will reflect more or less of the sky tints.

Clouds.—Observe that clouds are rounded masses of vapour, having light and shadow, sides and varieties of modelling in as large a degree as any solid object. They recede from the eye in a true perspective. At the same time there is a softness and delicacy in the shadowing of these vaporous forms which will tax all your dexterity to imitate. In endeavouring to give the full form and shadow of masses of cloud, do not get the tones so heavy, or the details so obtrusive, as to overbalance the rest of the composition; better even to leave the cloud forms sketchy and suggestive than to lose the relative values of sky and ground.

Execution.—Work on the clouds while they are wet, or use the washes of colour so thin that you can scarcely perceive each added tint of shade as you put it on the paper. Keep the idea of form ever before you in each successive wash. From time to time let the painting become quite dry, and then, with a soft brush and clear water, gently wash and blend together the shadows. Small light clouds may be taken out by any one of the methods described in the last chapter; but all large forms of light clouds should be left in laying in the blue of the sky and worked up afterwards. These directions apply only to drawings which are intended to receive high finish. In sketching from Nature rapidly for effect and character (a practice which you should by no means omit) a few very wet blots of colour, skilfully spread over the sky and dexterously run together here and dried off there with the sponge, or a handkerchief wrapped round the finger, reinforced in the shadows with full colour applied with the point of the brush and cleared up in the lights by a vigorous use of clean water, will often in a few minutes give you the effect you want at small expense of manual, but great expense of mental labour.

Method of Study.—Clouds are so changeable, never remaining even for two or three minutes precisely the same, that you cannot sit down to copy them deliberately, as you would a tree or a bank. The preferable plan is to decide upon their general form and the space they are to occupy in the picture, and then to bend the whole force of your powers of observation upon them until you have filled your mind and memory with their form and construction, their swing of motion, the way they are piled up or scattered abroad over the heavens, and especially the way in which they sway all together under the common impulse of the airs which urge them along. Then turn to your paper and try to reproduce the impression created in your mind. If you have forgotten anything, a glance at a similar cloud may serve to recall it to your mind; but do not alter a scheme once decided on.

Study cloud-forms often for their own sake, using sometimes the point to secure the outlines, and sometimes soft chalk or the brush to seize upon the gradations of tone. Thus you will acquire readiness of comprehension and facility of execution.

Colours for Clouds.—For soft and distant clouds use light red and cobalt; for more stormy, lowering clouds substitute Indian red or light red, or use brown madder or purple madder with cobalt or French ultramarine. A little yellow ochre may be added to these tints if required. The proportions of blue to russet red or purple must, of course, be varied, as the clouds are seen to be warm or cool in their general colour. For cold grey tones use cobalt or French blue with lamp black, and, for variety, try the effect of a little sepia in conjunction with these, or add a little light red to the cobalt and black. This last will give a very clear, cool, pearly grey. For the warm

edges of clouds try brown madder and yellow ochre, or light red and yellow ochre, or pure yellow ochre. These must all be used in very thin, delicate washes. Indigo is often recommended to replace the other blues in the above list, but it should, I think, be used very sparingly.

For sunset clouds you may tax the resources of your colour-box to the utmost for bright pigments; but remember two things—first, that the space occupied by purest, brightest colour should be small, and should be led up to by more broken tints; also that the force of contrast, both of tone and colour, will do more than any mere brightness of paint to give a brilliant effect; and, secondly, note that a glazing of one colour over another when the first is dry is much more effectual in the production of pure luminous colour than any admixture of the component colours; also that a foundation of Chinese white, laid on thickly, will cause many colours to “bear out” brightly which would otherwise sink, and become dull as they dried.

Extreme, or Third Distance.—It now becomes very difficult to give you much definite advice, because the range of subjects which may go to form your distance, middle distance, or foreground is so vast, and the conditions under which they may be seen are so varied, that no set of rules, however ingeniously or laboriously devised, could meet all the cases which might arise, and advice which might help you in one set of circumstances would mislead you in another. But there are some general considerations which you may profitably bear in mind. The most important of these is the effect of the atmosphere, which causes objects at a distance to diminish in force of tone and colour in proportion as they recede. The atmosphere, in effect, gives much of its own grey, or bluish-grey, colour to the distance, which must be painted with a prevalence of delicate greys and blues and greyish greens, or, in the lights, with golden tones, subdued but not sullied. This is the general rule, which particular conditions will sometimes seem to contradict, as when, for example, a passage of strong light in the distance brings out brightly all the local colours, while the nearer portions of the landscape are obscured by shade. It is only *seeming*, however; for, if you wait until the light pervades the view, the distant colours will be seen still to be very grey and subdued when compared with those nearer to you, and you may, therefore, produce the same effect in Nature's own way by painting the distant colours with their true complement of delicacy and greyness, and then throwing them up by the tone and neutrality of colour which you saw cast by shadow over the foreground. Still, as the materials under your hand are weak to express the brightness and vigour of Nature, I do not deny that it may be expedient in such a case to force up a little the vividness of the distance. This may be done, as the picture approaches completion, by thin glazings of the more positive colours wherever they are seen.

But there is another rule which you may adopt, as I believe, without admitting any exception, and this is that there should be an entire absence of hard cutting lines, harsh contrasts, and crudity of handling in the distance. The line which separates the distance from the sky may be and often is the *strongest* in the picture, but it is never a *hard* line; therefore whatever depth of tone you require in the distance must be gained by repeated thin washes, or by adding colour on a damp surface delicately with the point of the brush, letting it spread of itself and dry softly at the edges. You may also recur now and then to the operation recommended above for sky and clouds, of passing a wash of clear water with a soft brush over the distance when it is dry,

and then reinforce the tones while the paper is still somewhat moist.

Execution.—As for the mode of execution you will do well, while your sky is drying (if you have decided to put in that portion of the picture first), to blot in thinly the shadows of the distance with your cool sky colour. The under tone of yellow ochre and brown madder, or whatever else you may have used, will serve, at any rate for the present, for the lights. When this is dry you may go over it again with the same tints, adding each time more detail and, consequently, using smaller washes and bringing out the drawing and modelling of the masses. Lastly, you should paint in the local tints, where they are visible, with thin glazings of transparent or semi-transparent colours, or by hatching and interlacing small touches of suitable colour.

(To be continued.)

ELEANOR'S AMBITION.

By the Author of “The White Cross and Dove of Pearls,” “Selina's Story,” &c.

CHAPTER II.

TAKING OCCASION BY THE HAND.

“Hast thou beheld a fresher gentlewoman?”



Eleanor imagined that her sister Catharine was valued highly at her expense there was some excuse for her. A few years ago the position had been reversed. Eleanor was considered the more promising of the two sisters. She made by far the best figure at school, and she had tastes and sympathies which rendered her, at an earlier age than most children, companionable to grown-up people, especially her mother.

Her brother Frederic, who was a hard student, declared that the best touchstone for the merits of a new poem or an interesting book was to watch its effect on an appreciative young girl like Eleanor. It was worth something to see her tremble and glow in response to an heroic sentiment, to watch her face soften or deepen in its thoughtfulness as she woke up to the subtle beauties of an exquisite stanza. During his absences from home Frederic wrote to her oftener than to any other member of the family, and his letters were often accompanied by presents of choice books picked up on cheap book-stalls, with cuttings of passages from papers, which he wished her to enjoy with him. Then in the holidays this “little sister” joined him in long, pleasant rambles, where they could discuss more satisfactorily than by correspondence all their intellectual spoil.

Sometimes they would recite poetry against each other, or play off their wit upon each other, all the way home.

Many a long evening, too, was brightened by Eleanor's intelligent, light-hearted flow of speech. Without having all Catharine's aptitude for general helpfulness, she was in those

at her as though she had been some newly discovered foreign animal; "first you stay out in the most unlady-like and unwarrantable manner, and then you come in and behave in this silly, affected way."

"Oh, please forgive me," sobbed poor Ruby; "I have been with Bessie Bryant—that was what kept me; she is dead, and perhaps that's what it is makes me cry."

"To think of making all this piece of work because a labourer's daughter's dead," cried Miss Nancy, scornfully, the camellias on the topmost summit of her cap quivering with indignation; "don't the daughters of kings and queens die too, I should like to know!" and Miss Nancy gave a triumphant sniff, as though she thought this latter fact ought to be most superabundant consolation for any ordinary mortal in their affliction.

"Ruby, dear, has anything happened to you?" asked Ella, leaving her guardian's arm, and going and putting her arm around Ruby's waist.

Her good nature had soon overcome her first mischievous amusement at Ruby's discomfited appearance, and her lazy sympathies were now roused into real concern for her friend.

"My dear Ella," began Miss Nancy, reprovingly, "you surely can't mean to encourage Ruby in the unladylike, ridiculous way she goes on, visiting among the common people, and making them think themselves as good as the classes above them, with all the foolish sentimental interest she takes in them, and putting all sorts of strange unsuitable ideas into their heads."

"I don't know, I'm sure, about ideas or anything else," answered Miss Ringwood, coolly, "but I'm sorry for my little Ruby."

"Quite right, Ella," said Mr. Lindhurst, coming forward, and speaking for the first time since Ruby entered; his face had been gradually thawing as he watched the group of the two girls. "Nancy, I won't have Ruby harassed and worried when she is overdone and over-excited, as I see she is to-night. Ruby, child," he added, turning to her, "I should not like you to make a practice of staying out in this way, but I don't think you will, as you know I object to it; it was not wrong for once, as that poor girl was dying."

"Oh, no, I will never do it again," cried Ruby, brightening at his kindness through her tears. "I should not have behaved in this silly way, guardian, if it had not been that some one followed me and frightened me as I came home."

"Some one followed you and frightened you?" repeated Mr. Lindhurst, in great surprise.

"Yes, a tall, dark figure; I could see no more than that in the moonlight."

"Oh, how strange!" cried Ella.

"Nonsense," sniffed Miss Nancy, "your over-strained fancy must just have imagined it."

The old gentleman stood in thought for a few moments, then he said,—

"Well, yes, I think, Ruby, you must have magnified some very commonplace person into a mystery; how is it

possible anyone would have been following you, child? But run up and take off your things, and come down to dinner; the soup is cooling all this time."

He spoke shortly and crossly, and as if he was tired suddenly of the matter; Ruby supposed he was, and ran meekly upstairs.

(To be continued.)



SKETCHING FROM NATURE.—V.

By JOHN C STAPLES.

Colours for Distance.—As you need in the distance to use many washes one over the other, it is well to select, as much as possible, colours which do not easily wash up under the repeated action of the brush. Those which possess this quality in the highest degree are, among blues, cobalt, (indigo, too, is very firm, but should be used sparingly in the distance, except sometimes for greys); among yellows the best in this respect are, yellow ochre, gamboge, Indian yellow and cadmium; and among reds and russets, light red and the various madders are best. Indian yellow and cadmium are, however, very powerful colours, and must be used with caution.

A fine range of greyish colours may be formed by the mixture, in varying proportions, of cobalt, madder lake, and gamboge, and a combination, most widely useful in this part of a landscape, is cobalt, yellow ochre, and light red. These colours may be made to vary from a sober green to a mild purple, and no depth of tone to be got from their use will be found irredeemably heavy. A little Naples yellow is often very useful in the distance for telling lights. Cobalt with brown madder or purple madder is good for shade. So, for cold tones, is French blue and lamp black. A little rose madder may be added to the last to warm it. A little sepia added to cobalt and brown madder also forms a useful combination. For thin glazings over any of these colours may be used raw sienna, burnt sienna, gamboge, gamboge with either brown madder or Vandyke brown, Indian yellow.

Middle Distance.—As you reach the middle distance and approach the foreground the colours become more vivid and the expression of form and detail clearer, but they still fall far short of the *strength* (not always important) to be reserved for the foreground.

The middle distance is often most beautiful and suggestive. Often it is the motive of the picture: the main point of interest, to which foreground, sky, and distance are subordinate, and the importance of which they are designed to lead up to and enhance.

For the reasons already advanced, it is increasingly difficult to give detailed instruction respecting this portion of the work.

Execution.—The washes may be laid on less thinly, the colour may be fuller and more positive; but remember that the atmosphere still lies like a veil between you and the objects you are copying. There must still be no harshness of treatment. You may with advantage run the colours together at their edges while they are wet, a plan often productive of happy accidental effects and always tending to softness and harmony. It should be employed throughout the picture

in foreground, distance and sky as well as here. In the finishing you can always recover sufficient definition by putting in and taking out small sharp touches when they are seen. The glazings of local colour may now be stronger and more vivid, but they must still not obtrude. The beauty of the middle distance depends more on harmony and variety of tone and a soft richness of colour than upon bright tints and minute details.

Colour.—For colours you may use those already given for the distance, making the washes a little stronger. Add a little indigo to your cobalt in mixing the greens, or you may even use Antwerp or Prussian blue instead, with the yellows, if you break the rawness of the resulting greens by the addition of some orange or russet, such as burnt sienna, or madder brown. Buildings in the middle distance should receive a not inconsiderable amount of finish, but the colours used should, for the most part, whatever they may be, be broken slightly by the admixture of a small portion of some complementary colour.

You may now add to your palette, to be used as occasion seems to demand, such colours as brown pink, Italian pink, and lemon yellow. Terra verte, too, is a most useful colour in middle distance, though rather pasty in the working. Such mixed colours as olive green and Hooker's green may be used to save time and trouble.

Foreground.—Your studies of individual objects, or groups of objects, which, at the commencement of this chapter, I recommended you to make will have prepared you for the efficient treatment of foreground forms. The characteristics of a foreground are well put in the following passage from Mr. Penley's handbook, a work to which I have already referred: "Everything we can name will come under the denomination of a foreground object, so that some little experience is necessary to its successful introduction and treatment. Too servile an imitation of each individual part is sure to lead to 'littleness' of style, and the object, by being thus obtrusive, will destroy the breadth of the picture. Character in this, as well as in foliage, is the principal end to which our efforts must be directed. The great charm in foreground painting lies in brilliancy without crudity; in force, without violent contrasts; in a beautiful disposition of lines, and a perfect adaptation of this to the other portions of the work."

Execution.—In foregrounds, as elsewhere, get in the masses first, showing their light and shade broadly. Upon this foundation you can afterwards touch in crisply the smaller detail, and take out small bright lights.

Colours.—There is scarcely any colour, or combination of colours, which may not be useful in foregrounds, and the list is too long for repetition. Generally, however, you should use the brighter, stronger colours, and use them rather more thickly.

Indigo will be found very useful in mixing greens for the foreground, and so will Antwerp or Prussian blue, but these last will nearly always need a trace of some such colour as burnt sienna or madder brown (either in mixture, or introduced afterwards in glazings or hatchings) to break the rawness of a pure blue and yellow.

I append a few among many useful combinations for foreground greens:—

- Indigo and gamboge.
- " " Indian yellow.
- " " Indian yellow with burnt sienna.
- " " raw sienna.
- " " brown pink.
- " " brown pink with olive green.
- " " burnt sienna.
- " " brow madder and gamboge.

By substituting Antwerp blue for indigo in the above list more vivid greens will be produced,

and any of these may afterwards be glazed with warm transparent colours, if necessary.

For the pure clear green of expanses of young grass in shadow, use gamboge with a little Antwerp blue or cobalt, and for the same in sunlight use gamboge, or gamboge with a little Indian yellow.

French blue with yellow ochre gives a rather opaque green often needed. Gamboge with sepia is useful.

For the cold lights on the upper sides of leaves try—

Cobalt with emerald green,

„ „ rose madder,

„ „ Naples yellow

Indigo with rose madder,

or Antwerp blue with rose madder.

You should note that cobalt when used largely in or near the foreground gives a certain opacity. This is not always, however, a disadvantage.

For Earthy Banks or Roads.—You will find yellow ochre a very valuable colour. It may be used alone or combined with Vandyke brown (this is very useful) or with light red or with burnt sienna. Light red and lamp-black is useful, and a little cobalt may be added to any of the above for cooler tones. For shadows you may try Indigo with light red or Indian red; French blue with brown madder or with burnt sienna; sepia with brown or purple madder and so on.

For Buildings.—The same colours will be found useful, and raw and burnt umber may with advantage be added to the palette, both for buildings and banks or roads. These last colours may be used alone, or (for cold tones or shadows) with the blues or black.

Trees.—If you have studied individual trees and their parts, as I advised you at the beginning of this chapter, you will find no difficulty in painting them in the foreground or middle distance of your landscape. Of colours, both for foliage, and for trunk and branches, you will possess a good store when you have worked out and made yourself familiar with the various combinations given above.

The main points to be observed in drawing and painting trees are:—

- (1.)—The shape of the mass.
- (2.)—The number and radiation of the main branches, with particular attention to the drawing of those which are foreshortened towards you or away from you.
- (3.)—The character of the terminal branches and leaves.
- (4.)—The character (general form and arrangement of markings) of the trunk and bark.
- (5.)—The colour of the foliage, noting whether there is any difference between the upper and under side of the leaves.
- (6.)—The colours of the bark and of the mosses and lichens (if any) upon it.
- (7.)—The value of the general tones of the tree, or group of trees, as compared with the other tones in the picture.

Water.—I have already said a word to you about calm water. In running water you must use every effort, by patient observation of the set and swing of the curves and ripples, to convey the sense of motion. For colour, the edges of ripples will catch the light and colour from the sky, and their hollows will reflect the banks, the overhanging branches, and so on, and must be painted with the tints used for these. Here and there you may see the colour of the bottom, and that, too, must be imitated with as much drawing of the underlying forms, whether of pebble, rock, weed, or what not, as you can clearly perceive. Often the water will have a colour of its own. When this is so, bring forward the forms and tones until they approach the appearance of nature, and the

colours of the objects reflected. Then pass over all, from bank to bank, a thin wash of a colour similar to that of the water. The brighter lights can be taken out afterwards, and spray and foam may effectively be given by a dexterous use of the penknife. Do not be deceived, as you well may be at first, as to the amount of tone to be seen in water. To satisfy yourself on this point, set a bit of white paper to float down the stream, and watch it and make careful comparison as it sails over the lights, shadows and reflections. Hardly any of the lights will be as bright as the paper.

There are many other things which I desired to say to you, but this paper has already extended to far too great a length, and I must leave you now to the exercise of your own judgment and ingenuity. One caution, however, I have reserved to the last that you may be the less likely to forget it. Do not be misled by these arbitrary divisions of foreground, middle distance, third distance, and so on, into putting together your picture like the pieces of a puzzle. *You must look upon the scene you may have chosen to depict as one consistent whole, and your paramount object must be to reproduce the impression created in your mind by the contemplation of that scene as a whole.*

Next month I shall address to you a few final words on the subject of composition.

SMOKE.



ow pretty it is as it curls away in a soft cloud against the blue sky. So airy and delicate is it that Queen Titania might have made her robes of it. There is something in the smoke of a cottage as it rises among the trees that suggests the quiet and the peace of home. It is associated with a clean hearth and a cheerful glow. It brings with it a breath of human interest.

And yet when it increases in volume, when it is the smoke not from one man's fire but from a hundred, when it rises from a whole town, or carries with it a city's dust, what a gloomy mist of darkness does the thin smoke make! How it veils the blueness of the clear heaven, and hangs like a cloud across the horizon! How it blights the flowers in the garden and dims the roses on the cheeks of the little town children! How its slow creeping action stains the whitest curtains and blackens the freshest paint! Nothing is clean, nothing is pure, nothing is really spotless under the action of a city's smoke. Somebody has said, "Gossip is a kind of smoke that comes from the dirty tobacco-pipes of those who diffuse it: it proves nothing but the bad taste of the smoker."

And yet if gossip be smoke it is often a very pretty kind of smoke. It may be as gracious and airy as the breath of warm white vapour that steals out against the blue sky from a cottage chimney, or floats up from the blazing log fire on a Christmas hearth. What more kindly, more captivating, more full of cordial human interest than the gossip of a good and clever woman who knows all the ins and outs of her neighbours' lives, and never forgets to be reticent with regard to her neighbours' secrets? With what a gentle wit she touches on their oddities and glances at their hidden virtues. She has quaint stories or pathetic to tell of every life. Adventures grow around her. A hundred threads of

subtle interest and expectation are for ever interweaving themselves about her path. There is a half-humorous tenderness in the very tones of her voice. She never meets a face in which she does not read a history. Her talk is full of dramatic interest and picturesque allusion, and if there is here and there a touch of unconscious fiction or glow of added colour, does it not increase the piquant vividness of her discourse? If now and then her imagination plays her false, and her own surmise becomes to her so real that she mistakes it for reality, shall we be very hard upon the unconscious invention which has given us so suggestive a starting point for conjecture or laughter?

Yet this is exactly the kind of smoke which obscures other people's windows and meets but too readily the like clouds from other people's chimneys. This is the kind of talk which never stops where it began, but gathers volume and purpose as it passes from lip to lip. It is not only by malice or by guile that hearts have been broken and young lives spoiled or misdirected, but by vague and foolish rumour coming nobody knows whence and working mischief nobody knows how; by futile misunderstanding, by unmeaning fancies, or even by mere carelessness of speech. It is not wickedness alone that makes the world's misery, but thoughtlessness and unbridled impulse.

And if all events are guided by a wiser hand than ours, yet that does not lessen our responsibility or make our power for good and for evil a less awful trust. It may be true that offences must come, but woe unto him through whom the offence cometh! it were better for him that a millstone were about his neck and that he were cast into the depths of the sea.

Who would willingly darken the heaven of another life? Who would soil the whiteness of another's name? Who would stoop to add to the dust and vapour of the town's idle talk?

Not the kindly soul in whom the temptation to gossip is strongest, and in whom, therefore, the watchfulness should be most keen.

"Blessings be with them, and eternal praise,
Who gave us nobler loves and nobler cares—
The poets, who on earth have made us heirs
Of truth and pure delight by heavenly lays!"

A. MATHESON.

THE STREAMLET.

I SAW a little streamlet flow

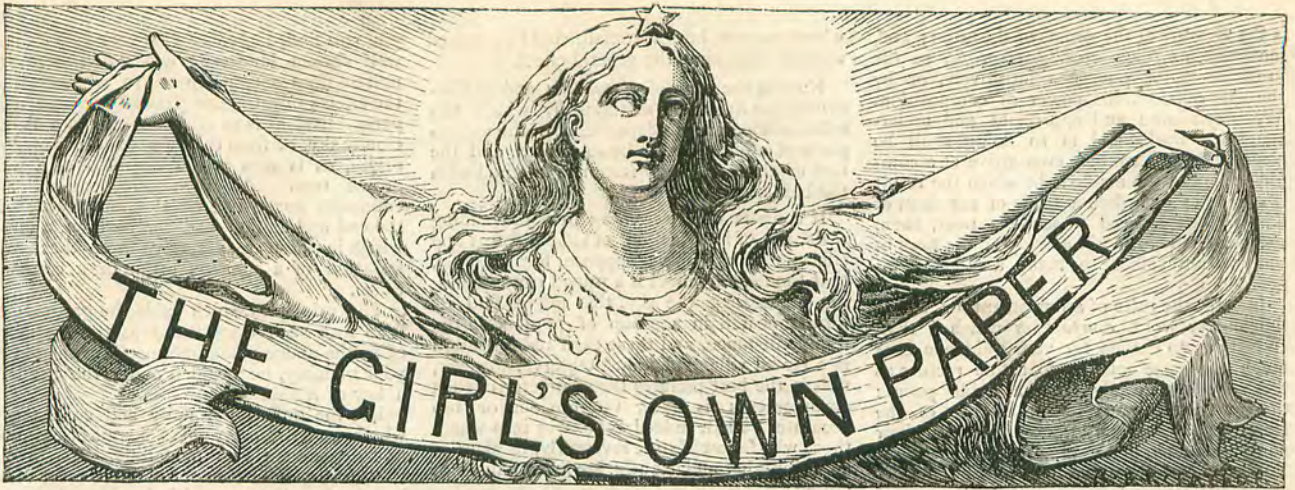
Along a peaceful vale,
A thread of silver, soft and slow,
It wandered down the dale;
Just to do good it seemed to move,
Directed by the hand of love.

The valley smiled in living green;
A tree, which near it gave
From noontide heat a friendly screen,
Drank from its limpid wave.
The swallow brushed it with her wing,
And followed its meandering.

But not alone to plant and bird
That little stream was known,
Its gentle murmur far was heard—
A friend's familiar tone!
It glided by the cotter's door,
It blessed the labour of the poor.

And would that I could thus be found,
While travelling life's brief way,
An humble friend to all around,
Where'er my footsteps stray;
Like that pure stream, with tranquil breast,
Like it still blessing, and still blest.

MARY ANNE STODART.



VOL. II.—No. 86.

AUGUST 20, 1881.

[PRICE ONE PENNY.]

ON SKETCHING FROM NATURE.

By JOHN C. STAPLES.

BEFORE bidding my readers farewell and good speed, I desire to say a few words on composition; a large subject, which can only receive here a very inadequate and simply suggestive treatment.

Composition, in its more restricted sense,

deals with those laws of arrangement which bind the various parts of a picture into one organic whole, in which each line, each tone, and each colour exercise a favourable influence, more or less direct, upon all the rest, from which nothing could be taken without

occasioning a sense of loss and deterioration, to which nothing could be added without redundancy.

Taken in its higher sense composition is intimately connected with the *ethics of Art*, and with the poetry of Art. In this sense it



SUNDAY MORNING IN AUGUST.

(From a Water-colour Painting by John C. Staples. Exhibited in the Dudley Gallery.)

is the measure of the genius of the artist; and, inasmuch as *poeta nascitur non fit*, so the great composer possesses intuitively, or by the gift of God, his power of composition. We may admire and appreciate and understand his work, and in so doing shall be elevated by it; we may even arrive at a comprehension of the methods by which the result is attained; but when a study of the laws of prosody has sufficed to make a poet, then, and not until then, will a study of the laws of composition suffice to make a great composer.

Indeed, the rules of arrangement, or, to use the bigger word, *composition* which I shall endeavour to outline for your guidance bear much the same relation to a fine picture as the rules of prosody do to a noble poem: though they are not of the essence of the finest qualities in any work of art, yet their non-observance is an almost fatal blemish. To the unambitious, but pleasant and profitable work, which I presume to be the aim of most of you, the comprehension and judicious application of these rules will give an additional value; but I would warn you to use the greatest judgment in consciously applying them as yet, though it is certainly well that you should know them. In your best work, when it is finished, I hope you will find many an example of their successful application, but you should, I think, rather find them in the Nature that you are copying than forcibly import them into your representation, lest you make an unprofitable exchange of simplicity and truth for the artificiality of the school and the studio. By seeking them in Nature honestly and without afterthought, you will insensibly be led to a comprehension of her deeper meanings, but by wresting them to your own purposes you will only succeed in giving the dead framework, the dry bones of art, without the living grace and, so to speak, the soul of the scene.

The first of these laws to be considered is that of *Principality*. Mr. Ruskin, in his "Elements of Drawing," from which I have ventured to borrow in part the order in which these rules are set out, and in part their nomenclature, says:—"The great object of composition being always to secure unity, that is, to make out of many things one whole, the first mode in which this can be effected is by determining that one feature shall be more important than all the rest, and that the others shall group with it in subordinate positions."

It is not, however, necessary, nor is it well, that this "one feature" should overpower the others by too obtrusive a prominence. It should be the constitutional monarch, not the despotic tyrant of the composition. And you are not for a moment to imagine that the other constituent parts of the picture are not, each in its place, essential to its well-being. They are so, but this is the key-note; this rules, with however gentle a sway; this governs, however modestly, the whole composition.

Next in a finely composed picture the eye will be led onwards insensibly from this starting point through the subordinate divisions in an orderly sequence, just as, in a finely composed piece of music, the ear follows the motive through all its woven intricacies of harmonious variety to the end, and recognises a rounded and perfect whole where each note and each phrase bears its part and has its value, and

where no part, however small, could be spared without impairing the general effect.

Now in the laws of *Repetition* and of *Continuity* we find two methods by which this relationship and interdependence of the various parts of a picture may be suggested, and the first of these is a very favourite method with the best artists.

It consists of a *repetition* in a descending scale, not of identical but of similar forms and effects. Thus, if we suppose, for example, that the leading effect is a ruined tower standing out against the sky, this might find its form repeated in a group of poplars in the middle distance, and these their reduplication in a far-off village church. Observe, however, that in the best pictures the symmetry of such arrangements is never too obvious or too accurate. That, indeed, is an error into which those who follow Nature reverently, in place of disturbing her audaciously, are in no danger of falling.

The second mode by which this end may be attained is by the suggestion of *Continuity*

you will find, moreover, that sets of lines in a well chosen landscape will often seem to radiate from a common centre, whether from the effects of retreating parallel forms seen in perspective, as is so often the case in a fleecy cloudy sky, or from the influence of a common origin, as is seen in the branches of a well grown tree. All such arrangements are eminently suggestive of that unity which is the end and aim of good composition, a unity which in these cases springs from the manifestation of a common origin or a common cause.

The principles which guide the grouping of lines into such dispositions as those spoken of in the above paragraph may, for the aid of your memory, be included under the head of a law of *Radiation*.

But the qualities of unity and consistency which underlie every good composition must not degenerate into monotony. To avoid this fault another element of effect must often be employed, one which is, indeed, indispensable where strength and emphasis are desired. I speak of contrast.

To the influence of the law of contrast may be traced almost all that is vigorous and striking in composition. A bright light is, as I have already several times pointed out, set off and made still brighter by the opposition of a strong dark in its vicinity, and the light itself reacts upon its neighbouring dark, making it still more forcible. Thus each mutually enhances the value of the other.

So again a curved form may be contrasted by an angular one with similar results, a rugged form by a graceful one, strength by weakness, simplicity by complexity, and so on. But in proportion to the usefulness of the device is the temptation to abuse it. It is ever to be used with the strictest reticence; and if in Nature or in art you meet with a scene where harsh contrasts prevail, I trust your artistic instinct will be sufficiently strong and cultivated to prevent you from admiring indiscreetly.

Contrast is very usefully employed when it is spread unobtrusively through the picture, combining the principle of repetition with that of opposition; carrying, for example, small portions of the darks among the broad masses of light, and fragments of light into the darks, thus exemplifying another rule of composition—that of interchange. This is a principle which may be employed with special advantage and pleasantness in your management of colours.

In illustration of this law I will copy for you a portion of what Mr. Ruskin says in his "Elements of Drawing" on this subject:—

"If you divide a shield into two masses of colour all the way down—suppose blue and white—and put a bar, or figure of an animal partly on one division, partly on the other, you will find it pleasant to the eye if you make the part of the animal blue which comes upon the white half, and white which comes upon the blue half."

One of the most curious facts which will impress itself upon you when you have drawn some time carefully from Nature, in light and shade, is the appearance of intentional artifice with which contrasts of this alternate kind are produced by her. The artistry with which she will darken a tree trunk, as long as it comes against light sky, and throw sunlight on it precisely at the spot where it comes against a dark hill, and similarly treat all her masses of shade

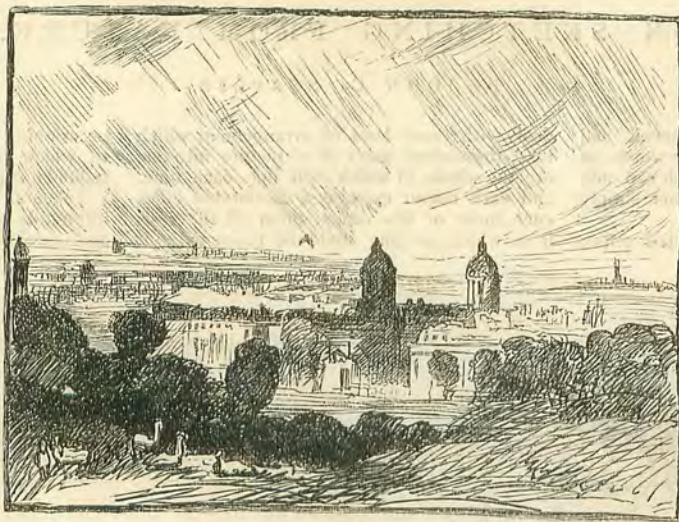


FIG. I.

of similar forms bound together by the nature of their growth or construction.

Thus the eye is led on by the receding succession of waves breaking on a shelving shore. Here they may, perhaps, be thrown back by a projecting groyne, where they may spread smoothly on an expanse of sand, but they all evidently obey the impulse of a common origin; and while the mind in contemplating them is pleasantly conscious of the accidental departures from a too rigid uniformity, it is none the less, but rather, perhaps, the more, strongly influenced by the feeling of continuity—of unity in variety—expressed by gradual growth of change in the size and in the apparent force of the waves as they recede from the eye and lead it onwards into the picture. A similar appearance may be noted in the strata of clouds, or in the arches of a bridge receding in perspective, or in the columns of some cathedral aisle.

Next in most pleasing landscapes you will find a balance of lines which are opposed in direction, so that if, on one side of the picture, a line slopes downwards from left to right, you will be pretty sure to find somewhere on the other side a line sloping downwards from right to left, and so on with a rhythmical interlacing of corresponding forms; but note once more that this is never by way of accurate symmetry, but by a delicate suggestion rather than an assertion of harmony in opposition. And

and colour, is so great that if you only follow her closely, everyone who looks at your drawing with attention will think that you have been inventing the most artificially and unnaturally delightful interchanges of shadow that could possibly be devised by human wit.

Two principles of composition yet remain to be mentioned: breadth and harmony. These are even less tangible and less expressible by the somewhat clumsy machinery of written words than the rest. I shall endeavour to give you a hint of the meaning of the terms, and will leave you to search out the nature of the things in works of art and in the book of Nature.

Breadth, then, is that quality in a picture which results from the massing or subordination of discordant details. It eschews strong contrasts; it brings together in gently graduated masses the darks on the one hand, and the lights on the other; or it inspires the whole picture with one prevailing sentiment, as of tenderness or of grandeur, of sadness or of cheerfulness; and this by an assemblage and compilation of sympathetic elements, relieved by at most one or two points of contrast, and these not strongly accentuated. And even where this breadth does not pervade the whole picture, it should at least prevail in the principal masses or divisions, so that, the main purpose of the picture being enunciated in its grand divisions, the force of such enunciations may not be frittered away by a frivolous repetition, or a superabundance of distracting detail.

Harmony consists, in part, in a truthful relationship between the tones of a picture, so that all have the precise relative value which they possess in Nature; in part it belongs also to a consistent treatment. For, if one part of a picture be drawn or painted strongly and energetically, and another part timorously and with indecision, the whole will surely be inharmonious; or again, if, for example, a sentiment of repose is intended to prevail, then an incident expressive of violent action (unless, indeed, it is introduced judiciously, and with due subordination, as a contrast, to enhance the effect) will inevitably throw the picture out of harmony of feeling. Lastly, harmony results from nothing so much as from a clear and complete conception, from the first, of the aim of the work, together with a thorough knowledge of the means most proper to attain the end proposed.

These hints on the principles of composition, brief and incomplete as they are, will yet, I hope, to some extent direct you as to a few of the qualities, most of which may be sought and found in every fine work of art.

Now it may occur to you, and naturally, to walk through one of our great galleries, if there is one within your reach, or to look studiously at such reproductions of noble works of art as may be at your command, in order to trace the occurrence of examples of these principles, and it is likely enough that the immediate result of such a course may be to cause you much bewilderment and disappointment, for although these rules are of the widest application, and examples of their application occur, as I have said, in all the best work of the masters, yet their influence is

often so skilfully disguised on the "*celare artem*"* principle that it is difficult of detection by the untrained eye. Indeed those pictures in which the employment of these principles is at once manifest are never those which grow upon us, as the saying runs, and win our lasting approval.

Space fails me to analyse, as I had wished and intended, one, or perhaps two, well-known pictures, and to trace in them the occurrence of these laws of composition; but if you have read carefully and intelligently, I think I can trust to your ingenuity to supply the omission.



FIG. 2.

Even in the illustrations to this paper, rough as they are—the first and last mere "impressions," rapidly drawn under unfavourable circumstances in pen and ink—and another kindly lent by Mr. Blackburn, from his illustrated catalogue of the National Gallery—the

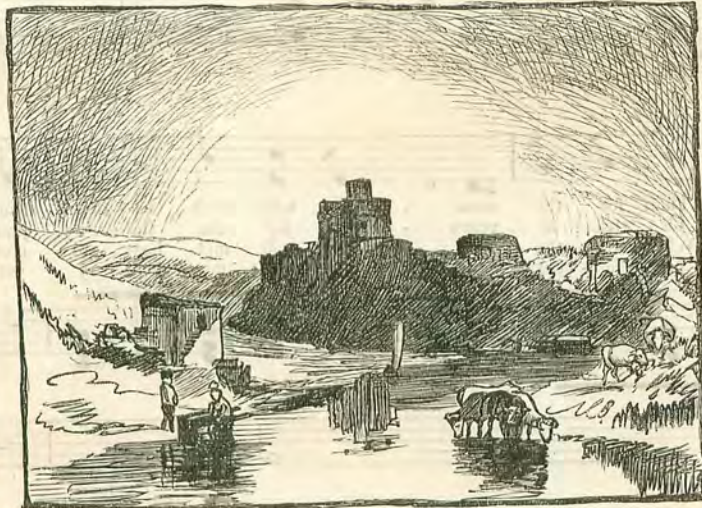


FIG. 3.

action of the laws of arrangement set forth above may be traced. In fig. 1, Greenwich Hospital, from the Liber-Studiorum Series, "principality" and "repetition" will at once be noticed, and in the original you may see, if you can get access to it (it hangs in a room in the basement of the National Gallery), some of the qualities grouped under the head of "law of radiation." Contrast and interchange are made to contribute subordinately to the general effect, and the whole is finely harmonised.

In the second illustration, from the picture "Showery Weather," by F. R. Lee, R.A., contrast is boldly employed, and the lines of

* "*Ars est artem celare*"—the art lies in the concealment of the artifice.

the landscape cross and recross in well-balanced opposition, their rhythm just relieved by the faint flat line of the horizon. They seem, too, to radiate from the cart and horses, and so serve to lead the eye up to the point of greatest interest. Breadth is a striking characteristic of this picture: breadth of light in the sky; breadth of shade on the landscape, harmonised and brought together by the delicate tones of the distance. No. 3 resembles this last. The motive is not dissimilar. A broad mass of dark castle thrown up in vigorous contrast against the clearest portion of a gently gradated sky. The minor incidents of the picture (which I fear cannot be traced in the illustration) are admirably designed to relieve, without detracting from the grand simplicity of the main idea. Several of the "laws" are here well exemplified.

As I prepare, not without regret, to write the last words which I am now to address to you, my mind turns to the sentences with which I opened my first paper in October of last year, and I reflect with satisfaction that in following the course which I have marked out for you it can scarcely be but that you have found some measure of pleasure and of profit, and that the purpose of honest self-culture which you then proposed to yourself as one of the ends of your study must surely, in some degree, have been served.

For the pure and simple pleasures which arise from the contemplation of Nature by an eye and mind trained to close observation and ready sympathy with her moods, cannot fail to refine the taste, to fill the memory with a store of lovely images and recollections, and to attune the heart to all tender and chaste emotions.

But chief in value among the lessons you will have learned is that which has, I trust, made for you a living active reality, to bear fruits in every phase of your life, of the conviction that in Nature and art, and not less in every moral and æsthetic system of which the human mind takes cognisance, the true and the beautiful are ever one.

THE EAGLE'S NEST.

DR. RUSH, who has been called the American Sydenham, mentions the following incident, as showing the effect produced by cheerful impressions of the mind:—

When a youth Rush was educated in the country, in a very remote part of which he was in the habit of visiting, in company with a farmer's daughter, various scenes of beauty and sublimity, and, among others, the nest of an eagle in a romantic situation. For some time these visits were very frequent.

Rush soon after left the school and settled in Philadelphia, where he found his former associate a married woman. Many years passed, and at last she had an attack of typhus fever, under which she lay in a complete state of insensibility, apparently lost to all surrounding objects.

In this state Rush, then a physician, was called to visit her. He took her by the hand, and said, with a strong and cheerful voice, "The Eagle's Nest!" The words revived an association of ideas comprehending the actions of her youth. She immediately grasped his hand, opened her eyes, and from that hour began to recover.