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 tenth 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 india-rubber. 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 case 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 to 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. 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-ley, 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 out. 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, asking 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, strengthen the true outline with a firm and steady hand. You may if you like, use for this purpose either the pencil or the line pen that I told you to provide with ink; then add, still with the greatest care, any markings on the bark, and any other peculiarities that strike you, until varied a little, according to circumstances, as your intelligence and many 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, or turn the leaves not 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 drawings accurate if you will always imitate the shapes, not only of the events and leaves, but also of the spaces between them, the interstices of white paper seen between three or four leaves. Also, it will be helpful to get into the habit of regarding the objects you copy, not as the rounded solid columns you know them to be, but as irregularly shaped patches of colored shade on the white background. You will find it easier really to succeed in doing this, by looking at the object with only one eye, or by taking both eyes off until you see only a blurred image.
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 cut, 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, c, f, and h, and horizontal lines through c, g, h, i, and d, you will get, at their intersections, some important points of departure. For instance, the line drawn through a and b, on the one hand, and e and d on the other, will enclose the material part of your sketch. The lines marked e and g, 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 l by the lines c and g. Next count the number of the upright slats in the gate; there are nine. Mark the position of the centre one with a single light upright line, somewhat shorter than 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 slats. Now look well at the horizontal rail on the right. Observe its position relative to the other particulars of the gate: form, and its slope downwards, and draw it, to the best of your ability, not caring, however, to get it present more than a true, set and position of its outline. 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 l, and then the other post, on the left, which is cut by the line a. The stone steps remain. The line a 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 slat. Similarly, the lower edge of the second step lies between the line b, between the second slat and a point a little beyond the left gate post. By the like observations you may determine the position of the lowest step. Now draw in the slats 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 slats on the right with unerring 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 and hold it upright between the index 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 slats are wrong too, and you must correct them. Again, with an 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, after 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 where you can again see 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
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 away to catch his train. The new baggage 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. This was the worst 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 earmarkings, 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 was being said.

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 that yellow box is, it's too high, 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. Then, in the second part, black and white 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 then we 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 Evans, Derwen Fach's granddaughter," said one. "There's nothing that he's expecting one from London; and she must be a Londoner with that hair."

"Evans has children and grand-

children and great-grandchildren all over the place."

"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 stopped at the carriage and asked the speaker. "Displaced May and Terpsichore.

The train had stopped at a small roadside station, where it discharged many of its passengers. There were several such stations before May reached her destination, and when she alighted 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's an 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 sniffed for a few seconds on the platform looking after her. It was a lovely 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 fell Terpsichore.

Before she could pick her up, she was greeted by the man from whom her former companion had been to, Evans, 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 could not but remember her mother used to sing to herself "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 Evans's foot. She looked up at him imploringly, and he withdrew his foot and smiled affectionately. He led her to the wooden shed that served as station, sat down, took her in his arms, and kissed and blessed her. Terpsichore was 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 in astonishment.

"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. Stapley.

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 death of tone and relating them against one another, or grading 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 we endeavour to express by outlines are only the edges of patches of shade, or colour adjoining other such patches of 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-covered bark, and so on; but you cannot give smooth and gentle gradations of shade 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 hand.

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 you the most easily and best to bring out the power of the instrument you employ. If you are using the pen, the favourite tool with many accomplished artists, you may try both darker and lighter shaded side by side, or more or less closely. If 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 shaded 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 effect of tone in the picture 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 the 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.

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 tint of grey; 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 dusty quality in the dark passages. Black and white chalk are very useful for rubbing in transient effects of sky and landscape, and for general shading, and the best tint of grey you can obtain is a chalky, 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. After you find that you can attain these effects; and then you may indeed amuse yourself with the others; but you should work with this.

When after careful practice devoted to the alone, you shall find your hands at ease in 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 subject before Nature and fill out and enrich your sketch with the proper gradation and opposition of tones which your eye will supply, bearing 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.

First you will find some difficulty in estimating the powers or values of objects, that is, the proportionate quantities of light or dark which they contain. 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. You may 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 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 your outline drawings, so that you may arrange the tints 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 profit begin sometimes with the foreground and work backwards to the scene.

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 bearing on the tone 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 pin, 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 ever be for the rest of its life 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 colour 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 richness 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 will add 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 shade may modify the intrinsic tone value of colour; so that, if the sunlight glances brightly on the cottage roof just mentioned, and at the same time throws the shadow of a tree upon its whitewashed wall, that last must be represented (white though it is known to be) by a tolerably deep tone of grey, while the roof might be left almost blank in the practice,

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 rich foliage of the oak, and this will be paler than the sombre yew; yet the ashcloud 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 powers of judgment. Lay your pencil quietly on the shelf, place your paper in a 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 what to express with confidence that you have misjudged your capabilities. Your pencil in your mind, and in your hands, 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 picture as rough, irregular, and stained as those upon the roof, and your moss soft and velvety. If it is a lump 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 misjudged your capabilities. Lay your pencil quietly on the shelf, place your paper in a 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 what to express with confidence that you have misjudged your capabilities.

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.

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

"Since the flood, when he went out in the night to save the cows, Jemmy 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 thought it yet a wonder 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 grandmother's right side, and he laid one heavy hand on her shoulder to support her, while in the other he strapped a stick which still put her arm through his, but found no support in it.

"Please to let me help you, grandpa, you may walk, 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. Elizabeth 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, "Meredith!" He signalled, 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 cows, until she was out of earshot.

Here Uncle Laban was superseding the loading of many wagons, carts, and donkey-backs with part of the coal that lay heaped round about the pit.

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

What can 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 messies, and she shrank back abashed. But she was soon surrounded, by several old women who 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 Derven Fach; do look, I am wondering if she is right in her head. I am thinking that she can't, with that curious, tawded 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. Staple.

Be delicate and exercise your judgment in your choice of a subject. It is, indeed, true 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 uniform results; next, therefore, be discouraged if you find that you have chosen as well as you might, and that your drawing after all looks flat and ineffective, or scattered and wanton in unity. A little more thought and a little more practice will enable you to judge in the future to select a scene more suitable to pictorial expression, and trust that in time the generalising of the succeeding paragraphs will enable you to fix readily upon a good and "rewarding subject." when you meet with it in nature.

I am not altogether for the idea of a "key" a list of antecedents 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 be before your individual sense of the fitness of things in any particular case, and, most of all, must they be subordinate to the expression of character. For example, if it is your intention to represent a scene of gloomy moors, you must use a balanced arrangement of light and shade without anyprevious purpose; or, if your intention be to impress the mind with a sense of solitude and desolation, you must use 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 drawings, 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 gradual diminution of shade; and these two masses will be harmonized and brought together by surrounding masses of either, these lights and shades will be varied and modified, and 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 the value and subordination to these, a surrounding half tone. Where these three things are 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, if the light diffuses, these lights and shades will be varied and modified, and 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.

I would have you to bear in mind that the illustrator of these papers would not choose to model such a face as models. They are explanatory and added to this or that paragraph of the text, and written in another language—perhaps one of those languages that are not yet written down, and that are unknown to us. For example, in the illustration No. 1 of this paper, we endeavored to assist you in completing the head of a figure, which I have said above, a simple arrangement of a leading light and the cottage wall, which is one of the least difficult to draw. The manuscript is in the folio and on the wall upon the right, and a varied half-tone over the rest of the picture. These features are purposely "worse-larger" that they may strike the eye at once, and in order to attain this effect many other qualities are concurrently identified.
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 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 tangle 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
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 Dunstfold 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 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
THE DIFFICULTIES OF A YOUNG HOUSEKEEPER, AND HOW SHE OVERCAME THEM.

By Dora Hope.

It was with something of an effort that Margaret rose rather earlier than usual the morning after the concert, so her eyes looked tired and unkindly as she entered the kitchen. Her friend 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 this evening, I'm feeling so wretched this morning, and I want you to come and watch, so that you can do it in exactly the same way you are the future."

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

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

"Pretty near a hundred, one after another."

"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 firewood alone?"

Betsy was rather staggered at these 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 crescentically, and lastly some kindling 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 caught light, 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, 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 put a few large bits on the back of the fire, and throws the rest in the dustbin."

"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 them than the others. They are much better for 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 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 in 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-aulter; and for that reason I want you to place all the ashes through 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 see that all the useful parts of the ashes are through the tray into the box beneath, leaving on the top only large cinders ready for use."

"That's a rough, Betsy," said Betsy, "I never was in a place before where they could not afford coal, and had to burn up old rubbish."

Margaret flushed up, and felt inclined to pull Betsy over the more the 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 and heap it round the roots of the delicate ones to protect them."

"But it don't 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 'mengers left."

"No what, Betsy?"

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

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

The meaning of Betsy's curious statement was too clear. 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. 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. If you find that your pocketbook could be saved a very few minutes, while the fruits and meats might be eaten as they were if there was no time for preparing them in advance, it is just as good as tins. These emergencies, as Betsy called them, were found to answer very well, and prevented my 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 doing too parsimoniously.

"Deadly 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 it pretty heavily in the smallest tribes. 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. If you find that your pocketbook could be saved a very few minutes, while the fruits and meats might be eaten as they were if there was no time for preparing them in advance, it is just as good as tins. These emergencies, as Betsy called them, were found to answer very well, and prevented my 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 doing too parsimoniously.

"Deadly 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 it pretty heavily in the smallest tribes. 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. If you find that your pocketbook could be saved a very few minutes, while the fruits and meats might be eaten as they were if there was no time for preparing them in advance, it is just as good as tins. These emergencies, as Betsy called them, were found to answer very well, and prevented my 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 doing too parsimoniously.

"Deadly 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 it pretty heavily in the smallest tribes. 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. If you find that your pocketbook could be saved a very few minutes, while the fruits and meats might be eaten as they were if there was no time for preparing them in advance, it is just as good as tins. These emergencies, as Betsy called them, were found to answer very well, and prevented my embarrassment at the appearance of an extra guest at the table.
sat by his bedside she laid her head against his pillow, and, weared out by that excitement, which had so influenced her during 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 quickly 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 room I found them talking and whispering in knots. I knew something was wrong, but dared not interfere. They worked suilkily and avoided me, giving me to understand I had raised myself to oppress them. Poor Tawn, and David, the poor lad, I knew that they were telling 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 prize at the Crystal Palace next year."

"This 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 scorch'd and hurt but not destroyed. But oh! the agony of that day and night. Who we were saved till 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 come back. Miss Edith told me that Mr. Richerds 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 her!"

"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 Lizzie 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 then 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 Labeth'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 and intricate problems to be added to 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 indispensable material. 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 effect will not affect your practice materially. You may as well note and remember it, however, it may be made to afford you some guidance hereafter.

Of these three elementary requisites it is the merest affections 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, and do not make too much account of your materials.

You will recognise in good time that in company of all your 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 the wall of the Royal Exchange in London, by Turner rubbed in shades with his forefinger and scratched out lights with his thumbnail; 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 grate my mud and sublime my dust: but though you had the red of the berry, 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 peculiar luminous effect, which you orderd 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 every raw amber 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 fairly 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 hard-made 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 knobs 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 thin, but it need not be too stout. That which weighs too little, to the team 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 hard-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 hands they 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 on it, or if 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
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 bread 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. Take a piece of 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 billyowly 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 counter-balancing 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 lighter 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 infig. (p. 283). Now take a sharp pointed knife and cut away the corners as shown infig. 2 (p. 283), then remove the drawing-board. Provide a clean towel or cloth, a soil sponge, some clear 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, 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 paste goes 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 moisten it. 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, D, and G, 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 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 spoiled 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 five or six feet. Damp 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 drawings-boards are sold, in which the moistened paper is held in its place by the pressure of a movable panel. These do, no doubt, economize time and trouble to some extent, but I have never found them quite satisfactory, and no time or trouble need be counted lost which it 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 these, however, three kinds of brown sable brushes of the sizes usually marked, when made with metal ferrules, 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.)
"What?" Sis eagerly asked.

"Why, you will have to sew on a fellow's buttons stronger, for one thing; the one you put on yesterday morning is already off, and before you know it, you'll have to clap a sort of general overall on you as well."

"A general over? What, do you mean 'Joss'?"

"Yes."

Uncle Jess got very red, but only answered, "Never interrupt the speaker, my love. I've lost my place. Where was I?"

"Oh! About the things that do me no harm by chapping on an over. Why, that if you are to be all the day you must better when you are Miss-in-her-teens! And if you are jolly now, you must be a good deal better yet, in a year or two, which is the time. Why you'll just be staring 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 turned her face to Kitty's soft fur, for it still moosedled in her arms.

"Goodbye little sweetie Kitty; she faltered in a tell-tale voice.

"Goodbye dear old Simon's up? Is Kit going to be sent to Coventry, or elsewhere?"

"Yes, but kittens are very childish things."

"Well, what of that?" Sis asked.

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

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

"Yes, you are not to speak so!" cried Sis, frowning up as she sometimes did.

"Come on, that chintzing-up is another thing you must say goodbye to. It's an eternal wrong which must be put away; are you going to let it go slow as to think such rubbish about Kit? My idea is, that if you like it a bit to-day, you must like it a bawling piece to-morrow. Thirteen ought to be bitterer than twelve. Don't you think so, old Sis?"

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

"Poor 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 haggers-maggots. I never saw a walk about the woods, if we only grew on one side. And, imitating one of these goblins, the kid wriggled himself off, leaving Kit greatly relieved as to Kitty, but sorely oppressed by the thought of the duties of teashop, now so close upon her.

"Well, perhaps, they may not look so formidable when they will be cumbered in by all the loving gifts and wishes that affection can devise. Perhaps, after all, mamma will not require so very much and all the buttons, I can easily take stronger thread, or, rather, take thread instead of cotton."

"Ah, Sis, it is not what you think, thoughtful mother who 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 comes along. All your companions will expect from you, and what your little brothers and sisters will expect from you as the outcome of sisterly kindness.

"It was once written by some of those 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-teens, they were all tinged with that rosy tint which lends brightness to life, and imparts its pure colouring to the spirit. 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 the day before her thirteenth birthday, she was aroused by a joyous shout outside her room.

Misteep! Misteep! where am on—turn out and let us see on. Then from another voice—

"Mute haste! do, we're all longing to kiss our real Master.

She opened her door, and in a trice was surrounded by four children, who varied in ages from eight to two. They expressed arrest her with the eager clamor of their conscious possession; but at last the youngest looked up in wonder and lisped—

"Is ou, our Misteep?"

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

"The child had a long sigh of satisfaction, and smoothing her smooth, unmarked face, asked, 'Nica, done Misteep?'

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

"Only some of Master Jess'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 terrorizing them all such rubbish about your sister 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 soft, cooing voice, "Misteep."

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

Hence Uncle John stopped abruptly.

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

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

"Agnes looked.

"That you shall grow up like my sweet sister, your mother, like Miss-in-her-teens altogether; but was sure when you said, 'Joss.' But you haven't told us when Misteep gave up that name?

"Why, when she changed it for Mrs. to be simply italized?" and one of Uncle Jess's loud refreshing laughs echoed through the room. Then, sobering down, she said to us all, "But mind, children, don't say it again, 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 those 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 deteriorate and soon become hopelessy 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 fingers; if not to have a spring it will spring out symmetrically and taper evenly towards the
SKETCHING.

283

BRUSHES.

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, for distant trees, and for mixed greens. Semi-transparent. Half pans, 1s. 6d. each.

Lemon Yellow.—A pure pale yellow, permanent, nearly opaque. With a slight admixture of 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 full golden yellow, extremely useful. It is almost opaque, and has a decided yellow tinge towards the red. It is quite permanent. Mixed with the brighter blues it gives a scale of sober greens most useful in landscapes, and its combinations with the reds, earths, and to a lesser extent with the varied proportions are unsurpassed for the distances and middle distances of a wooded landscape. Whole pans, 1s. each.

Indian Yellow.—A fine rich yellow. 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 cadmium a rich soil tone. Transparent for glazing over autumnal tints. Half pans, 6d.

Burnt Sienna.—A very beautiful transparent orange, lending touches of brown to the washes gives 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, 6d.

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 shade, very useful for reds. Half pans, 6d.

Mahogany Lake.—A beautiful rosy red, not very intense, but permanent. With indigo it produces a beautiful purple. This colour possesses a wide surface of usefulness in its combinations with other colours, though not much used in purity; may be used with great nicety of effect as a glowing rich, glorious 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. It has 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.

Turquoise 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 with blue for purplish shadow tones, as these two colours may be washed over without washing up. Half pans, 6d.

Light Red.—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 greens for sky and cloud, mountain and distance, and these two
THE GIRL'S OWN PAPER

EVE AND EDEN.

By the Author of "The White Cross and Deceit of Pearls,"" Seibell's Story," etc.

N this age of fierce competition and of overcrowded marts of industry and emporiums of luxury, where every means for money-getting and worldly ad-

vertisement is over-drawn and all the guilds for art and literature are, like the Pool of Bethesda, thronged by anxious waiting ones, all eager to "get first in thought," 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 not written, when music froze not into stone, and fluent fancies did not crystallize into poetry; when there were no roaring towers, no stern warrior keeps, no sordid household, no written sacrilege.

And, such as this 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 knowing only the past; whom neither parent nor teacher ever instructed in: his mysteries of the caves and mines, nor had saw the sun rise which was to spring this flower or that, while 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 they were taught. They had minds of a stature that betted the godlike shine in which it dwelt, and it was nourished at the purest springs. The beings with whom they communed were angels, and in 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 sense 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 said to them: "You may eat of every tree of the garden."

The tempter, however, did not find it easy to talk with them among the perfumed alleys of the garden. He had placed them in a beautiful valley. They must have been, having a perfection of face and of form that no painter has been able to limn or sculptor to enslave.

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 unceasing temper or marring trait in the character had set a Cain-like mark upon them, by which the "weelessly beheading sin" was rendable.

So we cannot allow that any Apollo or Bolder of Adonis was worthy to compare with the man whom God had formed; nor was ere so sweet a Venus swept from the face of Eden of Troy as that which was plucked from the lily of their eyes.

"Pure wells of unfeigned thought," they were, and slept in every line of her perfectly-moulded, rarely-expressive countenance. She was not only beautiful, but grandly so. As Adam's counterpart we cannot attribute to her a mere sylph-like loveliness. Neither was she the "mother of all living" the elegant, pipe-draying, dainty fairy. 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 knowledge. She would be the first to flow outwards into God's Eternity. So something of the divine romance in which our mother Nature found her expression in her humanity.

Crimped hands and feet, a wrist compressed as an ideal of womanly proportions was to be seen in the configurations of the lady of Eden, whatever they may be in the belfry of heaven. As the lad, as she was innocent, her man mingled the artlessness of the child with the serene majesty of the woman.

The mother 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 mud, 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 sprung full armed from the head of Jove, but woman was not born from his nobler part lest she should think she had a right to dominate over him; she was eroded down from his head to the boot. All the 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 would be best fitted for a companion and a helpmeet.

With all this we have little to do. Our objective 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 our woe, With loss of Eden."

And, first, let me remark, the temptation was an angelic one. It was not childish; it did not hinge on the cursed 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 Adam to contempt always assume that it was on the lower. The temptation was that the fruit would make her God's child had given her. It would impart to her knowledge of good and evil, but withhold it; it would lift her up to a higher plane of being, where, instead of being a little less 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 temptation, for in a flash of session of her, overmastering her sense of allegiance to her Maker and the fear of death. Never having seen death she could not 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 instruction it would give her.

This inspired jealousy. A suspicion crept into her mind that the beneficent Being who had given her so many things nicely to enjoy, had denied her the fruit of the tree with intent to humble and to keep her inferior to His angels. Then, as she looked at the fruit, she was struck by the desire to experiment on her own.

It was a partaking of that fall! The Greater gain said 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 stupor; 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 en-tranced, 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
Hedda. It makes one happy to think
they are only going to the field before
sunset,’ she returned.

‘Think how glad dear Mr. Minister will be when he
comes back, to find so bright a pic-
ture.’

It was, indeed, a work of genius—fin-ful
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 prac-
tise.

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 songs
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 fancied she could hear the soft strokes of
her father’s brush, while he was in-
spired or soothed by her always sweet,
birdlike notes.

‘I, too, must earn my bread some
time,’ 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 hand to the nature, and to
attempt to represent a picture of its
tints and shades, its beauties of
colour as well as of effect; but I have
still a great mind in which I could
wish to say to you in the way of
warning and guidance; very many things which I shall not
find space to say at all, and others which I must content myself to suggest harbinger 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 pages, 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

commencing a wash, nor to use the blotting

paper. Never let the brush be quite exhausted of
the colour, or repeated strokes should not
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.

Always use 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
in the blotting paper for a second one, hold 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 true
forms are necessary, you should use more tones of
tone, as in the foreground and the middle
distance you may often with great advantage
add colour here and there, while the under-
light 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 run into the latter and spoil the whole.

Now with respect to the lights in your
drawing. If these are soft and graduated at
the edges, you may carry the washing with the paint, and add the colour only when possible (as impossible by the same means) absorb the colour
where necessary, and so recover your light;
but if the light is a large one and sharply
delineated, it should not be left untouched in laying in your wash. Do not,
however, spoil the breadth and evenness of
your wash by trying to have small unimportant lights. Many others 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 effectually, or the
bloom of white flowers on foreground
wood, or many other regular small forms,
and if the surface so erased be varnished with some smooth hard instrument, such as the handle of a penknife, you
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 blot-
ting paper, to rub the whole area with a
handkerchief, or, better still, with a wash-
leather wrapped round the finger. If this
does not produce a sufficiently clear light, the
space may be redone with water and pencil
paper again applied and the space rubbed over
with bread crumb or indiarubber, but deli-
cately, 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.

In sketching with 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 applied. It is often necessary
that it is used. This last method is extremely
useful in very small touches, but colour
must always be always well blended. It is
appearance (often a great advantage) and
wants the transparency and brilliancy attainable by means of glazing, that is, pasting 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 drawn on a perfectly white, or even more so than a painting in oil. The damp sponge may be used with clear water and repeated gentle dabblings to reduce the depth of colour to be removed, 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 manipulation, the foreground approaching completion, and especially if the colours which compose it bespeak complementary hues, the mixing of which would produce a dirty grey, it is better to cut out a mask in stiff 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 feasibility as if these were 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, without a washable paper, 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 nature's 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 line in your more advanced work.

I had almost forgotten to say a word to you on a cause of delay in the cause of delay in the successful practice of painting. 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, which you proceed to eliminate 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 disguise 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 in the faulty space to an equality in tone and colour with its surroundings.

In your early efforts to produce drawings in colour, and, indeed, to think, throughout the course of your practice of painting in water-colours, a new difficulty will assuail 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 enlarged form, in the way of that which opposite tones of light and shade exercise upon each other. You will have found, perhaps, for example, that a certain kind of distance which is to be rich black will, by softening the tone and gradation, seem to have its true relation and modulated effect, fell away into a ghostly and misty insignificance when you turned to bolders, darker, sharper lights, and more decided forms of the foreground objects. Or a light, perhaps, which looked soft and meallor at first, has been rendered crude and glaring 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 to foreshorten the human arm by the rules and diagrams of perspective as to get a landscape right in colour by the rules of chromatography. Nevertheless, a comprehension of the broad principles which govern the influence of colour 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 farther, 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, and add to and mixed with this Blue, would bring the whole to a neutral grey. These additional colours are called the complimentary of the colour selected. In the case of Blue—Yellow,
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 become black, the sulphide is to be washed out, and the black spot treated with cold diluted chlorhydric acid, by which it is at once washed away and washed 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 best 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, etc., or where the stone is much jagged and broken, substitute thin, white, glazed calico for the latter, being liable to be torn by the rubbing.

HOW TO KEEP BOUQUETS.—In the various ways of preserving bouquets, some have been successful in keeping the flowers for a long time in all their beauty. Here is a new method we have recently met with. It is one 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 soap and lay it sideways in clean water; keep it there a minute or two, then take it out and sprinkle the bouquet 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 three weeks. It is much more laborious than the other ways of preserving bouquets: some being pretty successful

FOR GIVING A FINE GLOSS TO LINEN CURFERS, COULLERS, &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 before putting it out 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 liquid, and then rinse it well. 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.—

LEMON MARMLADE.—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 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 lb. of fruit, peel, and sugar (all together), put 1 pint or (if you like it a little thicker), 1 pint and a half of water. Boil the peel and pips were soaked. Boil the whole together one hour, gently stirring all the time, and then add the sugar. There is also a good recipe for orange marmalade.

RECIPE TO CLEAN SILKS, SATINS, AND RIBBONS.—Take of honeyquarter 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 brush and wash it, more especially in the soiled places, with a nail-brush; rinse it then by dip-ping it in cold water, having provided two or three basins, the first of cold, the second of warm water 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 polishing.

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 render the verdigris and heavy gold unnoticeable.

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

RAT EXTERMINATOR.—The latest expedient for riddling a house of rats is furnished by a writer in the Scientific American, who says:—"We clear our premises of these de-testable vermin by making whitewash yellow with copperas, and covering the stones and rafter ends of the cellar with 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 new supply of the yellow wash is given to the cellar as a purifier and a vermin exterminator, and no typhoid, dysentery, or fever attacks the family.

THE BEST POUND CAKE.—Beat one pound of sugar on a coffee mill; add two pounds of flour, weighed before broken—beaten till they both for about twenty minutes; one pound of raisins desired; and one pound of a pound of sugar. Mix all thoroughly, add half a teaspoonful of milk, and work that in 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 variety 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 in 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 lend you insight 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 GIRL'S OWN PAPER.

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

I will add two warnings. Make up your mind first which is the lightest portion and which the darkest, and do not fill up the breadth of general effect by exaggerating the incidental markings. Do not fill in a little sky with black shadows. Paint them, at first, with rather warmer and richer colours than you think you see in Nature. You may rust, in, the outlines of the single branches of 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, and let it remain light 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 tuffs of leaves, both in the light and in the shadow, by means of the dark glasings which will be underneath. Lastly, draw in, crisply, with a brush not too full of pretty strong colours, the forms of individual leaves where they show prominently in the picture. You may 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 one to the exclusion of the mass. They should only be sufficient to character it to. And do not hastily conclude that this contradicts the principle which I have laid down throughout these papers—that, namely, of fidelity to Nature; for in looking at a large number of objects the eye only perceives each clearly where it stands out from the rest. In looking at the assemble 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. Study the drama of a sunset, and see how the picture changes, a mode of executing which I shall attempt to describe somewhat in detail.

Undercut.—It is advisable, but not imperative, to have been 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 should 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 time blue, at which you think heavy blue, or a tint of yellow ochre brown. It should be prepared very thin and laid on evenly, but not too thin, and with advantage be increased as the foreground is approached.

Outlines.—The outline will next demand your attention. I consider that this is the second most important part of the work, and if you get this accuracy in this stage of your drawing, but I will repeat the caution given above against putting in detail minute. If you do not put in the shadows 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 that such a thin tone will be converted into lights or half lights by the contrast of the dark tones introduced in the finishing. Beginners generally err in making all their lights and half lights look bright and shining. The trained eye perceives some tone on all the lights except the very lightest.
The quality and strength of 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 strokes should not be left to stand out clearly at the edges; the more you add to the purity of the subsequent painting. The forms of clouds, if they are drawn in with the point at all, should be made sufficiently delicately, 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 and distant masses to stand out clearly at 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 is unadvisable 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 bold, broad 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) a general agreement in colour 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 motled and streaked with clouds. It is not so. It is an ever-varying plane, receding from the highest point onwards and outwards to the horizon with a true curvature that is found in the solid earth and 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 skies, 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. You may truthfully give, without indicating 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 bright one, and it is therefore very important to preserve this brightness. Work all this part of the drawing with a delicate hand.

Execution.—With respect to the mode of working, a true and faithful attempt 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 of the painting 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). If the painting is not yet dry (of course every part must be perfectly dry first).

Daylight Skies.—For daylight skies, without clouds, prepare a tint in your palette 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 which the broad masses are to be filled. Use a little grey or other colour as you approach and pass the horizon, and gradate your tint away to nothing over the distance and middle distance, where it should be decided as to what colour you will use to tone-colour and gradation. If the horizon is of a golden colour you must gradate your blue and grey away to pure water, air or the horizon, and then when it is dry turn your sketch upside down, and after damping the paper graduat a wash of yellow ochre, or yellow ochre with a little burnt sienna, from below the distance away to nothing over the pale portion of the sky. You will then put a very natural gradation of tone and colour with a soft series of washes.

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 daylight skies a thin wash of French ultramarine may be passed over first tint of cobalt and rose madder. The mixture of cobalt and light red affords very useful partly grey. This yellow ochre is chiefly useful when a golden mist, suffused by the sun's rays, overhangs the horizon. If it should chance that the prey you are interested in is found in the air 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 darker with even being taken to keep them somewhat sombre and full of tone.

Sunsets.—In the upper portion of the sky the yellow ochres and reds 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, include all the limits of 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 translucent 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 in any other combination 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 applied to 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 meticulous treatment.

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 as the sky itself, rather than previously, or, at the time of its reflection in the pool. Even wet or moist
Sketching from Nature.

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 frowner gentlewoman?"

Eleanor imagined that her sister Catherine 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 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 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 speculations.

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 heightened by Eleanor's intelligent, light-hearted flow of speech. Without having all Catharine's aptitude for general helpfulness, she was in those...
SKETCHING FROM NATURE.

By JOHN C. STAPLES.

Colours for Distance.—As you need in the distance, of many washes over one another, 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 a part of 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, but it mixes 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 make scarlet. It is also well to cobalt red. 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 Van- dyke brown, Indian yellow.

Middle Distance.—As you reach the middle distance and approach the foreground the colours become more vivid, 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, however, is the region 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 had 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. This finding of tone in the middle distance is often made 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 tender colour than upon bright tints and minute details.

Colours.—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 and so on. You may even use Antwerp or Prussian blue instead, with the yellows, if you break the rawness of the result by the addition of some orange or russet, such as burnt sienna, or madder brown. Buildings in the middle distance should receive a not incon siderable 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 verde, too, is a most useful colour in middle distance, though rather rusty in the working. Such mixed colours as olive green and Hooker’s green may be used to save time and trouble.

Analysis.—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 the foreground forms. The characteristics of a foreground are well put in the following passage from Mr. Feeney’s handbook, a work to which I have already referred. “Everything that is local contour is away to lead in the denotation of a foreground object, so that some little experience is necessary to its successful introduction and treatment. Too careful an attempt at the 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 construction; in freedom of means, and a perfect adaptation of this to the other portions of the work.”

Execution.—In foregrounds, as elsewhere, get your masses first, then do the shadow 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 thinly.

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

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

<table>
<thead>
<tr>
<th>Indigo and gamboge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indian yellow</td>
</tr>
<tr>
<td>burnt sienna</td>
</tr>
<tr>
<td>raw sienna</td>
</tr>
<tr>
<td>brown</td>
</tr>
<tr>
<td>brown pink</td>
</tr>
<tr>
<td>olive green</td>
</tr>
<tr>
<td>burnt sienna</td>
</tr>
<tr>
<td>brown madder</td>
</tr>
</tbody>
</table>

By substituting Antwerp blue for indigo in the above list more vivid greens will be produced.
and any of those 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 will yield a deep gorse.

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

Cobalt with emerald green, Naples yellow, or Prussian blue.

Indigo with rose madder, or Antwerp blue with rose madder.

You should note that cobalt when mixed 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 make more effective tones 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.

Tree.—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 landscapes. Of colours, both for foliage, and for trunks 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 in painting trees are:

(1.) The shape of the mass.
(2.) The number and relation of the main branches, with particular attention to the drawing of the trees as 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 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 the light may be very difficult, by 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 a little more of the light colour. 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 pebbles, rocks, or anything, 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 by 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 to avoid the effect of colouring them too much by a disastrous use of the blue. 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 soaks out the lights, shadows and reflections. Hardly any of the lights will be as bright as the white paper.

There are many other things which I desired to say to you, but this paper has already extended to 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 not be tempted to forget. 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 upon your canvas 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.

Oh, pretty it is as it curls and swells in a soft cloud against the blue sky. So airy and delicate is it that Queen Titania might have thought it a harmless verse 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 clear sky.

It brings with it a breath of human interest.

And yet when it increases in volume, when it is smoke not from one man's fire but from ten or twenty, 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 tells the blueness of the clear heavens and blackens the freshest paint! Nothing is clean, nothing is pure, nothing is really spotless under the action of 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 a good and clever woman knows all the ins and outs of her neighbours' lives, and never forgets to be regardful toward her neighbours' secrets? With that good woman's wit she touches on their oddities and glitches at their hidden virtues. She has quaint stories or pathetic to the smoker's very life. Adventures grow around her. A hundred threads of

sable interest and expectation are for ever intertwearing themselves about her path. There is a half-humorous tenderness in the very tones of her voice. She never meets a fact without reading 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, she does not so much as notice this pervading 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?

This is exactly the kind of smoke which obscures other people's windows and meets but too readily the light 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 guilt 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, by inane and imaginary tales. It is not wickedness alone that makes the world's misery, but thoughtlessness and unabridged impulse.

So 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 evil a less awful trust. It may be true that offences must come, but some 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 exchange the heaven of another life? Who would sell 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 grew
From moonlight heat a friendly screen,
Drank from its limpid stream.
The swallow brushed it with its wing,
And followed its meandering.

But not alone to plant and bird
That little streamlet was known,
Its gentle murmurs far was heard—
Fledsel's familiar tones;
It glided by the cot'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 stay;
Like that pure streamlet, tranquil breast,
Like it still blessed, and still blest.

MARY ANNE STODART.
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
THE GIRL'S OWN PAPER.

is the measure of the genius of the artist; and, inasmuch as poeta nascitur non fit, so the great composer grows 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 enabled by him; we may exercise at a comprehension of the methods by which this result is attained; but when a study of the laws of prose 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 language with which I shall endeavour to outline for your guidance because much the same relation to a fine picture as the rules of prose do to a noble poem: hinted and perfect 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.

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 slumbering shore. Here they may, perhaps, be thrown back by a projecting groin, 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 departure from 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 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 receding parallel forms seen in perspective, as in so many cases 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 commonly suggestive of 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 sake of brevity, 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 emphases 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 dark shadow 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 result, 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 especially to be noted that strictest reticence; and if in Nature or in art you meet with a scene where hush contrasts prevail, I trust your artistic instinct will be sufficiently strong and cultivated to prevent you from admitting 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 dark 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 many 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 a passage which a master of his "Elements of Drawing" on this subject: "If you divide a shield into two masses of colour all the way down—suppose blue and indigo, for example—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 dark field, and which comes upon the blue half." One of the most curious facts which will impress itself upon you when you have drawn a landscape, and especially in a night shade, is the appearance of intentional artifice with which contrasts of this alternate kind are produced by her. The artifice with which she makes her tree trunk dim to the bats 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.
and colour, is so great that if you only follow her closely, everyone who looks at your draw-ings will think that you have been inventing the most artificially and un- naturally delightful interchanges of shadow that could possibly be devised by human wit.

The composition is yet 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 attempt to give you a hint of the meaning of the terms, and will leave you to search out the nature of the things in words of art and in the body 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 compounding 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 caucations may not be frizzled away by a frivolous repetition, or a superabundance of distracting details.

Harmony consists, in part, in a truthful relation 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 skillfully disguised on the "colors 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 your ingenuity to supply the omission.

Even in the illustrations to this paper, rough as they are—the first and last mere "impressions," rapidly drawn under unfavorable circumstances in pen and ink—and another kindly lent by Mr. Blackburn, from his illustrated catalogue of the National Gallery—the landscape crossed and recrossed 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 to lead the eye 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. 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 graduated 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 that you will have found some measure of pleasure and of profit, and that the purpose of honest self-culture which you thus propose 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 observe and to feel, and to be sympathetic with her moods, cannot fail to refine the taste, to fill the memory with a store of lovely and impressive images, and to attune the heart to all tender and chaste emotions.

But chief in value among the lessons which 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 aesthetic system of which the human mind takes complete, 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 his father'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. For some time their visits were very frequent. Rush soon after left the school and settled in Philadelphia, where he found his former associate a married man. Many years passed, and at last he had an opportunity of inquiring of her which she was living in a state of insensibility, apparently lost to all surrounding objects.

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