THE

ELEMENTS

OF

DRAWING,

IN ITS VARIOUS BRANCHES,

FOR THE

USE OF STUDENTS;

ILLUSTRATED

BY FIFTY-ONE ENGRAVINGS,

PLAIN AND COLOURED,

CONTAINING SEVERAL HUNDRED EXAMPLES, FROM THE WORKS OF THE GREATEST MASTERS.

BY GEORGE HAMILTON,

DRAWING-MASTER.

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PREFACE.

No Art is so instructive to the mind, so improving to the taste, and so pleasing an employment, as that of Drawing. Exercise and improvement in it bring us into contact, and intimate acquaintance, with every kind of object; and an obligation to pourtray with accuracy, calls for the exertion of the most precise discrimination, and serves as a practical illustration of every species of knowledge.

How vague are our conceptions of things before we have had occasion to draw their outline, shadow them, and colour them! Drawing is, in fact, a universal language, intelligible to all nations, and in its exercise teaching universal knowledge. No study, therefore, is more beneficial to youth, none more useful in middle age, and none more gratifying in the listless period of decrepitude.

As a branch of liberal, and even of necessary and useful education, this Art has long been generally

recognized in considerable schools; and if it has not been introduced more generally, the omission may perhaps be ascribed to the total want of an Elementary Book, serving as an Assistant to the Master, and as a practical guide to the Student. Such a Volume is here submitted to the Public; its purpose being that of a book of examples, and a compendium of instruction for DRAWING MASTERS — a substitute for living Instructors in Schools, where their assistance cannot be procured or afforded,—and a means, in many necessary instances, of learning to draw without a Master.

It is the Author's presumption to believe, that the Student will be a Master of the Art as soon as he has produced perfect copies of the various examples contained in this Work, and has read, and studied with attention, the observations, instructions, and principles contained in the letter press.

Aware, as the Author has repeatedly declared in the work, that none but superior examples should be copied and studied, he scarcely need to observe, that nearly the whole of his subjects are taken from the Works of the greatest Masters, and may therefore be

drawn with confidence, and relied on as authorities, in their outline and treatment. In this age of Art, when every well-educated person is either an amateur or connoisseur, it would have been trifling to have exhibited an Elementary Work of the low character of the ordinary Drawing Books; the Author has, therefore, attempted to attain a character of novelty, and to soar above mediocrity :—on that principle founding his claims to the preference and patronage of the Public.

He has purposely confined his instructions to Drawing only, as practised in outline, in shadow, and in water-colours; and has not treated of other branches of the Art, because the major part of Students require nothing further,—because what he has done is the foundation of every other branch,—and because other branches, after what is contained herein, are rather consequential and mechanical, than novel or liberal.

With respect to the mode of teaching or studying this Art, little can be added to the practical directions scattered through every part of the letter press; but if the Author may advise with additional emphasis in this place, he would recommend, that freedom in each set of examples should be followed by the practice of

copying those objects after nature. The effort may be difficult at first, but the difficulty will speedily vanish, while the advantages will be solid, and the gratification excessive. Not only will the facility of drawing be improved, and the manner become decided; but the ideas of light and shade will be corrected, and the principles of perspective, established by practice, will be duly felt and ascertained. Let the Tutor and the Student bear in mind, that the means of this study are prints, and examples of Masters, but that its end is accurately to pourtray Nature.

In taking leave of his readers, the Author may, perhaps, without improper egotism, remark, that his is the first arranged and comprehensive work on this Art ever published in England; he calculates, therefore, on the cordial support of Masters in general, and on the liberal sanction and recommendation of his work among the intelligent part of the Public.

London,
July 4th, 1812.

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ELEMENTS

OF

THE ART OF DRAWING.

GENERAL DEFINITIONS.

1. THE object of the Arts of Drawing is to represent Nature, animated or unanimated, so as to revive the recollection, or preserve the likeness, of any object or scene. This purpose is effected by means of pencils, chalk, crayons, indian-ink, or water-colours, on paper, vellum, or ivory.

2. Drawing, in a more general sense, is the art of representing all objects of nature visibly, by lines and colours on a plain surface. It has also the power of expressing, by the same means, conceptions and images of the mind which do not actually exist in nature, and is to be considered as an art displaying, either conjointly or separately, the powers of imagination and imitation: being divided into INVENTION, COMPOSITION, DESIGN, and COLOURING.

Observation. Amongst the artists of antiquity Appelles was the most eminent for the beauty of his drawing. Since the revival of the art, Michael Agnolo appears to have been the most learned draughtsman, Raffaelle the most correct and graceful. The Roman and Florentine Schools excelled all others in this fundamental part of painting. Of the former, Raffaelle, Romano, Polydore, and their

scholars; of the latter, Agnolo, Vinci, and Sarto, have been the most excellent. In the Bolognese school, Annibal Caracci is particularly distinguished. In the French school, Poussin, Le Sœur, and Le Brun. In our own, Mortimer and Barry have been the most celebrated.

3. INVENTION consists generally in the choice of such subjects as are best calculated to answer some great and interesting end; and particularly in discovering or selecting such subjects as are capable of being most appropriately expressed by painting, and of producing a powerful effect by such means as are within the compass of that art.

4. COMPOSITION regards the arrangement of the subject, both as to forms, and to the general effects of light and shade, and colour. It comprehends the general distribution and grouping of the figures, their combinations or contrasts, the choice of attitudes, the disposal of draperies, the situation of the scene itself, as well as the distribution and connection of the various parts of scenery and ornament. Composition in architecture is the due arrangement of the parts of an order or building.

Obs. 1. *To make a good design or picture, the composition should not be overcharged.* A composition is said to be overcharged when the component parts, either by their multiplicity, arrangement, or distribution, destroy the effect of the whole, or do not contribute to the object of the piece. It is not the quantity or number of subjects introduced that renders a composition rich; but, on the contrary, they often destroy the simplicity and truth of the story intended to be related.

Obs. 2. *In composition those figures that particularly relate to the story are called principals, and the less essential ones that complete the groupe, accessories.* In the language of the arts accessories are those objects which are introduced into a design without being indispensably necessary to the elucidation of the subject. In an historical design the figures which act and explain the subject are the principals, and the rest accessories.—As for instance:—In designing the story of Telemachus relating his adventures to Calypso in the cave, after his

shipwreck on the island of the Goddess; Calypso, Telemachus, and Mentor, are principals; but some Nymphs, introduced to perfect the grouping, are accessories. Fruit, vases, &c. are also proper accessories, which, at the same time, considerably enrich the composition.

Obs. 3. *The artist who aspires above mediocrity, should be careful in the choice of accessories in his composition, as a superabundance, or improper application of them, will infallibly ruin the best composition.* He should use and dispose them in such a manner as not to spoil the effect of the principal groupe, with which they should always concur, and at the same time assist the general effect. The most skilful painters and sculptors of antiquity have avoided accessories in their compositions, which, however, often occasions too great driness and insipidity; but omitting them altogether is much to be preferred to introducing them improperly, for nothing is more insupportable to the eye of a true judge of perfection in art, than to see designs crowded with accessories which have no connection with the principal object, or where they are only introduced to fill up or conceal the vacuity of the principal object, or the want of genius in the artist. To avoid a poverty of grouping in composition is of as much consequence as its opposite extreme, and should be as carefully avoided. A just composition includes, of truth and propriety of grouping, correctness of costume, and appropriate action and expression.

Obs. 4. *The principal figures, which decide what is the subject, should have the principal place in the picture, and should be so placed as to engage and strike the eye at the first glance.* This is one of the most important things to be remembered in composing a design, and is one of the most prominent excellencies in the great masters.—Raffaelle particularly observed this;—St. Paul, in his cartoon of that Apostle preaching at Athens, stands decidedly principal; his situation, his attitude, his form, is most prominent. In Rubens' Descent from the Cross, the dead body of Christ is in the principal place, catches the principal light, and is altogether the principal figure.

"Paint not conspicuous on the foremost plain
Whate'er is false, impertinent, or vain;
But, like the Tragic Muse, thy lustre throw,
Where the chief action claims its warmest glow."

Obs. 5. *The principal figures should not be hidden by any of the other figures or accessories, however grouped*; on the contrary, the judicious artist should make all the second-rate figures and accessories serve to elucidate the story, and render the principal figure more obviously in sight.

Obs. 6. *The principal groupe should receive the principal light, and the principal figure of that groupe the principal light of that groupe.* By this means, the attention of the spectator is immediately directed to the most important part of the picture, the subject sooner developes itself to his mind, and the subordinate parts arise in succession, and prepossesses him more forcibly in favour of the work.

Obs. 7. *In grouping (or in the composition of groupes) let every figure appear to hold a just situation, and without appearance of restraint conform to an agreeable form in that groupe; and if more than one groupe is introduced, let them, as well as the single figures, be different in general form and composition.* A neglect of this precept will occasion a tiresome and blameable monotony, that will be destructive to the best drawing, colouring, and expression individually painted. In the works of the great Raffaelle this beauty and fault are both perceptible. In the cartoon of Paul preaching at Athens, there is a wonderful contrast of the figures and grouping.

5. DESIGN is the first idea of a large work, drawn roughly, with an intention to be executed and finished. The essential requisites of Design are correctness, taste, elegance, character, expression, and perspective.

Correctness depends on the justness of the proportions, and knowledge of anatomy.

Taste is a certain correctness of manner peculiar to the artist, derived either from nature, masters, or studies, or all of them united, producing elegance.

Character is what is peculiar to each thing, in which there must be diversity, insomuch that every thing has its peculiar character to distinguish it.

Expression is the representation of an object, according to the circumstances it is supposed to be in.

Perspective is the representation of the parts of a paint-

ing, or a figure, according to the situation they are in with regard to the point of sight and to each other.

Obs. 1. Designs are sometimes drawn in crayons, or ink without any shadows. Sometimes etched; that is, the shadows are expressed by sensible outlines, usually drawn across each other with the pen or crayon. Sometimes the shadows are done with the crayon rubbed so as that there do not appear any line: at other times, the grains or strokes of the crayon appear, as not being rubbed: sometimes the design is washed, that is, the shadows are done with a brush in indian-ink, or some other liquor: and sometimes the design is coloured, that is, colours are laid on much like those intended for the ground work.

Obs. 2. The art of designing is to be acquired chiefly by study and observation, rules being of less avail than in any other branch of art. The principal rules that regard design are, that novices should accustom themselves to copy good originals at first sight; not to use squares in reducing, lest they stint and confine their judgment; to design well from life, before they practise perspective; to learn to adjust the size of their figures to the visual angle, and the distance of the eye from the model or object; to mark out all the parts of their design before they begin to shade; to make their contours in great pieces, without taking notice of the little muscles, and other breaks; to make themselves masters of the rules of perspective; to observe the perpendicular, parallel, and distance, of every stroke; to compare and oppose the parts that meet and traverse the perpendicular, so as to form a kind of square in the mind, which is the great, and almost the only, rule of designing justly; to have regard not only to the model, but to the parts already designed, there being no such thing as designing with exactness, but by comparing and proportioning every part to the first object.

6. DESIGNS are denominated Historical, Architectural, Landscape, Marine, Portrait, Still-life, Flower, Animal, according to their respective subjects.

HISTORICAL PAINTING is that kind in which the figures are made to concur in representing some action described in history.

Obs. Although this is the strict definition of the term, yet custom has given greater latitude to the phrase, as it now comprises, in the language of the arts, subjects taken from mythology, allegory, battles, and sometimes even portraits. Historical design is, in the language of the elegant author of the Elements of Art,

> " Big with the moral of each maddening age,
> War's ruffian power, and revolution's rage,
> Grave history presents her ample stores,
> And man's fierce passions while she paints deplores."
>
> SHEE'S ELEMENTS OF ART, Canto 4. v. 195.

ARCHITECTURAL DRAWINGS are representations of buildings, drawn either geometrically or perspectively, according to the rules of architecture.

Obs. This is a very important study, and is followed as a profession, the professors of which are termed Architects. But to be a painter or draughtsman of architectural views already executed, does not require so much study. An insight into the elements of the orders, their arrangement, and a knowledge of perspective, are sufficient. Architecture is also an important accessory to the historical and portrait painter, and should be attentively studied. The blunders in architecture committed by modern artists is the less excusable, because it can be so easily remedied, and is such a palpable deficiency in any artist. Mr. Shee describes it as " the stately art," which

> " Supplies of ornament and use she brings,
> Proud fanes for gods, and palaces for kings,
> To noblest acts a suited scene provides,
> And o'er the back-ground's gorgeous store presides."
>
> ELEMENTS OF ART, Canto 2. v. 91.

LANDSCAPE DRAWING, or Landscapæ, as it is generally called, is that class of drawings, paintings, or engravings, which represent some view of the country.

Obs. This is a branch of art the most delightful in its effects and agreeable in its study. The great variety of beauties that it contains, render it among the most attractive of the arts of design. It calls in

all the accidents of nature, and even of art, to its composition, from the solitude and horror of the rocky desert, the sublimity of the forest, the calm beauty of the flowery meadow, the stillness of the limpid stream, to the destructive tempest. In short, every mild or strong effect that nature is capable of producing.

"The *landscape* artist, gay and deftly moves
Through glade, glen, valley, woodland, green alcoves."
TRESHAM'S SEA-SICK MINSTREL, Canto 6. v. 89.

MARINE DRAWINGS are those which take into their representation, not only views of the sea, but shipping, sea-ports, naval battles, and similar subjects.

Obs. This is a branch of art connected with the last, as being derived from the same source, an attentive study of nature; but it requires, in addition, a knowledge of the naval sciences, naval architecture, and perspective. Few men would, like Vernet, the most distinguished marine painter of the French school, venture to sea in the most tempestuous weather, when, made fast to the shrouds, he observed attentively, and treasured up incidents for the magical pictures which he has left.

"What daring artist in a storm
Grappled with terror, imitate Vernet,
Or Wilson like, secure, sublimely flies
Through troubled waters and ill-omen'd skies."
SEA-SICK MINSTREL, Canto 5. v. 47.

PORTRAIT PAINTING is that department of art which represents, in any manner, the figure and exact resemblance of any particular person.

Obs. This department of the fine arts is, next to its critical design, (which, to a degree, assimilates with it) one of the most useful and most interesting. It maintains among the arts a most distinguished rank, when performed with ability; but is, when ill-done, or even in mediocrity, unworthy of much estimation. The essential qualities to form a good portrait are, correct drawing, an

exact and perfect representation of the person represented, natural colouring, an easy unaffected air, attitude, and character.

ANIMAL PAINTING, unconnected with other divisions of the arts, is the representation of the portraits of animals, either in action or at rest.

Obs. To paint or design animals well, is a respectable province in art, and requires much study and perseverance. They should always be represented naturally; their action should be characteristic; and their anatomy well understood.

STILL-LIFE, is the representation of inanimate substances, when unconnected with living nature and historical facts.

Obs. This department of art, although it has its merits, is one of the lowest. It embraces the correct copying of furniture, glasses, musical instruments, fruit, vegetables, &c. when mixed together on a table; but if each kind is taken separately, they are then classed under fruit, flowers, &c. The Dutch masters have long been celebrated as excelling in this tedious and laborious branch of art, which requires but little invention, and less genius. Imitation of such dull *fac-similies* should be avoided by students of real genius; "minutiæ mongers,"

> "Who spend on petty cares their puny powers,
> And live to polish pores and hairs, and flowers."
>
> ELEMENTS OF ART, Canto 5. v. 281.

or who, like

> "Batavians paint with microscopic truth,
> Foul linen, squalling brats, and feats uncouth;
> Their native nature, native filth embrace,
> And chastely shun that foreign harlot—GRACE."
>
> SEA-SICK MINSTREL, Canto 6. v. 75.

FLOWER PAINTING, is the representation of flowers, arranged in some beautiful order, and composed only of flowers, with, perhaps, the addition of a vase or basket to hold them.

Obs. Flower painting, when executed with botanical correctness, is an enticing and beautiful line of art. When flowers are used as accessories to history or portrait, a much less careful finishing and

arrangement are necessary than when they make a distinct picture of themselves. In this case, they should be careful portraits of the flowers, and a certain knowledge of botany is as indispensably necessary to excel in flower painting as anatomy in portrait or history.

7. COLOURING or SHADOWING regards, first, the infinite variety of hues, with which nature distinguishes her forms, agreeably to the degree and mixture of the rays of light which their surfaces reflect; and, secondly, the distribution, apposition, and accompaniment, of various hues or tints, so as to produce the effect most pleasing to the sight; a circumstance in which nature does not always delight. It embraces, also, the light and shade of objects, as far as by the diminution or increase of these the harmony of tints before-mentioned can be effected; but that mixed effect of colour and of light, and shade, which is denominated chiaro-scuro, is more justly regarded as a branch of composition.

Obs. The perfection of an artist depends, therefore, on INVENTION, COMPOSITION, DESIGN, and COLOURING, conjointly; yet it is by the last of these only that he can establish a special idea of his art, since it is by this that he gives effect to the former, whether he depend on light and shade, or endeavour to imitate the tints of nature. This subject will be resumed at length in the subsequent part of the work.

IMPLEMENTS USED IN DRAWING.

8. The Implements necessary for drawing are, a drawing-board, a ruler, compasses, charcoal, black-lead pencils, pen-knife, porte-crayons, black, white, and red chalk, crayons, indian-ink, crow-quill pens, camels'-hair pencils, boxes of colours, paper of several sorts, and porte-folios.

9. DRAWING-BOARDS are used to fix the paper so that it may not shift, and also to strain it, to prevent the colours, when laid wet on the paper, from causing it to swell, so as to become uneven. The simplest sort is made of a deal-board, framed

square, with a strong piece across each end, to prevent warping. Upon this the paper may be fixed with pins, wafers, or sealing-wax, or it may be strained with paste or glue. The best kind of drawing-boards, however, are made with a frame and moveable pannel, upon which the paper is simply put wet, and then forced into the frame, where it is confined by wedges at the back. This strains without the trouble of pasting, so that you may dry it at the fire; and it also looks much neater. Such drawing-boards may be bought at most colour-shops.

10. PARALLEL RULERS are used for drawing parallel lines; they are made of two pieces of ebony fastened together by brass bars, so as always to open parallel to each other.

11. TEE-SQUARES are rulers made in the form of a T, which are used with drawing-boards; the short end, called the stock, being applied to the edge of the board, so as to slide forwards and backwards, while the long part, called the blade, is used for drawing lines by. These are more convenient than parallel rulers, when a drawing-board is used, as by them you rule lines at right angles to each other at once, without using the compasses.

12. DRAWING-COMPASSES are instruments of brass and steel, for dividing lines, and laying down measures from scales, &c. They are generally sold in *cases*, containing also a STEEL PEN, for drawing lines cleaner than can be done by a common pen, and are very useful where neatness is required; and points with a black-lead pencil, for putting into the compass, when circles are to be described. These cases also contain scales of equal parts; and protractors for laying down angles.

13. BLACK-LEAD PENCILS are made of a mineral substance, called plumbago, or black-lead, sawed into slips, and fitted into sticks of cedar. They are either hard or soft; the best are without any grit, not too soft, and cut easily without breaking. The inferior kind is made by mixing the dust of black-lead with gum or glue, and forming a composition; these are gritty and brittle, and do not answer so well.

Obs. Accustom yourself to hold your pencil farther from the point than you do in writing, which will give you a better command of it, and contribute to render your strokes more free and bold. The use of your pencil is to draw the first sketches or outlines of your piece; as any stroke or line that is amiss may be more easily rubbed out; and when you have made your sketch as correct as you can with the pencil, you may then carefully mark the best outline you have got with the crow-quill pen and indian-ink.

14. INDIAN-RUBBER has the useful property of erasing lines drawn with black-lead, and is brought from South America, in the form of small bottles, which, for use, should be cut into slips.

Obs. This very curious substance is originally the juice of a tree that grows abundantly in Surinam, and is like milk when exuded from the tree, but soon becomes solid. The natives form balls of clay, which they smear over with this milk, and when this coating is dry, they apply another, and so on, till it is of the required thickness; they then moisten the clay and wash it out. These bottles are used by the natives for carrying water, or other liquors. It is a production common to the East Indies also, whence it is imported in various forms, more convenient for use than in the bottles above-mentioned.

15. INDIAN-INK is a very useful substance, brought from China, where it is used for ordinary writing, which the Chinese perform with a brush instead of a pen. It is a solid substance, of a brownish-black colour, and is conjectured to be made of the gall of a species of cuttle-fish. When ground up with water upon a clean tile, shell, or earthenware plate, it may be made either lighter or darker, as required, by adding to it more or less water. The best is always stamped with Chinese characters, breaks with a glossy fracture, and feels smooth, and not gritty, when rubbed against the teeth. An inferior kind, made in this country, may easily be known by its grittiness.

Obs. Having completed the outlines, indian-ink is used for shadowing, as it may be diluted with water, so as to be of any required

darkness, and may be softened or fined off, where the objects require it, with water only and a clean hair-pencil.

16. HAIR-PENCILS are made of camels'-hair, put into a goose or swan's quill. Moisten them a little, and if they come to a point without splitting, they are good; if not, they are not fit for drawing. The brushes used by the Chinese, made of a white hair fitted up in reeds, are very excellent for drawing, as they are more elastic. They are not sold in common, but may sometimes be met with.

17. CHARCOAL is used for slightly sketching the outlines of figures, in order to get the proportions previous to making a drawing in chalk. The best charcoal for this purpose is that of the willow; it is cut into slips, and the strokes made with it may easily be rubbed out with a feather of goose's or duck's wing.

18. PORTE CRAYONS, are tubes made of brass or steel, and calculated to hold chalks, pencils, crayons, charcoal, &c.

19. BLACK-CHALK is a fossil substance, resembling slaty coal, and is cut into slips for drawing. It is generally used in a porte-crayon. It is much employed for drawing figures, and is the best substance for the purpose of making drawings from plaister, or after the life. It is more gritty than black-lead, but is of a deeper black, and has not the glossiness of the former. It is of two kinds, French and Italian; the former is soft, the latter hard.

Obs. For mellowing and softening the shadows into each other, when black-chalk is used, stumps are necessary. They are pieces of soft shamoy leather, or blue-paper, rolled up quite tight, and cut to a point.

20. WHITE-CHALK is used, together with black, for laying on the lights. This is different from common chalk, being much harder, and tobacco-pipe clay will do very well instead of it.

21. RED-CHALK is a fossil substance of a red ochre co-

lour, sometimes used for drawing, but not so much as formerly, the black being preferred to it; but the red, being cheaper, does very well for some purposes.

Obs. Red-lead, and red or black chalk, are used in the same maner as black-lead. White-chalk and tobacco-pipe clay are used in heightening, or giving strong lights, and in drawing on coloured paper. Pastils, or crayons, are any colours mixed with tobacco-pipe clay, which, while soft and in the consistency of a paste, is rolled up in pieces, about the thickness of a quill, and two or three inches in length, and then dried: they are generally used on coloured paper; and the colours are rubbed and wrought one into another in such a manner that no strokes appear, but the whole looks as if it was done with a brush.

22. DRAWING-PAPER, made without any wire-marks, called wove-paper, is generally used. It is made of various sizes and thickness, and may be had of every stationer. Middle-Tint Paper, is paper of a brownish or of a grey colour, which is used for drawing upon with black and white chalk.

23. CROW-PENS, or REED-PENS, are used for fixing the outlines with ink, after it has been determined by the pencil.

GENERAL DIRECTIONS.

24. Having provided yourself with the above-mentioned necessary materials, begin by drawing upright lines, and simple geometrical figures, both straight and curved, either with the pencil or chalk, holding them a greater distance from the point than the pen in writing, to give freedom and command to the hand. After being able, from some practice, to draw upright lines, squares, polygons, ovals, &c. without rule or compass, proceed to the elementary parts of the human head; a few examples of which are given in the plates.

Obs. The circle is of use in the several orbicular forms, as the sun, moon, globes, &c. The oval, in giving a just proportion to the

face or mouth; and the square confines any picture you are to copy. The triangle is of use in drawing a side or half-face; angles, and arches, in perspective; and the polygon in ground-planes, fortifications, &c. The cone, in spires, steeples, tops of towers, &c.

25. Having placed whatever you mean to copy before you, proceed to draw it slightly with a pencil or chalk. Then look closely into it, and proceed to mend those parts that are deficient, correcting it by degrees till you have brought it to the highest degree of perfection.

26. Before you begin, view the original with attention; divide it in your mind into its several parts; observe its length, its breadth, and the similitude of each part; consider their proportion to each other and to the whole; the distances from one part to the other, and the parts that lie opposite to each other.

27. Whatever copies or examples you draw from, reduce them to other proportions, either larger or smaller, till by repeated trials you acquire correctness of copying.

Obs. It is better to depend on the eye than on *the mode of reducing by corresponding squares*, except when great accuracy is required.

28. Correctness of drawing should be attained before you attempt either colouring or painting. If this is not acquired, no perfection can be attained. The first grand requisite for an artist is *drawing;* the second, *drawing;* and the third, *drawing*. Mr. Shee impresses this subject very forcibly.

> "Ply then, the bright port-crayon till you find
> Correctness with facility combin'd:
> Till the firm outline flows at your command,
> And forms become familiar to your hand."
>
> ELEMENTS OF ART, Canto 1. v. 317.

29. Outlines must be drawn in a gliding manner, large and smooth, which will give them the resemblance of life and motion. *Correctness of outline* is the first point to be attained,

and can only be the result of patient diligence, long practice, and varying the size of your copies.

Obs. Here it is proper to admonish the student never to be in a hurry; but to make himself perfectly master of one figure before he proceeds to another, and the advantage of this will appear as he proceeds. Two other observations may also be added:—1. That he accustom himself to draw all his figures very large, which is the only way of acquiring a free, bold manner of designing. 2. That he practise drawing till he has gained a tolerable command of his pencil, before he attempts to shadow.

30. In drawing figures in indian-ink, the use of the pencil is to draw the first sketches or outlines; as any stroke or line that is amiss, may in this be more easily rubbed out than in any other material; and when you have made your sketch as correct as you can with the pencil, you may then draw carefully the best outline you have got, with your crow-quill pen and ink. After using the ink you may rub out the pencil-lines.

31. The outlines next the light should be drawn more faint; and when you have drawn one feature, it should be a direction for you, in some measure, to draw another, by observing with your eye the distance from that to the next feature, making a small mark at the place with your pencil; then draw it, and so on to the next, till you have drawn the whole subject.

32. Observe the middle of the picture you would copy, and touch it upon the paper with your pencil; afterwards observe the more conspicuous and prominent figures, if there are more than one, which touch lightly in their proper places. Observe also the distance of one limb, joint, or muscle, from another, and the same in all other accidents of a figure; as the length, breadth, turnings, &c.

33. Having drawn the outlines true with a pencil, you are to proceed to trace the true lines again with a pen and indian-ink, &c. drawing them with exactness, and imitating all the

touchings and waivings, with their exact distances one from another, and their crossings, turnings, and windings, with boldness and freedom.

34. Having acquired some facility in handling the port-crayon or pencil, in copying other drawings, you may proceed to copy from a *plaister cast*, or other model, set before you, of the size of nature or not, to use yourself to correctness of eye. To do this the figure should be set in an advantageous light, which should proceed from the left-hand side, the draughtsman should sit opposite to it at some distance, at least more than twice the height of the figure he copies, with the light to his left-hand.

35. Begin the draught on your own left side, as is customary in writing, and by so doing, you will always have the part that is done before your eyes, and the rest will follow with ease; whereas, if you begin on the right side, your hand and arm will cover what you do first.

OF LIGHT AND SHADE.

36. The best rule for *the correct distribution of Lights and Shades* is, to consider from what point, and in what direction, the light falls upon the objects, and to let all the lights and shades be placed according to that direction throughout the whole. It is the skilful management of light and shade that gives the appearance of substance, roundness, and distance, and which raises the subject from the paper.

Obs. Draw a circle on a piece of paper; fill it up with any even colour, and it will appear to be a surface with a round circumference; but by shadowing it stronger in the middle, and causing the colour gradually to weaken towards the circumference, it will receive a convex appearance like that of a ball or globe: wherever the vivacity of colour is strongest, that part of the object catches the sight first, and appears nearest to it; whereas its weakness seems to fly farther from

the sight. In rounding the parts of any object, the extremities in turning must lose themselves insensibly and confusedly, without precipitating the light on a sudden into the shadows, or shadows into the light, but the passage of the one into the other must be imperceptible; or by degrees of light into shadow, and shadow into light.

37. Objects that are drawn light, must have a sufficient breadth of shadow to sustain them; and dark bodies must have a sudden light behind, to detach them from the ground, or from those objects that are placed behind them; otherwise they will appear confusedly, as sticking upon each other; whereas the opposition of shade to a light object, and of light to a dark one, gives a projection, and separates them from other bodies.

38. There should be a balance preserved between the lights and shadows: a broad light ought not to be introduced into a draught without a large shadow. The nearer any object is to the eye, it is seen so much the stronger and plainer: the sight is weakened by distances, and the more remote any object is, it is seen in a more imperfect manner. Therefore, those objects which are placed foremost ought to be more finished than those that are cast behind; and objects should have a dominion over each other, so that one object by its high finish should seem to cause others to retire. Titian used to say, that he knew no better rule for the distribution of lights and shadows, than the observations to be drawn from a bunch of grapes.

39. That part of the object, whether in naked figures, drapery, or buildings, that stands farthest out, must be made the lightest. Satins and silks, and all other shining stuffs, have glaring reflections, exceedingly bright where the light falls strongest. So in armour, brass pots, or any other glittering metal, a sudden brightness in the middle or centre of the light, distinguishes their shining nature.—*See the Plates.*

40. It is not sufficient that remote objects be coloured

more faintly; but, according to their distance, the parts must appear more or less distinct. Pure white, unless supported by black, will seem to fly off to the remotest parts. Pure black brings the objects nearer to the sight, and must be placed in masses in the foreground. A strong light requires a strong shade; a fainter light a fainter shade; and an equal balance must be preserved throughout the piece, between the lights and shades. Parts which are to appear round require but one stroke in shading; and parts which are to appear steep or hollow, require two strokes across each other, or sometimes three. Care should also be taken to make the outlines faint and small in such parts as receive the light; but where the shadows fall, the outline should be strong and bold.

41. If the objects are in the fields, or open air, or obscured by clouds, you must then introduce a universal light, and the shades must be faint. When the sun is conspicuous, and shines in full lustre, the light must be very strong and bold, and the shadows very dark.

42. A small light occasions the shadows on the dark side to be large, and their extremities to be very bold. On the other hand, a broad light makes the shadows on the darker side to be more distinct and more soft.

43. If the light falls sideways on the picture, the other side, which is the farthest from the light, must be made the darkest. That part of the body must be made lightest which has the light most opposite to it; if the light be placed above the head, then the top of the head must be made lightest; the shoulders must receive the next degree of light; &c.

44. Shadowing is performed with the hair-pencil, in which great taste and judgment is required. The light comes in, if *natural*, either from the right-hand or left. Whenever the light appears in the middle of a picture, and glares more than ordinary, it is caused by a candle, or other luminous body, and is called *artificial* light. Two equal lights must never be made in the same picture; and the strongest light should fall upon

the middle of the piece, where the principal figure ought to stand, diminishing the effect gradually towards the extremities.

OF THE HUMAN FIGURE.

45. DRAWING the Human Figure has always been considered as the most important branch of art. The study of the human figure includes all the finest principles; and when the eye of the student has been accustomed to copy faithfully all the minute circumstances which constitute the character of man, and to attend to the innumerable beauties and graceful forms which he presents, it will be better qualified to pursue every other branch of the fine arts.

46. In drawing the human figure, it is necessary to begin with each part separately, and, after sufficient practice in that, to proceed to put them together. The head being the most important part of the human body, it should be studied first. For this purpose, the student should copy the best drawings he can procure of the nose, eye, mouth, and ear, separately, and on a large scale; and of these a front view, profile or side view, oblique view, &c.—*See the Plates.*

Obs. The readiest materials for drawing these, as well as all other parts of the figure, are black-lead, or black-chalk; the former to be used upon white paper, and the latter upon middle-tint paper. The false lines of the black-lead may be removed by the indian-rubber: but the student must remember to be as sparing as possible of this, as it is more improving to endeavour to draw every thing correct and decided at once. The shadows may be laid on by drawing parallel curve lines, according to the situation of the part, crossing them occasionally, and softening them in with more delicate lines. Sometimes the shadows are rubbed in, or their edges are softened, with a stump, which is a very expeditious way, and produces a fine effect; but it should be used with discretion, as it is better to

execute the shadows in a clear and regular manner by soft lines. Care should be taken not to make the lines harsh and hard, like those of an engraving; they should be softer and more mellow.

47. In drawing the human figure, whether from nature or otherwise, observe the following order:—

a. Mark out the extent on the paper that you propose the figure to occupy.

b. Sketch in the outline of the head, according to the regular proportions.

c. Proceed with the shoulders, trunk, and arms.

d. Draw first the leg on which the body principally stands, and then the other; and finish as before directed.

48. In drawing after a naked body, all the muscles are not to be expressed as in anatomical figures. In drawing young persons, the muscles must not appear so hard as in elder and full-grown persons; the same thing is to be observed as to fat and fleshy persons, and such as are very delicate and beautiful; and in women scarcely any muscles are to be expressed.

49. The motion of the body must be considered in drawing the muscles; as in the rising and falling of the arms, the muscles of the breast appear either more or less; the hips do the like, as they are bent outward or inward; and it is the same in the shoulders, sides, and neck, according to the several actions of the body.

50. All the parts of a human figure are composed of curved surfaces; no straight lines are ever admissible, but every line should have a graceful turn; and it is this circumstance particularly that occasions the study of the figure to give so much freedom in drawing.

51. Care should be taken that no lines cross each other at right angles, which gives a disagreeable appearance; neither should the crossing be too oblique, as then they appear confused; a proper medium will be acquired by the study of good drawings or prints; in general, however, crossing should be avoided as much as possible.

Obs. In learning to draw, it is of more importance than is generally supposed, to copy from the finest works only. The most prejudicial quality of a model is mediocrity. The bad strike and disgust, but those that are not good, nor absolutely bad, deceive us, by offering a dangerous facility. Having copied frequently the parts of a face, proceed next to the entire head, drawing first a front view, then a profile, a three-quarter figure, and so on, varying it in every possible direction, till thoroughly acquainted with the appearance of all the principal lines in every situation. The student should then accompany his lessons by making observations on good casts and living models; but more particularly the former, as individual nature is seldom fine, and there is danger in copying what is bad, and acquiring false ideas of beauty. By these exercises he will have acquired some facility in handling his pencil, and he will be thus prepared for the study of the whole figure. But before he can proceed to this with advantage, we would recommend to him the study of anatomy. But it is to be remarked, that it is not necessary for the designer to study anatomy as a surgeon, nor to make himself acquainted with all the nerves, veins, &c. It is sufficient to study the bones, and the muscles which cover them, and of these he should more particularly make himself familiar with those muscles which most frequently appear and come into action. For this purpose, he should procure plaster casts of the anatomy of the human body, and consult treatises written upon the subject; and if he has opportunity, it may be proper afterwards to attend dissections and lectures on anatomy. Until the student has imbibed a proper relish for beautiful proportions, and been well-grounded in their principles, he should not proceed to draw from living models. In drawing from plaster casts, a good deal depends upon choosing a proper view, and placing the model properly with regard to the light, which should come in obliquely from above, as it generally does in the day-time. If a candle is used, it should be so high as to cast the light downwards upon the model. The light should only come from one part, as cross-lights distract and spoil the shadows

52. *In measuring of the several parts of the human figure,* the moderns ordinarily divide it into ten faces; that is, from

the crown of the head to the sole of the foot, in the manner following; all of which should be committed to memory:—

From the crown of the head to the forehead, is the third-part of the face.

The face begins at the lowest hairs which are upon the forehead, and ends at the bottom of the chin.

The face is divided into three proportional parts: the first contains the forehead, the second the nose, and the third the mouth and chin.

From the chin to the pit between the collar-bones are two lengths of the nose.

From the pit betwixt the collar-bones to the bottom of the breast, one face.

From the bottom of the breast to the navel, one face.

From the navel to the genitals, one face.

From the genitals to the upper-part of the knee, two faces.

The knee contains half a face.

From the lower part of the knee to the ancle, two faces.

From the ancle to the sole of the foot, half a face.

A man, when his arms are stretched out, is from the longest finger of his right-hand to the longest of his left, as broad as he is long.

From one side of his breast to the other, two faces.

The bone of the arm, called humerus, is the length of two faces, from the shoulder to the elbow.

From the end of the elbow to the root of the little finger, the bone called cubitus, with part of the hand, contain two faces.

From the box of the shoulder-blade to the pit betwixt the collar-bones, one face.

The sole of the foot is the sixth-part of the figure.

The thumb contains a nose.

The inside of the arm, from the place where the muscle disappears, which makes the breast, called the pectoral muscle, to the middle of the arm, four noses.

From the middle of the arm to the beginning of the hand, five noses.

The utmost parts of the teats, and the pit betwixt the collar-bones of a woman, make an equilateral triangle.

The hands are twice as long as they are broad, and each of their parts has its length, breadth, and thickness.

The length of the foot is a sixth-part of the height.

The length of the face and hands ought to be exactly equal, and it makes just the tenth-part of the height.

53. The rules in drawing children are as follow:—

A child contains five measures of the head.

From the top of the head to the privities, three heads, and in the thighs and legs, two more.

The breadth between the two shoulders, is the length of a head and a half.

The breadth of the body above the navel, the length of one head.

The small of the leg, and the brawn of the arm, are of the thickness of the neck.

Obs. The following Table exhibits the proportions of the parts of the famous Apollo Belvidere and Venus di Medici. Supposing the figures to stand upright and duly poised on both legs, the whole heighth of the former is divided into thirty-one and a half part, or fourths, being seven heads, three-fourths, and six-twelfths; and that of the latter, into thirty-one parts, being seven heads and three parts.

LENGTH OF THE HEAD AND TRUNK OF THE BODY.

	Apollo. H.	F.	T.	*Venus.* H.	F.	T.
From the top of the head to the bottom of the chin four-fourths, or.....	1	0	0	1	0	0
the bottom of the chin to the top of the sternum, or breast-bone.....	0	1	7	0	1	8
the top of the sternum to the pit of the stomach.....	0	3	10	0	3	6
the pit of the stomach to the navel....	0	2	10	0	2	7
the navel to the pubis.....	0	3	6	0	3	9
Length of the head and trunk of the body...	3	3	9	3	3	6

Length of the Lower Extremities.

	H.	F.	T.	H.	F.	T.
From the pubis to the small of the thigh,						
above the patella, or knee-pan.....	1	2	6	1	2	3
the small of the thigh to the joint, or middle of the knee.....	0	1	9	0	1	6
the joint of the knee to the small of the leg above the ankle.....	1	1	9	1	2	0
the top to the bottom of the ankle.....	0	1	0	0	1	0
the bottom of the ankle to the bottom of the heel.....	0	0	9	0	0	9
Length of the lower extremities.....	3	5	9	3	3	6
Length of the head and trunk, as above..	3	3	9	3	3	6
Total length of the figures..	7	3	6	7	3	0

Length of the Arm.

From the top of the shoulder to the elbow...	1	2	3	1	2	3
the elbow to the hand.....	1	1	2	1	0	6
the joint of the hand to the root of the middle finger.....	0	1	8	0	1	6
the root to the top of the middle finger	0	1	10	0	1	7
Length of the upper extremities..	3	2	11	3	1	10

Side View.

Length from the top of the head to the shoulder.....	1	1	8	1	1	6
the top of the shoulder to the loins above the hip.....	1	3	3	1	1	7
the loins to the lower part of the hip.....	1	0	2	1	2	1
the hip to the side of the knee, opposite to the top of the patella.....	1	2	0	1	0	11
the side of the knee to the bottom of the heel.....	2	0	5	2	0	11
Length of the figure..	7	3	6	7	3	0

Other antique statues differ a little from these proportions, the Laoçoon measuring 7h. 2f. 3t. the Hercules, 7h. 3f. 7t. the Pyramus, 7h. 2f. the Antinous, 7h. 2f. and the Shepherdess, 7h. 3f. 6t. But all their proportions are agreeable to the characters they

represent. The most remarkable differences of the symmetry of a man and woman to be observed from the table are: First, the shoulders of a man are broader, measuring two heads; and the haunches narrower, measuring 1h. 1f. 5t. whereas the shoulders of a woman measure only 1h. 3f. 8t. and the haunches measure 1h. 2f. 3t. The sternum, or breast-bone, of a man is longer, measuring 3f. 8t. and the sternum of the woman only 3f. 3t. On the contrary, the pelvis of a man is less, measuring from the top to the bottom only 4f. whereas the pelvis of a woman measures from the top to the bottom 4f. 3t.

53. Mark the exact extent which you propose to give to the figure, both in height and breadth; next, divide agreeable to the above general proportions; and having thus ascertained the place where each part is to be drawn, sketch the head, then the shoulders, in their exact breadth; then the trunk of the body, beginning with the arm-pits, (leaving the arms till afterwards) and so down to the hips on both sides, being sure to observe the exact breadth of the waist. When you have done this, draw that leg upon which the body stands, and afterwards the other; then draw the arms, and last of all the hands.

54. Endeavour to form all the parts of the figure with truth, and in just proportion, not one arm or one leg bigger than the other; not broad shoulders with a slender waist, nor raw and bony arms with thick gouty legs; but let there be a regular harmony among the members, and an agreeable symmetry throughout the whole figure.

55. As the essence of drawing consists in making at first a good sketch, you must, in this particular, be very careful and accurate; finish no part, till you have seen whether the whole draught be good; and when you have altered that to your taste, you may then finish one part after another as precisely as you can. In drawing the eyes, ears, legs, arms, hands, feet, &c. great care, study, and accuracy are requisite.

56. In drawing a labouring man, you must represent him with strong limbs and raised muscles, swelling and standing out, especially in bearing burdens, drawing weights, leaping, running, combating, or such violent exercises.

57. The actions and postures of the hand are so many and various, that no rules can be given for drawing them that will universally hold good; and as the hands and feet are difficult members to draw, it is necessary to bestow due time and pains about them, carefully imitating their various postures and actions, so as not only to avoid deformity and imperfection, but to give them life and spirit.

58. It is usual to divide the head into four equal parts. 1. From the crown of the head to the top of the forehead. 2. From the top of the forehead to the eye-brows. 3. From the eye-brows to the bottom of the nose. 4. From thence to the bottom of the chin. But this proportion is not constant; those features in different men being often very different in length and shape. In a well-proportioned face, however, these proportions are nearly correct.

59. In forming a perfect face, the first business is to draw an oval, or rather the form of an egg; down the middle of which, draw a perpendicular line, and through the centre, or middle of this line, draw a diameter.—On these lines all the *features* of the *face* are to be placed as follows:—

Divide the perpendicular line into four equal parts: the first is appropriated to the hair; the second extends from the top of the forehead to the top of the nose; the third extends from thence to the bottom of the nose; and the fourth includes the lips and chin.

60. The diameter line, or the breadth of the face, is always supposed to be the length of five eyes; you must, therefore, divide it into five equal parts, and place the eyes upon it, so as to leave exactly the length of one eye betwixt them. This is to be understood only of a full front face; for if it turn to either side, then the distances are to be lessened on that

side which turns off, more or less, in proportion to its inclination.

61. The top of the ear is to rise level with the eye-brows, at the end of the diameter line; and the bottom of it must be level with the bottom of the nose. The nostrils ought not to come out farther than the corner of the eye in any face; and the middle of the mouth must always be placed upon the perpendicular line.

62. If the face be fat, the cheeks will seem to swell; if lean, the jaw-bones will stick out, and the cheeks fall in; but if it be neither too fat nor too lean, it will be nearly round. Touch the surface slightly, where the eyes, nose, mouth, and chin should stand; then begin to draw them exactly, and so proceed till you have finished the face; after which draw the hair, its inflections, and shadows.

63. To draw the whole of the human figure in length, first sketch the head; then draw a perpendicular line from the bottom of the head seven times its length, the length of the head being nearly one-eighth part of the length of the figure. The best proportioned figures of the ancients are seven heads and three-fourths in height. If, therefore, the figure stands upright, draw a perpendicular line from the top of the head to the heel, which must be divided into two equal parts, the bottom of the abdomen being exactly the centre. Divide the lower part into two equal parts again, the middle of which is the middle of the knee.

64. For the upper part of a figure, take with your compasses the length of the face, which is three parts in four of the length of the head; from the throat-pit to the pit of the stomach is one face, from thence to the navel is another, and from thence to the lower rim of the belly is a third. The line must then be divided into seven equal parts. At the end of the first division place the breasts; at the second, the navel; at the third, the privities; at the fourth, the middle of the thigh; at the fifth, the lower part of the knee; at the sixth,

the lower part of the calf; and at the seventh, the bottom of the heel, the heel of the bearing leg being always exactly under the pit of the throat.

Obs. Let the learner remember, in whatever he intends to draw, first to *sketch* its several parts, measuring the distances and proportions between each with his finger or pencil, without using the compasses, and then judge of them by the eye, a practice which, by degrees, will teach him to judge of truth and proportion, and will become his best and principal guide.

65. If one side of the body bend in, the other must stand out; if the back bend in, the belly must stick out; if the knee bend out, the ham must fall in; and so of any other part of the body. If a figure is standing, the foot must be placed in a right line, or perpendicular to the trunk or bulk of the body, where the centre of gravity is supposed to fall. The centre is determined by the heel; or, if the figure is on tiptoe, then the ball of the great toe is the centre. The muscles of the leg which supports the body ought to be swelled, and their tendons drawn more to an extension than those of the other leg.

Obs. Suppose Hercules, with a club, striking at any thing before him towards the left-side: then let his right-leg be placed so as to receive the whole weight of the body, and the left loosely touch the ground with its toes. Here the external muscles of the right-leg ought to be expressed very strong; but those of the left scarcely appearing. The foot being extended, the muscles which compose the calf of the leg are in action, and appear very strong; though it is not meant that *all* the muscles of the right-leg, which supports the weight of the body, should be expressed very strong. If either of the *mastoid* muscles act, the head is turned to the contrary side, and the muscle which performs that action appears very plain under the skin. If the arms are lifted up, the *deltoid* muscles placed on the shoulders, which perform that action, swell, and make the extremities of the spines of the shoulder-blades, called the tops of the shoulders, appear indented or hollow. The shoulder-blades following the elevation of the arms, their bases inclining at that time obliquely downward. If the arms are drawn down, put forwards, or pulled backwards, the

shoulder-blades necessarily vary their positions accordingly. When the cubit, or fore-arm, is bent, the *biceps* has its belly very much raised. The same happens in the *triceps*, when the arm is extended. If the thigh is extended, as when the whole weight of the body rests on that side, the *glutæus* or buttock muscle makes a very different appearance from what it offers at another time; but if the thigh be drawn backwards, that muscle appears still more and more swelled. When the whole leg is drawn upwards and forwards, and at the same time the foot is inclined inwards, the upper part of the *sartorius* muscle appears to rise very strong; in other positions of the thigh, that muscle makes a furrowing appearance in its whole progress. If a man is upon tiptoe, the extending muscles of the leg placed on the fore part of the thigh, and those of the foot that compose the calf of the leg, appear very strong, and the long *peronæus* makes a considerable indentation or furrowing at that time, in its progress on the outside of the leg.---*See the subsequent Pages.*

66. In drawing after the Life, the greatest perfection of a *Portrait* is extreme likeness. The resemblance of men to one another is seldom or ever so complete, but that some particular turn or view of the face will indicate a difference; and it is the business of the artist accurately to discriminate, and nicely appropriate, those *peculiar* features, lines, and turns of the face, the representation of which will effectually convey the distinct and special idea of the very person whose portrait is to be drawn and no other.

67. The resemblance, as well as every other excellence, of a Portrait, depends on the FEATURES, EXPRESSION, and AIR.

> "Man's changeful race, the sport of chance and time,
> Varies no less in aspect than in clime;
> Mark well the difference, and let each be seen,
> Of various age, complexion, air, and mien."
>
> MASON'S FRESNOY.

68. The FEATURES require to be carefully examined and studied, by inspection in many different views, so that at the

moment when the painter puts his pencil to the canvas, he may be possessed, not only of the apparent form of each particular feature in the view in which he represents it, but of its relative and characteristic form also, the full expression of which is not discernable in every view. Each particular feature should appear so distinctly shaped, that an exact model of the real head may be formed from the picture, if requisite; and they must, at the same time be, so blended in the general mass of the face, that no one shall obtrude itself on the eye beyond the rest. The peculiar mode of touch, or execution, whereby each feature is best discriminated, can only be learnt by practice, and by the attentive study of the best masters.

69. In EXPRESSION, the student should observe, that the greatest care is to be used in drawing a portrait, that the features may be uniform and consistent with each other. The mouth is sometimes represented smiling, while the eyes are sad, and vice versa. The painter must, therefore, constantly bear in mind the general idea he has formed of the countenance he intends to express, and must be watchful of the corresponding forms of the features in moments of similar expression. The same remark may be extended to the larger portions of the figure. The same expressions must be clearly depicted in the motion or direction of the hands, arms, legs, and body, that appears to prevail in the countenance and turn of the head. It is this combination only which can give the exact resemblance of the expression of nature, under the impulse of which no particular limb ever deviates from the general intention of the whole body.

70. The AIR principally regards the lines of the face or figure; the attire of the head or person; and the stature, or make of the general form. The proper lines of the face or figure depend on accuracy of drawing, and an entire agreement of the parts of the same form with one another. Nothing so entirely disguises or alters the appearance of an individual person as a change of head-dress, whether it is the

adjustment of hair or attire. The greatest attention, therefore, is to be used in adapting the arrangement of this part of the portrait to the general costume of the person represented. The stature and make, in the same manner, contribute to the force of resemblance, and never fail considerably to influence the air of the person. It is, therefore, requisite to the truth of a portrait, that this part of the picture should be as faithfully studied from the sitter as the face itself.

Obs. Vandyke's custom in painting portraits, was to appoint the day and hour for the person's sitting, and he worked not above an hour on any portrait, either in rubbing in, or finishing; so that as soon as the clock informed him that the hour was out, he rose, and dismissed his sitter, appointing another hour on some other day. His servant then came to clean his pencils, and brought a fresh pallet, while he was receiving another sitter, whose day and hour he had appointed. After having lightly dead-coloured the face, he put the sitter into some attitude, which he had before contrived; and, on grey paper, with white and black crayons, he designed, in a quarter of an hour, his shape and drapery, carrying it to the canvas at his leisure.

71. Though every part of the face contributes towards expressing the sentiments of the heart, yet the eye-brow is the principal seat of expression, and there the passions best make themselves known. The pupil of the eye, by its fire and motion, shows the agitations of the soul; but then it does not express the kind or nature of such agitation; whereas the motion of the eye-brow differs as the passions change their nature.

72. To express a simple passion, the motion is simple; to express a mixed passion, the motion is compound: if the passion be gentle, the motion is gentle; and if it be violent, the motion is so too. We may observe further, that there are two kinds of elevation in the eye-brows. One, in which the eye-brows rise up in the middle; this elevation expressing agreeable sensations, and it is to be observed, that then the mouth rises at the corners: another, in which the eye-brows

rise up at the ends, and fall in the middle; and this motion denotes bodily pain; and then the mouth falls at the corners.

73. In Laughter all the parts agree; for the eye-brows, which fall toward the middle of the forehead, make the nose, the mouth, and the eyes, follow the same motion. In weeping, the motions are compound and contrary; for the eye-brows fall toward the nose and over the eyes, and the mouth rises that way.

74. The mouth is a part of the face, which particularly expresses the emotions of the heart: for when the heart complains, the mouth falls at the corners; when it is at ease, the corners of the mouth are elevated; and when it expresses aversion, the mouth shoots forward, and rises in the middle.

75. The head contributes more to the expression of the passions than all the other parts of the body put together. As humility, by hanging it down; arrogance, by lifting it up; languishing, by reclining it on one side; and obstinacy, when, with a stiff and resolute air, it stands upright, fixed, and stiff between the two shoulders. The head also best shows supplication, threat, pride, love, joy, and grief.

76. The whole face, and every feature, contribute something; especially the eyes, which are the windows of the soul. The passions they more particularly discover are, pleasure, languishing, scorn, severity, mildness, admiration, and anger; to which we may add joy and grief, if they did not proceed more particularly from the eye-brows and mouth; but when those two passions concur with the language of the eyes, the harmony is wonderful.

77. Though the passions of the soul are most visible in the lines and features of the face, they often require the assistance also of the other parts of the body. Without the hands, for instance, all action is weak and imperfect; their motions, which are almost infinite, create numberless expressions; it is by them that we *desire, hope, promise, call, send back;* they are the instruments of *threatening, prayer, horror,*

and *praise;* by them we *approve, condemn, refuse, admit, fear, ask;* and express our *joy* and *grief,* our *doubts, regrets, pain,* and *admiration.*

78. The effects of *Attention* are to make the eye-brows sink and approach the sides of the nose; to turn the eye-balls towards the object that causes it; to open the mouth, and especially the upper part; to decline the head a little, and fix it without any other remarkable alteration.

79. *Admiration* causes but little agitation in the mind, and therefore alters but very little the parts of the face; nevertheless the eye-brow rises; the eye opens a little more than ordinary; the eye-ball, placed equally between the eye-lids, appears fixed on the object; the mouth half opens, and makes no sensible alteration in the cheeks.

80. The motions that accompany *Admiration with Astonishment* are little different from those of simple admiration, only they are more lively and stronger marked; the eye-brows more elevated; the eyes more open; the eye-ball further from the lower eye-lid, and more steadily fixed; the mouth is more open, and all the parts in a much stronger emotion.

81. Admiration begets esteem, and this produces *Veneration,* which, when it has for its object something divine, or beyond our comprehension, makes the face decline, and the eye-brows bend down; the eyes are almost shut and fixed; the mouth is shut. These motions are gentle, and produce but little alterations in the other parts.

82. Although *Rapture* has the same object as veneration, only considered in a different manner, its motions are not the same; the head inclines to the left side, the eye-balls and eye-brows rise directly up; the mouth half opens, and the two corners are also a little turned up: the other parts remain in their natural state.

83. The passion of *Desire* brings the eye-brows close together and forwards towards the eyes, which are more open than ordinary; the eye-ball is inflamed, and places itself in the middle

of the eye; the nostrils rise up, and are contracted towards the eyes; the mouth half opens, and the spirits being in motion give a lively glowing colour.

84. Very little alteration is remarked in the face of those who feel within themselves the *Sweetness of Joy*, or *Joy with Tranquillity*. The forehead is serene; the eye-brow without motion, elevated in the middle; the eye pretty open, and with a laughing air; the eye-ball lively and shining; the corners of the mouth turn up a little; the complexion is lively, the cheeks and lips are red.

85. *Laughter*, which is produced by joy mixed with surprise, makes the eye-brows rise towards the middle of the eye, and bend towards the sides of the nose; the eyes are almost shut, and sometimes appear wet, or shed tears, which make no alteration in the face; the mouth half open shews the teeth; the corners of the mouth drawn back cause a wrinkle in the cheeks, which appear so swelled, as to hide the eyes in some measure; the nostrils are open, and all the face is of a red colour.

86. *Acute pain* makes the eye-brows approach one another, and rise towards the middle; the eye-ball is hid under the eye-brows; the nostrils rise, and make a wrinkle in the cheeks; the mouth half opens and draws back; all the parts of the face are agitated in proportion to the violence of the pain.

87. *Simple bodily pain* produces proportionately the same motion as the last, but not so strong: the eye-brows do not approach and rise so much; the eye-brow appears fixed on some object; the nostrils rise, but the wrinkles on the cheeks are less perceivable; the lips are further asunder towards the middle, and the mouth is half open.

88. The dejection that is produced by *Sadness* makes the eye-brows rise towards the middle of the forehead more than towards the cheeks; the eye-ball appears full of perturbation; the white of the eye is yellow; the eye-lids are drawn down, and a little swelled; all about the eyes is livid; the nostrils

are drawn downward; the mouth is half open, and the corners are drawn down; the head carelessly leaning on one of the shoulders; the face is of a lead colour; the lips pale.

89. The alterations that *Weeping* occasions are strongly marked: the eye-brows sunk down towards the middle of the forehead; the eyes are almost closed, wet, and drawn down towards the cheeks; the nostrils swelled; the muscles and veins of the forehead appear; the mouth is shut, and the sides of it are drawn down, making wrinkles on the cheeks; the under lip pushed out presses the upper one: all the face is wrinkled and contracted; its colour is red, especially about the eye-brows, the eyes, the nose, and the cheeks.

90. The lively attention to the misfortunes of another, which is called *Compassion*, causes the eye-brows to sink towards the middle of the forehead; the eye-ball to be fixed upon the object; the sides of the nostrils, next the nose, to be a little elevated, making wrinkles in the cheeks; the mouth to be open, the upper lip to be lifted up and thrust forwards; the muscles, and all the parts of the face, sinking down and turning towards the object which excites the passion.

91. The motions of *Scorn* are lively and strong: the forehead is wrinkled; the eye-brow is knit; the side of it, next the nose, sinks down, and the other rises very much; the eye is very open, and the eye-ball is in the middle; the nostrils rise and draw towards the eyes, and make wrinkles in the cheeks; the mouth shuts its sides, sinking down, and the under lip is pushed out beyond the upper one.

92. An object despised sometimes causes *Horror*, and then the eye-brow knits and sinks a great deal more. The eye-ball, placed at the bottom of the eye, is half covered by the lower eye-lid; the mouth is half open, but closer in the middle than the sides, which being drawn back makes wrinkles in the cheeks; the face grows pale, and the eyes become livid; the muscles and the veins are marked.

93. The violence of *Terror* or *Fright* alters all the parts of the

face; the eye-brow rises in the middle; its muscles are marked, swelled, pressed one against the other, and sunk towards the nose, which draws up as well as the nostrils; the eyes are very open; the upper eye-lid is hid under the eye-brow; the white of the eye is encompassed with red; the eye-ball fixes towards the lower part of the eye; the lower part of the eye-lid swells, and becomes livid; the muscles of the nose and cheeks swell, and these last terminate in a point toward the sides of the nostrils; the mouth is very open, and its corners very apparent; the muscles and veins of the neck stretched; the hair stands on end; the colour of the face, that is, the end of the nose, the lips, the ears, and round the eyes, is pale and livid; and all ought to be strongly marked.

94. The effects of *Anger* shew its nature: the eyes become red and inflamed; the eye-ball is staring and sparkling; the eye-brows are sometimes elevated, and sometimes sunk down equally; the forehead is very much wrinkled, with wrinkles between the eyes; the nostrils are open and enlarged; the lips pressing against one another, the under one rising over the upper one leaves the corners of the mouth a little open, making a cruel and disdainful grin.

95. *Hatred* or *Jealousy* wrinkles the forehead; the eye-brows are sunk down and knit; the eye-ball is half hid under the eye-brows, which turn towards the object; it should appear full of fire, as well as the white of the eye and the eye-lid; the nostrils are pale, open, and more marked than ordinary, and drawn backward so as to make wrinkles in the cheeks; the mouth is so shut as to shew the teeth are closed; the corners of the mouth are drawn back, and very much sunk; the muscles of the jaw appear sunk; the colour of the face is partly inflamed, and partly yellowish; the lips pale or livid.

66. As *Despair* is extreme, its motions are so likewise: the forehead wrinkles from the top to the bottom; the eye-brows bend down over the eyes, and press one another on the sides of the nose; the eye seems to be on fire, and full of blood, the

eye-ball is disturbed, hid under the eye-brow, sparkling, and unfixed; the eye-lid is swelled and livid; the nostrils are large, open, and lifted up; the end of the nose sinks down; the muscles, tendons, and veins, are swelled and stretched; the upper part of the cheeks is large, marked, and narrow towards the jaw; the mouth drawn backwards, is more open at the sides than in the middle; the lower lip is large and turned out; they gnash their teeth; they foam; they bite their lips, which are pale, as is the rest of their face; the hair is straight, and stands on end.

OF ANATOMY.

97. To ask if the study of Anatomy is useful to the perfect artist, is the same thing as to ask if, in order to learn any science, a man must first make himself acquainted with the principles of it. Nor is it merely to represent athletic and vigorous bodies, in which the parts are most bold and determined, that anatomy is requisite :—it should be understood to represent correctly persons of the most delicate frame and condition, even women and children, whose members are smoothest and roundest. But it is unnecessary for an artist to study systems of nerves, blood-vessels, and viscera, which are removed from the sight. It is enough to be acquainted with the skeleton; in other words, with the figure and connection of the bones, which are the props of the human body; with the origin, progress, and shape of the muscles, which cover those bones; and with the different degrees in which nature has clothed the muscles with fat. Above all, he should know in what manner the muscles effect the various motions and gestures of the body.

98. Bones are the frame or prop-work of the body, and give it firmness and shape; but for their motions they are indebted to the muscles. A bone is generally distinguished by

anatomists, as having two parts, *viz.* its body and extremities. The body is called the *diaphysis;* and the extremities are divided into *processes* and *epiphyses:* the former is an eminence continued from the body of the bones; but the latter is a sort of an appendage to the bone by means of a cartilage or gristle. Processes generally obtain their names from their shape, size, or use: thus a large process, of a spherical form, is called the *caput,* or head; if the head be flatted, it is termed *condyle,* &c.

99. Bones are adapted to each other with that nicety, that the end of every bone is exactly received by, or admits, the end of another. This connexion of the bones is called their *articulation,* and is divided into moveable, immoveable, and mixed articulation.

100. Bones are united by means of cartilages, and by ligaments. Cartilages are white, solid, smooth, substances, of an elastic nature, and of a fibrous texture; between the hardness of the bones and ligaments. Ligaments are white inelastic bands, very compact in their substance, and serve to connect the bones together.

101. The bones in the human frame are divided by anatomists into the head, trunk, and extremities.—The first division includes the bones of the cranium and face. The bones of the *trunk* are the spine, ribs, sternum, and bones of the pelvis. The *upper extremity,* on each side, consists of the two bones of the shoulder: namely, the scapula and clavicle; the bone of the arm, or os humeri, extending from the shoulder to the elbow; and bones of the fore-arm, from the elbow to the wrist, with those of the hand. The *lower extremities,* on each side, consist of the bones of the thigh, leg, and foot.

102. The HEAD is of a roundish figure, rather oval; its greatest diameter is from the forehead to the occiput. The upper part of the head is called the *vertex,* or crown of the head; the anterior, or the fore part, is the face; the upper of

this the *sinciput*, or forehead; its sides the temples; its posterior, or hind part, the *occiput*; and its interior part, the *basis*.

103. The bones of the head are divided into those of the cranium and face.—The cranium consists of,—1. The coronal bone, or os frontis. 2. The two parietal bones, or ossa bregmatis. 3. The os occipitis. 4. The two temporal bones. 5. The sphenoid bone. 6. The os ethmoides, or cribriforme. —All these, except the os occipitis and ossa bregmatis, are common both to the cranium and face.

104. The face is divided into the upper and lower jaws. The upper jaw consists of thirteen bones, exclusive of the teeth; six being placed on each side of the maxilla superior, and one in the middle. Of those which are in pairs are the ossa malarum, ossa maxillaria, ossa nasi, ossa unguis, ossa palati, and ossa spongiosa inferiora; the single bone is the vomer.

105. The TRUNK consists of the spine, thorax, and the pelvis.

106. The *spine*, or *vertebræ*, consists of a great number of bones, forming a long bony column, somewhat bent at each end, and is generally described as like the letter *f*. It extends from the head to the lower part of the body; and is divided principally into two parts, the upper of which is called the *true vertebræ*, and the lower one, the *false vertebræ*, from the joints being immoveable in the adult. It is upon the bones of the spine that the body turns.

107. The spine answers many great and important uses: in its canal it secures the medulla spinalis from injury. It serves as a defence to the abdominal and thoracic viscera. It supports the head, and gives strength, grace, and motion, to the whole trunk of the body. From the number of its articulations it admits of a very free motion; and from its numerous processes, ligaments, cartilages, &c. it partakes of the strength and firmness of one entire bone. At the top, in the neck, it projects somewhat forward, in order to support the head.

Lower down in the thorax it curves outwardly, and thereby increases the cavity of the chest. In the loins it again projects forward, approaching the centre of gravity. Towards its inferior extremity it again recedes backward, and affords room for the cavity called the pelvis.

108. The *Thorax*, or chest, consists of the sternum, ribs, and dorsal vertebræ. The sternum is that long bone, which extends from the upper to the lower part of the breast anteriorly. It is articulated with the clavicle on each side, and also joined to the fourteen true ribs, viz. to seven on each side. The ribs are those bones formed like a bow, composing the sides of the chest. They are twenty-four in number, twelve on each side, distinguished into true and false ribs: the former are the seven upper ones articulated to the sternum; the other five, on each side, are called false ribs, and are not immediately attached to the sternum.

109. The *Pelvis* is that cavity of the body which contains the urinary bladder, *intestinum rectum*, and other viscera. It is composed principally of the os sacrum, os coccygis, and ossa innominata.

110. The EXTREMITIES are divided into the upper and lower extremity. The upper extremities consist of the shoulders, arms, and hands. The lower extremities contain the thighs, legs, and feet. The shoulder consists of two bones, the clavicula and the scapula. The clavicula, sometimes called the jugulum, or collar-bone, is not thicker than the little finger, but longer. The scapula, or shoulder-blade, is fixed to the hinder part of the true ribs, somewhat in the manner of a buckler. In shape it is nearly triangular; convex externally, and internally concave, to fit it to the form of the ribs.

111. The arm is divided into two parts, articulated together at the elbow; that part from the shoulder to the elbow is properly called the arm. The other part, from the elbow to the wrist, is called the fore-arm. The bone of the arm, or *os humeri*, is of a cylindrical shape, except at its extremities. The

fore-arm consists of two bones: the ulna, or elbow-bone, and the radius. The former is less than the os humeri, and becomes gradually smaller as it approaches the wrist; there are two processes, and two cavities, at the upper part of this bone. The radius supports the two first bones of the wrist on the sides of the thumb; and the ulna is articulated with that bone of the wrist which corresponds with the little finger. The space between the ulna and radius is filled up by a ligament.

112. The hand comprises the wrist, and hand properly so called. The carpus, or wrist, consists of eight small irregular shaped bones, placed in two unequal rows. Those of the upper row are articulated with the ulna and radius; and those of the lower row with the metacarpus. The metacarpus, or hand, consists of four bones, which serve to support the fingers. The five fingers of each hand consists of fifteen bones, disposed in three ranks, called phalanges: the bones of the first phalanx are the longest, and united to those of the metacarpus; those of the next phalanx less in size; and those of the last phalanx the least. All the bones of the wrist, hand, and fingers, (amounting to twenty-seven in each hand) are articulated to each other, and their articulations strengthened by ligaments.

113. The lower extremities consist of the thighs, legs, and feet. Each lower extremity contains—1. The os femoris, or thigh-bone: 2. the rotula, or knee-pan: 3. the leg: and, 4. the foot.

114. The os femoris, or thigh-bone, is the largest and strongest in the human frame; of a cylindrical shape, convex before, and behind somewhat concave, where it receives several muscles.

115. The rotula, patella, or *knee-pan*, is a flat bone about four or five inches in circumference, placed at the fore part of the joint of the knee. Its use is to defend the articulation of the knee from external injury; it also tends to increase the power of the extensor muscles of the legs, by removing their

direction farther from the centre of motion, in the manner of a pulley.

116. The *leg* is composed of two bones: the tibia, which is the larger and inner one, and the fibula, which is less. The tibia is of a prismatic form: the hinder part is the broadest; anteriorly it has a prominent ridge called the shin. The fibula is less than the tibia, and situated on the outside thereof; it is of a triangular form, somewhat hollowed internally. Its upper extremity does not reach quite so high as that of the tibia; but its lower extremity extends beyond the extremity of that bone.

117. The *foot* is distinguished as divided into three parts, viz. the tarsus, metatarsus, and toes. The tarsus consists of seven bones. The metatarsus consists of five bones, articulated by one extremity with the cuneiform bones and the os cuboides; and by the other extremity with the toes. Each of the toes consists of three bones, except the great toe, which has only two. The bones of the four smaller toes, like those of the fingers, are divided into three phalanges. The toes serve to bring the centre of gravity of the body perpendicular to the advanced foot: they also increase the concavity of the foot, and thereby enable it to adapt itself to any inequalities that may occur in walking.

118. The motions of the human body, are performed by means of MUSCLES. These are distinct portions of flesh, capable of contraction and extension: and are divided into *voluntary* and *involuntary* muscles. Some muscles act in opposition to each other, from whence they are called *antagonistæ:* thus every extensor muscle has a flexor one for its antagonist, and *vice versa.* Those muscles which concur in the same action are styled *congeneres.* That end of a muscle which adheres to the more fixed part of the bone is usually called the *origin;* and that which adheres to the more moveable part the *insertion.*

119. Each muscle contains two kinds of fibres; viz. one of a soft nature, red in colour, sensible, and irritable, called

fleshy fibres; the other kind, called *tendinous* fibres, are of a firmer texture, of a white glistening colour, insensible, and without irritability, or the power of contracting. The former generally prevail in the belly or middle part of the muscle, and the latter at the extremities: sometimes they are intermixed. If the tendinous fibres are formed into a round slender shape, they form what is called the *tendon* of the muscle; but when they are spread into a broad flat surface, the extremity of the muscle is called *aponeurosis*.

Obs. A muscle is composed of two tendinous and slender parts, one called the *head*, the other the *tail*, both terminating at the bones; and of an intermediate part, called the *belly*. The *action* of a muscle consists in an extraordinary swelling of this intermediate part, while the head remains at rest, so as to bring the tail nearer the head, and consequently the bone, to which the tail of the muscle is fixed, nearer to that bone on which the head is inserted. There are many motions, to effect which several muscles (called *co-operating muscles*) must swell and operate together, while those calculated to effect a contrary motion (called *antagonist muscles*) appear soft and flaccid. For example, the *biceps* and the *brachiæus internus* labour when the arm is to be bent, and become more prominent than usual; while the *gemellus*, the *brachiæus externus*, and the *anconæus*, whose office is to extend the arm, continue, as it were, flat and idle. The same happens respectively in all the other motions of the body. When the antagonist muscles of any part operate at one and the same time, such part becomes rigid and motionless. Mr. Bell has lately published a work on the Anatomy required by painters, and to that work we shall refer the student who is anxious to perfect himself in this branch of art.

120. *A muscle when in a state of action, and, consequently, contracted in its length, is increased in bulk, and thereby increases the surrounding parts; and when in a state of rest, and extended to its full length, its bulk and the surrounding parts are diminished.* This is the unavoidable consequence of the effect of muscular motion, which is performed by a dilatation in the breadth, and consequent contraction in the length of the muscle, and *vice*

versa. A member therefore by this means acquires an additional bulk: this appears conspicuously in the arm; for when both parts of that member lie in the same line, it is nearly an eighth part of its circumference less, than when bent at the elbow; for the os humeri, withdrawing from the cavity of the cubitus, adds the circummensuration of an angle, formed by that motion, to the length of the arm; and this addition is greater or less as the angle made by bending is more acute or obtuse.

121. The *arm*, by its articulation at the shoulder, is capable of being moved in every direction; the farthest extent of the arm across the stomach, brings the elbow even with the pit of the stomach, whereby the two shoulders and that elbow form an equilateral triangle. When the two arms are extended behind the back, the elbows are distant from each other just the length of the fore-arm, from the elbow to the fingers' end; so that the two arms form a square. This member, when farthest removed from its natural posture, exerts the greatest force to recover its original station. Thus, in throwing a dart or stone, the arm is drawn back, to such a distance from the body, as to acquire a rapid motion in returning to its natural posture: and the force is greater or less, as the arm is drawn farther or less backward.

122. The *wrist* experiences a change in its dimension from the opening or shutting of the hand. When the hand is shut it becomes less than when the hand is open; the arm, on the contrary, becomes larger when the hand is shut, and less when it is open; the reason is, that in opening the hand, the muscles are extended; and when the hand is shut, contracted in length, and thereby dilates the arm. The fingers, as well as the toes, partake of the customary changes, of enlarging themselves on all sides, when the joints are bent; and suffering a proportionable decrease when extended.

123. The *legs* are more circumscribed in their motions than the arms. The chief use of these members, being either

to support the body, or as a mean of walking, their muscles and bones are much stronger than those of the arms, whereby they are capable of bearing longer and greater exercise. Their motions are more direct; and to turn the foot or leg outwards or inwards, requires a motion from the upper part of the os femoris or thigh-bone. The knee is the only joint that is diminished in bending, and augmented in its bulk by being straightened.

124. Upon every change of motion or attitude of the body a great variation is observable. For instance, in a figure standing perfectly still, resting equally on both feet, each leg sustains an equal weight, and the pit between the clavicles hangs in the perpendicular line, which rises from between the feet; but if the figure extend one arm, that pit quits its station, and recedes towards the other side; or if he move his leg, the pit is also moved. By the extension of his arm, the weight of his hand, together with that of his arm, act like a lever, and thereby alter the centre of gravity in his body, and render it necessary that he counterpoise it by some addition on the opposite side of the body, otherwise he would fall; therefore he inclines his shoulder to the contrary side: this inclination of the shoulder is observable, chiefly by the hips.

125. When a person from a state of rest proceeds to walk, he, in a similar manner, protrudes the centre of gravity forwards, and that in proportion to the briskness of his pace. In walking leisurely this is scarcely perceivable; but in one running swiftly it becomes very apparent; his head and shoulders advancing considerably before that foot which springs from the ground: and if he run against a strong wind, in order to overcome its resistance, he throws the centre of gravity still more forwards; and protrudes his head and shoulders so much, that, were the wind suddenly to stop, he would inevitably fall forwards.

126. In endeavouring to leap, a man bends his body to acquire a spring, thus quickly extends the junctures of the

thighs, knees, and feet: by this extension, the body describes an oblique line inclining forwards, and rising upwards; the motion directed forwards carries the body in that direction; and the motion intended upwards elevating it: these conjoined motions enable the body to describe a large arch, which is the direction described in jumping.

OF DRAPERY.

127. THE beauty of drapery depends in a great measure on the form and disposition of the folds. Their construction should therefore form a principal object of the student's attention. The general form of the clothing must also be particularly regarded.

128. The drapery must be adapted to the quality of the wearer: kings, magistrates, the clergy, &c. are to have large ample draperies with flowing graceful folds; ladies, nymphs, &c. should have light soft draperies, with more numerous folds, and softer shades; peasants, slaves, &c. must have coarse short draperies, with fewer folds, agreeable to the coarseness of their garments.

129. The drapery is not so much intended to conceal the limbs or parts of the body which it covers, as to shew us the true shape thereof, as far as probability and experience will justify. Many artists were so sensible of the necessity of this rule, that they first drew the naked figure, and afterwards clothed it.

130. The drapery must however not appear to bind the body; but should flow round it, and yet embrace it; and in such a manner that the body may seem to have a free motion, perfectly unencumbered.

131. The greater folds should be drawn first, and then divided into lesser ones; they should however be all as large as possible; that is, as far as the quality of the stuff, and quan-

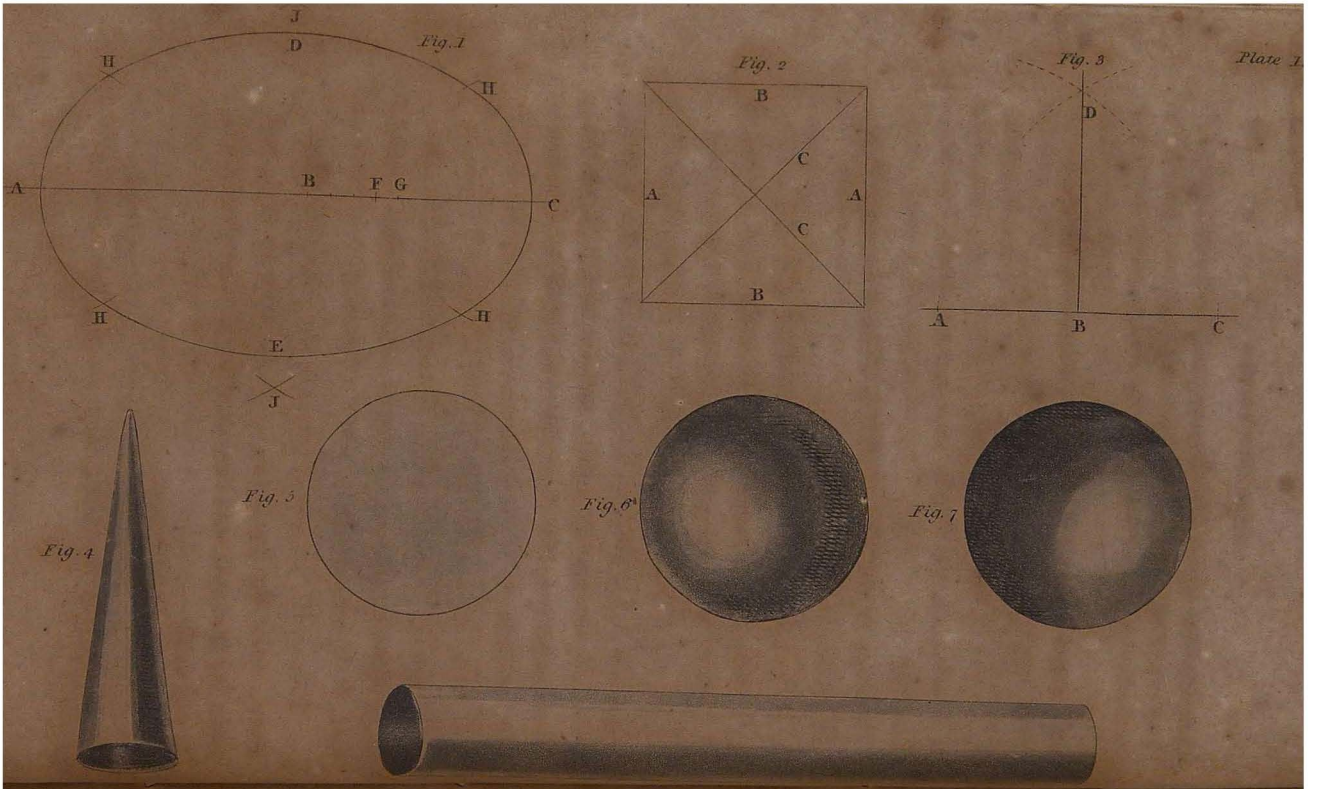
Fig. 1
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Fig. 3
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Plate 1
Fig. 4
Fig. 5
Fig. 6
Fig. 7

PLATE I.

THE annexed Plate will be found very useful to the Student.

FIGURE I, represents the way to form an oval.

FIGURE II, describes the names of lines.

FIGURE III, the way to raise a perpendicular from an horizontal.

FIGURE IV, the way of shading a round substance gradually decreasing to a point.

FIGURE V, represents a flat surface.

FIGURE VI, represents a round substance.

FIGURE VII, represents a concavity.

FIGURE I, draw the line A, B, C, fix the compasses at B, and dot it at A, C; then from B to D, E, then from A to F, then divide F, B, into four equal parts, and dot the fifth G, extend the compasses from G to A, and strike from A, H, H; then fix it at G, and strike H H; then the same on the other side of the oval, extend the compass from H to H, and strike J; then fix the compass at J, and strike H H; the same on the other side.

FIGURE II, represents a square, A, A, are perpendicular lines, B, B, horizontal lines, and C, C, diagonal.

FIGURE III, to raise a perpendicular from a given horizontal, divide the line A, B, C; fix the compass at A, and strike D; then at C, and likewise strike D; then draw a line from B to D.

PLATE II.

THE NOSE.

THIS is the centre feature of the face, and if well proportioned, is exactly the size of the ear.

PROFILES. Sketch with black lead pencil, or chalk the outline, of the external form, being particular to place the nostril in its proper situation. When you have obtained a correct outline, touch in with firmness the nostril and under the nose; then the most conspicuous lines; after which, hatch up to the colour of the original, remembering that the most trifling touches are essential to the general effect.

FRONT. As this is a front view you will of course draw a line down the centre, as in Plate VI; then proceed as above described.

T. L. Busby sculp

PLATE III.

THE EYES.

In delineating the human face this feature should be the first consideration, We present the student with, nearly a front view and profile, both in different states. The centre Eye is looking up, and is selected from one of *Le Brun's* Passions.

Front. Sketch in the Iris and Pupil, then the ball; after that the Eyebrow, being particular to place the Ball in its proper place. In making the outline correct, you may find it necessary to rub it down several times with bread, free from grease; then proceed carefully to finish it to its proper effect.

Profile. This Eye is seen in profile, the outline of which is finished rather more than the front. Great care must be taken with the Eye-lashes and Ball.

Looking up. Outline, as before described, being particular to hide part of the Iris under the Lid.

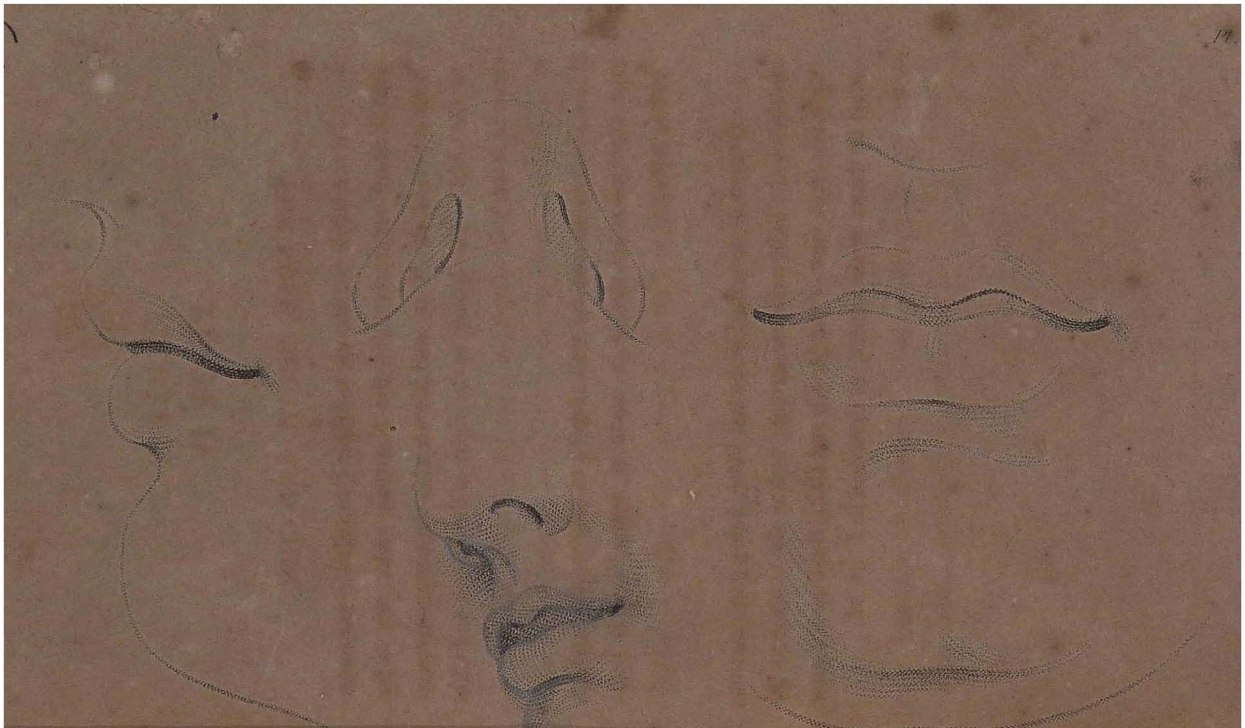
PLATE IV.

THE NOSE, MOUTH, AND CHIN.

To the left is the Mouth and Chin; next follow the under part of the Nose representing the Nostrils; under that is the bottom part of the Nose, and Mouth with the commencement of the Chin. The lesson to the right is the Mouth and Chin seen in front.

These selections are well adapted to improve the student, and repeated trials should be made of them, till he is completely perfect.

Proceed as described in the last Plate, being particular not to sketch the light parts too strong; and as the subject to the right is a front view of the Mouth and Chin, the line of course must be drawn in the centre, as described in Plate VI.



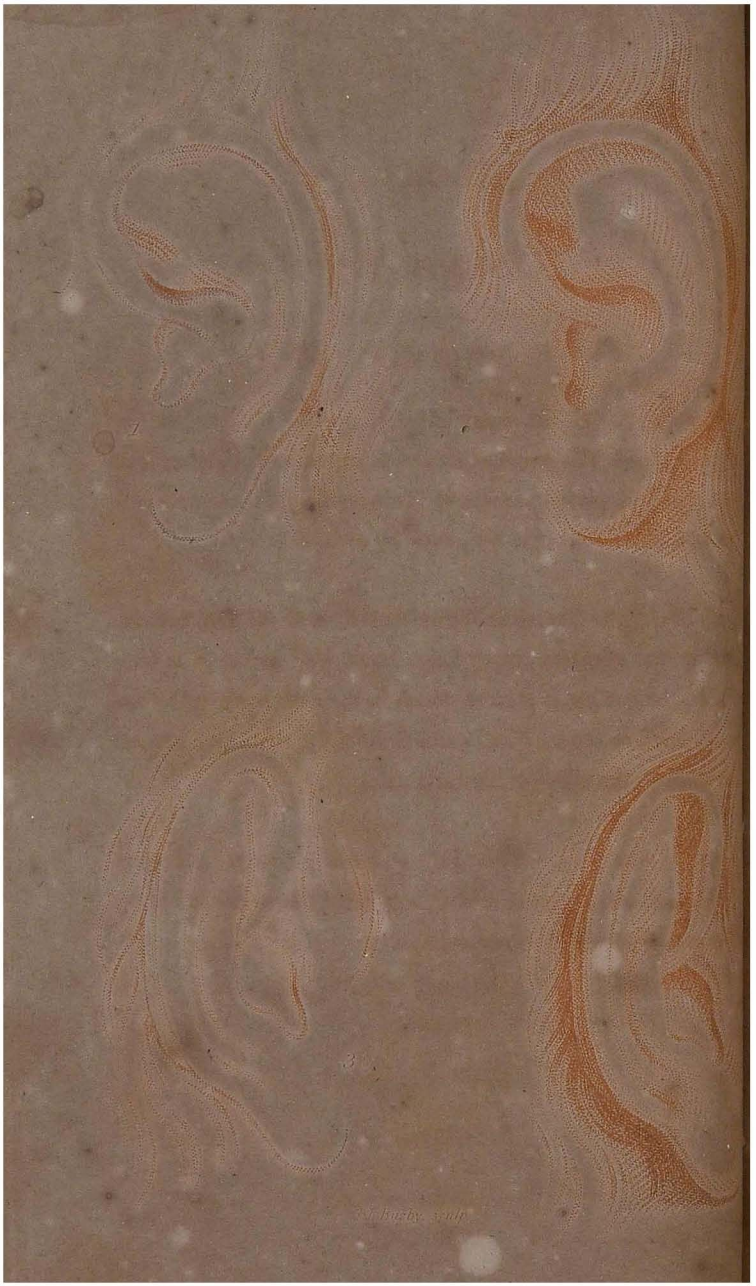


PLATE V.

THE EAR.

THE Ear is the most difficult feature to draw in the human Head. The annexed Plate was drawn and engraved from two excellent plaster models of Turnerrelli. This feature is in general too much neglected, even by men of talent.

TOP EAR. Sketch in the external form of the Ear, remembering that a correct proportion is to be half as broad as long. When the outline is correct, touch in the dark parts with firmness, such as the cavities, and behind the Ears; then proceed to finish to the effect of the original.

BOTTOM EAR. This Ear is seen sideways and foreshortened, which makes it of course seem narrower, and above twice as long as it is broad.

PLATE VI.

PROPORTIONS OF THE HEAD.

FIGURE I, is a front view of the Head. It is divided lengthways into four equal parts; *first*, the root of the Hair; *second*, the Eyes; *third*, the Nose; and *fourth*, the Mouth and Chin. The Ear is exactly the length of the Nose, the Nose, seen in front is in the centre of the Head, the distance between the Eyes is the length of the Eye, and the *ball* is one-third of the Eye.

FIGURE II, is a three quarter face.

FIGURE III, is between a front and three quarter.

FIGURE IV, is a profile.

FIGURE V, is a Head looking up, and as it is fore-shortened; the Eye must be the guide.

FIGURE VI, is a female Head looking down.

FIGURE VII, is a boy's head. Infantine proportion will be found different from maturity. The lines that cross the face, in this and the others, will sufficiently elucidate it.

FIGURE VIII, is a Female Profile.

FIGURE IX, a Boy looking down.

FIGURE X, is a three-quarter aged Head.

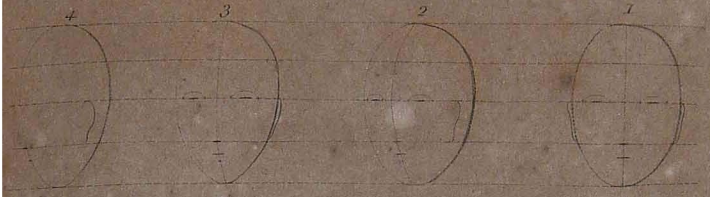

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PLATE VII.

We have here a Head selected from one of the *Cartoons of Raffaelle*, and a sedulous study of it will be of infinite service to the student.

It is looking down, and its thoughtful pleasing benignity of countenance, is of itself sufficient to convince us of the extraordinary talent of that great artist. The drawing is well preserved, the light and shade admirably managed, and the drapery round it peculiarly fine.

Commence as usual with the lines, as a guide for the disposition of the feature of the Face, as in the preceding Plate, being particularly careful they are very light. Then sketch the Eyes, Nose, and Mouth, on the lines, as directed in the preceding Plate. The Beard, the Forehead, and the Cheek bones will be the next consideration. Then follows the Drapery.

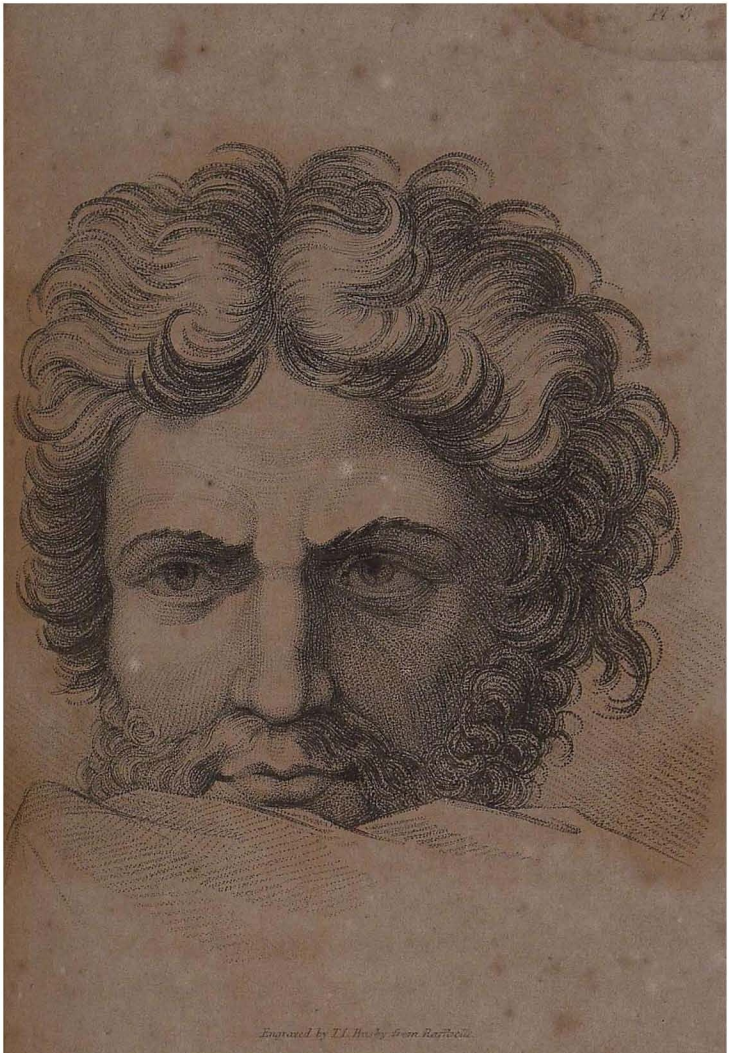
When the outline is correct, proceed to finish with chalk or pencil, to the effect of the original.

PLATE VIII.

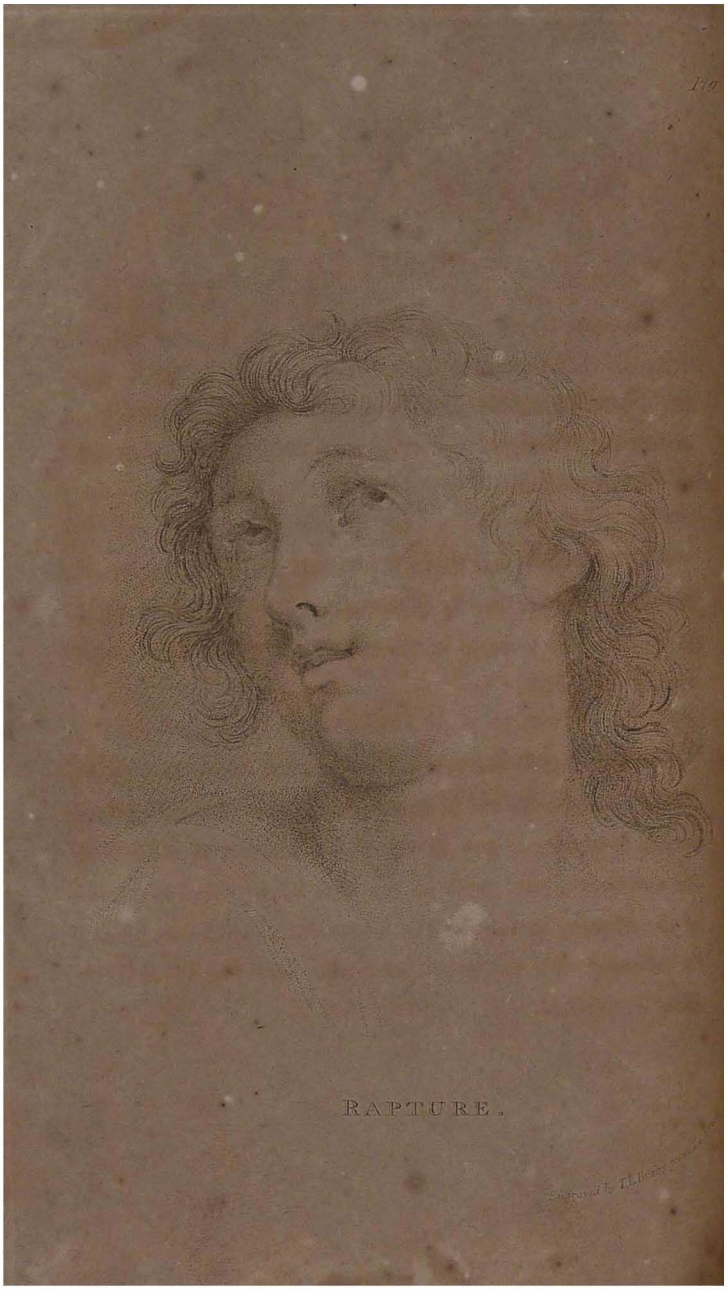
This is another Head selected from the Cartoons, and is an additional proof of the abilities of that superior artist. The countenance of this Head is widely different from the last. The light and shade has a wonderful effect.

Commence, as you invariably must, by placing the foundation lines as a guide for the features, and then proceed as described in the last Plate.

This lesson will be found very useful as an example of light and shade, and therefore is particularly recommended as a study. As there is a great quantity of colour, you must, of course, execute all the lines boldly and decidedly; and always the greater the colour of the subject, so much the stronger must it be commenced.



Engraved by T.L. Busby from Raffaelle



RAPTURE.

PLATE IX.

In this Head, the passion Rapture is admirably described. It is copied from the famous *Le Brun*, whose abilities in pourtraying the passions are too well known to need any eulogium. How easy it is to discover the soul-like gratification of this countenance!

In commencing, begin by faintly sketching the fundamental lines that the features may take their right situation. As this head is looking up the curves must bend upwards, as described in Plate VI.

Sketch lightly the features of the face, being particularly careful to place the ear in its right situation. When a correct outline is obtained, put in the dark shadows; as those under the eye-brows, the pupil of the Eye, under the Nose, inside of the Mouth, and under the Chin; then proceed to finish it by touching with the pencil or chalk, until the effect of the Plate is obtained.

PLATE X.

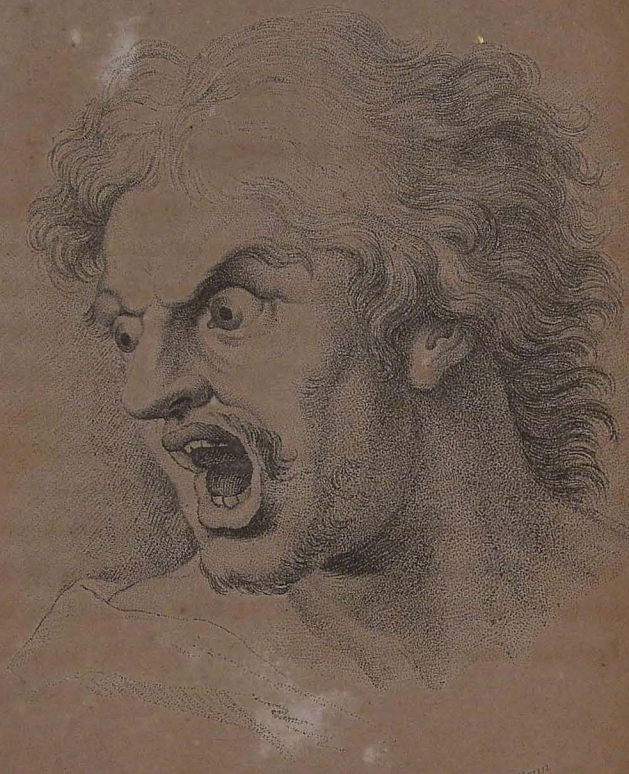
HERE the student is presented with another of the Passions from Le Brun, and it is scarcely necessary to say, it represents the feeling of ADMIRATION. It fills us, indeed, with admiration to see such correct features put together, and expressing so happily the sentiment. We never know which to admire most in this artist, his extraordinary execution, or his sublime conception.

Proceed, as described in Plate VI, being careful in disposing the features, as that is the foundation; and as all the attention afterwards paid to the finishing, will be lost if the features are not properly placed.

Engraved by T. Busby from Le Brun

ADMIRATION.

MAHARAJA SERFOJI'S SARASWATI



Engraved by T.L. Busby from Le Brun

FRIGHT.

PLATE XI.

TERROR OR FRIGHT.

The violence of Terror acts powerfully on every feature of the Face. The Muscles are in extreme action; the Eyes are open, and the Balls are seen in full; the upper Eyelids are hid under the Brow; the Nose is drawn up; the Mouth is extended, with its corners very conspicuous; and the Muscles of the Neck are also protruded.

In delineating this subject, attention must be given to the preceding remarks, as it is essentially requisite to study the character of every subject before its delineations are begun. The same fundamental principle must be adopted, as in the last four Plates, being particular you leave the light on the Forehead, Nose, Cheek-bone, &c.

PLATE XII.

THE HAND.

THIS Plate represents Hands and Arms, selected from the *Cartoons* of *Raffaelle*. The attention of the student is particularly required to these extremities of the Figure, as it is often painful to see a well-executed performance ruined through neglect in delineating these parts.

Strict attention must be paid to the joints of the Fingers, to the Nails, and to the uniting of the Hand to the Wrist. When the outline is correct, proceed to shade with care and attention, recollecting that the object of shadowing in round objects is to effect *rotundity*.

PLATE XIII.

THE FEET.

The extremities here selected are likewise from the Cartoons, and they afford examples of Feet in all positions, in front, profile, and fore-shortened.

Great attention must be paid to the Joints and Nails of the Toes. Two of the Feet are represented with sandals, and care must be taken that they are so outlined as to fit well to the Feet. When you have a complete outline of each, put in the shadows of the Feet, and the dark touches under and between the Toes, which will be a guide to the finishing.

PLATE XIV.

THE subjoined Etching, is from *Cipriani*, whose delineation of Children have rendered his works eminently conspicuous. The actions of the Figures are excellent as emblems of *Cowardice*, *Courage*, and *Unconcern*.

Sketch in lightly the disposition of the Figures, recollecting that all the Limbs must have a greater roundness than in *Adults*. When the Figures have been correctly disposed, with careful decision touch in the Eyes, Nose, Mouth, and exterior of the Limbs, being particular not to make them too dark that they may be corrected in case they should be incorrect.

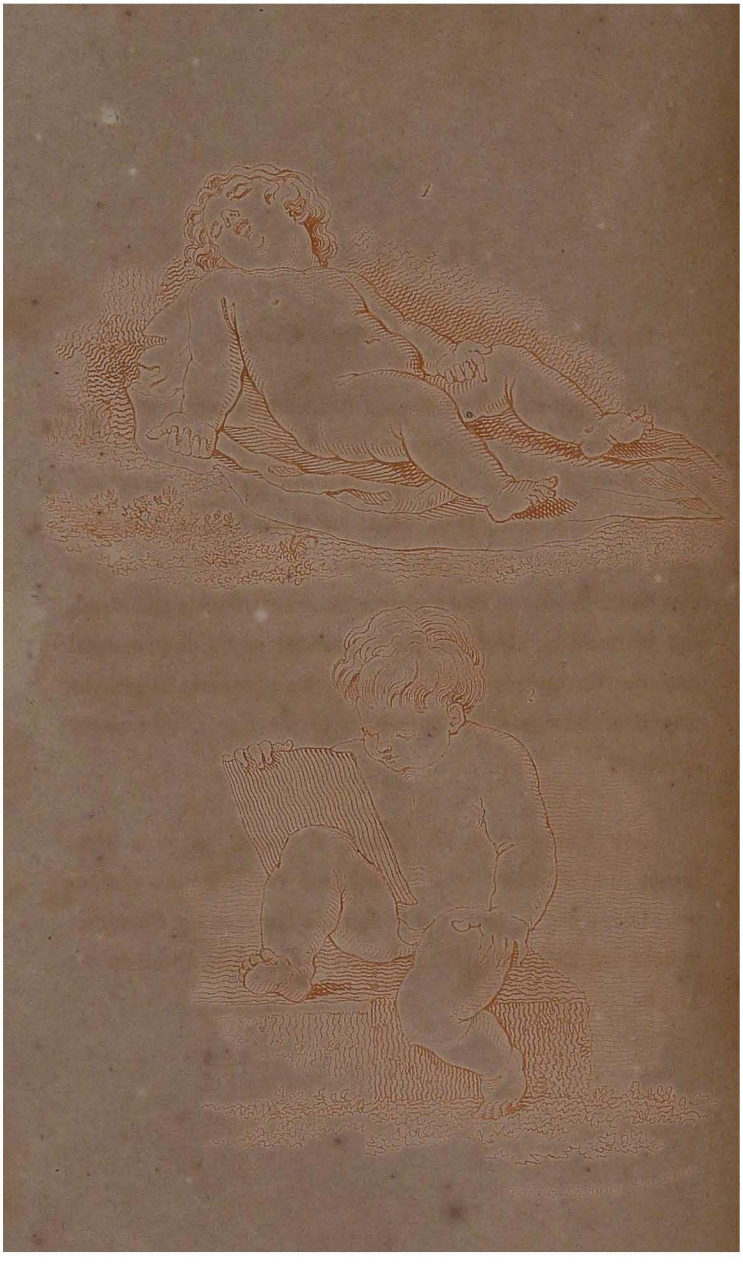


PLATE XV.

THIS Plate is likewise etched from *Cipriani*.

The upper subject represents a Child sleeping; the bottom is the same Boy reading.

BOY SLEEPING. The Head of this Child is *fore-shortened*, and rests on the right shoulder. In drawing this subject, the chief difficulty to the student will be to delineate the Head, and he must be careful in the disposition of the fundamental lines for the features. When he has thus properly begun, he may proceed to mark in the features of the Face, and proceed as before.

BOY READING. The fixed attention of this Boy, proves that *Cipriani* well understood the infantine character. In copying it, take care to sink the Head on the Shoulder, to bend the Belly inwards, and to fix the left Hand well on the Thigh.

PLATE XVI.

This Plate has been engraved from an original sketch of Morland's, in his style. *Nature* was never more bountiful to any man, than to *Morland*, and the facility with which he executed any subject was wonderfully great.

This subject is engraved so as to represent a chalk drawing, and may be copied, either in black or red. The execution must be bold, firm, and decisive.

Engd. by T.L. Busby from Maitland

PLATE XVII.

The annexed Plate is likewise from Morland. What a beautiful rustic simplicity is evident in the countenance of this Female!

In copying this subject, the Face must be the first and principal consideration. The Cap, Shoulders, and Arms, must be the next. The Male Hand that grasps the Hand of the Female must also be particularly attended to. The execution of the whole cannot be too free and bold. Freedom is requisite in all drawing; but it is particularly so in this style of drawing.

PLATE XVIII.

THE BONES.

THE Bones are the frame work and supports of the Human Body, and the Muscles are the mechanisms which move the Bones. The Bones are joined to each other, in the manner of a ball and socket, in some cases, or like a hinge in others, and the Muscles when they act, contract, or become shorter, and by that means draw the Bones different ways.

The names of the several Bones are indicated by the figures as beneath.

1. Os Frontis, or Bone of the Forehead.
2. Os Parietalia.
3. Os Malae.
4. The Upper Jaw.
5. The Lower Jaw.
6. The Clavicula, or Collar Bone.
7. 7th, or last true Rib.
8. 12th, or last of the five false Ribs.
9. The five Lumber Vertebræ, with their intermediate Cartilages.
10. Os Sacrum.
11. Os Ilium.
12. Os Ischium.
13. Os Pubis.
14. The Humerus, or Bone of the Arm.
15. The Radius. }
16. The Ulna. }
17. The Bones of the Carpus, or Wrist.
18. The Bones of the Mitacarpus, or Hand.
19. The Bones of the Fingers.
20. The Femur, or Thigh Bone.
21. The Patella, or Knee Pan.
22. The Tibia, or the larger Bone of the Leg.
23. The Fibula.
24. The os Calcis, or Heel Bone.
25. The Tarsus or Instep, composed of six Bones besides the os Calcis.
26. Bones of the Metatarsus or Foot.
27. Bones of the Toes.

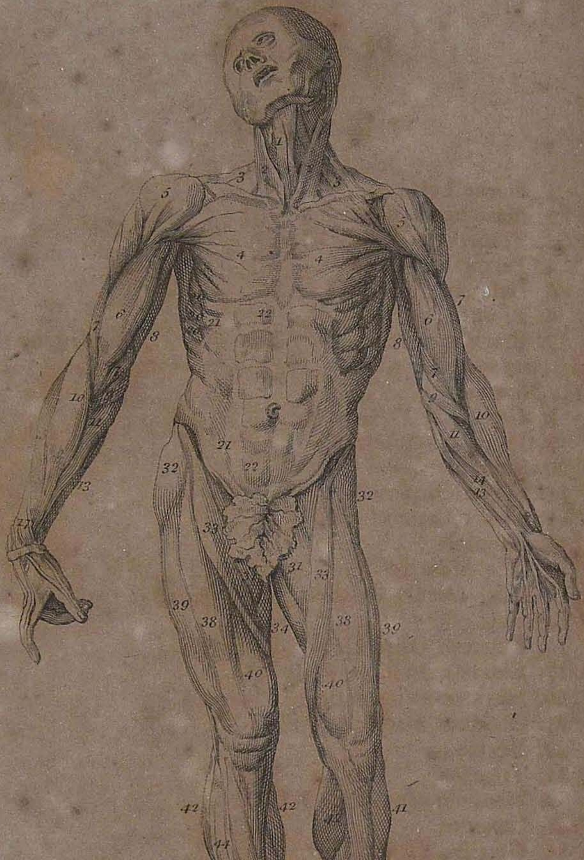

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PLATE XIX.

THE MUSCLES.

1. Sterno hyoidæus.
2. Mastoidæus, Plate XX.
3. Trapezius, Plate XXI.
4. Pectoralis.
5. Deltoides, Plate XX.
6. Biceps.
7. Brachiæus internus. *This is partly covered by the* Biceps, *and is marked with two Figures, to prevent its being taken for two Muscles.*
8. Gemellus, Plate XXI.
9. Pronator rotundus.
10. Supinator Radii longus.
11. Flexor Carpi radialis.
12. Flexor Carpi ulnaris.
13. Palmaris.
14. *The Mass of Flesh that appears under the* Flexor Carpi radialis, *and the* Palmaris, *is composed of the* Perforatus *and* Perforans.
15. Extensor Carpi radialis, Plate XX.
17. Extensor Pollicis, Plate XX.
20. Serratus major anticus, Plate XX.
21. Obliquus descendens, Plate XX.
22. Rectus.
31. Triceps.
32. Membranosus, Plate XX.
33. Sartorius.
34. Gracilis, Plate XXI.
38. Rectus Femoris.
39. Vastus externus.
40. Vastus internus.
41. Tibialis anticus.
42. Gasterocnemius, Plate HXI.
43. Soleus, Plate XXI.
44. Peronæus, Plate XX.
45. Extensor Digitorum Pedis.

PLATE XX.

THE MUSCLES.

2. Mastoidæus.
3. Trapezius, Plate XXI.
5. Deltoides.
6. Biceps, Plate XIX.
7. Brachiæus internus, Plate XIX.
8. Gemellus, Plate XXI.
9. Pronator rotundus, Plate XIX.
10. Supinator Radii longus, Plate XIX
11. Flexor Carpi radialis, Plate XIX.
12. Flexor Carpi ulnaris, Plate XIX.
13. Palmaris, Plate XIX.
15. Extensor Carpi radialis.
16. Extensor Carpi ulnaris.
17. Extensor Pollicis.
18. Extensor Digitorum.
19. Extensor minimi Digiti.
20. Serratus major anticus.
21. Obliquus descendens.
23. Latissimus Dorsi.
24. Teres major.
25. Infraspinatus.
29. Glutæus major, Plate XIX.
30. Glutæus medius, Plate XIX.
32. Membranosus.
33. Sartorius, Plate XIX.
34. Gracilis, Plate XIX.
35. Biceps Femoris, Plate XIX.
36. Seminervosus, Plate XIX.
37. Semimembranosus, Plate XIX.
39. Vastus externus, Plate XIX.
40. Vastus internus, Plate XIX.
42. Gasterocnemius, Plate XIX.
43. Solæus, Plate XIX.
44. Peronæus.

Plate

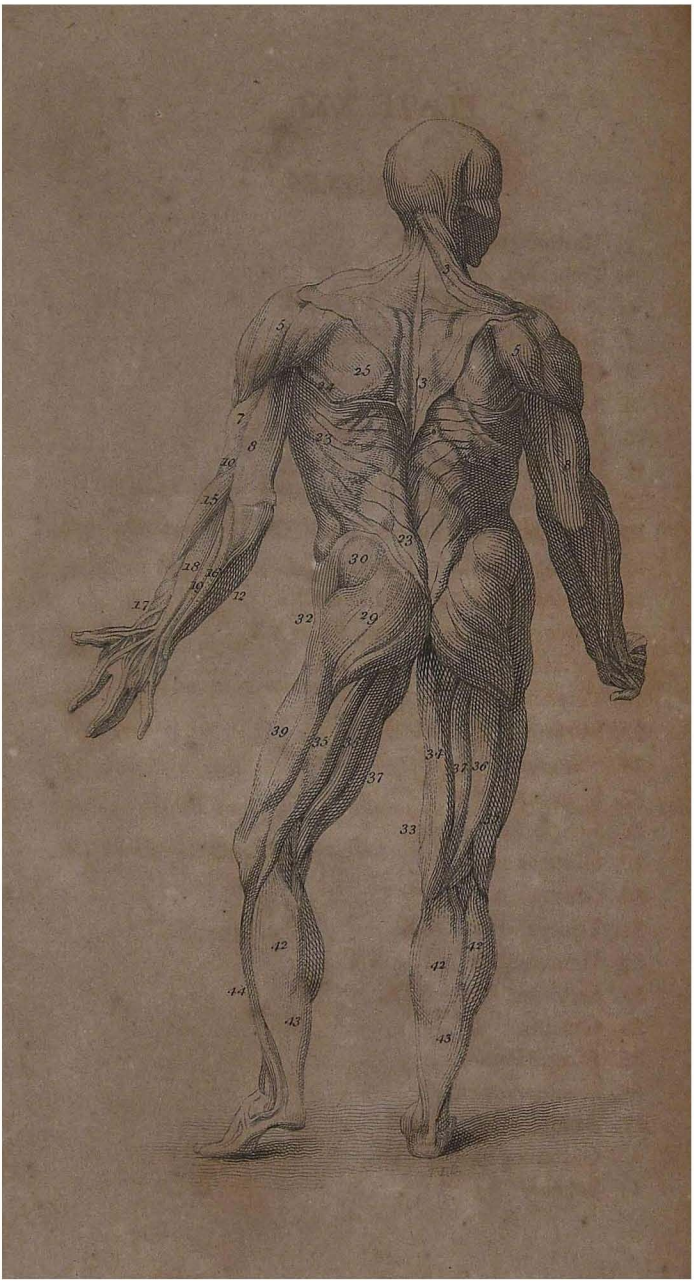
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PLATE XXI.

THE MUSCLES.

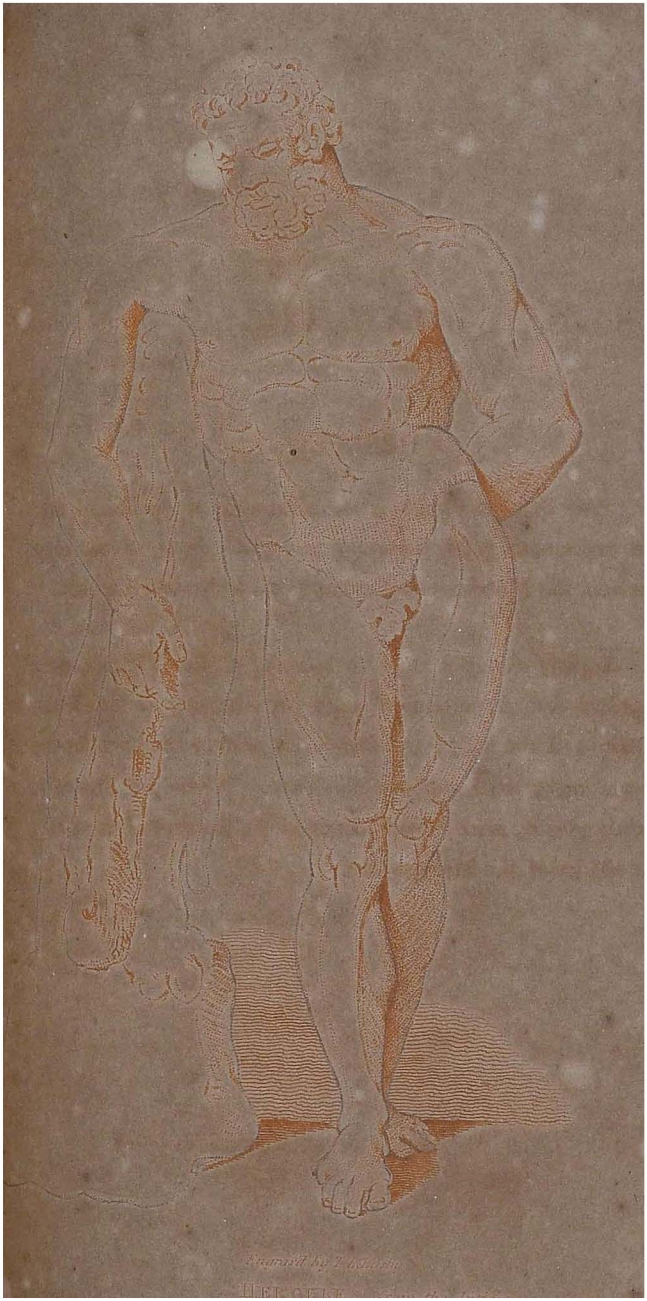
2. Mastoidæus, Plate XX.
3. Trapezius, or Cucullaris.
5. Deltoides, Plate XX.
7. Brachiæus internus, Plate XIX.
8. Gemellus.
9. Anconæus.
10. Supinator Radii longus, Plate XIX.
12. Flexor Carpi ulnaris, Plate XIX.
15. Extensor Carpi radialis, Plate XX.
16. Extensor Carpi ulnaris, Plate XX.
17. Extensor Pollicis, Plate XX.
18. Extensor Digitorum, Plate XX.
19. Extensor minimi Digiti, Plate XX.
23. Latissimus Dorsi, Plate XX.
24. Teres major, Plate XX.
25. Infraspinatus, Plate XX.
26. Splenius.
27. Sacrolumbaris.
28. Longissimus Dorsi.
29. Glutæus major.
30. Glutæus medius.
31. Triceps, Plate XIX.
32. Membranosus, Plate XX.
33. Sartorius, Plate XIX.
34. Gracilis.
35. Biceps Femoris.
36. Seminervosus.
37. Semimembranosus.
42. Gasterocnemius.
43. Solæus.

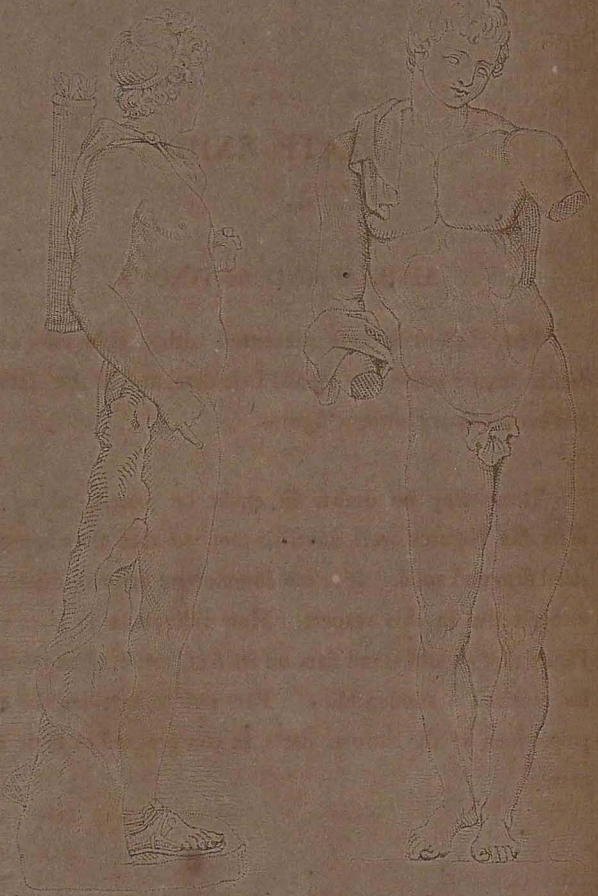
PLATE XXII.

HERCULES.

THIS Colossal Figure is an admirable production of art, and represents great muscular strength. It is in an easy position, the Muscles being strongly marked, and all at rest.

Lightly sketch in the inclination of the Figure; then consider the proportion of each part, bearing in mind the divisions of the body; and do not fail to draw the lines for the proportion of the features of the Face. When the Figure is rightly placed, mark in with attention the features of the Face, the shades of the Muscles, &c.





APOLLO.

ANTINOUS.

Engraved by T.L.Busby.

PLATE XXIII.

APOLLO AND ANTINOUS.

The Student is here presented with a side view of the famous master piece, the *Apollo Belvidere*, and of the *Antinous*, two extraordinary antique figures.

These may be drawn in chalk or pencil, taking care to fix the Figures well on their feet, so that they appear to stand firm and solid. It is too common an error in drawing to be neglectful in this respect. How ridiculous it is to see a Figure that should stand firm on its feet, tottering as though it had received a sudden blow! Fail not to consider the exact proportions of the several parts as you proceed in their delineation.

PLATE XXIV.

THE LAOCOON.

THIS is the centre Figure of the celebrated Laocoon, (a groupe of three Figures in marble) which was discovered at Rome in the year 1508, in a recess of the ruins of the baths of *Titus*, where it most probably stood in the time of *Pliny*, who described it as standing there in the reign of that Emperor.

The attentive study and repeated copying of this *chef d'œuvre*, is recommended to all Students.

It may be drawn in chalk or pencil. The convulsed character of the Head should be preserved, and the *Clavicula*, or Collar Bone should be well fixed. The Muscles of this Figure are in extreme action owing to the contest with the Snake, and form, therefore, a contrast to the Hercules. Plate XXII.

Engraved by T.L.Busby

LAOCOON,
from the Antique.

PLATE XXV.

ANIMALS' HEADS.

The annexed Plate represents the Head of a Sheep, of a Greyhound, and a Bull Dog, and are engraved to represent chalk sketches.

In delineating the Heads of *Animals*, a similar principle to that adopted in the Human Head, in regard to the disposition of the features varying according to their several characters, ought to be attended to. For example, the distance of the bottom of the Nose from the Eyes in the Sheep and Greyhound are widely different from the Bull Dog; yet we find, the same feature invariably fixed in the centre of the Head between the Eyes. The Eye of all Animals is a feature that should be particularly studied.

PLATE XXVI.

THE GOAT.

This hardy Animal is likewise engraved to represent the chalk style. In delineating this subject the sharp-pointed character of the Head, the flowing Beard, the hairy Body, and the square formed character of the Legs and Hoofs should be preserved; the appearance of this Animal is very picturesque, owing to the contrast of form. Be particular in attaching the Ears well to the Head, the Head to the Neck, and the Feet to the Body.

MAHARAJA SERFO

PLATE XXVII.

THE ASS.

The Head of this Animal is shewn in front, it will therefore be advisable to draw the lines for the disposition of the features, as in the human Head, taking care to place the Ears exactly over the Eyes, and to unite the Limbs well to the Body. It is unnecessary to describe the progress, as that has been amply done in the preceding Plates.

PLATE XXVIII.

THE HORSE.

This Animal is etched as an example to be drawn with pen and ink, or pencil, and will give an idea of the useful art of etching.

When the Student has attained a correct outline with the pencil, he must prepare two Crow quill pens, to mark different strengths of colour. He should likewise prepare two or three different degrees of colour of indian-ink; he will then get a complete outline of the whole, with the ink according to the colour of the original. He may then proceed to finish it to the effect of the Engraving.

Pl. 29

PLATE XXIX.

A WILD BOAR AND DOG.

THIS subject is a Wild Boar badgered by a Dog; the Boar is worked up to a pitch of madness which is indicated by the fire of his Eyes, the erection of his Ears, and his half-opened Mouth. The position of the Dog is teasing but cautious. In delineating this subject take care to fix the Boar well within the weeds, give the natural turn to the Head, and fore-shorten the Side.

PLATE XXX.

BULL AND COW.

THIS lesson represents a side view of a Bull, and a perspective one of a Cow; the contrast between the colour and positions of the two animals produces a pleasing effect. In delineating this subject, great attention must be bestowed on the position of the Animals, particularly the Cow, which will be found an excellent example of fore-shortening. When you have a complete outline, proceed as previously described, paying particular attention to the anatomy, which is correctly preserved.

GROUPES IN OUTLINE.

PLATE XXXI.

OUTLINE GROUPS.

THE Student is here presented with Groups in outline, containing varieties to be copied with the Crow-pen and ink, or pencil.

The upper subject is a Group of Travellers selected from *Bewick.*

The centre is from the famous picture of Hogarth's *Canvassing for Votes.*

The bottom is a group of *Sheep and Cows,* from *Howett.*

The Student, in drawing in this style need not be told that he must be very exact, as there is nothing to recommend it, but a correct and spirited outline, and it has not the assistance either of shade or colours.

PLATE XXXII.

OUTLINE GROUPS.

THE annexed Plate likewise consists of outlines for exercise. The upper subjects are the *Arabian Horse* and *domestic Cat.*

The centre a blind Man passing a bridge.

The bottom a group of Turks, &c.

In delineating the Horse, be particular to preserve its grace. In the blind Man passing the bridge, as the wind has blown the hat off, take care to bend the trees with the wind, in a uniform manner.

PLATE XXXIII.

GROUP OF HORSES.

This group of Horses, Dogs, &c. from *Howett*, may be drawn either with pen and ink, pencil, or chalk.

Every Animal in this subject affords a useful exercise in the practice of fore-shortening. The last Horse in front is very effective. The fore-shortening of the Horse behind him is well managed. The perspective of the Cart in the second distance, is happy.

PLATE XXXIV.

THE MILITARY MACAW.

As but one Plate is given in this department of drawing, it is in Colours.

Having sketched the outline correct, put in the shadows with indian-ink, so as to produce the rotundities, leaving breadths of light for the pure Colours. When the drawing of the subject is correct, proceed with the Colours as follow:

The BILL in Vandyke Brown, with a little Yellow.

The RED TUFT ON THE HEAD in pure Lake and Gamboge, shaded with Lake, Blue, and Yellow.

The CIRCLE OF THE EYES in Gamboge and Lake.

The NECK and BODY in Gamboge and Blue, shaded with Gamboge, Lake, and Blue, carefully mixed to form a neutral Tint.

The WINGS in Indigo, and a very little Lake.

The RED FEATHERS ON THE TAIL in Lake, and a little Yellow.

PLATE XXXV.

PROGRESSIVE LESSON—COTTAGES.

This lesson represents two Cottages in three different States; the first in outline; the second in outline and half finish; and the third finished.

After the outline is completed, mix in Saucers, three or four different degrees of Tint of indian-ink, as near as possible to the Colour of the original. Take the lightest Tint, and wash it carefully, as in the half Tint subject, being particularly careful to leave the high lights. When it is perfectly dry, take the second Tint, and proceed as in the finished subject; then the third. Then should follow the spirited finishing and effective touches.

PLATE XXXVI.

COTTAGE LANDSCAPE.

The Student is here presented with an example of Cottage Scenery, which are followed by three others; this style of Drawing being pleasing and expeditious.

Be careful to obtain a correct outline with a lead Pencil, being spirited in the parts that require spirit. Then mix a Tint of Colour no stronger than the lightest Tint in the original, washing that over the whole drawing, but leaving the high lights. When that is done, take the second Tint, and work that over the drawing, omitting the light parts; then follow the third and fourth Tint; and then the finishing and spirited touches.

In Imitation of Indian Ink.

PLATE XXXVIII.

COTTAGE LANDSCAPE.

THIS subject represents a Perspective View of a Cottage, situated at the bottom of a Hill; a piece of Water is introduced in shade. The Hill behind the House is in a deep Tint, and the principal light is brought on the Cottage, and the edges of the Clouds. The Student will, of course, commence with the Sky and Clouds; then touch the Hills; and lastly, the fore-ground, being very particular in having the different degrees of tints carefully mixed before he begins.

In Imitation of Indian Ink.

In Imitation of Indian Ink.

PLATE XXXIX.

COTTAGE LANDSCAPE.

This Plate likewise represents a Cottage in Perspective, the principal light is on the Cottage, behind which is a cluster of Trees, the management of which in demi-tint, produces the burst of light on the Cottage. On the opposite side is a Barn in shade, which likewise contributes to the effect of the light on the Cottage. The part that requires the greatest care is the delineation of the Perspective of the Cottage, and the gradations of the light.

PLATE XL.

LANDSCAPE WITH HORSES AND WATER.

THIS subject is from Howitt. The principal light is thrown on the White Horse, to effect which a dark Horse is introduced. The water is still and transparent, which must be carefully attended to in the drawing. The same process of tinting is required in the execution of this subject as described in the last four Plates; that is, proceed from the greatest distance to the fore-ground. The Student must be careful he does not get such a subject too strong.

PLATE XLI.

SEA PIECE FROM VANDERVELDE.

In this department of Art, the Student is presented with one Plate, the subject from *Vandervelde*, who in Sea Pieces stands unequalled. We do not know which to admire most, the transparency of the Water, the composition and aëreal effect of the skies, or the rigging and setting of the Vessels in the Water. These beauties are conspicuous in this lesson, and care must be taken to produce the same transparent effect. After the outline has been finished, the Student must carefully wash in the Sky, being careful not to cover the high lights; then proceed as previously recommended.

PLATE XLII.

PLAIN LANDSCAPE.

PREPARATORY FOR COLOURING.

THE Student is first to sketch the outlines faintly with a Black Lead Pencil, and then proceed with the Hair Pencil to tint and shadow without the intervention of the Crow Pen, or without any other fixed outline than what the tints and shadows produce.

The mixture of the grey Colour is made of burnt Umber, Indigo, and Lake, each to be rubbed in a Saucer separately, and then mixed in due proportion in a fourth Saucer, so as to produce the exact Colour, which may be called a warm Grey.

The Colour is then to be thinned with Water, for the light tints, as the sky, distances, &c. Deeper tints are to be used for the darker shadows, and near parts, fining off, and softening with water, till the exact effect is produced.

He may then proceed to colour as described in the next Plate.

PLATE XLIV.

PINK.—A PROGRESSIVE LESSON.

THIS lesson is in four different states. From the outline proceed to the second and third state, which must be drawn with a Camel's hair pencil, in a neutral colour. When it is completed to the third state, proceed to colour it as in the fourth state. The Colours necessary are Lake, Gamboge, Indigo, Ultramarine, and Vandyke Brown. Lake for the general ground of the Pink; Gamboge and Blue for the ground of the Green part; and the four Colours, carefully mixed, for the spirited touches.

PLATE XLV.

FLOWERS WITH BUDS.

This lesson is in outline and finish. The outline of this subject must be extremely tender, and the outline of all Flowers should invariably be delicate. When you have it correct, proceed to finish with colours to the effect of the original. The colours necessary for this subject are exactly the same as the last; viz. Lake, Ultramarine, Indigo, Gamboge, and Vandyke Brown.

PLATE XLVI.

GROUP OF FLOWERS.

The colours necessary are Lake, Gamboge, Indigo, Ultramarine, Vandyke Brown, and Burnt Sienna. After a correct outline is obtained, with a Grey tint made of Lake, Gamboge, and Blue, wash in the rotundities of the different parts, leaving broad lights for the pure colours; then mix pure colours, and wash them over the different parts. Finish with the Browns, &c. It is impossible by words to describe the exact tints used for the different Flowers; we must leave that to the genius, experience, and attention of the Student.

PLATE XLVII.

CHERRIES.

This and the following Plate are Fruit subjects; the present is a sprig of Cherries, from a drawing by Mr. Whichelo. The same principle in regard to execution is requisite as in the three preceding Plates. In the outlining of this subject, the Student must be attentive to the characteristic form of the Bough, Fruit, and Leaves; in short, in delineating all objects, it is necessary to study their peculiar and natural characteristics. The necessary colours for this lesson are Lake, Indigo, Gamboge, Burnt Sienna, and the Grey colour.

PLATE XLVIII.

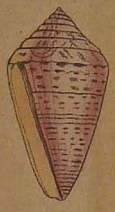
PEACHES.

THIS subject is likewise from a drawing of Mr. WHICHELO. The same course must be pursued as in the last four plates. The necessary colours are Gamboge with a little Lake for the first tint of the Peaches; then wash a little Ultramarine over the plum parts; then with pure Lake finish them to the effect of the original: the first tint for the plum is Lake and Indigo, shaded with the same strengthened for the leaves; Gamboge and Blue mixed to a Green for the green leaves, shaded with the same colour mixed with a little of the Grey Tint; for the decayed leaf, Gamboge and Lake, lightly tinted with Blue in parts, and finished in the spirited places with Lake and Vandyke Brown.

PLATE XLIX.

FISH.

This Lesson is engraved from Elmer, who stands conspicuous in this department of art. With a Ground Tint (composed of Gamboge, Lake, and Blue, with a little Grey Tint) work in the out-line, and shadowing so as to produce the rotundities of the Fish. Then with pure colour tint the different parts, as near the lesson as possible, from that state work up to the original. Lake, Indigo, Burnt Sienna, and Gamboge, are the colours used for the Fish.



SHELLS.

PLATE L.

SHELLS.

As brilliancy is as necessary in Shells as Flowers or Fruits, the principles of colouring must be followed as was recommended in them. Lake, Gamboge, Ultramarine, Indigo, Vandyke Brown, Burnt Umber, and the Grey Tint, are colours necessary to be used in this department of drawing. The Student must be careful that the bright light of the Shells are of pure colour, and he should use a little of the Grey Tint in the shadows, which will give an additional lustre to the lights.

PLATE LI.

BUTTERFLIES.

This Subject requires the same treatment as the last.—Lake, Gamboge, Ultramarine, Indigo, Vandyke Brown, Burnt Umber, and the Grey Tint, are the necessary colours.

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