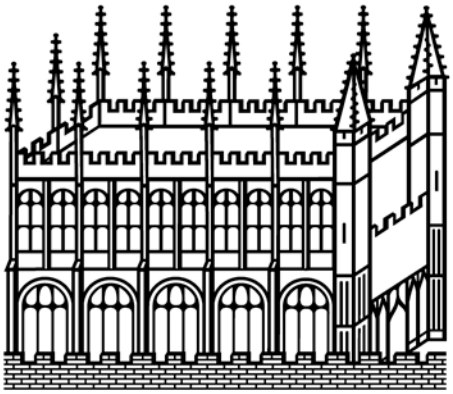

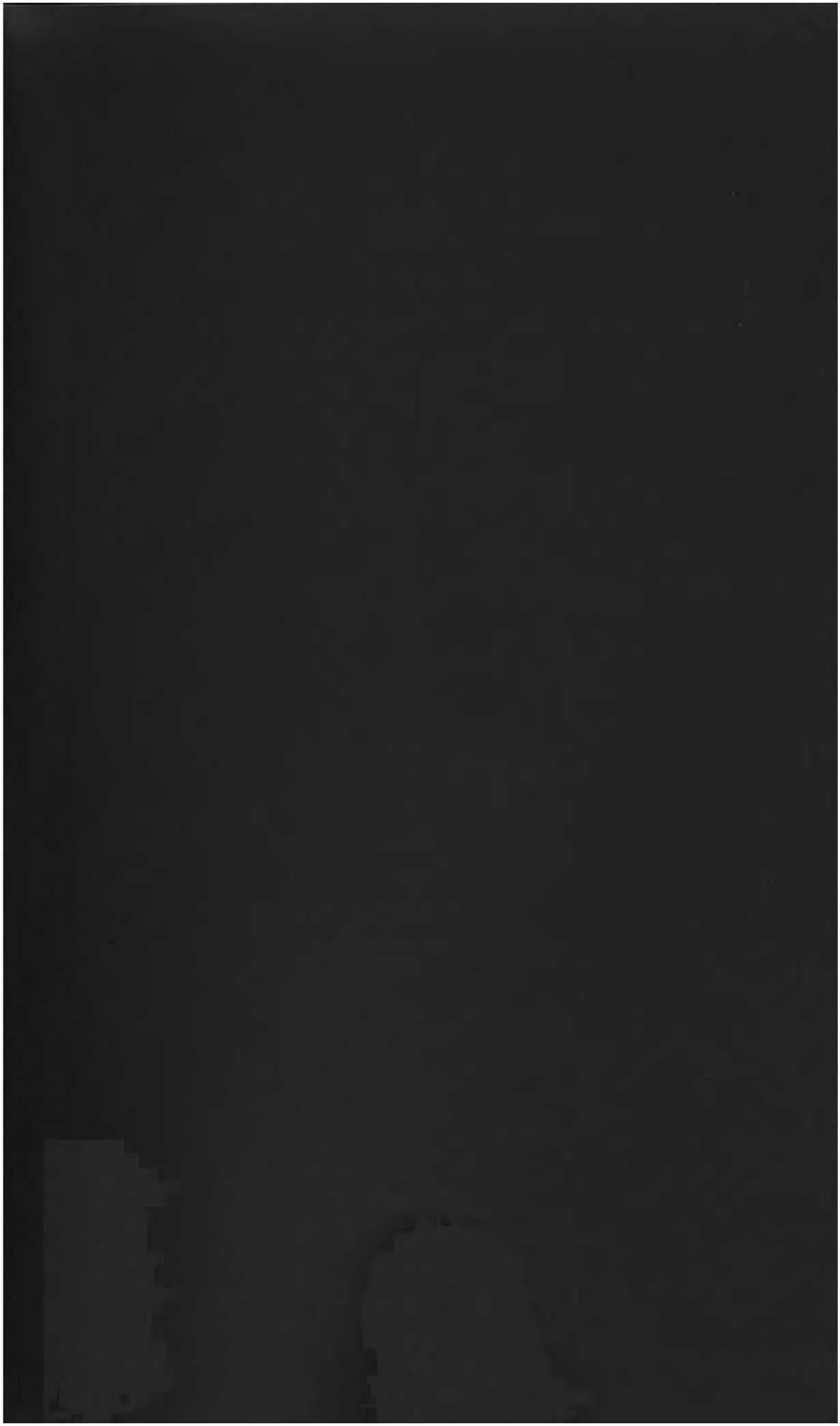

LESSONS ON

ANIMALS AND FIGURES

AS APPLIED TO LANDSCAPE.

'. . . . . thus it must ever be with all true knowledge . . . . . the opening of living fountains within the heart, the scattering of sparks which shall kindle where they fall, the planting of seeds of truth, which shall take root in the new soil where they are cast, and striking their roots downward, and sending their branches upward, shall grow up into goodly trees.'—TRENCH.

BY

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AUTHOR OF THE 'POCKET SKETCH BOOK,' ETC.

TEACHER OF DRAWING IN OWENS COLLEGE.

LONDON:

W. KENT AND CO. PATERNOSTER ROW;

WINSOR AND NEWTON, ARTISTS' COLOURMEN, 38 RATHBONE PLACE;

AND ALL PRINTSELLERS, BOOKSELLERS, AND ARTISTS' COLOURMEN IN THE KINGDOM.

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PREFACE.

As a common observer of the merely outward appearances of Nature can be little aware how much may be revealed under the microscope, so in Art a mere copyist of animals cannot conceive of the economy and beauty which are revealed by a more minute examination of animal structure, and how wide and rich a store of pleasure is opened up to an observant and thoughtful mind.

One of the highest purposes of Art-study with amateurs is, or ought to be, to draw out observation and sympathy in all natural objects and scenery, from the structure of the chick, emerging from the egg-darkness into light—to the dying of a day in one of those gloriously grand sunsets which we are occasionally permitted to behold, but which somehow seldom excites in many persons more than a stare, or causes the remark, 'How like Turner!' instead of the reverent and subdued expression of 'How like God!'

The aim of this little book is to assist, in any humble way, in enlisting the sympathies of young people towards anything true and beautiful, either in structure or appearance in the world about them, and thus to furnish a resource of pleasure and instruction, without which many a one with unobservant eye is like 'an owl in a desert,' or a blind man in a fair. For, as a recent elegant writer observes, 'Many a one who would have appreciated them, misses the pictures in earth's great gallery, and the music of earth's great concert, for want of a finger to point him once to the one, and a hand on his shoulder to arrest his attention to the other. And it is worth our while to regard pictures at which God is working, and to listen to songs

LESSONS ON ANIMALS.

SECTION I.

1. **The Work.**—This little work is arranged on the presumption, that those for whose special benefit it is written, have already some knowledge of Landscape Art, or at least are able to draw readily and accurately any ordinary objects, such as chairs, books, houses, &c.; in fact, it is intended chiefly to be supplementary to such a work as 'Harding's Lessons on Art.'

2. As the study of landscape cannot be said to be advanced far without a knowledge of tree-drawing, neither can it be fully satisfactory without some power to introduce figures and animals. This work, however, must not be considered a complete one, but simply as affording hints towards a more systematic observance of animals and figures as *accessories to landscape;* and as, in some sort, filling a hiatus in this department of Art till a better work may appear.

3. **Rules.**—To draw animals successfully, the same rules must be observed as in the drawing of ordinary objects; for instance, to copy a slanting line accurately, a perpendicular or horizontal line should be used; or to copy accurately any irregular form, some figure having an absolutely definite or fixed shape (as a square) should be used. Disappointment will mostly ensue from neglect of some of the following simple rules and hints.

Always copy *in*definite shapes by definite ones.

Always draw the large parts of your work before the smaller ones.

Never proceed to details till you have the leading or principal parts of your drawing *quite right.*

Let each stroke of the pencil mean something definite, or convey some truth; for no work can be worthy of notice that does not impress us with truthfulness.

Be careful to have suitable materials, and sit or stand and hold your pencil in such a manner as will give you the greatest power over your work.

Some of these hints may seem unnecessary; they are, however, really very important in securing success.

4. **On acquiring Knowledge**—It is sometimes said, 'If you wish to know an object, make it.' Next to making a thing, the best way of becoming acquainted with it, is to draw it; provided that this is done *intelligently;* for intelligent drawing necessitates the observation of the structure of the things drawn, and this is one important purpose of drawing at all.

It is unreasonable to expect to draw successfully that with which we are not well acquainted, therefore we may as well make up our minds to give the necessary time and attention to this, as to any other important part of our education.

How little you really know of any ordinary animals will be evident if you quietly and honestly work out the first drawing-lesson in this book. And although the work to be done may to some appear difficult and tedious, be assured some steady application will enable you to surmount every difficulty, and will yield abundant satisfaction afterwards.

But, it may be asked, Is it necessary to study the skeleton of an animal in order to draw it well? The truest answer would be obtained from those best acquainted with the practice of figure and animal-drawing. Especially in this study is some knowledge of the framework necessary; and although a skeleton may be a very disagreeable thing for a young mind to contemplate, yet, when looked at and studied with reference to the animal economy, it may and will assist us in obtaining a truer appreciation of Divine wisdom in the application of means to an end. The exquisite beauty of a bird's wing, of the forearm of a mole, or of even a feather, is much more intelligently enjoyed when considered in relation to use, than when viewed merely in reference to form. For however charming form may be, right structure must take the precedence of it.

5. **On Comparisons.**—After we have learned the general shape and peculiarities of one animal, say the horse, we shall then have to make ourselves acquainted with the shape and peculiarities of other animals *in relation to this one.* This can best be done by examining and comparing the various parts of animals separately; thus, after mastering the first three Lessons (which will be difficult), your attention will be called to the comparison of a number of head-shapes of various animals,

both in front and in profile,—then the necks of animals, and so on, till, before you come to the end of the book, you will feel an interest in animal structure such as you could but have little imagined. But, though we shall have learned much, there will be still more to be acquired in observing the animals in their foreshortened views, and in their different kinds of motion.

6. **On Skeleton Forms.**—The bony framework or skeleton of the horse may be taken as typical of most that we shall have to do with at present, for with comparatively few exceptions, the bones are mainly the same, but are variously modified or developed; for example, in the head of the horse and the ox the bones are almost identical in number and purpose; yet by shortening the face, widening the frontal bone, and deepening the jowl or jaw of the horse, we at once recognise the ox-shape. (See Ex.) The homology, or typical shape, may be observed throughout the two animals; the chief differences being in the bones about the withers (between the neck and back), the legs, and the tail, as we shall see when we come to the Lessons.

7. **On Muscles.**—The muscles are the fleshy portions of an animal, by which the various bones are brought into action. They are usually oblong in their mass and formed of elongated fibres, inclosed in a thin cellular tissue or membrane, which allows them to work freely of one another. They are divided into two classes, voluntary (those subject to the will), and involuntary (those over which we have no command).

8. **Importance of a Knowledge of Structure.**—'A thorough knowledge of the form of the human figure is required to clothe it well and consistently, since it never is, or never should be, so enveloped in drapery, as entirely to hide its proportions.' So also in drawing animals, where their hairy or woolly covering conceals their bodily shape, a knowledge of their structure will assist us in arranging them so as correctly to suggest their true form underneath. See the works of Landseer, F. Tayler, Ansdell, and H. Weir, all of whose productions exhibit great knowledge of animal form under every variety of position and movement.

9. It is in a great measure owing to the various coverings of animals that such a change in their appearance is exhibited, and in forms not very dissimilar from each other, as in the Skye Terrier compared with the Otter Hound or the Turnspit.

10. **Appropriation of Figures, &c.**—An important consideration arises when we attempt to introduce animals or figures as accessories into a picture or landscape, and

one with which amateurs find great difficulty. The size, place, position, &c. of animals or of figures may serve to make complete, or entirely to ruin a work. The way (*i.e.* 'manner') of drawing must be in keeping with the rest of the work, drawn with neither too fine nor too coarse a line, nor with too much finish or detail; but always with a sense of truth and fitness for the place they are to occupy; for there are few works which give real satisfaction, that have not in them the three important essentials of *Fitness*, *Variety*, and *Unity*.

LESSON 1.

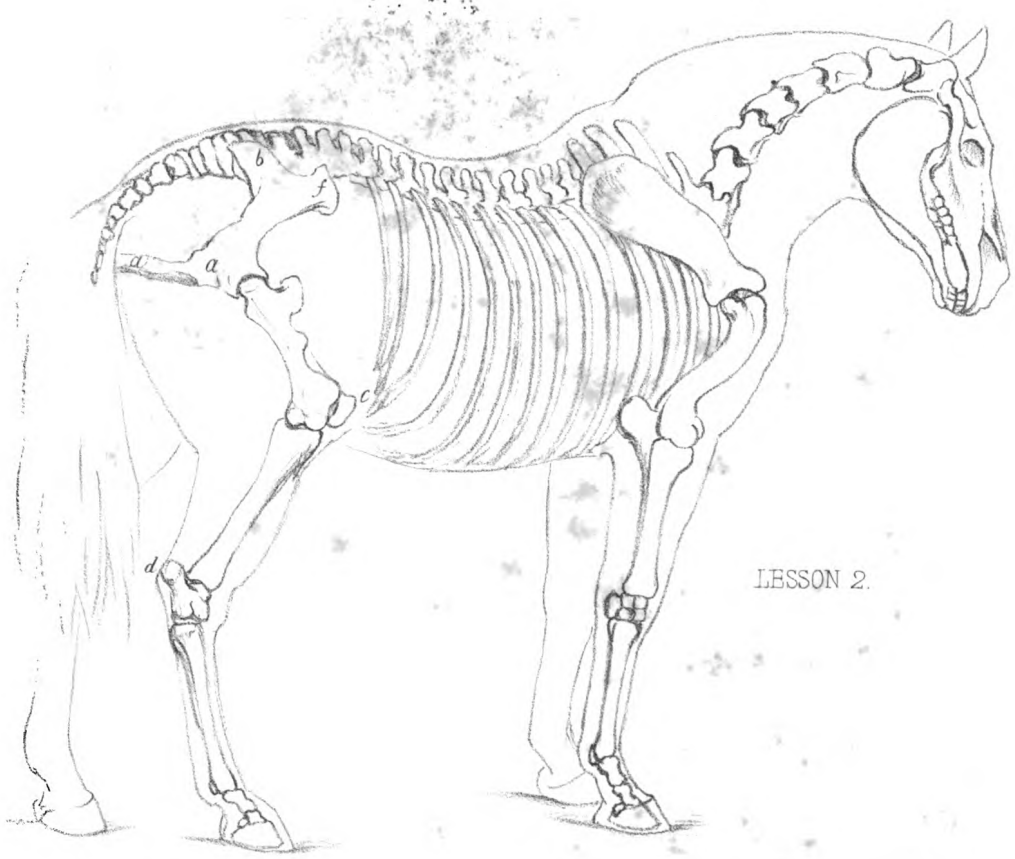
DRAW a horse from *memory, as carefully as you can,* using no copy of any kind. Let it be drawn about four inches in length.

This Lesson should not be passed over lightly, and may occupy a considerable time. The purpose of it is to ascertain how little you know of this familiar animal, and to fix your attention on the teachings of future Lessons. When you have completed it, put a date upon it and lay it aside for a future notice.

LESSON 2.—The Skeleton.

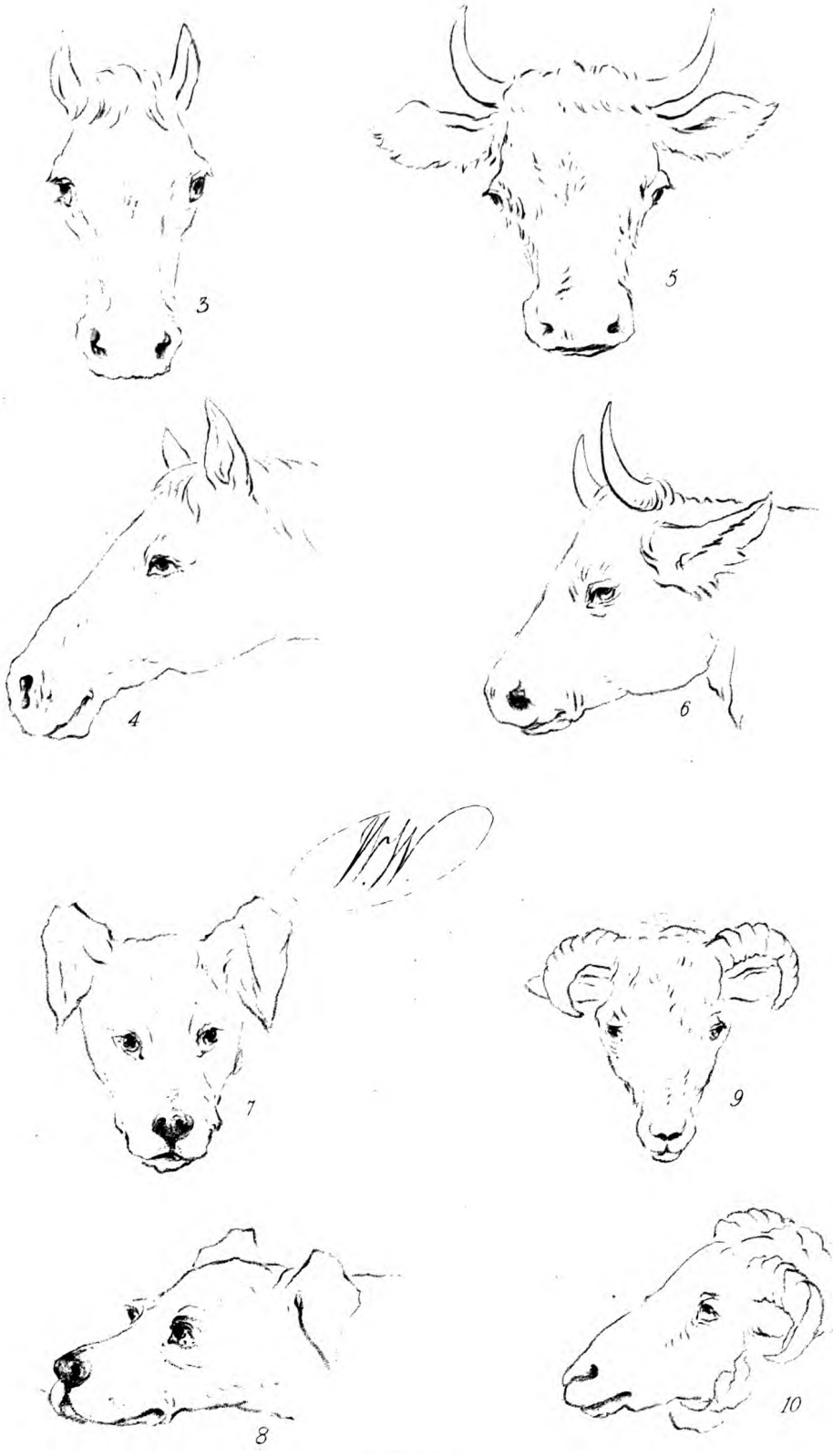
COPY as accurately and thoughtfully as possible the framework of the horse. Until you can draw well, use a square as an auxiliary.

The principal peculiarities to be observed are,—that the limbs are appendages laid against the sides of the trunk, so as to move easily backwards and forwards, *but not laterally,* as in the human arm, which is so differently attached. You will observe how well adapted such a bony structure is to the motion natural to the animal,—an exhibition of infinite wisdom. The framework of the trunk is kept firm, not only with the ribs but also with two strong and somewhat circular arrangements of bones, (which are not clearly shown in the example) one at the breast and the other at the hinder part (*a, a, b*). The attachment of these bones to the vertebræ in the Bird (*see* Lesson 18, Fig. 69) shows exquisitely an adaptation to the requirements of different creatures, without altering the general type or homology. At *a, b,* and *f,* are the bones often so prominently seen in cattle. The bones at *c* and *d* respectively correspond with those of the human knee and heel. In a similar manner most of the bones of the fore-leg correspond with those of the human arm. This is a really difficult Lesson, and should receive great attention and thought *before* copying the example.



LESSON 2.

LESSON 3.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LESSON 3.—The Muscles.

In this Lesson we have the same model as in the preceding one, but, instead of showing the skeleton, it exhibits some of the principal muscles by which the various bones are brought into action. These are very varied in their shape and arrangement according to their purpose, whether as bands as about the trunk, or as motor muscles, such as move the legs, neck, &c. These latter muscles are often thick in the mass and taper off at the ends into a tense cartilaginous substance, by which they are attached to the bones. At one or both ends of many bones you may have observed a degree of roughness which better adapts them for a firm attachment, whilst the rest of the bone being smooth allows the easy working of the muscles over them. At *g* is seen the tendon of Achilles; at *h* and *i* bands corresponding with those of our wrist and foot.

This Lesson deserves the most careful attention to, and observation of, the Example, and especially of Nature; it being one great purpose of this work to cultivate observation and thought.

LESSON 4.—Heads.

In this Lesson there are a number of head-shapes of animals, viewed in front and in profile. These should be accurately copied, observing well the *purpose* of each line; and, finally, as far as opportunity allows, study living examples of them. Use squares so as to feel the principal differences of length, breadth, size of frontal-bone, and other parts.

LESSON 5.—Necks.

As the character of an object is seen chiefly at its edges, so these necks of animals not being attached to head or body, are, by themselves, scarcely recognisable as such. They must, nevertheless, be thoughtfully drawn.

Some of the principal differences in these necks are as follows:—that of the Horse is arched *over* and is very neat, whilst that of the Cow dips under, and is wreathed or creased, and descends into a deep dewlap between the fore-legs. In order to feel the difference between these two necks, draw a straight line from the coronet (A) of each to the withers (B). In some animals the real shape of the neck is concealed by the abundance of woolly or hairy covering, as in sheep, goats, and some dogs, &c.

LESSON 6.—Ears.

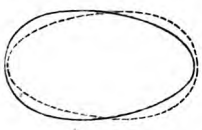
In the Ears of animals we have an immense variety, and this variety is still more varied by their positions on different animals and their mobility, indicating repose or attention or some other expression of temper. The horse, whose ears are set on the sides of the coronet, and open outwards and rather backwards, will instantly turn them forwards or backwards, or one forwards and one backwards, as surrounding circumstances may attract; and will lay them quite down backwards when vexed.

This is scarcely the place to explain the internal structure of the ear, which is full of the most delicate organism and adaptation. We have now to consider chiefly outward appearance and structure. The ears of some animals are particularly neat in their appearance, as the horse, sheep, goat, and some dogs; whilst the cow, ass, &c., have large and somewhat uncouth ears, which, however, add greatly to their picturesqueness. Observe the range of space which may be covered by the ears of the ass (in the example) from the position of repose to that of *qui-vive*. In animals that have horns, the ears are usually set rather low on the head and away from the coronet.

LESSON 7.—Eyes.

We come now to the study of Eyes, respecting which much that is interesting might be said. We must confine our remarks to such plain and leading facts as have immediate reference to Art.

In this important feature of the human face the most beautiful are those formed from two ovoid curves, as shown by the dotted lines. The ovoid figure in itself is one of the most beautiful; admitting as it does of almost infinite variety in its curvature, with, at least the recognition of, the law of lateral symmetry. It is *the* shape we find amongst the most delightful Grecian and other curved objects, and also in the human face.



We must not forget, however, that, as in many other things, it is *expression* which gives value to, and lights up with intelligence that which might otherwise be but

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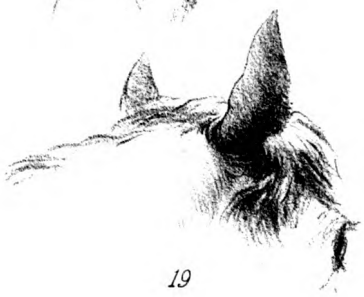

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LESSON.7

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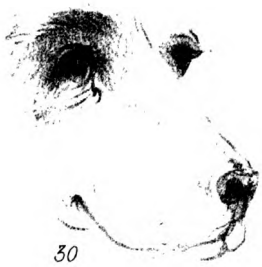

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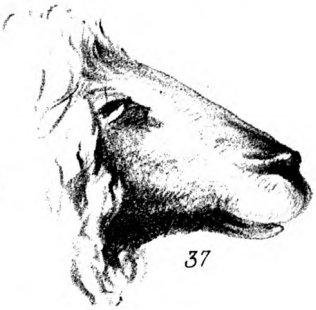

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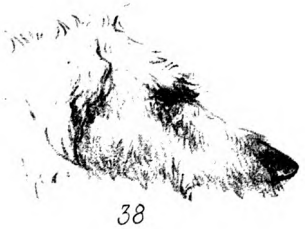

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LESSON.8

beautiful inanity. Mental excitement, acting through the various sets of nerves belonging to the eye-ball and eye-lids, causes the pupil and iris to become more reflective and transparent, and the eye-lids to be contracted or lifted up, according to the kind of exciting emotion. In repose or stupidity the upper lid lowers considerably, and the pupil and iris become flaccid and dull, as in the cow and sheep (28 and 37). As excitement arises, the upper lid is elevated till the white of the eye-ball is shown above the iris, as in 29. The eye of the horse (Example 27) was sketched at a moment when the animal was excited; those of the cow (28) and sheep (37) when the animals were in repose.

The shapes of the eyes of animals range from that of the human (elongated) to the circular eye of the bird or the fish. It would be impossible here to note all the varieties and peculiarities of expression in the eyes of dogs, from the sharp sparkle of the Terrier to the quiet dignity in the eye of the Bloodhound or the Newfoundland. In sketching the eye always notice three things. First, the *place* in the head; secondly, the *position* or *direction* of the eye; thirdly, the *shape*. In observing and drawing the eyes of animals, especially from nature, you must be struck with the wise provision shown in these two facts; first, the placing of the eye at that angle of the head which allows the greatest range of vision; secondly, the arrangement of a cavity of strong bones for its special protection from injury.

LESSON 8.—Noses.

THERE is almost as great variety in the character of Noses as of any other feature of the head, but it is not often so much observed. In the snout of the pig there is little more than a circular disc, with two circular nasal apertures, a slit below forming the mouth; this is certainly plain enough.

Accordingly as habits of life may require, there is a higher and peculiar development of organ adapted to circumstances, and a variety of shape for no other ostensible purpose than an increase of beauty. The peculiar adaptations for scent in animals are mostly concealed. An inquiry into the structure of the internal organisms, their strength and delicacy, from that of an insect, as a bee or a butterfly, to that of quadrupeds, is a most interesting study. The nose or muzzle of the horse, the ass, and the cow, has in it a good deal of squareness; that of the sheep and goat has more of curves, whilst in the dog it varies from the squareness of the bulldog to the acuteness of the greyhound. In copying the examples, a square or a right-angled triangle will be found of service.

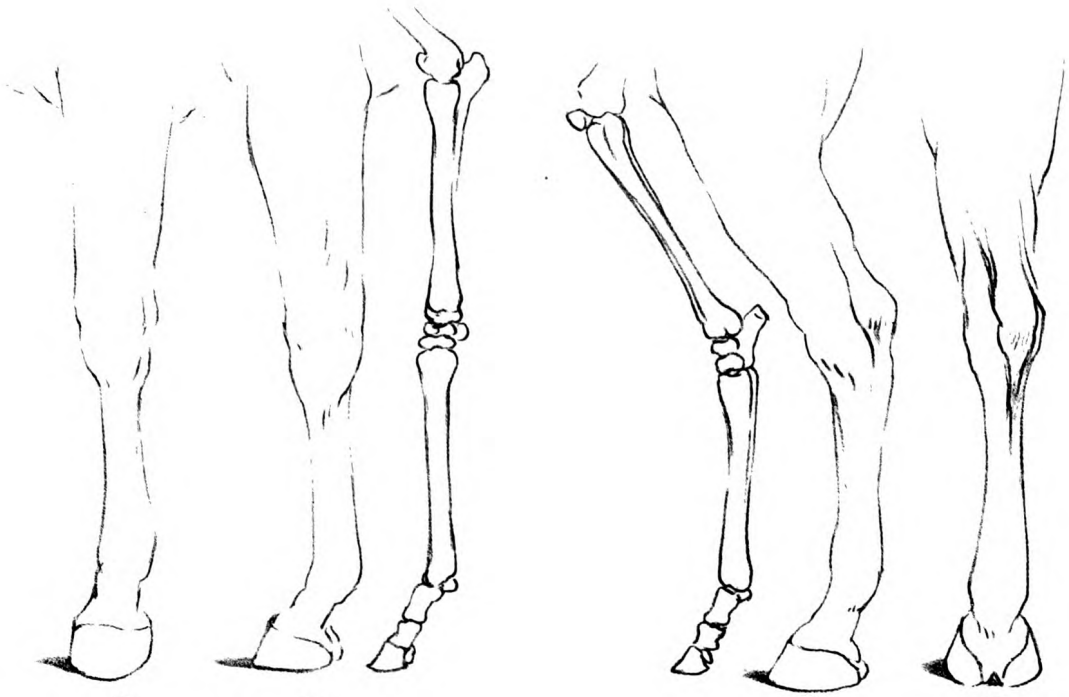
LESSON 9.—Trunks.

THE Trunk or body of an animal is that part in which the processes necessary in the animal economy are carried on. In the front portion (protected by prolongations on the sides of the vertebræ called ribs), are placed the organs required in respiration, &c., whilst the food-organs and others lie further back. Animals which chew the cud are furnished with two stomachs, and, containing a large amount of food at one time, are of considerable size, as may be seen in the cow and sheep. Even the horse when 'at grass,' and allowed to take a large amount of food, becomes considerably more bulky in the trunk than when fed on stable-food. In addition to these peculiarities arising from different habits, it should be observed that, whilst the back of the horse has in it some good curves, that of the cow and sheep is almost level. Again in dogs there is great diversity in the shape of the trunk, with this additional peculiarity, that the vertebræ of the back are arranged so as to allow of more curve-action, though not so much as in the cat, tiger, &c.

There are no examples given here, but the student should carefully copy from nature the trunks of several animals; failing the opportunity to do this, he may copy the Examples in Lessons 3 and 15.

LESSON 10.—Legs and Feet.

AMONGST the most difficult and interesting parts of an animal to draw are the Legs and Feet. This arises, not so much from the shape of them individually when in rest, as from the changes which are continually going on in a multitude of complicate muscles with every movement of the limb. In order the better to understand and draw the limbs of animals well, we must refer again to the framework or skeleton, which the muscles cover, and to which they are attached by tendons. It is by means of the muscles that the whole framework is bound together, allowing all necessary contraction and expansion, and by which the limbs move. No one can fully appreciate the exquisite beauty there is in animal *form*, until well acquainted with animal *structure* and comparative anatomy. The muscles, by which the limbs are moved,



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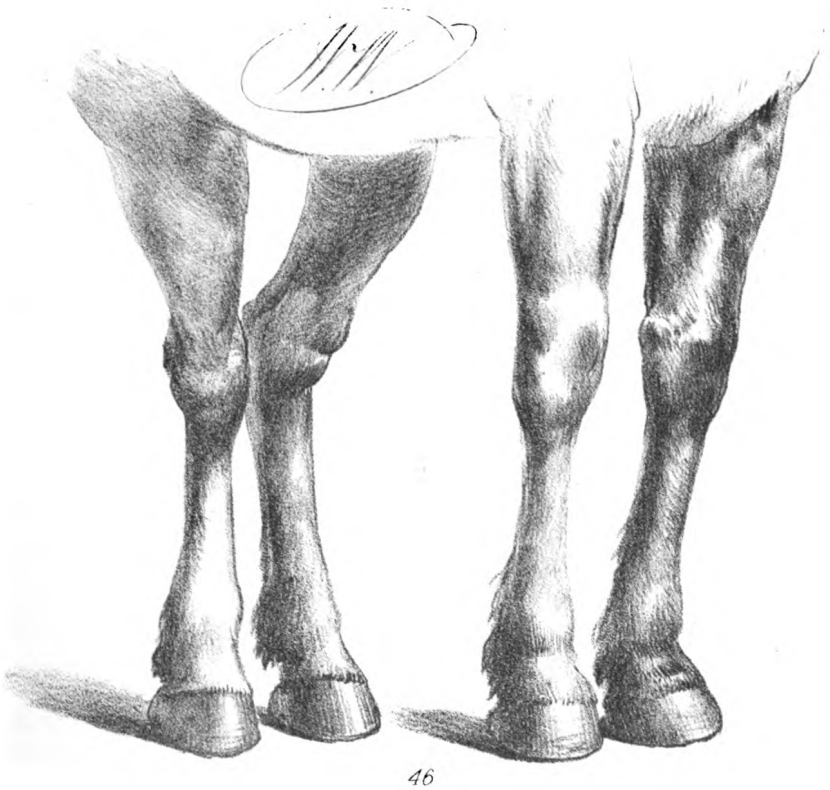

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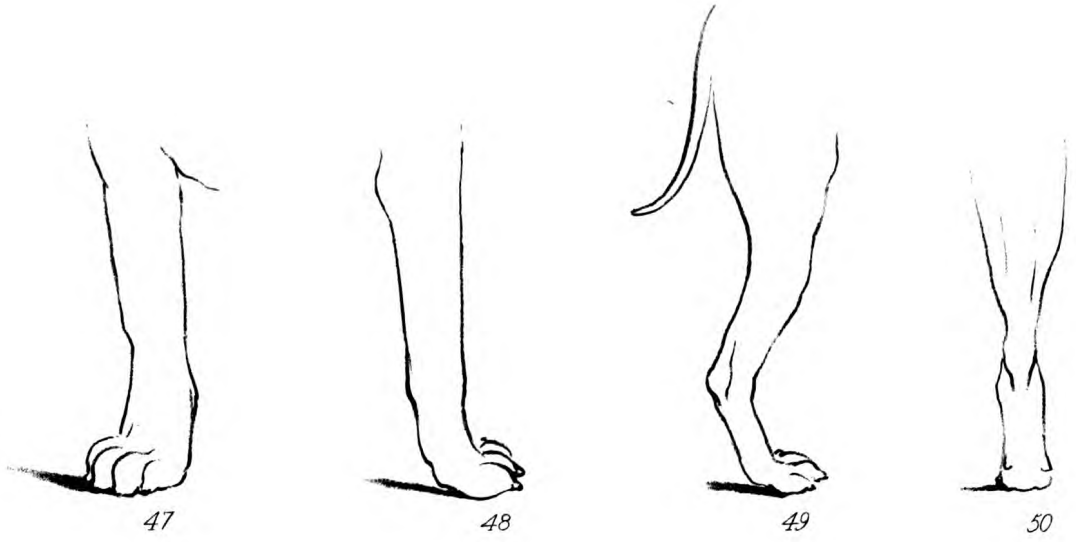

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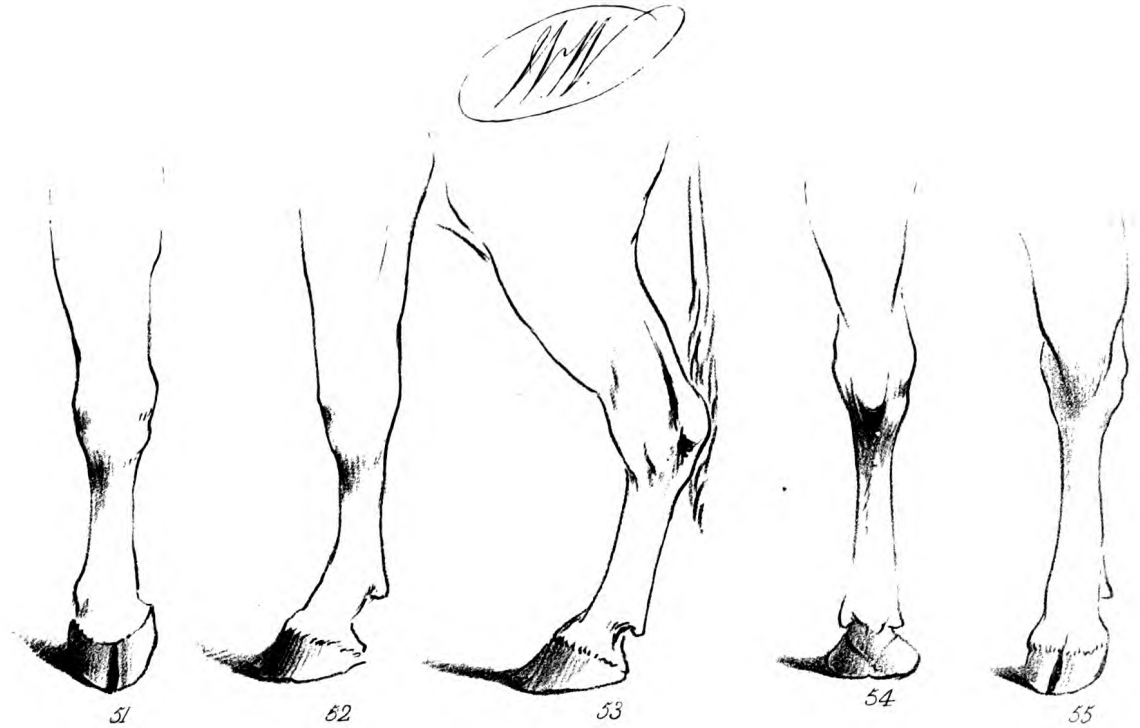

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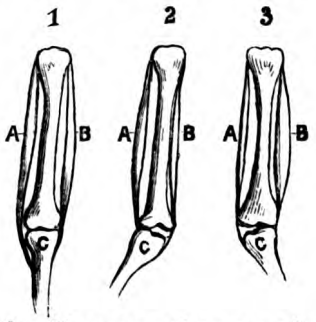
LESSON II.

are usually arranged in pairs, which contract and expand alternately on opposite sides of the limb, as may be understood by the Diagram.—See ¶ 7 also.



Let Fig 1 represent two bones with muscles on each side, A and B, in a quiescent state. If the muscle A be contracted, the muscle B must of necessity relax, and the bone C will be drawn to the left, as in Fig. 2. But if the muscle B is contracted, then A must relax, and the bone C will be moved to the right, as in Fig. 3. It must not be supposed, however, that the muscles on the leg of an animal are by any means so simple as in the diagram; they are often most exquisitely complex.

In the drawings of some of the limbs (43, 44), an outline of the principal bones is given, that the shapes of the muscles may be understood without going too much into anatomical details.

In the horse and ass the principal leg-bones are single, terminating in a single complete hoof; in the cow, sheep, &c., the bones are double from the knee, terminating in a cloven hoof. In the legs of dogs we meet with quite a different arrangement of the lower bones, which are increased in number, and terminate in toes. An examination of the legs of a dog or cat can readily be made.

Here again, in copying the examples, a right line or parallelogram will be useful. Several drawings of legs and feet are given, that they may be well learned in their various positions. In studying this Lesson, you will observe how much better adapted the legs of the horse are for rapid motion by their shape as well as by their greater length, than those of the cow; and also how, by the arrangement of the bones, their joints, and semi-cartilaginous cushions, they have an elastic resistance, by which the shocks, when the animal is in rapid motion, are diminished. Amongst the most beautiful must be mentioned the legs of an ass's foal.

LESSON 11.—Further Examples of Legs.

LESSON 12.—Manes, Tails, and Horns

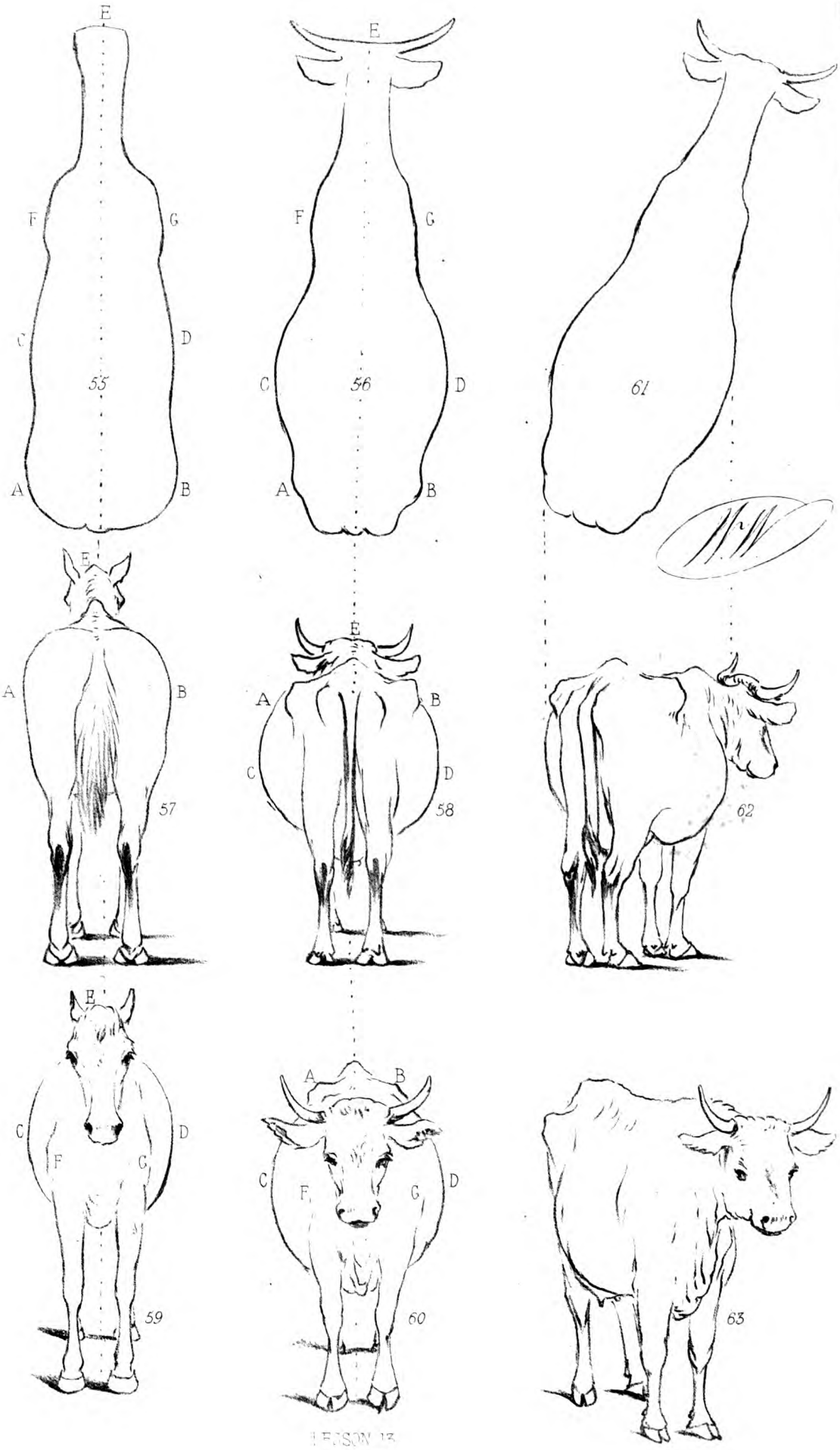
ARE very characteristic of the animals to which they belong. In the horse the caudal vertebræ are not nearly so numerous as in the ass, cow, and sheep. About where the back-vertebræ change into the tail-vertebræ, and also along the cervical or neck-vertebræ, the skin gives off long, strong hairs, known as horse-hair; and it forms a characteristic ornament to the animal. In the cow and ass, this change in the tail does not take place till near the end of the caudal vertebræ, and then twists a little, usually hanging below the hock. A similar development of hair occurs in the fetlock of heavy horses, such as are used in carts and drays. Nearly all animals are considered most picturesque when in their natural and 'unkempt' coverings, which afford to the artist an opportunity of expressing greater variety of character than in the well-groomed animals of the stable-yard.

How strikingly the horns, &c., characterise an animal may be seen by drawing several contours of a sheep's face, and then adding to one the elongated ears of the ass, to another the sharply determined horns of the goat, and so on; and especially in the latter case if the beard be added. The horns, as well also the hoofs, in their outer part, are but a modification of the skin, varying in different animals, both in shape and manner of growth. The surface of the horns in the cow is comparatively smooth, whilst sheep and goats have their horns in ridges or furrows.

There are no examples specially given in this Lesson; but the student should observe and draw them from nature.

LESSON 13.—On Foreshortening.

SOME careful attention will be required in order fully to appreciate this Lesson. The Figs. 55 and 56 look not very unlike a feeble attempt at drawing a couple of bottles. They represent, however, a bird's-eye view respectively of a horse and a cow. At E is seen the width of the head; at CD the width of the trunk; and at AB the width of the hind-quarters. It was remarked in Lesson 8, that the body of the horse was neat and compact, whilst that of the cow was often large and distended. Moreover, the bony framework of the hind-quarters (pelvis) of the horse is considerably wider in proportion than that of the cow. Now, if we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take a foreshortened view, standing directly behind, we shall observe in the horse (57) that the nearest portion (A B) being the widest, conceals the trunk and lower portion of the head. The upper part of the head, however, and the withers, standing higher than the rest of the body, are seen in part above it.

In the same view of the cow (58) the hind-quarters (A B) are narrow, and the body (C D) being wider is seen beyond; the withers and head are of course concealed, except the uppermost part of the latter.

Now, let the animals be viewed from directly in front, with their heads towards us (59 and 60). The body of the horse (C D), being narrow, will often allow the hind-quarters to be seen beyond, at the sides; but as the head is high, the tail part will be concealed. In the cow, the body (C D) is so wide that the hind-quarters are concealed, except where seen just between the horns. It is not often that animals are seen quite in this foreshortened view; but they should be well understood thus; and for this reason the Lesson should be repeated.

LESSON 14.—On Drawing From Memory.

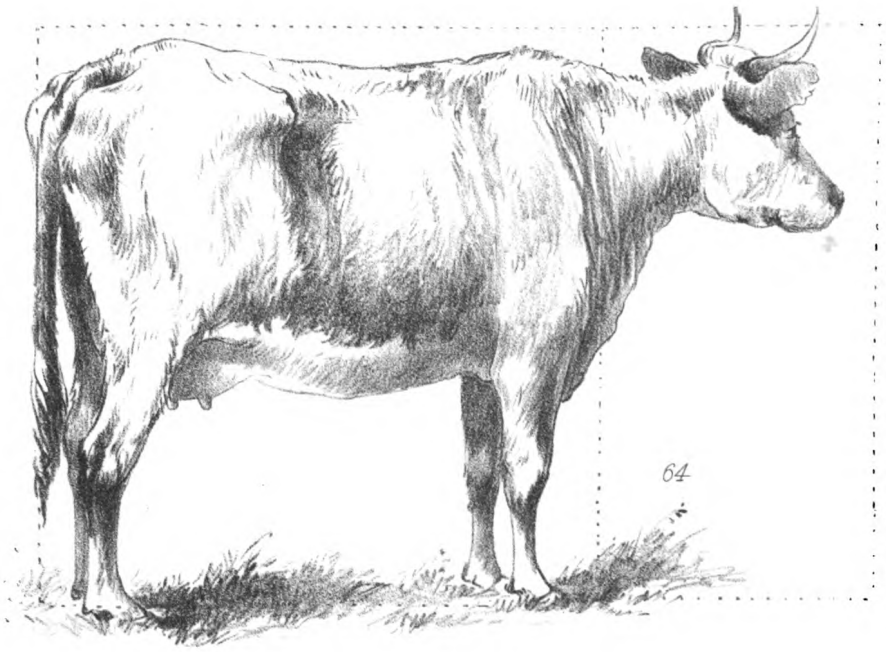
In the first of this course of Lessons, you were asked to draw from memory a horse, using no copy of any kind: then, after dating it, to put it away for future notice.

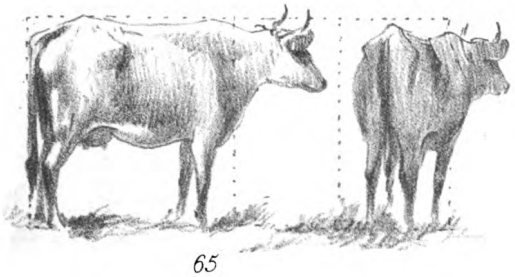
In this Lesson you are again to draw a horse from what you have been learning in going through this work:—the head somewhat long, ears set on the sides of the coronet, neck neat and arched, withers high, body neat and slightly curved, tail hairy, and legs rather long and well adapted for motion.

Although your efforts may not be altogether to your satisfaction, yet, if you have attentively and conscientiously studied the preceding Lessons, a comparison of your present with your first attempt, will not fail to show a marked improvement, not only in your knowledge, but also in your power, in depicting animals.

You will derive great benefit by drawing other animals from memory, in like manner, taking care to note their general form, and different characteristics as to shape of head, neck, body, legs, &c. *before beginning to draw them.*

LESSON 15.





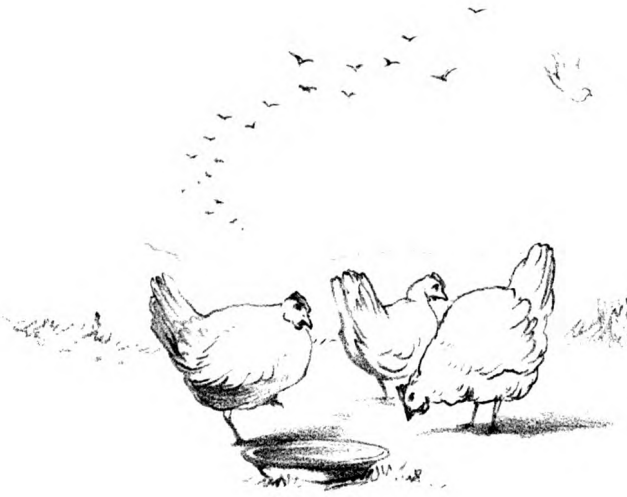
LESSON 16

group; for instance, we should not think of arranging a number of animals in a line, and calling that a group; and yet, what valuable purpose a long line of cattle serves in illustrating such a description as that in Gray's 'Elegy,'—

'The lowing herd winds slowly o'er the lea.'

There are many technical purposes for which figures, animals, and even birds are used in pictures, which cannot be stated here, yet careful attention to the rules given in this work will generally prevent any very awkward blunders in introducing them appropriately. In the Example for copying in this Lesson you will observe by what comparatively slight means the idea of a large flock of sheep is suggested after the nearest six or eight sheep have been rightly drawn.

Cows and sheep vary much both in form and colour in different parts of the country. Those on this page are such as are to be met with in North Derbyshire.



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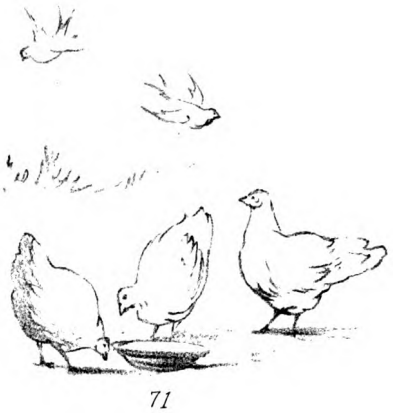

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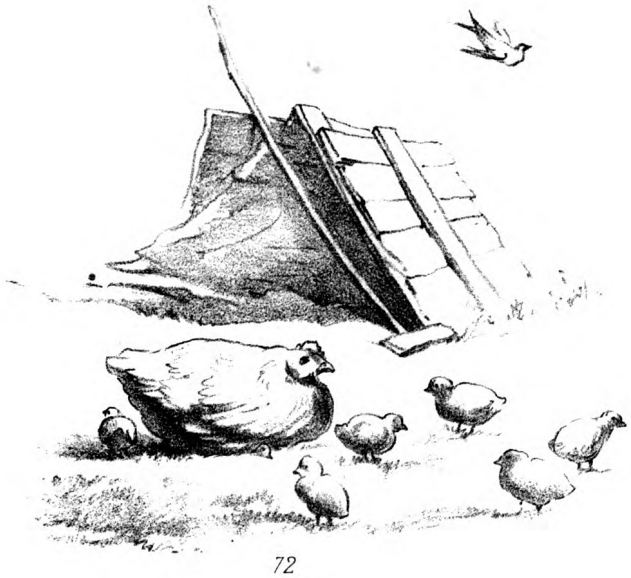

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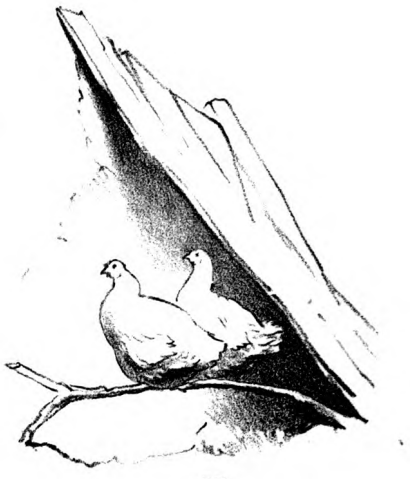

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Your first exercise should be to draw as carefully as you can, respectively, a hen, a duck, and a goose, without any copy or pattern; then, as before, date it and put it away.

LESSON 18.

Fig. 69.

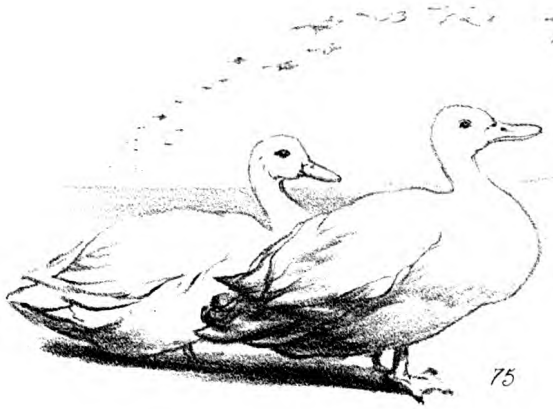
SHOWS the general framework of a bird, which should be accurately copied, noticing carefully the way in which the wing and leg-bones are placed against the trunk or body, and the manner in which the head is poised on the cervical vertebræ.

LESSON 19.

YOUR first business in this Lesson is to compare the heads with each other, the shapes of the beaks, and the shapes and positions of the eyes. When you have done this *write* out a description of each, separately, with the copy before you; then lay aside your example, and draw each of the heads from your description of them. Afterwards the various examples of hens and chickens may be copied.

LESSON 20.

As soon as the shapes of the heads have been well learned, proceed, as in the last Lesson, to write a description of the different parts, and from it draw the ducks and geese.



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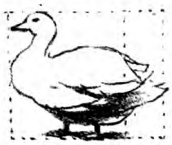

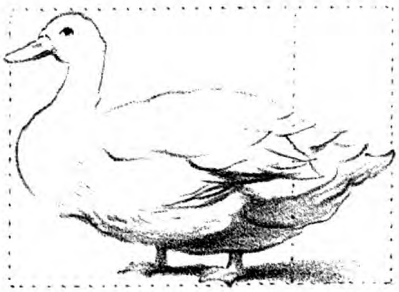

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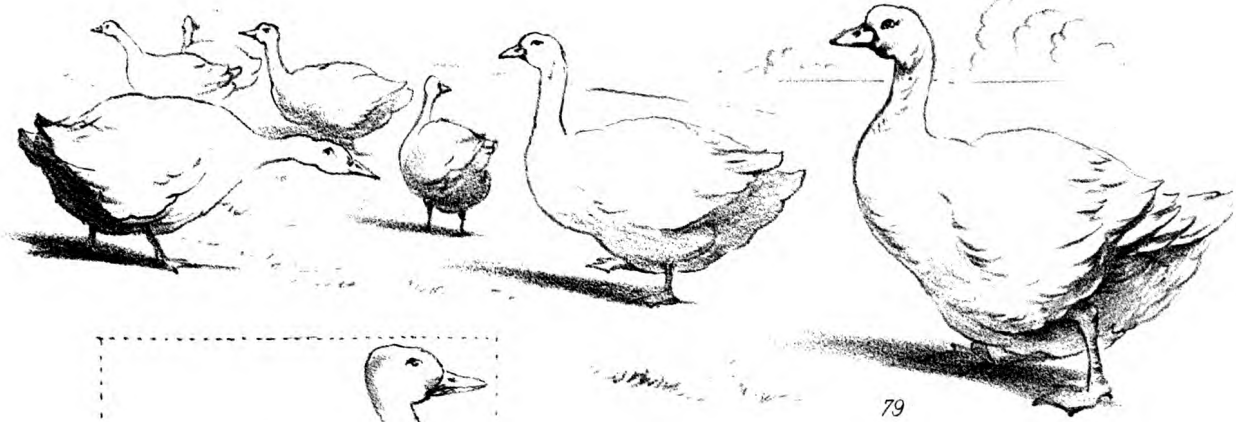

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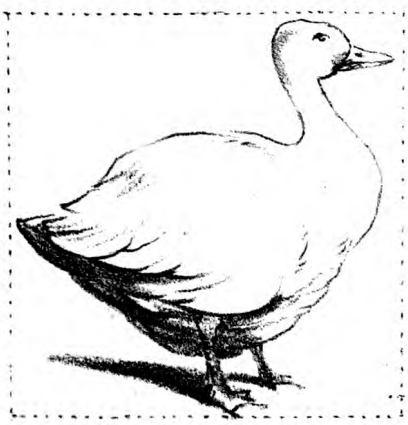

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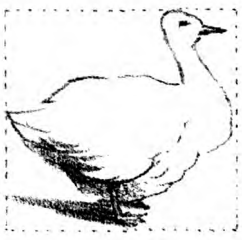

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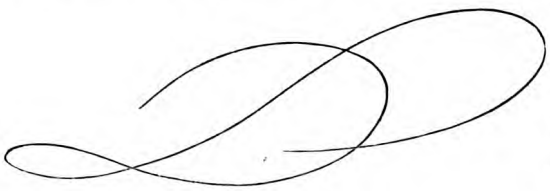
quak and whirr-r-r of the moor-bird, or the pensive wail of the pee-weet, and to secure his observations by sketches and notes in his constant companion—his pocket sketch-book. The forms of birds are not more varied than are their habits, songs, and modes of flight. It is a good plan to jot down in the best way you can, their manner of flying, which may often be done by means of lines.

Some small birds fly thus 

whilst others fly in jerks thus 

The graceful swallow as he sweeps away from his nest, describes the most beautifully curved lines. Many birds are seen in flocks, and seem to swoop in air according to the most proper and pre-arranged programme of the pennate tribes. Again some birds use the wing but little, and lead a sort of semi-domestic life, whilst others range over the wide, wide world. The frigate-bird, 'the first and chief of the winged race, the daring navigator who never furls his sails,'—the bird that is virtually nothing more than wings—scarcely any body, while his prodigious pinions are ten feet in span—is said to travel at the rate of eighty leagues an hour, and literally to sleep on the wing.



The Examples given can afford but little help, and even drawing from models can be of little service,—they want *life*. The student must make his efforts from Nature direct, amid surroundings which alone can help him to that quiet, real sympathy with her works, and with that truth of expression without which there can be no true Art.

We cannot conclude this Section without calling attention to an elegant and exquisitely illustrated work, entitled 'The Bird,' by Jules Michelet.

NOTE.—Since the above was written my attention has been drawn to a beautiful work, entitled the 'Reign of Law,' by the Duke of Argyll. The chapter on 'Contrivance a Necessity' is most interesting and instructive, and shows most beautifully God's infinite variety of operations in obedience to His own simple laws. Take for example the law of gravitation, as shown in the flying of a bird against the wind. I would earnestly recommend the book to the perusal of all young inquirers after Truth.

SECTION III.

ON FIGURE-DRAWING.

LESSON 22.—Introductory.

In an elementary school-book of this nature, it would be impossible to do more than glance at some leading facts to be observed, in connexion with beauty of form and in the drawing of Figures.

And here we more fully enunciate another principle of beauty, as applied to form. It has already been said that a fundamental principle of beauty,—at least, in a moral sense,—is fitness (Lesson 17). It has also been shown very clearly, that* 'Variety is an indispensable constituent of beauty; and that perfect beauty is constituted of infinite variety.' This may be seen in the ovoid, or egg-form, which contains most remarkably two important principles, viz., almost infinite variety with symmetry. It may be said that the square and circle are beautiful figures. True, but the charm of these arises rather from a sense of exactness, than of beauty *per se*.

Further, it is not a little remarkable that the ovoid figure is the one mostly found in that highest created form, which the Wise Designer has afforded us—Man.

This subject has been very clearly elucidated and illustrated in the work already alluded to, but which is, unfortunately, at present out of print.

When speaking of symmetry in this work, we wish it to be understood in its more contracted meaning, viz., relation of parts *laterally* only, or what is termed *respective* symmetry, and not symmetry as related to proportion in general; for example, in letter O there is symmetry; but in letter W there is a want of it; and to make the W symmetrical, both the inner lines should be thin, and both the outer

* 'Principles and Practice of Art,' by J. D. Harding, p. 42.

LESSONS 25 and 26.—Hands and Feet.

All complex forms are reducible to simple ones, and, therefore, as before instructed, draw that which is simple before you draw that which is complex,—and, as in the last two Lessons, with, as far as possible, straight lines. This mode reduces very greatly the difficulty attending the drawing of such forms as these, as well as others, where the position does not remain long the same. Unless the *block-forms* be correct, no amount of careful shading or minute detail can make the work right.

LESSON 27.—Prout's Figures.

In this Plate and the next, a much larger number of figures is given than could be studied and copied in a couple of Lessons, nor are they for that purpose merely. They are intended also to be used for the student to introduce into other drawings, so as to exercise him in a knowledge of composition and 'keeping.' Thus, when he has sketched such an example as is given in Section 5 or 6, Harding's 'Lessons on Art,' eighth edition, he should select a figure and endeavour to introduce it so as to give additional interest. The addition even of a little smoke rising from a chimney gives the idea of life. The quiet example of a boat (105) might be well introduced into an enlarged copy of Lessons.

LESSON 28.—Harding's Figures.

This Plate affords further examples of figures, chiefly after Harding. From them the student may learn how an artistic mind, ever on the outlook, may with ready hand jot down objects and ideas of interest which must otherwise be lost. If the subject be good in colour, notes might be made accordingly. Sometimes figures and animals will not remain sufficiently long in one position to admit of completion; they may then be left as in 115, where some portions are in outline only.

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LESSON 23

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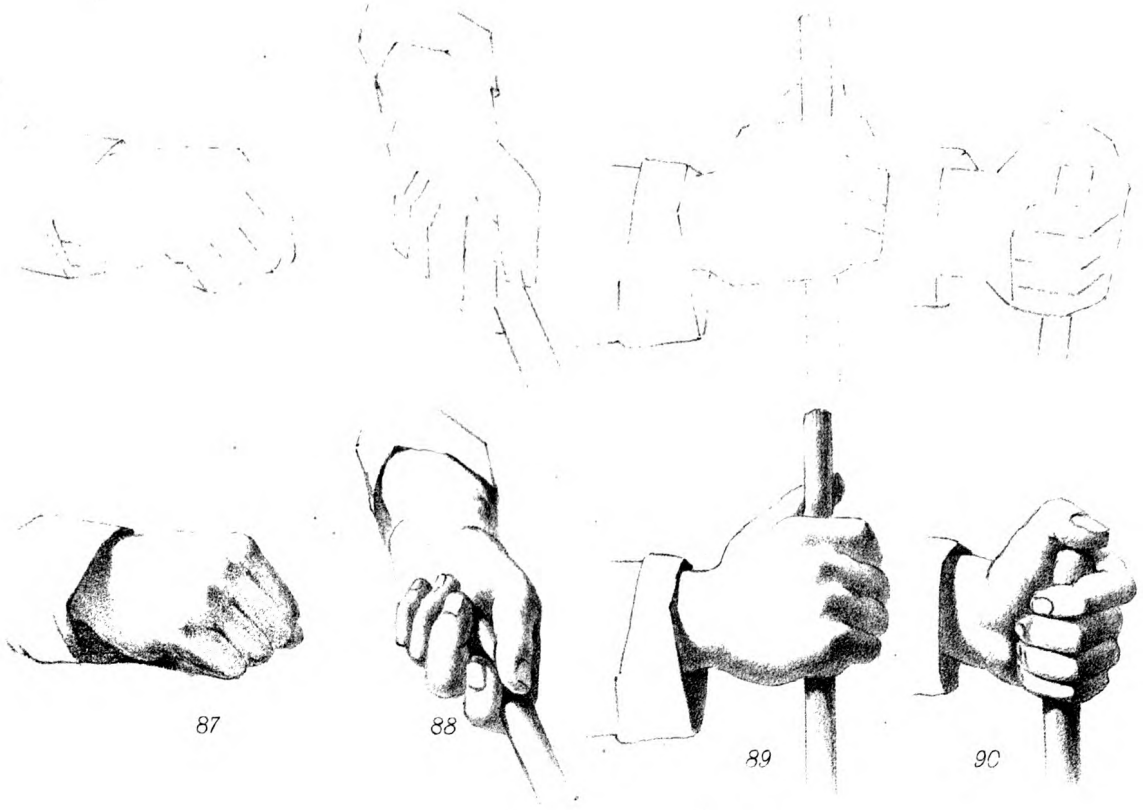
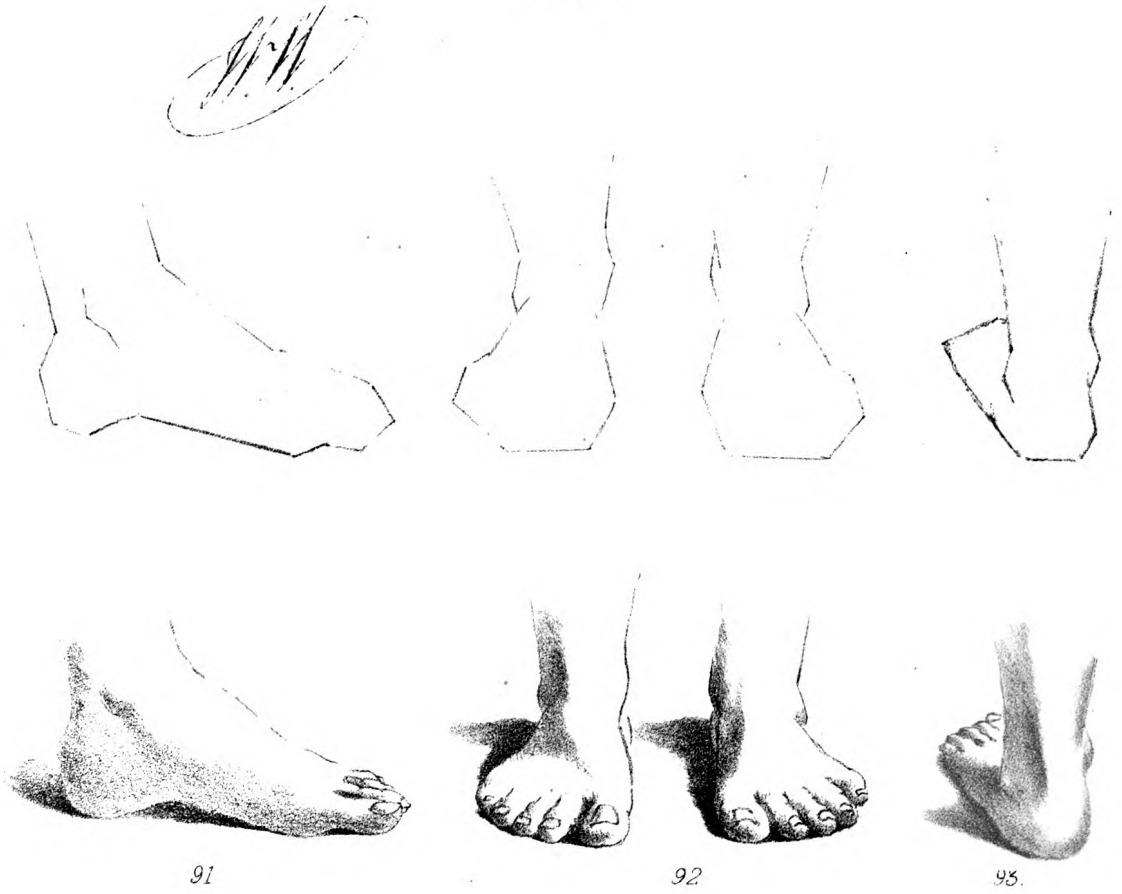
LESSON 24



LESSON 25.



LESSON 26.

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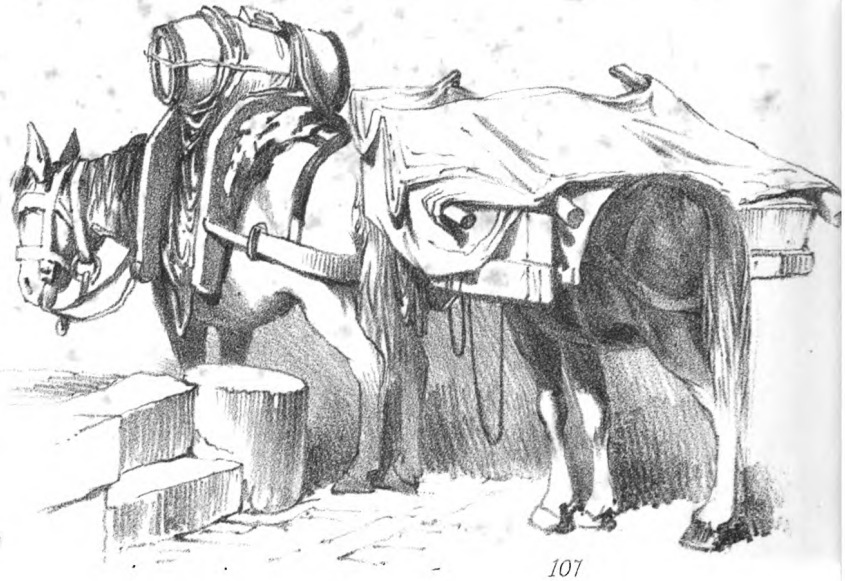

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LESSON 29.

THE figure in this Lesson, taken from one of Harding's, will require the nicest care, and should be drawn vigorously on a larger scale. Observe well the position of the heels in relation to the head, which is always important. When standing still the heel should be under the head; as the figure moves onwards the head is thrown forwards and one heel at least gets behind. This, however, is not so readily seen when the figure is moving directly towards or from us.

LESSON 30.

No special instructions are necessary in drawing these figures. They are intended to suggest a young mother with her baby having accompanied her friend a little way from the cottage, sitting on the trunk of a fallen tree whilst they finish the domestic gossip.

CONCLUSION.

IN a work of this kind it has been impossible to enter fully into any one subject amongst so many. The aim has been to throw out such hints and helps as may be of service to young students. A hope is indulged that it may lead in some humble way to a higher, fuller, and truer observation and appreciation of those works of beauty and wisdom with which we are so beneficently surrounded, and which form a grand volume, from which we may ever and anon draw lessons of love and obedience to the laws of nature, and, peradventure, to nature's God.

To the indolent this volume is a closed one.

THE END.

London: STRANGEWAYS AND WALDEN, Printers, Castle St. Leicester Sq.

LESSON 29

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117.

LESSON 30