

which resemble those of the German—the influence of the so-called chambers of the *rederykers* (rhetoricians), from the early years of the 15th century onwards, resembling that of the master-singers of contemporary Germany. The earliest of their efforts, which so effectively tempered the despotism of both church and state, seem to have been of a dramatic kind; and a manifold variety of allegories, moralities, and comic entertainments (*esbutementen* or comedies, *kluiten* and *factien* or farces) enhanced the attractions of those popular pageants in which the Netherlands surpassed all other countries of the North. The art of acting flourished in the Low Countries even during the troubles of the great revolt; but the birth of the regular drama was delayed till the advent of quieter times. Dutch dramatic literature begins, under the influence of the classical studies cherished in the seats of learning founded before and after the close of the war, with the classical tragedies of S. Koster (c. 1585–c. 1650). The romantic dramas and farces of Gerbrand Bredero and the tragedies of Hooft belong to the same period; but its foremost dramatic poet was J. van den Vondel (1587–1659), who from an imitation of classical models passed to more original forms of dramatic composition, including a patriotic play<sup>1</sup> and a dramatic treatment of part of what was to form the theme of *Paradise Lost*. But Vondel had no successor of equal mark. The older form of Dutch tragedy—in which the chorus still appeared—was, especially under the influence of the critic A. Pels, exchanged for a close imitation of the French models, Corneille and Racine; nor was the attempt to create a national comedy successful. Thus no national Dutch drama was permanently called into life. Still more decidedly the dramatic literature of the SCANDINAVIAN peoples springs from foreign growths; but Denmark, where the beginnings of the drama in the plays of the schoolmaster Chr. Hansen recall the mixture of religious and farcical elements in contemporary German efforts, at a later date produced a comic dramatist of thorough originality and of a wholly national cast. L. Holberg (1684–1754), one of the most noteworthy comic poets of modern literature, not only marks an epoch in the dramatic literature of his native land, but he contributed to overthrow the trivialities of the German stage in its worst period, which he satirized with merciless humour,<sup>2</sup> and set an example, never surpassed, of a series of comedies<sup>3</sup> deriving their types from popular life and ridiculing with

Scandi-  
navian  
drama.

Holberg.

<sup>1</sup> *Gydsbrecht van Æmstel.*<sup>2</sup> *Ulysses of Ithaca.*<sup>3</sup> *The Politician-Tinman; Jean de France or Hans Franzen; The Lying-In, &c.*

DRAMBURG, a town of Prussia, at the head of a circle in the government of Köslin, about fifty miles east of Stettin. It occupies both banks of the River Drage, a tributary of the Oder, is inclosed by walls and defended by a fort, contains a hospital and various administrative offices, and carries on cotton and woollen weaving, tanning, brewing, and distilling. Population in 1875, 5625.

DRAMMEN, a town in the amt of Buskerud, in Norway, is situated at the northern end of the Drammen fiord, a western arm of Christiania fiord, at the mouth of the Dramselv. It consists of the three places Bragernäs or Bragnäs, Strömsö, and the port Tangen, the first on the north, and the other two on the south side of the river. The greater part of the town has been rebuilt since the conflagrations of 1866 and 1870. The principal industrial establishments are oil, cotton, and tobacco factories, breweries, tanneries, sawmills, and iron foundries. An active trade in wood, pitch, and iron is carried on. The population at the end of December 1875 was 18,838.

healthy directness those vices and follies which are the proper theme of the most widely effective species of the comic drama. Among his followers P. A. Heiberg (1758–1860) is specially noted. Under the influence of the Romantic school, whose influence has nowhere proved so long-lived as in the Scandinavian north, A. Oehlenschläger (1779–1850) began a new era of Danish literature. His productivity, which belongs partly to his native and partly to German literary history, turned from foreign<sup>4</sup> to native themes; and other writers followed him in his endeavours to revive the figures of Northern heroic legend. The reaction recently observable in Danish literary criticism against the supremacy of the Romantic school may be expected to produce results in the drama, in the direction perhaps of those already attested by the success of two living Norwegian dramatists, H. Ibsen and Bjørnsterne Björnson.

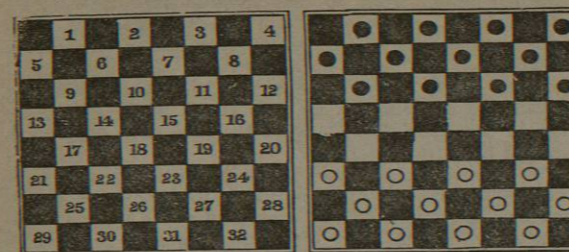
Lastly, the history of the RUSSIAN drama, which in its earliest or religious form is stated to have been introduced from Poland (early in the 12th century), is in its later forms an outgrowth of Western civilization. A species of popular puppet-show called *vertep*, which about the middle of the 17th century began to treat secular and popular themes, had helped to foster the dramatic taste of the people; but the Russian regular drama characteristically enough had its origin in the cadet corps at St Petersburg, a pupil of which, A. Sumarokoff (1718–1777), is regarded as the founder of the modern Russian theatre. As a tragic poet he seems to have imitated Racine and Voltaire, though treating themes from the national history, among others the famous dramatic subject of the False Demetrius. He also translated *Hamlet*. As a comic dramatist he is stated to have been less popular than as a tragedian; yet it is in comedy that he would seem to have had the most noteworthy successors. Among these it is impossible to pass by the empress Catharine II. (1729–1796), whose comedies seem to have been satirical sketches of the follies and foibles of her subjects, and who in one comedy as well as in a tragedy had the courage to imitate Shakespeare. Comedy aiming at social satire has continued to flourish in Russia to the present day, and possesses (or recently possessed) a representative of mark in A. N. Ostrovsky of Moscow. The church is stringently protected against the satire of the stage in the dominions of the Czar, but in all other directions *except one* considerable licence appears to be allowed to the drama. (A. W. W.)

Russian  
drama.<sup>4</sup> *Aladdin; Correggio.*

DRAUGHTS, a game of unknown origin. Some consider it to be a very old game, but Strutt (*Sports and Pastimes*) calls it a "modern invention." It is not mentioned in the older editions of the *Académie des Jeux*, nor in the *Compleat Gamester*, so, if an old game, it was not formerly an important one. As early as 1668 M. Mallet published a treatise on draughts, at Paris, and the game was played in Europe at least a century earlier. The Romans played a similar game called *latrunculi*, the men moving diagonally, capturing by leaping over, and obtaining superior power when they arrived at the furthest row of squares. The board, however, consisted of only sixteen squares. It is believed that *πρωτοί* among the Greeks was a similar game with a central space "called the sacred barrier;" and representations of a kind of draught game are frequently found on the monuments of the ancient Egyptians (Wilkinson).

Draughts is played by two persons. A board (see diagram) is required, and twenty-four men—twelve white

and twelve black—which at starting are disposed on the board as in the diagram. Either the white or black squares may be played on (the latter being now more usual). If the black squares are used the board must be



placed with a black square in the left hand corner if the white squares are used, it is placed as in diagram.

The game is played by moving a man, one square at a time, along the diagonal to the right or left. Thus a man placed on square 18 in diagram can move to 15 or 14. Each player moves alternately, the first move being decided by lot.

As soon as a man is moved on the square adjacent to an opponent's man, and there is an unoccupied square beyond, the unprotected man may be *captured* and removed from the board. Thus, if there is a white man on square 18, and a black man on square 14, square 9 being vacant, and white having to move, he jumps over 14 and remains on square 9, and the man on 14 is taken up.

If two or more men are so placed that one square intervenes between each they may all be taken at one move. Thus if white having to move has a man on 29, and black men on 25, 18, and 10, the intermediate squares and square 6 being vacant, white could move from 29 to 6, and take the men on 25, 18, and 10. In making such a move with a man, all the steps must be forward, that is, in the direction away from the player, just as in making simple moves and captures.

It is compulsory to take if able. If a player has a man *en prise*, and makes a move that does not capture, his adversary may allow the move to stand without penalty, or he may have the move retracted and compel the player to take, or he may allow the move to stand and remove the man that neglected to capture from the board (called *huffing*). "Huff and move" go together, *i.e.*, the player who huffs then makes his move. The huff must be made before the move. If the adversary of the player who fails to capture allows the move to stand, without huffing, and the player who can capture moves again without taking, the adversary again has the options he had before. If a player can take one man in one place and more than one in another, he may take in which place he pleases, not being obliged to capture the larger number of men. But if he elects to take the larger number, he must take all of that lot that are *en prise*, or he may be huffed from where he stands when he has taken a portion of the men, or he may be compelled to take the remainder, or the incomplete move may be allowed to stand.

As soon as a man reaches one of the squares furthest from his side of the board, *e.g.*, when a white man (see diagram) reaches square 1, 2, 3, or 4, or a black man square 29, 30, 31, or 32, he is *crowned* by placing one of the captured men of his own colour on him, and becomes a *king*. A king has the additional power of moving and taking backwards, *i.e.*, toward his own side of the table, as well as forwards. But on becoming a king the move ends, notwithstanding that there may be an adverse man *en prise*. Thus if there are black men on squares 7 and 6, a

white one on 9, and squares 2 and 11 are unoccupied, white having to move takes the man on square 6 and becomes a king; but he cannot take the man on square 7 at the same move. A king can be huffed for not taking, the same as a man, with the exception just pointed out.

The game proceeds until one of the players has all his men and kings taken, or has all those left on the board *blocked*, so that he has no more left. If it should so happen that neither of the players has sufficient advantage in force or position to enable him to win, the game is drawn. The player having the stronger force may be required to win in forty moves (*i.e.*, forty on each side), computed from the move on which notice was given; if he fail, the game is drawn.

The game of draughts has been exhausted, *i.e.*, the reply to every possible move is known by all proficients, and as there is no advantage in moving first, every game ought to end in a draw. Under these circumstances rules for playing are of but little use; the only way to become a player is to study the analyses laid down in works on the subject, and to know them by heart. For beginners, however, it may be stated that men should as a rule be played to the middle of the board rather than to the sides, as in the middle the man attacks two squares, at the side only one. It is good play to push for a king early in the game. Also, as soon as a player has any advantage in force, he should exchange whenever he can. When the forces are equal the position of *having the move* should be striven for. To have the move means to occupy such a position as to be able to secure the last move. For example, place kings of opposite colours at 19 and 12. If the king at 12 is next to move, the king at 19 has the move and must win; but if the king at 19 is next to move, the other king has the move and the game must be drawn. Having the move does not always win. Thus at the beginning of a game the second player has the move, but at this stage it is of no use to him. When a player is in a cramped position it is often disadvantageous to have the move.

In order to ascertain who has the move, divide the squares into two systems of four columns each, the columns of one system being those which commence with the numbers 29, 30, 31, and 32 (see diagram), and end with the numbers 5, 6, 7, and 8, the remainder being the columns of the other system. Add together all the men and kings which stand in either system, and if their sum is odd the next player has the move, if even the last player has the move. For example, white has men or kings at squares 26 and 32, black at 28 and 19. There are three pieces on one system and one on the other, both odd. If white is the next player he has the move. An exchange generally, but not always, changes the move; so, when about to exchange, the player should prefer an exchange that will keep the move, or, not having it, an exchange that will gain it. To discover whether an exchange will change the move add together all the capturing pieces in both systems, and if they are odd and the captured pieces are also odd, the move is not changed by an exchange; the same rule applies if they are both even; but if one is even and the other odd, an exchange changes the move.

The laws of draughts used in match play are Anderson's, but so few matches at draughts are played that there is scarcely any demand for them, and they are out of print. Omitting those which relate only to match play, the following is an abridgment of Anderson's laws.

1. In a series of games the players take the white and black men alternately. Black has the first move, whether the previous game was won or drawn. 2. A player whose turn it is to play touching a man must move it, except he gives notice of adjusting the man; if it cannot be moved, he loses the game. 3. If a man is moved over an angle of the square on which it is stationed, the move must be completed in that direction. 4. The move is completed as soon as the hand is withdrawn from the man played to another square.

5. If a player who has the option of huffing touches the man he is entitled to remove, he must huff. 6. A false move loses the game. 7. If a player capture one of his own men by error, the adversary may have it replaced or not. 8. When more than one man can be taken at one move, the player must not remove his hand from the capturing man until he has taken all he can; if he does so the move is completed, and he is liable to be huffed. 9. When a player pushes a man to king, his adversary is bound to crown it. 10. Each player must move within a specified time [the time is generally three, five, or six minutes by previous agreement, unless there is only one way of taking or one move on the board, when only two minutes are as a rule allowed]. 11. The player having the stronger force may have notice given him to win in forty moves; when two kings remain against one, in twenty moves. When the odds of the draw are given, and the situations may be rendered equal by repeating the same manoeuvres, the player giving the odds may be required to win in twenty moves.

POLISH DRAUGHTS was formerly played on a board of a hundred squares with forty men; but it is now more frequently played with an ordinary draught-board and men, the men being placed at starting as at draughts. The men move and take as at draughts, except that in capturing they move either forwards or backwards like a draught king. A man arriving at a crowning square becomes a queen, and has the move of a bishop at chess. In her capture she takes any unguarded man or queen in any diagonal she commands, leaping over the captured man or queen and remaining on any unoccupied square she chooses of the same diagonal, beyond the piece taken. But if there is another unguarded man she is bound to choose the diagonal on which it can be taken. For example, place a queen on square 29, and adverse men at squares 22, 16, 24, 14. The queen is bound to move from 29 to 11, 20, 27, and having made the captures to remain at 9 or 5, whichever she prefers.

The capturing queen or man must take all the adverse pieces that are *en prise*, or that become so by the uncovering of any square from which a piece has been removed during the capture, e.g., white queen at square 7, black at squares 10, 18, 19, 22, and 27, the queen captures at 10, 22, 27, and 19, and the piece at 22 being now removed, she must go to 15, take the man at 18, and stay at 22, 25, or 29. In consequence of the intricacy of some of these moves, it is the rule to remove every captured piece as it is taken.

If a man arrives at a crowning square when taking, and he can still continue to take, he must do so, and not stay on the crowning square as at draughts. Passing a crowning square in taking does not entitle him to be made a queen.

In capturing, the player must choose the direction by which he can take the greatest number of men or queens, or he may be huffed. Numerical power is the criterion, e.g., three men must be taken in preference to two queens. If the numbers are equal and one force comprises more queens than the other, the player may take whichever lot he chooses.

A single queen against three queens can draw. If one player has a queen and man, and the other three queens, the best play is to sacrifice the man, as the draw is more certain with the queen alone.

When two men of one colour are played on a diagonal with one vacant square between them (e.g., at squares 16 and 23), the position is called a *lunette*. If the adversary enters the *lunette* he must capture one of the pieces which compose it. Before entering a *lunette* it is advisable to calculate what the position will be after a capture, as the position is sometimes intentionally left as a trap.

William Payne, *Introduction to the Game of Draughts*, London, 1756; W. Painter, *Companion to the Draught Player*, 1767; Joshua Sturges, *Guide to the Game of Draughts*, London, 1800 (re-edited by Walker, 1835; reprinted with additions by Martin in Bohn's *Handbook of Games*, 1850); Henry Spayth, *The American Draught Player*. (H. J.)

DRAWING. Although the verb to draw has various meanings, the substantive *drawing* is confined by usage to that of design, and is treated as if it were a synonym of design. The word comes from the Latin *trahere*, or from a kindred Gothic word, so that traction and drawing are nearly related, and preserve still the same meaning when applied to the work of animals or machines, as we say that a traction engine draws so many tons. Another form of the same word is dray, the strong low vehicle used by brewers and carriers. It may be worth while to inquire what is the connection between the idea of a dray horse and that of a drawing-master.

The primitive idea, which is the common origin of both senses of the word to draw, is that of moving something in one's own direction. Thus, a horse draws a plough; but a carpenter does not draw his plane, he pushes it; and we should say that a locomotive drew a train when the locomotive was in front, but not when it was behind. The same idea is preserved in the fine arts. We do not usually say, or think, that a sculptor is drawing when he is using his chisel, although he may be expressing or defining forms, nor that an engraver is drawing when he is pushing the burin with the palm of the hand, although the result may be the rendering of a design. But we do say that an artist is drawing when he uses the lead pencil, and here we have a motion bearing some resemblance to that of the horse or engine. The fingers of the artist draw the pencil point along the paper. The analogy may be clearly seen in certain circumstances. When the North American Indians shift their camps they frequently tie a tent-pole on each side of the horse like a shaft, leaving the ends to drag along the ground, whilst their baggage is laid on cross pieces. Here we have a very close analogy with artistic drawing. The poles are drawn on the ground as a pencil is on paper, and they leave marks behind them corresponding to the lines of the pencil.

The same analogy may be observed between two of the senses in which the French verb *tirer* is frequently employed. This verb is not derived from *trahere*, but may be ultimately traced, like our own verb *to tear*, to the Ionic *τείρω*. It was formerly used by good writers in the two senses of our verb to draw. Thus Lafontaine says, "Six forts chevaux tiraient un coche," and Caillières wrote, "Il n'y a pas longtemps que je me suis fait tirer par Rigaud," meaning that Rigaud had drawn or painted his portrait. At the present day the verb *tirer* has fallen into disuse amongst cultivated Frenchmen with regard to the drawing and painting, but it is still universally used for all kinds of design and even for photography by the common people. The cultivated use it still for printing, as for example "cette gravure sera tirée à cent exemplaires," but here rather in the sense of pulling than of drawing.

A verb much more nearly related to the English verb *to draw* is *trahere*, which has *trait* for its past participle. It comes from *trahere*, and is so little altered as to be scarcely even a corruption of the original Latin form. *Traire* is now used exclusively for milking cows and other animals, and the analogy between this and artistic drawing is not obvious at first, nevertheless there is a certain analogy of motion, the hand passing down the teat draws the milk downwards. The word *trait* is much more familiar in connection with art as "les traits du visage," the natural markings of the face, and it is very often used in a figurative sense, as we say "traits of character." It is quite familiar in *portrait*, derived from *protrahere*.

The ancient Romans used words which expressed more clearly the conception that drawing was done in line (*delineare*) or in shade (*adumbrare*), though there are reasons for believing that the words were often indiscriminately applied. Although the modern Italians have

both *trahere* and *trarre*, they use *delineare* still in the sense of artistic drawing, and also *adumbrare*.

The Greek verb *γράφειν* is familiar to the English reader in "graphic" and in many compounds, such as photograph, &c. It is worth observing that the Greeks seem to have considered drawing and writing as essentially the same process, since they used the same word for both. This points to the early identity of the two arts when drawing was a kind of writing, and when such writing as men had learned to practise was essentially what we should call drawing, though of a rude and simple kind. "The origin of the hieroglyphics of Egypt," says Dr Wilson (*Pre-Historic Man*, chap. xviii.), "is clearly traceable to the simplest form of picture-writing, the literal figuring of the objects designed to be expressed. Through a natural series of progressive stages this infantile art developed itself into a phonetic alphabet, the arbitrary symbols of sounds of the human voice." Even in the present day picture writing is not unfrequently resorted to by travellers as a means of making themselves intelligible. There is also a kind of art which is writing in the modern sense and drawing at the same time, such as the work of the mediæval illuminators in their manuscripts.

The mental processes by which man has gradually become able to draw, in our modern sense of the word, may be followed, like the development of a chicken in the egg, by examining specimens at various stages of formation. His first efforts are remarkable for their highly abstract character, because the undeveloped intellect has few and simple ideas, and takes what it perceives in nature without being embarrassed by the rest. It seizes upon facts rather than appearances, and the primitive artist is satisfied when the fact has been clearly stated or conveyed by him. The study of appearances, and the effort to render them, come much later; and the complete knowledge of appearances is the sign of a very high state of civilization, implying most advanced artistic culture both in the artist and in the public to whom he addresses himself. The work of the primitive artist is an affirmation of the realities that he knew without mystery or confusion. In all early Egyptian work you see at once what the artist intended to draw, whereas the finest modern drawing is often so mysterious as to be most obscure to those who have not made a special study of the fine arts. The primitive artist knew that his work was really that of a writer, and as the sign-painter of the present day takes care to make his letters plain in order that they may be read, so the early Egyptian draftsman had no thought of any more delicate truth of appearance than that which sufficed to let people clearly understand what his figures and symbols were intended for. There was no conception of what artists call "effect," which enters into the greater part of modern drawing, until a very much later period.

We may mention briefly two survivals of primitive art in our own day, which have for their purpose a high degree of legibility. These are coats-of-arms and trade-marks. Heraldic drawing, when properly done, is executed on primitive principles, and is a survival of the earliest uses of graphic art, being really a kind of writing intended to be recognizable by the illiterate when they saw it on shield or banner. Modern trade-marks, of which the use has greatly extended of late years, are of the same class, and are often designed with a simplicity of intention like that of remote antiquity.

Archaic forms of drawing are thus not all extinct even in our own day, and certain arts are practised among us which compel the modern mind to recover by effort and study something of that simplicity and decision which were instinctive in earlier ages. Book-binding, illuminating, and designing for pottery are often rightly practised in

these days in an archaic spirit. In some of the best modern caricatures there are peculiarities which belong to early symbolic drawing, in which, as Dr Wilson says, "the figures are for the most part grotesque and monstrous from the very necessity of giving predominance to the special feature in which the symbol is embodied."

The first idea of drawing is always *delineation*, the marking out of the subject by lines, the notion of drawing without lines being of later development. In primitive work the outline is hard and firm, but interior markings are given also. When the outline was complete, the primitive artist would proceed at once in many cases to fill up the space inclosed by it with flat colour, but he did not understand light and shade and gradation. The historical development of drawing may always be seen in the practice of children when left to draw for their amusement. They begin, as the human race began, with firm outlines, representing men and animals, usually in profile. The next thing they do, if left to their own instincts, is to fill up the spaces so marked out with colours, the brightest they can get. This is genuine primitive art.

By referring to the earliest kind of drawing we perceive how drawing may exist without certain elements which in modern times are usually associated with it. We generally conceive of drawing in close association with perspective, and at least with some degree of light and shade, but it may exist independently of both. This may perhaps help us to a definition of drawing. Such a definition would need to be exceedingly comprehensive, or else it would certainly exclude some of the many arts into which drawing more or less visibly enters. A modern critic would be very likely to say that a figure was deficient in drawing if it was deficient in perspective, and yet the two are easily separable, as for example in the work of the mechanical draftsman; or drawing may be associated with a kind of perspective which is visually false, as isometric perspective. We might say that drawing was the imitation of form, but a moment's reflection would enable us to perceive that it may create forms without imitating, as it does in many fanciful conceptions of ornamental designers. It might be suggested that drawing was the representation on a flat surface of forms which are not flat, but the most variously curved surfaces, as in vases, are frequently drawn upon, and flat objects are sometimes represented on rounded surfaces. The Greeks were so logical in their use of *γράφειν* for both drawing and writing that it is not possible to construct a definition comprehensive enough to include all the varieties of drawing without including writing also. If we say that *drawing is a motion which leaves significant marks*, we are as precise as the numerous varieties of the art will permit us to be.

The first step in the arts of design is a resolute and decided conventionalism. Drawing always begins with line, and there are no lines in nature. The natural world presents itself to the eye as an assemblage of variously-coloured patches or spaces, always full of gradation both in shade and colour, but in all this there is no such thing as a real line. Even the sea-horizon, which is commonly spoken of as a line, is not so in reality, it is only the ending of a coloured space. The conventionalism of the line being once admitted, it may be considered as neither good nor bad in itself, but a simple necessity. Beyond this, however, in the use of the line when it has once been adopted, there may be artistic merit or demerit.

All primitive line-drawing gives a version of natural truth which is idealized in one way or the other, and it is always conventional not only in the sense of using conventional means, but also in that of interpreting natural forms with conventional amplifications or omissions. The temper of a primitive civilization always led its artists to the

Difficulties of a definition.

Definition

Conventionalism

Archaic forms of drawing.

expression of certain customary ways of seeing things which were transmitted traditionally by art, so that the artists in their turn became the means of imposing the authority of public sentiment upon their successors. The liberty of individual artists, even to draw what may seem such a simple thing as the outline of a human figure, is dependent upon the degree in which the civilization under which they live is or is not traditional.

To understand the effect of customary ways of seeing things on the use of pure line in drawing, the reader is recommended to study some specimens of early design as it was practised in China, in Japan, in Egypt, in Assyria, and in Greece. It is easy, in these days, to procure photographic reproductions of ancient design when the student does not live near a museum. He will perceive at once in the five countries four entirely different ways of seeing and designing the curvature of lines, although the Chinese and Japanese ways are nearer to each other than they are to the Egyptian or the Greek; whilst on the other hand, different as the two latter may be, they are nearer to each other than to the art of China or Japan.

A certain kind of curvature is dominant in Chinese art, along with the preference for certain easily recognizable forms. In Japanese drawings the curves are wilder, bolder, more unexpected, more audacious; and when the Japanese designer chose to make use of angles he was, from the same tendency to vivacity and exaggeration, disposed to prefer acute angles. In both Chinese and Japanese work, when at its best, there is often the most exquisite beauty and delicacy of line, especially in the contours of female faces; and there is frequently a masterly power in the interpretation of natural truth, or certain portions of natural truth, by means of the utmost simplicity.

In ancient Egypt the line was quieter and less "tormented" than in China or Japan, the curvature more restrained, and the artistic expression generally rather that of calm dignity than of vigorous action. Egyptian art was kept within the strictest limits by the most powerful conventionalism that ever existed, but the student of drawing will find much in it that is well worth his attention. The Egyptian draftsmen attained to a most noble use of line, combining a serious and disciplined reserve with much delicacy of modulation. The true grandeur of Egyptian work has only been apprehended of late years, because it was formerly supposed that its conventionalism was due to simple ignorance of nature and want of skill in art. It is of various degrees of excellence, and there were inferior artists in the early Egyptian schools, as in others; but we are often startled by magnificent power in conventionalizing natural material, and by a peculiar sense of beauty. There is in Egyptian design a singular combination of tranquil strength with refinement.

Assyrian design is very familiar to us through the ancient wall-sculptures, where the line is often rather engraved than carved, so that we can see quite plainly what were the qualities of drawing which the Assyrian artists valued. They, too, conventionalized nature, but sought for those curves and accents of line which express manly beauty rather than feminine. They drew, in their own way, admirably well, with great firmness and self-command, knowing always exactly what equivalents or representatives to give for the lines and markings of nature, in accordance with the spirit of their artistic system. Their art is much more strongly accentuated than the Egyptian, and we might even say that it is more picturesque while it is less tranquil. Assyrian design has more of the spirit of painting in it than Egyptian, and less of the spirit of sculpture. The Assyrian line tends to the expression of energy in action, the Egyptian to strength and beauty in repose.

Chinese and Japanese design.

Egyptian design.

Assyrian design.

Notwithstanding the high degree of power and skill attained in linear design by nations which existed before the artistic development of Greece, it must ever remain an inexplicable marvel that the Greek designers should have attained, apparently without effort and simply by the gift of nature, to a degree of perfection in the use of line which had never been approached before and has never been equalled since. The manly beauty of an Assyrian king at a lion hunt, with his curly beard and his muscular legs, and his arm mighty to bend the bow, is grand indeed, but with a purely barbaric grandeur; the half-feminine beauty of an Egyptian deity lives chiefly in the serene face—the body is often frankly architectural, and has always rather the qualities of a column than those of the living flesh. But in Greece the curves of the line were for the first time made to express the fulness and grace of life, with an ideal perfection coming from the exquisite innate taste and refinement of the artists, and never to be found in any single model. How much knowledge and taste may be expressed by a simple line may be seen in any Greek vase of the best time, especially if there are both draped and naked figures, of both sexes, in the composition.

The leading principle of Greek design on vases was the expression of form by pure, firm, and accurate line. Spaces were distinguished by flat tints of red, black, and white, but there was no shading to indicate modelling. When local colour could be easily hinted at by markings of black thicker than a simple outline, it was frequently done, as it was continually in Japanese art, but care was taken that these broader black markings should never be important enough to alter the true character of the design, as essentially a work in simple line. Thus, a woman's hair might be drawn with broad touches to make us see that it was darker than her flesh, and the dark band round the edges of her dress would be given in pure black of its own width. Nor was this the only device by which a certain degree of local colour was suggested to the eye, though it was not really imitated. The red did for ordinary flesh colour, and white for flesh-colour intended to be of more than ordinary fairness. Great spaces of black were reserved for the background, by which a striking relief was given to the figures. This is the regular principle of Greek vase-decoration, though the artists did not strictly confine themselves to it, but would also work in simple black and white, as in the Portland vase, or introduce brighter colour sparingly, like the turquoise of the mantle of Thetis and in the wings of Eros in the vase of Camirus. This use of colour, however, did not in the least interfere with the unflinching system of Greek drawing, which was, in the strictest sense of the word, *delineation*. In this it differs absolutely from many modern kinds of drawing which avoid the line as much as the Greeks delighted in it. This is not intended as an expression either of praise or blame; it is simply a statement of fact.

The truth is that Greek line-drawing is simply the most perfect condition of a very early form of art. It is the child's idea of drawing, carried out with the knowledge and taste of men who lived in the early youth of the human race and were not disturbed and distracted by the discoveries and experiments of modern Europeans. Amongst its other peculiarities may be mentioned its beautiful independence of anatomy. No anatomical markings are ever given simply as such. The figures are living men and women with their skins on, not *écorchés* in a dissecting room. There is less of the anatomical tendency in Greek art than in Assyrian. When the Assyrian artist wishes to make you feel that a man's leg is very strong he maps out every muscle and tendon as far as his knowledge will allow, but the Greek contents himself with showing the vigour and ease of the strong man's action. It is, however, in

Greek drawing on vases.

Character of Greek delineation.

Advantages of studying modern design.

the representation of the female form that the grace of the Greek line-drawing is most conspicuous and most unprecedented. There had been before some lithe feminine grace of motion even in Egyptian art, but it is stiffness and awkwardness themselves in comparison with the Greek.

The right progress of art-education in modern times could not be better assured than by following in the case of each individual student that course of development which humanity itself has followed. True and careful lines, in combination with the colouring of spaces in a few flat tints, are the natural beginning. What a child does with infantile unsuccess for its amusement the beginner in serious art should be taught to do carefully and well for his instruction. The accurate use of line is the first thing to be learned with the pencil point, and the equal laying of a flat tint is the first thing to be learned with the brush.

Even at so early a stage in art as the use of the simple line, we find ourselves face to face with one of the most remarkable peculiarities of the fine as distinguished from the mechanical arts. It does not require much critical acumen to discover that accuracy is one thing in a line and beauty another. The student ought to work at first for accuracy, but from beautiful works of art which are not in themselves accurate copies of nature but copies idealized at least in some degree by the taste and feeling of the artist. All works of art that are worth studying are ideal in one way or another. We have spoken of the Greek line, which is one of the most highly idealized of all artistic expressions. The Greek artists when they outlined an object always greatly simplified the outline by omitting many minor accidents of angle and curvature which a modern picturesque artist would seek for because of their variety. But simplification does not explain all that the Greek mind did to alter nature in design. Its sense of beauty and elegance was so exquisite that it continually amplified what was meagre in the model, reduced what was superabundant, and corrected what was awkward. All this could be done, and was done, with the simple line alone without any help from chiaroscuro, and it is one of the most remarkable proofs of the expressional power of the line that it even suggests modelling in the blank spaces which are inclosed by it.

Notwithstanding the excellence of Greek linear design it would be well that the student's attention should not be confined to it too exclusively. For, in the first place, we may remember that the vase-paintings which remain to us were not executed by the most eminent painters living at that time, but were only done by clever workmen in the artistic spirit which the eminent painters had rendered prevalent and fashionable; whereas in modern art we can study the *ipsissima linea* of truly great men, both in their drawings and in many cases more accessibly still in their etchings. Again, the Greek designers had certain excellencies, but not all excellencies, the remarkably harmonious character of their work being, in fact, quite as much due to its absolute neglect of certain qualities of line as to its possession of other qualities. It is a narrow and limited kind of art, the singular perfection of it being due in great measure to that narrowness. Modern art, on the contrary, is infinitely vast and varied, full of imperfection, abounding in all conceivable kinds of error and failure, but also rich beyond all that a Greek could possibly have imagined in knowledge and sentiment of many kinds.

The Greek spirit passed through its first decadence in Roman art, and was at last degraded past recognition at Byzantium. A new spirit of linear design arose in the northern countries during the Middle Ages, gradually forming what we call the Gothic schools of architecture and

ornament. The mediæval artists began exactly like the Greeks by the natural primitive process of line and flat colouring of spaces, of which we have abundant examples in their illuminated manuscripts, and examples less abundant in the mural paintings which remain to us. Students who intend to qualify themselves for decorative work, or for carving, will do well to give earnest attention to mediæval designs of ornament which abound in the richest and most fanciful invention; but students of the figure have little to learn from the Middle Ages, for in those centuries the figure was very imperfectly understood. Sometimes we meet with a startling exception, with some instance of individual observation which strikes us because it looks like science; but the plain truth is that the mediæval artists of all classes were as inferior to the Greek in the knowledge of the human frame as they were superior to them in the capacity for inventing new and fanciful schemes of decoration. If the student wishes to learn the figure he may therefore pass at once from the period of decline in Greek art to the Renaissance, without concerning himself about the more or less successful attempts of the intervening ages, in which, indeed, may be found examples of quaintly rendered human character, but hardly any of well-studied human form. The best way is to go from antiquity to Hans Holbein the younger at once. He had remarkable power and skill in the use of line, many of his best portraits being hardly anything more than a delicately true outline, with just enough shading to make us understand the modelling, but nothing of what is commonly understood by chiaroscuro. As Holbein was much more of a realist than the Greeks were, his lines have more variety of curvature than theirs, and the forms inclosed by them are more individual. All that is best in the peculiar spirit of northern drawing at that time is to be found in Holbein's art, which is full of close observation, of calm sobriety, and unflinching truthfulness. In the south of Europe the Renaissance led to that artistic development of which the modern schools of figure design have inherited the ideas and principles. A certain period in the life of Raphael marks the transition from the old spirit to the new, and his great success in the application of the new principles led to their authoritative establishment in the schools of Europe. The Renaissance made drawing at the same time more scientific and more ideal. The artists studied anatomy more than it had ever been studied before, and they gave a degree of attention to the whole of the human body which a mediæval draftsman would have concentrated almost exclusively on the face. But they did not rest satisfied with copying the facts of nature and investigating the laws of construction and of action,—they took that farther step which the Greeks had taken before them, and drew the figure not merely as it appeared to their bodily eyes, but with that more perfect beauty which was suggested to the eye in the artist's mind. Raphael openly affirmed this principle by declaring that he drew men and women, not as they were, but as they ought to be, and the process of idealization may be actually seen in what he did by comparing his studies with his completed works.

We have hitherto spoken simply of the use of line, that being essentially drawing in the strict sense of delineation; but when the European mind had reached the period of the Renaissance a new study took its rise—chiaroscuro—which became so inextricably mingled with that of drawing that it is impossible to speak adequately of the one without giving some account of the other. The increased knowledge of the muscular structure of the body led the artists to pay more attention to modelling than had ever been paid to it before, so that good modelling got to be considered an essential part of drawing. It may be necessary, for the uninitiated in artistic matters to explain in this place

Holbein.

The Renaissance.

that modelling in design is the art of shading in such a manner as to give everything its due degree of projection or relief, and the practical difficulty of it lies in the necessity for making the degree of projection in any object or part of an object exactly what it ought to be relatively to other projecting masses or details in the same drawing. The simple line-work of the early stages of art was therefore abandoned by the greatest artists of the Renaissance as a general means of study. Even when using the most rapid means of expression for themselves alone, they were accustomed to treat the outline with little respect, and always to indicate shading in some way, often by the very rudest means, as for example by a few hasty diagonal strokes of the pen. Leonardo da Vinci retained to the last a good deal of that care about the outline which characterizes the earlier stage of art, but even in his case it was accompanied by an equal degree of care in modelling. In the sketches and studies of Michelangelo the care and time given to the outline are always in exact proportion to the pains taken with the modelling, and this employment of the time at the artist's disposal is a clear proof that he considered modelling as much a part of drawing as the outline itself. When he had time to do the modelling thoroughly, as in his finished studies, he made the outlines very carefully also, but when the time at his disposal was limited he did not economize it by making, as an earlier artist would probably have done, a careful outline without modelling,—he still gave both together, but in a rougher and readier way. The student can find no better examples of this treatment than any three sketches and studies of Michelangelo which may have cost him respectively five minutes, half an hour, and three or four hours of labour. The work in each instance is economized, not by rejection of one portion of his art, but by summarizing the whole, more or less, with the strictest reference to the time at his disposal. The studies of Raphael are done on the same principle.

Michelangelo.

The spirit of the Renaissance was caught from the study of antiquity, but it gave more latitude to original genius by allowing a freer play to personal qualities in art. This led to bold exaggerations, which became a part of artistic expression, and were to it what emphasis is to the orator. Michelangelo himself set the example of this, and it may be observed that, whereas when the works of the ancients seem to lose their spirit on reduction to a smaller scale, and require to be accentuated by the copyist who reduces them, those of Michelangelo bear reduction easily by reason of their own strong accents and exaggerations. Leonardo da Vinci, being of a calmer temper, put little exaggeration into his finished works, which are distinguished by great suavity and sobriety of manner; but he gave it free play in his caricatures, which served as an outlet for the more violent side of his genius.

Exaggeration.

A kind of exaggeration almost universal during and since the Renaissance has been a more than natural marking of the muscles, which is opposed to the spirit of the best Greek design, and was directly due to anatomical studies, especially to the habit of dissection. This has continued down to our own day in all the learned schools of Europe. For example, in the St Symphorien of Ingres the figures of the Roman lictors are drawn as if they were without skins, and every muscle is enormously exaggerated.

A better result of the scientific spirit of the Renaissance was the degree of care and attention which artists began to pay to the measurement of the human body, so as to determine its true proportions. Albert Durer made and recorded very numerous and careful measurements both of man and the horse, declaring that "no one could be a good workman without measuring," and that "it was the true

foundation of all painting." Leonardo affirmed in words of equal plainness that "a young man ought to begin to learn perspective by measuring everything." This habit of measurement has been continued down to our own day by the more careful artists. Whenever an animal died in the Jardin des Plantes, at Paris, Barye the sculptor went at once to take all its measurements, and drew or modelled it besides; but he measured animals all his life, notwithstanding his great skill in drawing by the eye.

It is necessary to say something in this place of the rise of what we call picturesque drawing, which is now more prevalent than any other throughout Europe. We all know what we mean by the word "picturesque" as applied to real objects; for example, we all consider that a feudal castle or abbey, when it has become an ivied ruin, is a picturesque object, but that a Greek temple in perfect repair is not. Even amongst things in equally good repair the distinction is recognized, thus we say that the costume worn by Charles II. was more picturesque than that worn by William Pitt. We are less accustomed to recognize the fact that almost any object may be drawn in a manner which is picturesque or not picturesque, according to the temper of the artist. The temper which produces picturesque work is tolerant, observant, and playful; the temper which produces the other kind of work is always either simple or severely disdainful,—simple in Greece and in the purists of the Middle Ages, disdainful in the great men of the Renaissance and in all their strongest successors. The most perfect development of the picturesque spirit in drawing before our own century took place in Holland, the Dutch school working almost entirely in that spirit. The severe spirit has maintained itself chiefly as a sort of academic protest against the picturesque, which is never authoritatively taught in any academy of art. The academies direct students continually to Raphael, but never to Rembrandt. On the other hand, the kind of drawing usually taught to amateurs is picturesque, especially through the medium of water-colour. The strongest reaction against the picturesque has been that of the French "néo-Grecs," who in study went back to the pure Greek line and flat space, the most earnest of them declaring that nothing more was needed to the perfection of art. The most perfect and studied picturesque in modern drawing will be found in the works of etchers and fusinists (artists who draw in charcoal). The picturesque is always easily recognizable by its love of accident and variety of line and character, and by its strong effects of light and shade. When in excess it violently exaggerates these accidents, varieties, and effects.

The kind of drawing which is best for landscape differs in some important respects from that which is best for the figure. To perceive the full truth of this, the reader has only to draw a landscape with the simplicity of the line in a Greek figure, when he will see that the more complicated character of landscape material requires a more varied interpretation. Good landscape draftsmen are seldom very accurate as to form, and it is not necessary that they should be; but they are always careful to preserve truth of character, and have great difficulties of their own to contend against, which are generally much underestimated. The inaccuracy of landscape design comes from the necessity for composition. When the figure painter composes, he can move his models about, and place them in different attitudes, and draw them faithfully after all; but when a landscape painter does the same thing, by an effort of imagination, with his mountains, trees, or towers, he unavoidably violates topographic accuracy. The habit of inaccuracy soon forms itself, for this reason, in all landscape draftsmen who compose; and all artists by profession are compelled to compose in order to make their works attractive in appear-

Landscape.

ance and saleable. Simple studies of landscape may, however, be made with perfect accuracy, and are so done occasionally for special purposes. The best examples of such accurate landscape design to which we are able to refer the reader are the engraved studies of Mr Ruskin. Fine examples of artistic landscape design, in which natural scenery is well interpreted but not literally copied, are infinitely more numerous. The *Liber Veritatis* of Claude, and the *Liber Studiorum* of Turner, abound in fine examples of composed landscape, and a great number of illustrated works have been published during the present century, in which the student may find endless instruction.

Landscape design is usually taught to amateurs by drawing masters, because it is thought to be easier than that of the figure; but the choice of landscape for elementary instruction is unfortunate, because a beginner requires simpler and more definite material than is to be found in landscape nature. It is wiser for all beginners in art to study for a long time the most simple and definite objects which can easily be entirely detached from other objects and thoroughly studied by themselves. This was the true early classic manner of drawing, and the student who follows it in the present day will always be rewarded by an earlier insight into the qualities of form than can be attained by any other method. The truth of this is more fully recognized wherever drawing is taught seriously; but those who teach water-colour to amateurs too often encourage them in a confused way of looking at nature which, at the best, only results in a feeble imitation of fifth-rate water-colour landscapes, in which there is nothing worthy to be called drawing at all, nor any real rendering of form. It is of the utmost importance to amateurs that they should not misapply the little time which they can usually give to practical art, and yet they often do misapply it in many ways. A very common cause of loss of time, in their case, is false finish, and labour thrown away by the employment of methods which take more time than other methods for an inferior result, as, for example, when painful pen hatching is employed for shading where the chalk and stump, or charcoal, or the brush, would give a shade of far better quality in a twentieth part of the time. All truly great artists, though prodigal of labour when their purposes required it, have economized it whenever the economy was not artistically an evil, and this is often best seen in their sketches, which give rapidity, not by hurrying the hand, but by using the most summary means of expression. This art of summary expression in drawing is of great use to figure-painters, but it is still more important in landscape, because the effects of nature pass so rapidly that they do not permit any slow method of interpretation. Many of the fine sketches by great men have been done, without hurry, in a few minutes. Tinted papers are often used to economize time, because they supply a middle tint on which lights can be noted in white, and darks in chalk, charcoal, or a wash of water-colour. Good examples of sketches and studies by the greatest artists are now quite easily accessible through the photographic processes, and by their help a student at a distance from the national collections may easily learn for himself how they used the pen by itself, or the pen for line with a wash for shadow, or the lead pencil point, or chalks (white and black) on grey paper, or sanguine, getting a shade more quickly by one method, a line more precisely by another. Original drawings by great masters may be seen in all the capitals of Europe, in the public collections. Of late years drawings by modern artists have attracted more of the public attention than they did formerly, and "black-and-white" exhibitions have been successfully established in London, Paris, and New York. Through the influence of the South Kensington Museum and its affiliated schools of design the knowledge

of drawing is now becoming much more general in Great Britain than it has ever been before. The preliminary difficulties of the art can scarcely be overcome without the assistance of a master, but in his absence the student may obtain useful help from books.

The student should thoroughly master and remember Burnet's *Essay on the Education of the Eye*, which is most concise, and contains nothing doubtful or disputable. Mr Harding's works, and Mr Ruskin's *Elements of Drawing*, are also useful books for amateurs, especially if taken together. There are also various little treatises on elementary technical practice, usually written by artists, and published by the colour-makers, from which good practical hints may be obtained as to the use of instruments and materials. It is not generally known in England that there is a magnificent national collection of drawings by the old masters in the British Museum, to which access may easily be obtained on compliance with a simple formality. The student is earnestly recommended to avail himself of these treasures, which are generally strangely neglected. A handbook to the Department of Prints and Drawings, with an introduction and notices of the various schools (Italian, German, Dutch and Flemish, Spanish, French, and English) has been lately compiled by Mr Fagan, of the Museum, and published by Messrs Bell & Sons. A selection of drawings by the Italian masters in the British Museum has been lately published in autotype by Messrs Chatto & Windus, with notes by Mr Comyns Carr, which, it is to be hoped, will be followed by selections from other schools. It is much to be regretted that some portion, at least, of these national treasures should not be made readily accessible to the general public by framing them and exhibiting them under glass in a gallery, according to the plan adopted in the Louvre. Their very existence is not so much as suspected by the great majority even of cultivated Englishmen. (P. G. H.)

DRAYTON, MICHAEL (1563-1631), English poet, was born at Hartshill, near Atherston, in Warwickshire, in 1563. Even in childhood it was his great ambition to excel in writing verses. At the age of ten he was sent as page into some great family, and a little later he is supposed to have studied for some time at Oxford. Sir Henry Goodere became his patron, and introduced him to the countess of Bedford, and for several years he was supported by Sir Walter Aston. How the early part of his life was spent, however, we possess no means of ascertaining. It has been surmised that he served in the army abroad. In 1590 he seems to have come up to London, and to have settled there. In 1591 he produced his first book, *The Harmony of the Church*, a volume of spiritual poems, dedicated to Lady Devereux. The best piece in this is a version of the Song of Solomon, executed with considerable richness of expression. A singular and now incomprehensible fate befell the book; with the exception of forty copies seized by the archbishop of Canterbury, the whole edition was destroyed by public order. It is probable that he had come up to town laden with poetic writings, for he published a vast amount within the next few years. In 1593 appeared *Idea: The Shepherd's Garland*, a collection of pastorals, in which he celebrated his own love-sorrows under the poetic name of Rowland. The circumstances of this passion appear more distinctly in the cycle of 64 sonnets, published in 1594, under the title of *Idea's Mirror*, by which we learn that the lady lived by the river Anker, in Warwickshire. It appears that he failed to win his "Idea," and lived and died a bachelor. The same year, 1594, saw the publication of *Matilda*, an epic poem in rhyme royal, the first of his studies from English history. It was about this time, too, that he brought out *Endimion*, and *Phaë*, a volume which he never republished, but which contains some interesting autobiographical matter, and acknowledgments of literary help from Lodge, if not from Spenser and Daniel also. In his *Fig for Momus*, Lodge has reciprocated these friendly courtesies. In 1596 Drayton published his long and important poem of *Mortimeriados*, which deals with the Wars of the Roses, and is a very serious production in ottava rima. He afterwards enlarged and modified this poem, and republished it in 1603 under the title of *The Barons' Wars*. In 1596,