

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.

Exaggeration.

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.

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,

also, appeared another historical poem, *The Legend of Robert, Duke of Normandy*, and a similar piece on *Piers Gaveston*. In 1597 appeared *England's Heroical Epistles*, a series of historical studies, in imitation of those of Ovid. These last poems, written in the heroic couplet, contain some of the finest passages in Drayton's writings. With the year 1597 the first half of the poet's literary life closes. He had become famous by this rapid production of volumes, and he rested on his oars. It would seem that he was much favoured at the court of Elizabeth, and he hoped that it would be the same with her successor. But when, in 1603, he addressed a poem of compliment to James I. on his accession, it was ridiculed, and his services rudely rejected. His bitterness of spirit found expression in a satire, *The Owl*, which he printed in 1604, although he had no talent in this kind of composition. Not much more entertaining was his scriptural narrative of *Moses in a Map of his Miracles*, a sort of epic in heroics printed the same year. In 1605 Drayton reprinted his most important works, that is to say, his historical poems and the *Idea*, in a single volume, which ran through eight editions during his lifetime. He also collected his smaller pieces, hitherto unedited, in a volume undated, but probably published in 1605, under the title of *Poems Lyric and Pastoral*; these consisted of odes, elogues, and a fantastic satire, called *The Man in the Moon*. Some of the odes are extremely spirited. He then adopted the extraordinary resolution of celebrating all the points of topographical or antiquarian interest in the island of Great Britain, and on this laborious work he was engaged for many years. At last, in 1613, the first part of this vast work was published under the title of *Poly-Olbia*, eighteen books being produced, to which the learned Selden supplied notes. The success of this great work, which has since become so famous, was very small at first, and not until 1622 did Drayton succeed in finding a publisher willing to undertake the risk of bringing out twelve more books in a second part. This completed the survey of England, and the poet, who had hoped to "crown Scotland with flowers," and arrive at last at the Orcaes, never crossed the Tweed. In 1627 he published another of his miscellaneous volumes, and this contains some of his most characteristic and exquisite writing. It consists of the following pieces:—*The Battle of Agincourt*, an historical poem in ottava rima, and *The Miseries of Queen Margaret*, written in the same verse and manner; *Nimphidia*, the *Court of Faery*, a most joyous and graceful little epic of fairyland; *The Quest of Cinthia* and *The Shepherd's Sirena*, two lyrical pastorals; and finally *The Moon Calf*, a sort of satire. Of these *Nimphidia* is perhaps the best thing Drayton ever wrote, except his famous ballad on the *Battle of Agincourt*; it is quite unique of its kind, and full of rare fantastic fancy. The last of Drayton's voluminous publications was *The Muses' Elysium* in 1630. He died in London on the 23d of December 1631, was buried in Westminster Abbey, and had a monument placed over him by the countess of Dorset, with memorial lines attributed to Ben Jonson. Of the particulars of Drayton's life we know almost nothing but what he himself tells us; he enjoyed the friendship of some of the best men of the age. He corresponded familiarly with Drummond; Jonson, Browne, Wither, and others were among his friends. In one of his poems, an "elegy" or epistle to Mr Henry Reynolds, he has left some valuable criticisms on poets whom he had known. He was even engaged in the labour of the dramatists; at least he had a share, with Munday, Chettle, and Wilson, in writing *Sir John Oldcastle*, which was printed in 1600. That he was a restless and discontented, as well as a worthy man, may be gathered from his own admissions.

The works of Drayton are bulky, and, in spite of the high place that he holds in critical esteem, it cannot be

pretended that he is much read. For this his ponderous style is much to blame. *The Poly-Olbia*, the most famous but far from the most successful of his writings, is tedious and barren in the extreme. The metre in which it is composed, a couplet of Alexandrines, like the French classical measure, is wholly unsuited to our language, and becomes excessively wearisome to the reader, who forgets the learning and ingenuity of the poet in labouring through the harsh and overgrown lines. His historical poems, which he was constantly rewriting and improving, are much more interesting, and often rise to a true poetic eloquence. His pastorals are brilliant, but overladen with colour and sweet to insipidity. He is, with one or two magnificent exceptions, an indifferent sonneteer. The poet with whom it is most natural to compare him is Daniel; he is more rough and vigorous, more varied and more daring than the latter, but Daniel surpasses him in grace, delicacy, and judgment. In their elegies and epistles, however, the two writers frequently resemble each other. Drayton, however, approaches the very first poets of the Elizabethan era in his charming *Nimphidia*, a poem which inspired Herrick with his sweet fairy fancies, and which stands alone of its kind in our literature; while some of his odes and lyrics are inspired by noble feeling and high imagination.

In 1748 a folio edition of Drayton's complete works was published, under the editorial supervision of Oldys, and again in 1753 there appeared an issue in four volumes. But these were very unintelligently and inaccurately prepared. An attempt is now being made to edit Drayton in a more critical spirit. Three volumes of an edition (to be completed in six or eight volumes), collected by the Rev. R. Hooper, have already appeared, comprising the *Poly-Olbia* and the *Harmony of the Church*. (E. W. G.)

DREAM. Dreams are a variety of a large class of mental phenomena which may be roughly defined as states of mind which, though not the result of the action of external objects, resume the form of objective perceptions. To this class belong the fleeting images which occasionally present themselves during waking hours, and especially before sleep, the "visions" which occur in certain exalted emotional conditions, as in religious ecstasy, the hallucinations of the insane, the mental phenomena observable in certain artificially produced states (hypnotism), &c. These and other mental conditions resemble one another in many important respects, to be spoken of by and by. At the same time they are roughly marked off by certain special circumstances. Thus, dreaming may be distinguished from the other species of the class as depending on the most complete withdrawal of the mind from the external world. All products of the imagination which take the aspect of objective perceptions must, it is clear, involve a partial aberration of the intellectual processes. Yet in all cases except that of dreaming—including even somnambulism—the mind preserves certain limited relations to external objects. In dreams, on the contrary, the exclusion of the external world from consciousness is for the most part complete. Sleep has under normal circumstances the effect both of closing the avenues (sensory nerves) by which external impressions are conveyed to consciousness, and of cutting off from the mind that mechanism (the voluntary-motor nerves and muscles) through which it maintains and regulates its varying relations to the outer world. Dreams cover a great variety of mental states, from fleeting momentary fancies to extended series of imaginations. Again, dreams have certain constant or approximately constant features, while in other respects they manifest wide diversity. Among the most general characteristics is to be named the apparent objectivity of dream-experience. The presence of this objective element in dreams is clearly indicated in their familiar appellation "visions," which also points to the well-recognized fact that a large part of our dream-imagination simulates the form of *visual* perception.

The next general characteristic of dreams is that, though resembling waking experience in many respects, they seem never exactly to reproduce the order of this experience. Most of our dreams differ very widely from any events ever known to us in waking life, and even those which most closely resemble certain portions of this life introduce numerous changes in detail. These deviations involve one or two distinct elements. First of all, there is a great confusion of the order in time, space, &c., which holds among real objects and events. Widely remote places and events are brought together, persons set in new relations to one another, and so on. Secondly, the objects and scenes are apt to assume a greatly exaggerated intensity. They take a firmer hold of us, so to speak, than our waking experience. We may when awake think of dreams as unsubstantial and unreal, but to the dreamer at the moment his imagined surroundings are more real, more impressive, than the actual ones which he perceives when awake. Dream-fancy exaggerates the various aspects of objects, makes what is large still larger, what is striking still more striking, what is beautiful still more beautiful, and so on.

Having touched on these approximately universal characteristics of dreams, we will now specify a few of the more variable features. For example, in a large number of our dreams we appear to be passive spectators of events which we are incapable, or rather do not think, of controlling in any way. In other dreams, again, we seem to be lively actors in the scene,—talking, moving, &c., as we are wont to do in waking life. In a class of dreams lying midway between these two extremes we appear to be impelled to act, to be struggling to seize some offered good or to avert some threatening evil, yet to be unable to execute our wishes. Once more, dreams differ very much as to their degree of reasonableness. It is certain that in many cases the dreamer is easily imposed on, sees no contradictions, does not seek to understand the events which unfold themselves before his fancy, and so on. In some instances, indeed, the mind of the dreamer loses even the sense of identity in objects, and metamorphizes persons in the most capricious manner; and this confusion of identity may embrace the dreamer himself, so that he imagines himself to be somebody else, or projects a part of himself, so to speak, into another personality, which thus becomes an *alter ego* and an object for the contemplation of the remaining self. Yet though it is true that many, probably a large proportion, of our dreams, are thus unintelligible to waking thought, there is a number of well authenticated dreams in which persons have proved themselves to be possessed not only of their ordinary, but even of an extraordinary, power of reflection. We refer to the well-known stories of the intellectual achievements of Condillac, Condorcet, Coleridge, &c., when dreaming. Once more, great differences are observable in dreams with respect to the feelings excited by the visionary experiences. Sometimes the circumstances in which we find ourselves affect us much as in waking life;—danger terrifies us, beauty delights us, and so on. At other times, however, we are not thus affected;—what would puzzle, confuse, or shock our minds in waking experience fails to do so in dream-life. Finally, there are certain exceptional features of dream-life, as a vague consciousness of dreaming, which assumes the form of a dream within a dream, and the repetition of the images of previous dreams with a recognition of the familiarity of the dream scenes. It need hardly be added that dreaming varies greatly, both in quantity and in quality, according to individual temperament, habits of thought, &c.

Theories of Dreaming.—From the slight sketch of the character of the dreaming process just given, it might be conjectured that the human mind at all times would be profoundly impressed with the fact of dreaming, and seek

to arrive at some explanation of what on the surface is undoubtedly so mysterious and so wonderful a phenomenon. And as a matter of history we find that men have in all the known stages of their intellectual development endeavoured to account for the visions of the night. The various theories thus put forward fall into two main classes—the supernatural and the natural. By the former we mean all explanations which assume the action of forces unknown to our waking experience; by the latter those which make no such assumption, but seek to interpret dream-phenomena as products of forces familiar to waking perception. The supernatural hypothesis, again, falls into two divisions, according as the dream is regarded as the immediate effect of some reality corresponding to the actual world of our waking experience, or as it is conceived as a mediate result depending on the volition and command of some absent being. We thus have three main methods of explaining dreams:—(a) The naive objective explanation; (b) the religious explanation; (c) the scientific explanation.

(a) *The Dream as Immediate Objective Experience.*—According to recent researches the savage mind regards dreaming as no less real an objective experience than waking. The objects and scenes which flit before the dreaming fancy of the primitive man are real material existences, the sounds he seems to hear are real external sounds, the dream figures which stand before his imagination and converse with him are real persons. How then does he conceive the relation of this dream-world to the world of waking experience? This question has lately been answered by Mr E. B. Tylor and Mr Herbert Spencer. The belief in the objective reality of dreams requires the savage to conceive a double nature both for objects (animate and inanimate) external to himself and for himself. The vision of dead ancestors, of material objects long since lost or destroyed, easily suggests the idea of a duplicate of the original person of thing, a second self or soul. On the other hand, when the savage dreams that he goes forth to accustomed scenes, to hunt, to fight, and so on, he accounts for the dream by the supposition that his own second self or soul leaves the body and passes forth to the particular locality. Thus the dream-life shapes itself to our primitive philosopher as an intercourse of souls or duplicate selves, co-ordinate with, and of equal reality with, the experience of waking life. It appears to follow from the unfamiliarity of dream scenes, personages, &c., that the region visited during sleep will be projected by the savage mind quite outside the world of waking observation. Mr Spencer connects with this fact the earliest theories of another world or a spiritual state. (For a fuller account of the part played by dreams in primitive ideas consult E. B. Tylor, *Primitive Culture*, vol. i. chap. xi.; H. Spencer, *Principles of Sociology*, i. ch. x. et seq.)

(b) *The Dream as a Communication from a Supernatural Being.*—It is plain that even in the savage's conception of dreaming there is room for the thought of a divine announcement. When once the idea of superior beings, deities, demons, &c., is reached, it becomes natural to regard the visit of some departed soul as the despatch of a messenger to the dreamer. In this way the first mode of explanation passes insensibly into the second. In higher stages of religious thought the view of a dream as a divine revelation takes a less crude form. The immediate object present to the dreamer is no longer conceived as possessing the same degree of materiality. Something is still present, no doubt, and so the dream is in a sense objective; but the reality is less like a tangible material object, and is transformed more or less completely into something unsubstantial, spiritual, and phantasmal. On the other hand, the dream is objective in the sense of being a message or revelation from some actual divine personage. The essence of the