

drawing, alike in all the schools, which was to be seen there in operation. The students varied in age from fifteen years to thirty, and seemed to be clad in the ordinary costume of the workman, no effort being made to appear in best clothes, as is usually the case in English schools of art. Beginning with a pupil who had been but a few days in the school, and had not previously studied in an art school, and going on through the various stages until we came to the work of young men who were drawing from the living model, and who were employed in the daytime as designers for the great French manufacturing firms, at large salaries, the whole of the students' drawings were carefully examined, in the presence and with the explanation of the professor. Afterwards, all the works produced during the past year, some of which are now in the *Exposition*, and many others still in the school, were displayed by M. Lequien, and information concerning the ages, occupations, and length of time occupied in study, and production of the drawings, was communicated by him also.

It seems, then, that in teaching drawing, but one medium is used,—carbon, chalk, or charcoal,—and from first to last the drawings are made upon a coarse, cheap paper, of a grey colour, very much like what English grocers wrap their moist sugar in, only that the drawing paper is not of quite so good a quality. There are three stages of study:—

1. From lithographed shaded copies, or original drawings.
2. Shading from the cast, of figure and ornament.
3. Shading from the living model.

The examples used by beginners were simple bold details of ornament, drawn with thick lines, and having a little more than half-tint shadows; perhaps there were as many as three degrees of shade, all being boldly expressed by lines. The point used was such as a boy of fifteen would be able or willing to keep on a stick of charcoal; and the means of erasure was a piece of wash-leather. The student is placed at a distance of perhaps a yard from his copy, which is hung on a screen or the wall in a glazed frame, and which he is not allowed to touch or measure from. Painful was the mess made by the first two or three boys, with their blunt points making such heavy black lines, and their still blunter eyesight, which betrayed them into such doleful errors. "But," said M. Lequien, "they soon tire of this black mess and these frivolous lines, and get to cleaner habits and more accurate observation of form. This boy, fifth up the line from the bottom of the school, has been here two months, and has done twenty drawings, and you see he is already using his charcoal in an economical manner, and putting shadow in only where he sees it in the copy." The pupils attend five nights in the week for two hours, and it is commonly in the indentures of the young apprentice that he attends a municipal school of art, for which his master pays the fee. At the first about two of these simple rough drawings are made in a week; imperfect many of them, but each showing some advance on the last. Thus the interest of the pupil is kept up by a change of examples, and he is never allowed to form a habit

of slow or monotonous work. A little further on in the school the examples used are larger and more elaborate pieces of ornament, in which either the human or animal form is partially introduced. This takes the student as many evenings as his earlier copies occupied hours, and some of them as many weeks as the more elementary examples took evenings to copy. But by this time his work has lost all traces of blackness and messiness, the shadows become delicate and transparent, the free outlines made by the soft and willing charcoal are firm and expressive, the white chalk begins to express light and direct reflection, and the workmen appears to be getting master of his medium. The improvement appears to be startling, and M. Lequien says it is not exceptional. He objects to outline-drawing with lead pencil as a commencement, and thinks more power is got by regarding drawing as the imitating of masses of light and shade, from the first to the last. Judging from what we saw, there certainly appears to be a corrective influence in adding the shadow to the outline, which mere outline cannot have by itself. By adding shadow to bad form, you intensify the errors, mistakes of proportion become evident, and bad lines become uglier still.

The middle stage is drawing from the cast, the same medium being used. Good specimens of drawings made by previous pupils, are displayed from the student's guidance in his first efforts, and the casts are very simple in form, sometimes a section of the echinus moulding, one acanthus-leaf for an antique capital, a cast of the eye, mouth, or chin, from heroic busts, or mask of a smooth face. By the time the student arrives at this stage, he has mastered his vehicle of expression partially, not so completely as he will when he gets to the living model, but it no longer gives him trouble and vexation of spirit by doing in his hands just what he wishes not done. The process of drawing from the cast may thus be stated. The large forms are, firstly, indicated by faint outlines, and the lines dividing masses of light from shadow are touched in. The shapes of shadows are drawn, but shade is not at first expressed.\* When a sort of map of the form has been thus obtained, the cast shadows are rubbed in flatly with wash-leather and soft chalk, and deeper tints in these shadows drawn in, as it were, with the blunt point of a leather stump. In this condition the drawing looks exactly like a faintly-printed photograph, and it seems to us that is some recommendation of the system, which is natural, effective, and simple. Then the student, having obtained the general effect of his subject, proceeds to add the shades, whether faint or deep, of the half tints, blending them into the shadows, and afterwards taken out by means of a clean corner of his wash-leather, the reflected lights in the shadows, and by the use of white chalk, adding the high lights, used thickly or thinly according to the amount of brilliancy of the light. The grey paper stands for the natural colour of the cast; or sometimes much white chalk is used, and the colour of the paper then becomes a half tint to express the lighter shades. This mode of drawing from the cast is a rapid one in comparison with our own English method

\* Shade is the partial absence of direct light on an object; shadow, the total absence.