

All artists make a great many sketches in preparation for their important works. These sketches are sometimes like note-books, the fixing of a memorandum of something which interests them, *e.g.*, a mass of trees and roofs against the sky, the outline of a galloping horse, the figure of a golf-player about to strike a ball. Sometimes the sketches are experiments, made to try the effect of different positions and arrangements of a subject.

The figure-drawing given in the book is reproduced from a chalk-drawing by **Raphael Sanzio** (1483-1520), the great Italian master. It is one of his many studies in preparation for a celebrated painting in a great palace in Rome. The whole picture represents a terrible fire which destroyed a large district of the city centuries ago, and it shows many different groups of people terrified by the calamity. This drawing shows part of a little group of women and children who are praying for help. It is worth very careful study in itself for its spirit and beauty, and any student of drawing can learn much from its simple, masterly rendering.

The architectural illustrations will be found interesting both for the beauty of the ancient buildings and for their historic associations.

The Pantheon is an old Roman building, the body of which was standing before the Christian era. It has been used for different purposes, but was for many years a temple to the heathen gods; now it is a Christian church. It is specially famous as being one of the first successful attempts to build a large roof in the shape of a dome. Its circular walls are nearly a hundred and fifty feet in diameter, and the dome rises to a height of nearly a hundred and fifty feet from the ground. It is lighted by a circular opening in the top of the dome. The pillared porch and the towers are not quite so old as the rest of the building.

Raphael's tomb is in the Pantheon.

The Temple of Theseus is the best preserved example of its kind. It was built over two thousand years ago (465 B.C.) and is still standing in Athens. It is over one hundred feet long. The figure of the man standing by one of the stately columns gives an idea of their height. The Greeks studied proportions in everything they built; and their best architects came to have so exquisite a sense of beauty of proportion that their works which have stood until now are considered masterpieces of artistic construction. We never become tired of them. That is, in effect, what an old Greek historian said about them centuries ago:—

"Every one of those that were finished, seemed then to be very ancient touching the beauty thereof; and yet for the grace and continuance of the same it looketh at this day as if it were but newly done and finished, there is such a certain kind of flourishing freshness in it—as if every one of the aforesaid works had some living spirit in it to make it seem young and fresh."—(*Plutarch.*)