kind of drawing in which instruments have no share, he will see that the subject has far wider range. To draw a cat is ac much an exercise in freehand as to draw an ornamental scroll, and it is no less so if your model is a veritable living animal. We merely give the ornamental forms first, because they present fewer difficulties to the beginner, and their rigid precision is a valuable discipline at the outset. In drawing the section following the natural leaf forms, the work may also be pleasantly varied by finding other examples of a similar type. The acanthus leaf in the series having been drawn, it would be excellent practice to find such another on the capital of some column, and attempt it when in relief. The designs embossed on bookcovers will often afford good examples for a change of work, or the monograms so often stamped on envelopes. By thus at times diverging from the beaten course, the student will realize what his drawing power is doing for him, and see and comprehend more fully its service.

In drawing any object, it is often an advantage to lightly draw an enclosing line passing through all the salient points. Thus, in the oak leaf in this present series, the learner will notice that all the lobes of the leaf could be just fitted, so to speak, within an elliptical line. It is a good plan, then, to draw such a line, as it gives greater accuracy frequently to his work, and it can, when done with, be removed. He will see that, in the drawing of natural leaves, this principle has in every case been applied. Where any leaf is serrated, that is to say, the edge of it cut like the teeth of a saw, let him draw a line first of all to get the general shape of the leaf—such a line as would touch the points of the leading serrations. After this has been successfully managed, the smaller toothing of the edges can more easily be added. The copy based on the leaf of the strawberry is a very good illustration of this, which is also indicated in the acanthus leaf already referred to.

Whenever the copy has both sides alike, let him begin by drawing a central line, and in this, as in all constructive lines, let the state of the sta let the work be as good as he has the power of making it. He must not think, because these lines really form no part of the finish faished work, and are destined on its completion to be removed, that, therefore, they need not be drawn with much care; for on their accuracy or inaccuracy depends, in a very great measure, the question whether the drawing built up by their means shall be a success or a failure. The drawing that thus begins askew must end askew, and no amount of added detail, however good, can hide the fact that the drawing was too hastily commenced. Having got the central line true, the pupil should been at the selection of the sel begin at the top and draw a portion of the left side, selecting first those parts that are contiguous to the middle line, and aftaments that are contiguous to the middle line, and afterwards adding the outlying parts. He should not, however, finish the whole of the left side first, and then endeavour to re-produce it on the right hand; but rather, having drawn one surve of the right hand; but rather, having drawn one Surve on the one side, draw the corresponding balancing curve on the other side. When a curve starting from the central line - the side. line ends at some distance from it, a line should be drawn from the the outlying point at right angles to the upright line in the middle of the work, and then, judging the distance very care-fully he work, and then, judging the middle until it is fully by the eye, should be continued from the middle, until it is equal in length on each side of the central axis: its extremity will then give the point for the termination of the correspond-ing curve on the right hand side. The learner may draw as many such lines as he pleases from all the leading points, bear-ing in mind that the distance must be indeed by the eve alone. ing in mind that the distances must be judged by the eye alone, and a mind that the distances must be judged by the eye alone, and that the lines must be truly perpendicular to the centre line.

The concluding and more elaborate examples, it will be seen, are selected from existing remains of past ornamental art, chiefly of the Renaissance period. It has been thought advisable in these closing sheets, after the student has had preliminary practice at the forms which have been specially designed from authentic sources of the direct application of the power in freehand drawing that he has thus acquired to decorative strust, see to what end his labours have been tending, and so might do from the mere copying of arbitrary forms which, though excellent as exercises, may not, perhays, sufficiently bearing. These examples are all what is technically termed siftcation, under two great divisions, the "flat" and the woven, enamelled, engraved, inlaid, &c.; and relief ornamentwork resulting from carving, stamping, or modelling. In the

first great class, the decorative effect is produced by lines or masses of colour, and in the second by masses of light and shade. A fictitious effect of relief can be produced in surface decorations, as in many sixteenth century illuminated MSS; but such treatment is not really legitimate, and is never met with in the best periods of ornamental art.

Should the student, on arriving at this point, feel desirous of emulating the skill in design of others, we would recommend him, before entering upon a too ambitious and independent trial, to take one of the present advanced illustrations, and, after studying the general arrangement of lines, to adapt some other foliated forms to them—the leaves of the ivy, strawberry, arrowhead, and many others given in the earlier examples, being admirably suited to such a purpose. It must be remembered, however, that true ornament does not consist in the mere reproduction of natural growth, but in its due adaptation to decorative forms. A certain "conventionalism" of treatment to fit the design for its service is the true principle to adopt, although "naturalism" may, according to circumstances, be more or less suggested. It is a very difficult problem to define how far either principle may be developed in a given design, but if the student will bear in mind the distinction between pictorial and decorative art—the one dealing with the actual appearance, a direct transcript of Nature's loveliness, while the other is a more or less idealized rendering, a suggestion of the natural beauty, rather than an attempt to directly imitate it in an unsuitable material—such consideration will possibly sufficiently safe guide to indicate the right course to adopt, though it is impossible to lay down any general rule to regulate the precise degree of conventionalism that may at any special case be desirable.

special case be desirable. Though these examples will be found to be of the best practical size for working from, it will sometimes be a piece of good discipline to re-draw them to a larger or smaller scale, and more especially if any tendency to unfair measuring manifests itself. In all examinations, too, in which freehand enters, the exam-ples have always to be enlarged or reduced. If, therefore, the intention is to go in for any such examination, it will be well to bear this in mind from time to time. In thus altering the scale, the pupil must be careful to keep his work in the due proportion seen in the copy. As his work progresses, even if it appears satisfactory, let him turn it upside down occasionally : his eye will then, very probably, notice little inaccuracies that would otherwise escape observation, as he sees his work under fresh conditions; and the eye, somewhat jaded before, detects more readily any errors that may have crept in. Let him avoid using bread, or the preparation known as ink-eraser-the bread, because the crumbs will frequently get under the paper, and so spoil a good curve by the unevenness they cause, and the ink-eraser because it leads to carelessness of work. The pupil using it does not take the pains he should do, as he knows that, no matter how bad the line, this preparation will remove it. It also damages the surface of the paper. The slovenly style of work to which it leads is, however, the greatest objection to its use. India rubber is sufficient for all purposes. No line should be drawn in the first sketch so darkly that that would not remove it: while, in the finished drawing, the darker lines employed are the subject to be and in the state of the should be a shown to be are those which the preliminary sketch should have shown to be correct, and all erasure then becomes needless. Bread may be occasionally used to clean the whole surface of the paper; but if due care be taken, and a piece of clean paper kept under the hand during the progress of the work, the paper need never get so soiled as to render the use of bread necessary.

When one form passes in front of another, draw the lower one faintly through, as indicated by the dotted lines seen in several of the examples. Without this precaution, the forms are very likely to have a disjointed look.

In conclusion, let me once more urge on the student that, while the discipline is a valuable one if due pains are exercised, the value will be very slight without such care. No arithmetician is satisfied with a working that somes nearly right; no mathematician will accept an approximation to the truth merely: let me then impress upon the learner the importance of attaining as full a measure of proficiency, step by step, as lies in his power, since a few of the examples, well drawn, will have a value a hundred-fold greater than could possibly result from a slurred execution of the whole series.

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