

gestures to be used in declamation and in expressing the various passions.

Japanese picture-books are full of interest. Some of the most striking peculiarities in method of representation are closely paralleled in European art of a few centuries ago. The discharge of a gun or a cannon is represented as a long band of fire stretching from the muzzle to the object hit; and in a picture of a volley from a line of soldiers, a long streak proceeds across the page from every one of the muskets.

In engravings illustrating old Dutch travels, such as Barent's Voyage, a closely similar style is adopted; a line is to be seen drawn from the muzzle of a gun to the body of a Polar Bear, and the bullet is shown in mid-flight. Such a mode of representation survived in cheap European prints till quite recent times. I bought at a stall in London, not long ago, such a print representing the shooting of Marshal Ney, published in London in 1815, within a few days of his execution, in which similar lines are drawn from the muskets of the firing party, and all the bullets are shown on their course.

It is just possible that this method of representing discharges of fire-arms was derived from the Europeans by the Japanese, and is not an instance of the independent commission of a parallel error on their part. One of the most difficult problems in drawing is to separate what is actually seen from what is at the same time mentally present. Many a beginner looking at distant hills infers from their appearance that they are covered with trees, and proceeds to paint them green and cover them with detail, the result being failure. Only after practice does he detect the fact that hills seen at a distance are really blue, and that the details to be made out in a general glance are in reality very slight. No doubt it is from a similar error that the bullet is drawn in a representation of a discharge of fire-arms.

Art is employed largely in Japan in connection with religion. Lives of the Saints, elaborately illuminated and illustrated, are executed on long rolls, or depicted on sheets arranged for suspension on walls. Similarly pictures of the various deities represented in groups, or singly, are suspended for devotional purposes, and many of them curiously resemble, in general appearance, early European representations of a similar character. Pictures are also suspended in shrines representing the nature of the prayer of the suppliant; as, for example, a picture of a mother praying for her child. Pictures representing the pleasures of Heaven and torments of Hell are also common. These various religious pictures are sold in the vicinity of the temples.