considered a happy mean between a movement that would be too slow, and so lose anything like a sweep of the eye, and a movement so rapid as to lose all sense of security in following the contour. They were more deliberate than was absolutely necessary to take in the character of the line, without, however, being over-deliberate.

An examination of the records of which those here given may serve as samples, brings out the fact that the eye moves far less accurately over an outline than has usually been supposed; it takes a course which is but a rough approximation of the form which we perceive\(^1\). The eye darts from point to point, interrupting its rapid motion by instants of rest. And the path by which the eye passes from one to another of these resting places does not seem to depend very nicely upon the exact form of the line observed. The eye may take a short cut that is nearly or quite a straight line while «following» the segment of a circle, as in some portions of Fig. 3. Or it may take a graceful swing which is, however, entirely unlike the curve which is the object of perception; as in the final sweep in Fig. 9, where the objective line and the eye's path bend in the very opposite directions. So that we cannot say that the eye invariably takes the most direct route to its destination — that it moves in straight lines, or on an unchanging axis\(^2\). Nor even when taking a curved course

\(^1\) The discussion of many interesting features in these and other records is postponed until a later paper. Only those marks that have the most important bearing on the aesthetics of simple lines are here considered.

\(^2\) The records thus confirm the observations of Wundt, made long ago, that the axis of rotation changes during movement. Cf. his Beiträge zur Theorie der Sinneswahrnehmung, pp. 140 et seqq., and 201 et seq.