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WITH REFERENCE TO  
P A I N T I N G.

ILLUSTRATED BY COPPER PLATES AND WOOD CUTS.

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“ Visual impressions are those which in infancy furnish the principal means of developing the powers of the understanding; it is to this class of principles that the philosopher resorts for the most apt and perspicuous illustrations of his reasoning, and it is also from the same inexhaustible fountain that the poet draws his most pleasing and graphic as well as his sublimest imagery.”

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Is Inscribed,

IN TESTIMONY OF THE

AUTHOR'S REGARD.



## PREFACE.

---

IN prefacing a work of this brief description, where so many branches of the Art of Painting are introduced with little more than an enumeration of their component parts, I ought to apologise, in the first instance, for thus attempting to convey any information which can be carried into practical usefulness in so small a compass: my motive for so doing was to give, if possible, an insight into the intricacies of the Art, without distracting the attention of the reader by a multitude of examples, whose union often destroys the strong impression of a single illustration. Though the varieties of painting are endless, yet the properties of which these varieties are composed are, as in music, few in number; I have endeavoured, therefore, to notice only the leading principles which must be known, and which by reflection and observation can be extended to an infinite series of ramifications. The same simple rules which should regulate the instruction of beginners, I have endeavoured to point out as existing in the highest departments of the Art, communicating by their presence that value which a vein of gold imparts to a mass of inferior matter. To some it may appear that the subject is too physically treated. I have been actuated so to do by the custom of

the present time, and surely every one ought to know something of the construction of that instrument he is in possession of, and of its operations on the mind. In what I have advanced, I have quoted the opinions of the best authors to corroborate and strengthen my own, thereby hoping to render an Art by which civilized society is so highly embellished, more known and appreciated.

*March 2, 1837.*



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AN ESSAY  
ON  
THE EDUCATION OF THE EYE  
WITH  
REFERENCE TO PAINTING.

---

IN a country so largely connected with manufactures as this is, we cannot but wonder why the education of the eye has not been more generally cultivated; observing, as is also the case with the ear, that its education in after life rarely gives the possessor those advantages which result from a proper direction having been given in youth: nor do I see why drawing should not accompany the elements of reading and writing, the complicated forms of the letters in many languages presenting a more serious obstacle than what is required in the rudiments of drawing; and I have no doubt but that a very short time would be sufficient to enable a scholar to draw objects with tolerable correctness. Without this education, not only are the most valuable advantages often lost<sup>1</sup>, but the mind is deprived of one

<sup>1</sup> Locke, whose attention was turned to this branch of education, says, “when he can write well and quick, I think it may be convenient not only to continue the exercise of his hand in writing, but also to improve the use of it further in drawing, a thing very useful to gentlemen on

of its chief sources of correct information, and the hand remains in a manner paralyzed and unable to record what the eye takes cognizance of; whereas when they advance in mutual contact through a course of early instruction this difficulty is overcome. This ready execution of the hand is to be acquired only by constant practice; for however readily the eye may perceive the form of an object, the power of delineating it on the paper or canvass is where the apparent difficulty lies, it is here where its correctness is put to the test; how much constant practice perfects this chain of communication between the eye and the hand, may be proved by the facility with which a person acquires the power of writing in the dark, or with his eyes shut. This quick communication, however, is not to be purchased at the expense of correctness, which ought to be the greatest consideration; for if the eye, or ear, falls into a loose, imperfect method of study, the student finds the greatest difficulty in getting rid of such unprofitable groundwork. In advocating the advantages of this branch of education, it is not my province to raise up chimeras, or what might be considered sufficient reasons for deferring it. Those who have the

several occasions, but especially if he travel, as that which helps a man often to express in a few lines well put together what a whole sheet of paper in writing would not be able to represent and make intelligible. How many buildings may a man see, how many machines and habits meet with, the ideas whereof would be easily retained and communicated by a little skill in drawing, which being committed to words are in danger of being lost, or at best but ill retained in the most exact descriptions? I do not mean that I would have your son a perfect painter; to be that to any tolerable degree will require more time than a young gentleman can spare from his other improvements of greater moment; but so much insight into perspective and skill in drawing as will enable him to represent tolerably on paper any thing he sees, may, I think, be got in a little time."—*Locke's Thoughts concerning Education.*

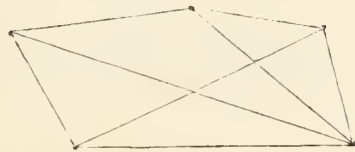
“ With regard to the practice of drawing, it will be proper to incite the scholars to industry by showing in other books the use of the art, and informing them how much it assists the apprehension and relieves the memory, and if they are obliged sometimes to write descriptions of engines, utensils, or any complex pieces of workmanship, they will more fully apprehend the necessity of an expedient which so happily supplies the defects of language, and enables the eye to receive what cannot be conveyed to the mind any other way.”—*Preface to the Preceptor.*

instruction of youth entrusted to them, I am confident would find it rather an assistance, as it might be given either as an amusement or as a reward of merit; and, in order to put it in the power of any master to instruct, I shall endeavour to proceed in the simplest manner, and with as few diagrams as the subject renders necessary.

### MEASUREMENT.

To teach the eye to measure the distance between one object and another ought to be the first proceeding; the forms of the lines which bound these spaces, the shapes contained or excluded by such lines ought to follow, for as the eye must have something tangible to work upon, it ought to be simple and evident. I should therefore commence by a series of dots or points, first two, then three, four, and five; also the angles made by drawing lines from each several point. A pair of compasses will enable any one to compare their correctness with the original, for until a pupil can accomplish pretty correctly these preliminaries, it is useless to hasten to more complicated matters.

*Fig. 1.*



### FORM.

ALL forms containing more or less portions of a triangle, square, or circle, the eye must be taught to comprehend and imitate such objects in their simple forms, in order to fit it for the purpose of seeing such qualities when mixed and combined with more complicated figures.

Fig. 2.



Fig. 3.

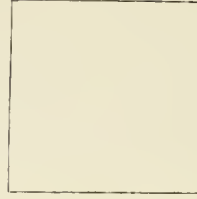
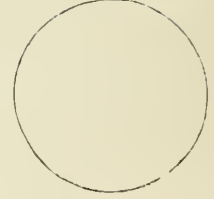


Fig. 4.



I would now recommend these forms to be cut out in paper, and viewed in various situations, being set upright, and also viewed in a horizontal position, that the eye may become thoroughly acquainted with the figures in all their variety of shapes, and with the causes of their alterations in form.

Fig. 5.

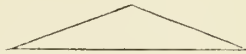


Fig. 6.

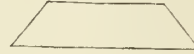
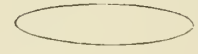


Fig. 7.



I would also recommend the pupil to draw from a cube and a ball, that the eye may become early accustomed to draw from the real objects, in place of flat surfaces, which will give him a power in drawing from nature unattainable by any other method.

## PERSPECTIVE.

MANY have been deterred from attempting to learn Drawing from the dread of encountering so formidable a department of the art as Perspective; whereas, if it is stripped of its geometrical and mathematical intricacies, it will be found a very simple matter, and easy of comprehension<sup>2</sup>. Perspective, as the word denotes (being a compound of the

<sup>2</sup> " Long calculations or complex diagrams affright the timorous and unexperienced from a second view, but if we have skill sufficient to analyse them into simple principles, it will be discovered that our fear was groundless. *Divide and conquer* is a principle equally just in



Latin words *per*, through, and *specto*, to view), is the art of drawing the several objects as they appear when traced upon a glass, or transparent medium; the art of drawing in perspective, therefore, is nothing more than representing the various objects subject to those laws which regulate their appearance in nature<sup>3</sup>.

science as in policy. Complication is a species of confederacy which, while it continues united, bids defiance to the most active and vigorous intellect, but of which every member is separately weak, and which may therefore be quickly subdued if it can be broken. The chief art of learning, as Locke has observed, is to attempt but little at a time; the widest excursions of the mind are made by short flights frequently repeated."—*Dr. Johnson*.

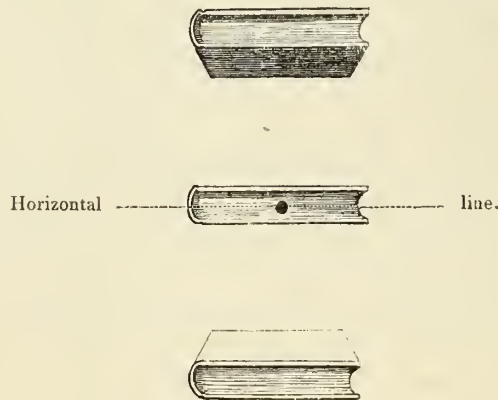
<sup>3</sup> "It was in the sixteenth century that *Perspective*, a new branch of optics, was revived, or rather invented; this is more a business of *geometry* than optics, and is indeed more an art than a science; but since it is derived from optical principles, and as the use of it is to give pleasure to the eye by a just representation of natural objects, I would do wrong not to give a short account of its rise and progress. The art of perspective owes its birth to painting, and particularly to that branch of it which was employed in the decorations of the theatre, where landscapes were principally introduced, and which would have looked unnatural and horrid if the size of the objects had not been pretty nearly proportioned to their distance from the eye. We learn from Vitruvius that Agatharchus, instructed by Eschylus, was the first who wrote upon the subject, and that afterwards the principles of this art were more distinctly taught by Democritus and Anaxagoras, the disciples of Agatharchus. Of the theory of this art, as described by them, we know nothing, since none of their writings have escaped the general wreck that was made of ancient literature in the dark ages of Europe. However, the revival of painting in Italy was accompanied with a revival of this art. The first person who attempted to lay down the rules of perspective was Pietro del Borgo, an Italian. He supposed objects to be placed beyond a transparent tablet, and endeavoured to trace the images which rays of light emitted from them would make upon it; but we do not know what success he had in this attempt, because the book which he wrote upon the subject is not now extant. It is, however, very much commended by the famous Egnazio Dante; and upon the principles of Borgo, Albert Durer constructed a machine, by which he could trace the perspective appearance of objects. Balthazar Perussi studied the writings of Borgo, and endeavoured to make them more intelligible; to him we owe the discovery of points of distance, to which all lines that make an angle of forty-five degrees with the ground line are drawn. A little time after, Guido Ubaldi, another Italian, found that all lines that are parallel to one another, if they be inclined to the ground line, converge to some point in the horizontal line, and that through this point also a line drawn from the eye, parallel to them, will pass. These principles put together enabled him to make out a pretty complete theory of perspective."—*Priestley's Optics*.

Since then the *Jesuits' Perspective*, *Brook Taylor's*, *Malton's*, and others, have rendered the most difficult and intricate diagrams clear and comprehensible.

## LINES.

ALL lines are subject to an alteration in their appearance, except two, a perpendicular line and a horizontal one; and lines are more or less diminished in length according as they depart from the parallel of the base line; for example, if a person holds a pen or a stick parallel with the eyes, and gradually turns it round, he will see it gradually become shorter, until it assumes a mere spot when it is placed with the point directly towards the eye, as it then covers what is termed the *point of sight*, being a point immediately opposite the observer's eye, and upon the horizontal line, which is always of the height of the eyes of the spectator; and as it is turned round it will describe innumerable points along the whole line; these are termed *accidental points*, and vary according as the lines run more or less at right angles from the base line. Lines also vary according as they are situated above or below the observer's eye; for instance, if a book is held up horizontally before the eye, the under cover will be seen when held above, and the lines of its sides appear to run

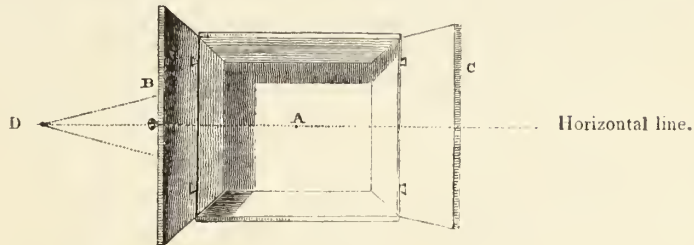
Fig. 8.



down to a point on the horizontal line. When underneath the eye, the upper cover will be seen, and the lines describing the sides appear to rise

up to the horizontal line<sup>4</sup>. Before proceeding further, for the better understanding the several lines already mentioned, and showing how they are affected, I shall give an explanatory figure.

Fig. 9.



The above represents a cupboard with folding doors: being placed immediately before the eye, the sides appear to rise and descend to the point of sight, A; also the door, B, from its being opened at right angles with the base line, while the lines of the door, c, appear to run to the accidental point, D; this point will vary its situation according as the door is more or less opened, which explains what are termed accidental points.

## DIMINUTION.

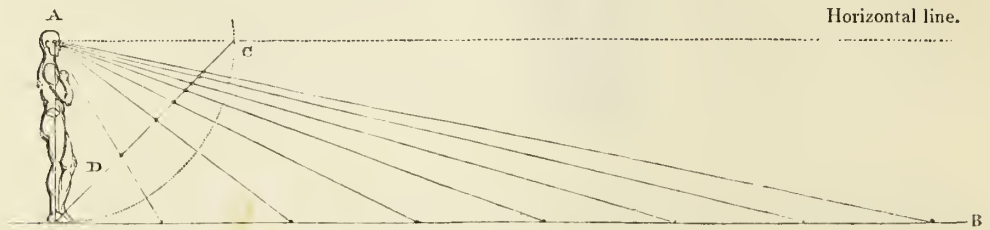
ALL objects diminish in size as the spectator departs from them, hence two parallel lines seem to approach each other as they recede from the eye; and this diminution will appear more or less sudden, according as they commence from a near point, or one more removed: for example, if the

<sup>4</sup> The truth of this may be also clearly proved if a person holds up a piece of glass on which a series of lines are drawn, radiating from the centre; for by looking through it either up a street, avenue, or long room, he will perceive those lines of the pavement, buildings, &c. which are at right angles with the base line, fall in with and cover many of the lines so drawn on the glass. for as they all run to the point of sight, they will of necessity converge, since the spaces between them diminish as they recede from the spectator.

hand is held near the eye, it will intercept a larger space than when held out at arm's length.

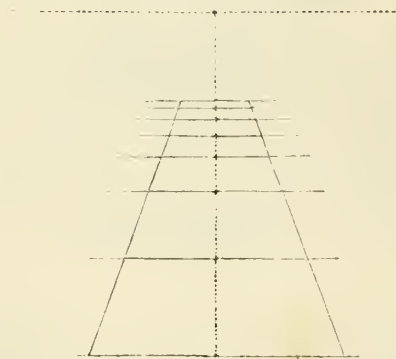
Objects diminish in an increased ratio until removed to a certain distance, when the diminution appears less violent; this may be made apparent by the following diagram.

Fig. 10.



Let the line A represent the spectator, and the line B represent a line of pavement, the circular line c, which cuts through the visual rays<sup>5</sup> as they approach the eye, will show the diminished ratio as the squares become more distant. And as they have to be represented upon a plain surface, their proportions will be as the divisions on D, they will therefore present the following appearance to the eye.

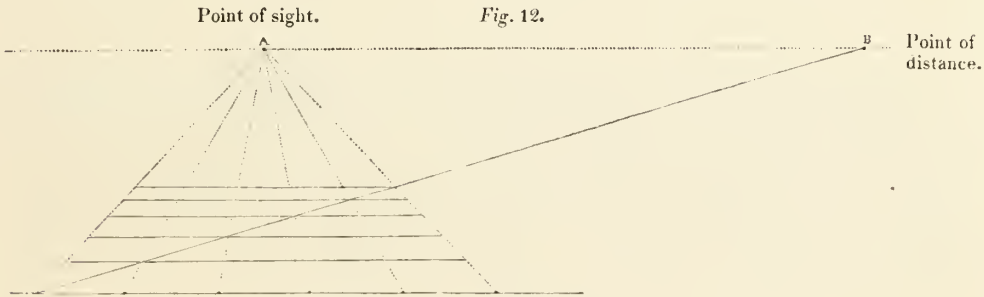
Fig. 11.



When, therefore, objects are commenced too near, they appear out of

<sup>5</sup> Imaginary lines reaching from various objects to the eye.

proportion with the other objects in the work, and though true according to rule, appear false, with regard to their effect upon the eye of the spectator. This is termed violent or sudden perspective, to avoid which a point of distance is chosen that will look agreeable. The breadth of the squares being determined by the diagonal line running to the point of distance where it cuts through the lines of the pavement, which run to the point of sight, the farther this point is removed the more level the ground will appear; as represented in *Fig. 12.*

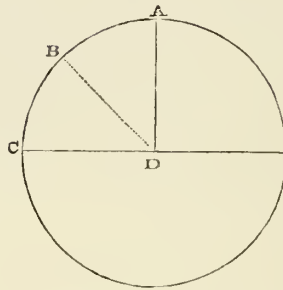


## ANGLES.

WHAT we have hitherto said more immediately applies to parallel perspective; so named from all the lines which intersect those running to the point of sight, being parallel with the base line. When, however, a square, or any cubical form, is viewed at the angle, the two sides will not appear to vanish in the point of sight, but run to two points on the horizontal line, called vanishing points; and this mode of treating the subject is called angular perspective. Now these two points are always at an equal distance from each other, which is one-fourth of a circle, therefore if one is determined upon, the other is easily found; for as one departs from the point of sight, the other appears to approach it, as any one may perceive by turning round a sheet of paper, or a book, from a situation where one side is parallel with the base line, until it is viewed upon the angle; the

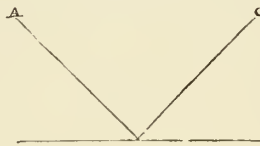
cause of this perhaps may be more clearly explained by the following figure.

Fig. 13.



Suppose the circle to represent the line of the horizon, which is the true representation of it when viewed out at sea, or where no obstruction intercepts it, for then the water coming in contact with the sky, presents a circular horizontal line. If a person, therefore, was placed at D, and looking to the point A, the line c would be parallel with the base, being at right angles with A, and consequently occupying one fourth of a circle; but if he turned in the direction of B, then A and c would become vanishing points, though still at equal distances upon the horizontal line, and would appear thus,

Fig. 14.



In a panorama, which is a circular canvass, viewed from the centre, this mode of measuring the various points is found to agree perfectly with the natural representation of objects.

CIRCLES.

IF any one takes a drinking glass or cup in his hand, with the mouth of it towards him, and gradually turn it from him, carefully watching it passing through all the elliptical forms, until the brim becomes a straight line in appearance, he will have a correct idea how it is that columns, or other circular objects, assume an oval shape at the top or bottom, according as they are below or above the eye. Or if he holds the cup with the side downwards, and turns the mouth gradually round towards him, he will perceive the cause why arches, or circular gateways, appear elliptical in a side view. It arises from parts of the circle being more foreshortened than other parts; that is to say, those parts which come more in the line of the visual rays. For example, let a circle be divided into equal parts, and

Fig. 15.

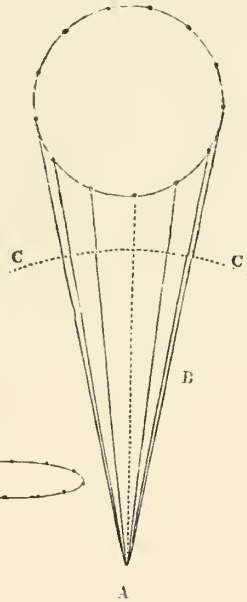
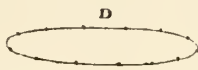
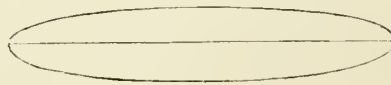


Fig. 16.



suppose the eye of the spectator placed at A, those parts which lie in the

direction of the rays of vision, *b*, occupy less space on the line, *c*, which cuts through them, and when drawn upon a flat surface would present an appearance like *n*, *Fig. 16*. Or imagine a line drawn through the centre, parallel with the base line, and which accordingly retains its exact length, those portions of the circular line which lie in the same direction are less diminished; while the other parts, lying in an opposite direction, naturally become subject to the greatest degree of foreshortening, as in *Fig. 17*.

*Fig. 17.*

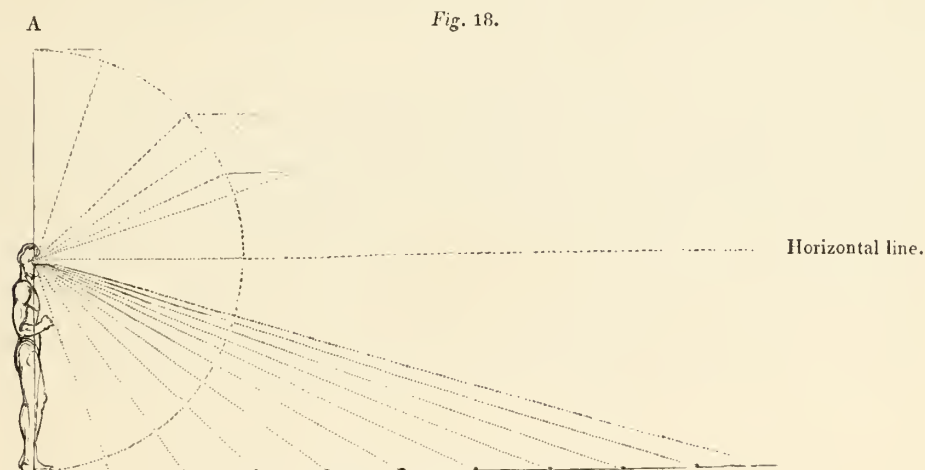
Having now gone through the several forms of a triangle, square, and circle, I shall here recapitulate the influence of Perspective upon their several lines. We have seen that lines are shortened according as they fall in the direction of the visual rays, and retain their original length only when they cut them at right angles; now this takes place wherever the objects are placed, whether near the foreground or in the distance; the eye of the spectator being a point from which imaginary lines radiate in any direction, and which are termed rays of vision, and along which imaginary lines all objects are received upon the retina<sup>6</sup>; and though in painting we are obliged to delineate every thing upon a flat surface, yet properly speaking, the line which cuts through these rays at equal distance from the eye is circular. We have seen also, that all objects diminish in size according to their distance from the spectator: and that this diminution is more or less sudden according to the closeness

<sup>6</sup> *Kepler*, who in 1600 was the discoverer of the seat of vision on the *retina*, says, as to the images of objects being inverted in the eye, it is the business of the mind to trace the progress of them through the pupil, and refer them to those places of the objects themselves from which they seem to have proceeded.



of the spectator to the object; upon this matter the taste and judgement of the artist is shown, because though true according to nature, yet it may be represented with a very bad effect, and one figure of a group, or one column of a row, may be rendered preposterously large, so as to offend the eye, which, though at all times pleased with the truth, yet will be more delighted when that truth is rendered agreeable<sup>7</sup>. When this distortion takes place in reality, we naturally change our position, until the eye is satisfied; but in painting, the whole being a flat surface, we change our position in vain.

We have also seen that all horizontal surfaces of objects diminish in breadth as they approach the horizontal line, and regain their true width when they depart from it, either by being immediately above the eye, or directly under it, as may be perceived by the following diagram.



<sup>7</sup> Reynolds, in a note upon Fresnoy's Art of Painting, says, "the rules of perspective, as well as all other rules, may be injudiciously applied, and it must be acknowledged that a misapplication of them is but too frequently found even in the works of the most considerable artists. It is not uncommon to see a figure on the foreground represented near twice the size of another which is

Now this rule applies to all flat surfaces, whether approaching the horizontal line, in consequence of their distance from the spectator, or from being placed at different degrees of height; for if they reach the eye in the direction of an angle of forty-five degrees, which is equidistant between a perpendicular and a horizontal line, they will be diminished in apparent width exactly one half; if they are viewed at a greater or smaller angle, they will increase or diminish in the same degree. This is also the cause why surfaces of objects whose lines are at right angles with their base line increase in length as they depart from the point of sight, either to the left hand or to the right, as may be seen by turning the diagram round, and making the line on which the eye of the spectator is placed a horizontal line in place of a perpendicular. This may appear too much a repetition of what has already been said respecting the cause of objects becoming foreshortened; but as it is the base on which all rules for true drawing are founded, it must be viewed in every position, that the student may thoroughly comprehend it.

When the mind of the student is informed of the various causes operating upon lines so as to change their appearance to the eye, let him look abroad upon natural objects, and contemplate the various changes produced in their forms by their situation, so that his eye may become familiar with those alterations in form, and his mind enriched by a variety of examples; thus making nature furnish him with a thousand diagrams,

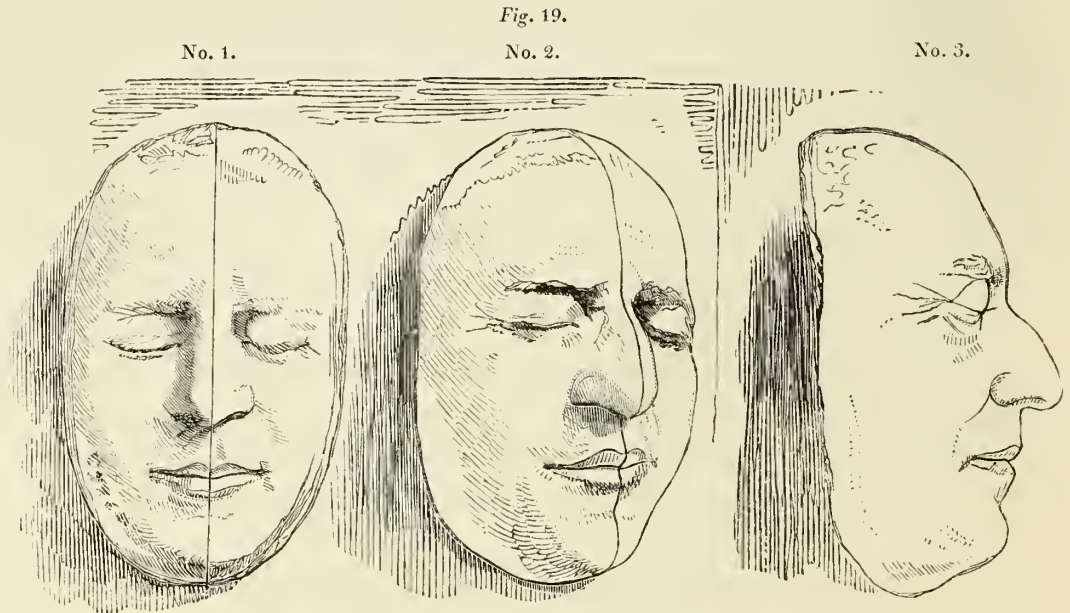
supposed to be removed but a few feet behind it; this, though true according to rule, will appear monstrous. This error proceeds from placing the point of distance too near the point of sight, by which means the diminution of objects is so sudden as to appear unnatural, unless you stand so near the picture as the point of distance requires, which would be too near for the eye to comprehend the whole picture; whereas if the point of distance is removed so far as the spectator may be supposed to stand in order to see commodiously, and take within his view the whole, the figures behind would then suffer under no such violent diminution."

which he ought to draw and write down his remarks upon; he will by this method not only educate his eye, but improve his mind at the same time: the study of drawing being intimately connected with observation and reflection.

Having now endeavoured to explain the leading principles of perspective, I shall proceed to put them into practical application; but I must premise, that it is an essential requisite before proceeding to delineate any object, that we make ourselves thoroughly acquainted with its general character, otherwise the eye cannot convey to us its image distinctly; neither can the hand render it with energy or precision. Let us take, for example, the human face, the component parts of which every one is acquainted with, yet the niceties of distinction in the several features few eyes can perceive, or render with perfect accuracy. This oftener arises from a want of due examination, so as to be able to guide the eye, than from any deficiency in the eye itself; hence we perceive in the drawings of children and rude nations, a profile with the eye represented as if viewed in front, or a full view of the face with the nose as if seen in profile. To avoid such incongruities, therefore, the eye must be taught to see the changes which take place, and the mind be made acquainted with the causes of such change<sup>8</sup>. In illustration of which, if we take a plaster cast, or mask of the face, such as is represented in *Fig. 19*, and

<sup>8</sup> Mengs, speaking of design, which he defines as comprehending the outline, or the circumference of things, including the proportion of their length, breadth, and form, says, "this part is composed of two principal divisions, the knowledge of the proper form of a thing, and the manner of seeing it; the one depending upon geometry, the other upon optics: the first implies a knowledge of their optical appearance from the view presented to the sight; this pictorial geometry is necessary to enable the student to delineate with correctness and feeling, and which can only be acquired by careful habit of seeing and drawing with attention. This is the fundamental basis of design, without which it will be impossible to render theoretic knowledge available: for, as in painting, we must express the forms which we see in nature as they present themselves to our sight, and as their beauty depends upon that little more or less which decides their character, so a knowledge of that variation enables us to give a true representation."

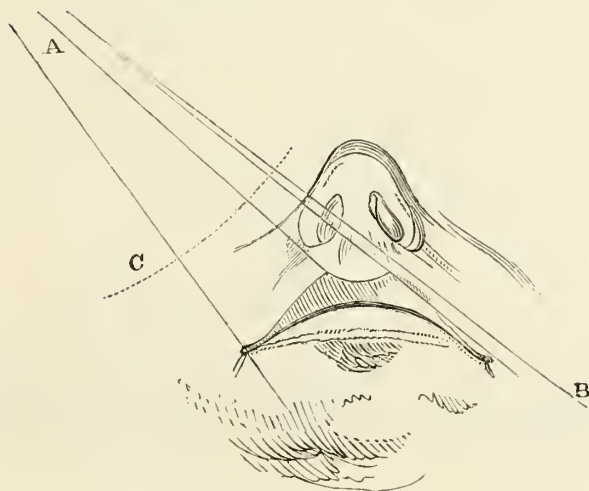
draw a line down the centre, from the forehead to the chin, we perceive, when viewed directly in front, that it presents a straight perpendicular line, as in No. 1, though actually full of undulations from passing over the



entire profile, but as these projections and recedings of the line are immediately under each other, they reach the eye in the same manner as if a string was held up before the mask in a perpendicular direction; if, however, the mask is viewed when turned round half way between a profile and front face, as in No. 2, those parts of the line which recede or project will assume exactly one half of their true character and projection; while in the profile, No. 3, the line acquires its exact similitude, from its being undisturbed by those laws which regulate perspective. If we were to proceed and examine every feature in the same manner, we should find that the same laws lead us into a correct view of the alterations which take place upon every alteration in position. To explain this more clearly, if we take the mask and hold it with the chin towards us, so as to observe

the curve on which the mouth is placed, as in *Fig. 20*, we can easily perceive that a person viewing it in the direction of the lines A B, which

*Fig. 20.*



would give him a view of the face between a front and profile (or what is termed by artists a three quarter), would see one side of the lip of its entire length, while the other side, lying in the direction of the visual rays, would be reduced to a very small space, as may be perceived by its breadth on the ideal line, c, which cuts such rays at right angles. Such, also, is the case with the nose, in the same view of the face; one side remains undiminished, while the other side forms a mere outline, being seen entirely under the influence of perspective.

In finishing this part of the Essay, I cannot conclude without reminding the pupil of the extreme importance of the very first preliminaries of the work, teaching the eye the power of measuring the distances between several points, as it is the basis of correct drawing. In drawing a head, if the points where the eyes, nose, and mouth ought to be placed can be correctly put down, one of the greatest difficulties will be conquered, and

the detail of which each feature is composed rendered easy and effective<sup>9</sup>, and the same remark applies to the power of combining the several parts of the largest assemblage of objects. The eye marks the distance of one or two leading points, which serve as a station to start from, and by a careful combination of exact dimensions moves over the whole space with a species of ideal trigonometry. Being also educated to observe the variations of the several lines according as they are more or less under the influence of perspective acting upon their form or size, a clear defined outline will be the result; not only unattainable by any other method, but even if attained, unaccompanied by the power of judging of its correctness.

The power of seeing objects correctly is gained by a careful examination of their general appearance, and of the component parts which produce such general appearance; it is necessary, therefore, before proceeding to delineate any object, to observe it attentively in the first instance, to examine it as a whole, so as to be convinced of its great leading features, the various shapes the principal lights take, also the forms of the darks, what occasions them, and why they are darker at one place than at another; the size and shape of the smaller component parts, where they are congregated most, and where the greatest vacuum is situated, where portions are seen entire, and where they are intercepted. Without the eye taking cognizance of all these before proceeding, it will

<sup>9</sup> Reynolds, speaking of Frank Hals, says, "in his works the portrait painter may observe the composition of a face, the features well put together, as the painters express it, from whence that strong marked character of individual nature, which is so remarkable in his portraits, and is not found in an equal degree in any other painter. If he had joined to this most difficult part of the art a patience in finishing what he had so correctly planned, he might justly have claimed the place which Vandyck, all things considered, so justly holds as the first of portrait painters." In another place he says, "the likeness of a portrait consists more in the preserving the general effect of the countenance than in the most minute finishing of the features, or any of the particular parts."—*Sixth and Fourteenth Discourses*.

be impossible to give a just representation, either in the detail or in the general effect<sup>10</sup>; it will, moreover, have a prejudicial influence, in as much

Fig. 21.



as it will lead to a style of drawing without feeling, character, or decision. One reason why the drawings of eminent artists are superior to all others is the great intelligence every line indicates, the smallest touch being expressive of the character; another advantage this previous contemplation of the subject has, is the storing of the mind with materials for future occasions, when it is necessary to have recourse to the memory. Knowledge in drawing, as well as in other sciences, is having ready a mass of materials,

<sup>10</sup> To illustrate this, we may have recourse to Titian's bunch of grapes, which we will suppose placed so as to receive a broad light and shadow. Here, though each individual grape on the light side has its light, and shadow, and reflection, yet altogether they make but one broad mass of light: the slightest sketch, therefore, where this breadth is preserved, will have a better effect, will have more the appearance of coming from a master hand, that is, in other words, will have more the characteristic and generale of nature, than the most laborious finishing, where this breadth is lost or neglected.—*Reynolds on Fresnoy*, note 40.

which we can apply to the subject in hand. Drawing much improves us as little as reading much, unless we contemplate and understand as we proceed: those who have acquired a readiness of hand without correctness and study, have but the shadow instead of the substance; and though to the unlearned their works have the appearance of excellence, yet to educated eyes they seem in the light of forgeries, or like the language of him who talks speciously of a subject he does not understand. After the hand has once acquired this delusive dexterity, the student becomes contented, and unable to execute any thing correctly in future. Sir Joshua Reynolds remarks, that “young men have not only this frivolous ambition of being thought masters of execution inciting them on one hand, but also their natural sloth tempting them on the other. They are terrified at the prospect before them of the toil required to attain exactness. The impetuosity of youth is disgusted at the slow approaches of a regular siege, and desires, from mere impatience of labour, to take the citadel by storm. They wish to find some shorter path to excellence, and hope to obtain the reward of eminence by other means than those which the indispensable rules of art have prescribed. They must, therefore, be told again and again, that labour is the only price of solid fame, and that whatever their force of genius may be, there is no easy method of becoming a good painter.” In another place he justly observes, that “the first business of the student is to be able to give a true representation of whatever object presents itself, just as it appears to the eye, so as to amount to a deception; and the geometric rules of *perspective* are included in this study. This is the language of the art; which appears the more necessary to be taught early, from the natural repugnance which the mind has to such mechanical labour, after it has acquired a relish for its higher departments.” Also in his first Discourse he says, “a lively and what is called a masterly handling of the chalk or pencil, are, it must be confessed, captivating qualities to young minds, and become of course the objects of their ambition. They endeavour to imitate these dazzling excellencies, which they will find no great labour in attaining. After



much time spent in these frivolous pursuits, the difficulty will be to retreat, but it will be then too late; and there is scarce an instance of return to scrupulous labour, after the mind has been debauched and deceived by this fallacious mastery<sup>11</sup>." We find in many of the drawings of Michael Angelo, Raffaele, and even Rubens, some portions carefully studied and finished with the greatest correctness from the model, some difficult passage which required labour and finish to overcome, or some portion of great beauty, which nothing but fidelity could represent. From the contemplation of the works of the great painters, we perceive a comparative dryness and stiffness in their earlier productions, compared with their later pictures, we therefore are naturally led to conclude that we can accomplish by a shorter method what they have shown us to have been their aim; breadth, grandeur, and freedom of execution: it will be found, however, that though a few strokes by the hand of a master often express in his later works as much as the most careful finishing of his early pictures, yet that arises entirely from his having acquired, by long practice, a mastery over his materials, and, by long contemplation, a

<sup>11</sup> Freedom of execution, or masterly handling, as it is termed, is often taught to pupils that they may appear to be making great strides in the art. The master frequently finds his pupil too dull, or too inattentive, to acquire a correct knowledge of his subject, therefore gives him the power of displaying an appearance of dexterity. To an uneducated eye, a sketch of a tree, for example, may be hit off by the pupil with sufficient resemblance to satisfy all parties; the parents see nothing in the original different from the copy, for that which appears to them but a scribbled appearance, in the original indicates to the eye of an artist foliage, branches, and shadows; thus their education seems finished before it is in reality begun, and they leave school without the power of drawing a line. In after life, when they wish to delineate objects correctly, they find this dexterity rather an incumbrance; the eye, previously debauched, is incapable of receiving a true impression; while the hand, necessarily confined to the several spaces allotted to the different forms, feels cramped and awkward, and obliges them to throw down the pencil in despair. In other branches of science we find this dexterity checked in its infancy. What would be thought of a child who had been taught to run over the keys of a pianoforte without any definite meaning? or of a master who encouraged the scribbling of a boy to imitate a free hand? I remember an artist who always took an opportunity of disconcerting the pretensions of such precocious geniuses in drawing, by laying down a key or a pair of snuffers for them to delineate.

perfect knowledge of what are the leading features and peculiar character of every object.

Notwithstanding the foregoing remarks, careful drawing and minute finishing are to be regulated in a great measure by the nature of the work in hand, otherwise these qualities, excellent in themselves, are liable to be caught at, as an excuse for doing something which requires the least exertion of the mind. Though it is absolutely necessary to be able to draw correctly whatever may be placed before you, yet it does not follow that the same labour is to be carried into the subordinate parts, otherwise a long portion of life might be spent in delineating the intricate ramifications of trees and plants, or in mapping out with painful fidelity the hedges and ditches of a whole county. The correctness of which it is necessary to be possessed is to be employed in rendering with accuracy the vital portions of all works, frequently leaving the minor passages to be filled up from our general knowledge and practice. How vexatious is it to see young men attending Academies and Museums, month after month, drawing from antique statues, in place of bestowing their whole care in giving the outline and form correctly, waste their youth in industrious idleness, in representing the flaws and excoriations of the mutilated marble, or in smoothly stippling in a surrounding mass of background!

### AËRIAL PERSPECTIVE.

LINEAL Perspective being that part of drawing which is produced by the means of lines only, Aërial Perspective is made use of to designate those changes which take place in the appearance of objects, either as to their receding or advancing, from the interposition of the atmosphere; therefore to the application of this quality the artist is mainly indebted for the power of giving his work the space and retiring character of nature: but though the eye is at all times pleased and gratified with the power of

viewing distant prospects, yet objects require a certain definition to lead the imagination, without perplexing and troubling the mind. Neither are we pleased by sudden jumps from the foreground to the extreme distance. The eye is more delighted, therefore, in being carried over a gradual diminution of many intervening objects, or in searching for outlets through screens of intervening trees or clumps of buildings; such perforations assisting by their framework the distant tone of colour with which the most remote objects are nevertheless sufficiently embodied out. Now though the interposition of the atmosphere gives us the means of producing the effect of distance in a picture, yet the mind requires a certain variety to hold it in amusement, and a certain appearance of substance to give a reality to the scene; on the other hand, when the atmosphere is deprived of the means of refraction, by reason of its clearness, a false representation is produced, and objects appear nearer than they are in point of truth (as may be perceived in many scenes in Switzerland), and the eye is deprived of the gratification of viewing the outlines of objects through a variety of strengths<sup>12</sup>. When we reflect that the art of painting is an attempt to deceive the eye, in representing upon a perpendicular surface the variety of planes upon which the several objects in nature are placed; when we reflect that the painter is deprived of many collateral means of assisting the deception, it requires his whole knowledge to be employed in working out the result, lines possessing distinctness of form, bulk, and minutiae, light and dark to give them their full force upon the eye, colours unassociated with atmospheric influence, with the reverses of all these assisting by contrast. We must admit that a knowledge of aërial perspective

<sup>12</sup> De la Hire enumerates five circumstances which assist us in judging of the distance of objects, namely, their apparent magnitude, the strength of the colouring, the direction of the two eyes, the parallax of the objects, and the distinctness of their small parts. Painters, he says, can take advantage only of the two first mentioned circumstances, and therefore pictures can never perfectly deceive the eye; but in the decorations of theatres, they in some measure make use of them all, different planes being made use of, and different degrees of distinctness.—*Accidens de la Vue*, p. 358.

embraces in its effects nearly the whole art of portraying the retiring and advancing of objects. In the works of Albert Cuypp and Claude Lorraine we have many examples of this quality in perfection, where the interposition of the air, whether of a yellow or blue colour, imbues every object with its just proportion according to its relative distance from the foreground, and the near objects are strengthened by black or red or other colours less in unison with the general tone of the picture; also in the foreground of many of the works of Cuypp and others, the student may perceive the shadows under the leaves and stones in the foreground broad, black, and of large decided forms. Now, though this is the general characteristic of this department, we see in many works of the best artists objects very much diminished in size according to their true perspective distance, yet possessing a force of colour little removed from the tints of the objects in the foreground, neither does such harshness prevent them keeping their situations; this arises from the very small space they occupy upon the retina, forming so diminished a picture in the eye, even when painted of the size of nature<sup>13</sup>. In historical compositions, the most distant objects form often a portion of the story; they are, therefore, to be pronounced with that strength which will enable them to assist the painter in producing the desired effect on the mind of the spectator, nor does truth appear at all violated, provided they are not

<sup>13</sup> Speaking of the *retina*, Dr. Roget says, “ few spectacles are more calculated to raise our admiration than this delicate picture, which nature has with such exquisite art, and with the finest touches of her pencil, spread over the smooth canvass of this subtle nerve; a picture which, though scarcely occupying a space of half an inch in diameter, contains the delineation of a boundless scene of earth and sky, full of all kinds of objects, some at rest and others in motion, yet all accurately represented as to their forms, colours, and positions, and followed in all their changes without the least interference, irregularity, or confusion. Every one of those countless and stupendous orbs of fire, whose light, after traversing immeasurable regions of space, at length reaches our eye, is collected on its narrow curtain into a luminous focus of inconceivable minuteness, and yet this almost infinitesimal point shall be sufficient to convey to the mind, through the medium of the optic nerve and brain, a knowledge of the existence and position of the far distant luminary from which that light has emanated.—*Dr. Roget's Bridgewater Treatise*.

made out with too great precision : in history and the higher walks of the art, where the greatest liberties are allowed, it may be less necessary to notice the conduct of the best artists in this particular, but we often find it even in landscapes and common representations of natural effects : how often have we observed wood scenes and others prevented from being heavy by the introduction of a few dark touches, and breadth of colour and space produced by the small dark of a figure. When, however, the effect of hazy sunshine (such as we see in the works of Cuyp) is to be represented, the most distant objects ought to be rendered with the greatest delicacy ; for the whole atmosphere being then filled with the refraction of light, the middle ground objects appear to be made out with a uniform tone of half-tint. Aërial perspective, therefore, though understood to be subject to rules, is more completely under the control of the painter than lineal perspective.

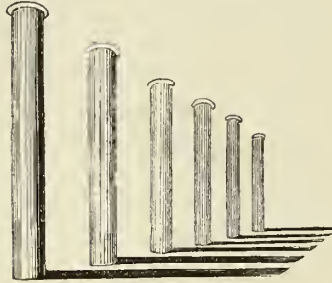
I have noticed elsewhere<sup>14</sup> how much in reality objects in motion attract the eye of the spectator, with what intelligence the peculiar walk of those we know is communicated even at great distances: this is one reason out of many why we are allowed to pronounce parts of a picture with more strength than other parts ; as the mind of the spectator must be arrested with the same force it feels itself acted upon under natural effects.

The application of aerial perspective, therefore, enables the artist to keep the several objects in their respective situations, and give a natural reality to the most complicated scene. A row of columns will diminish according as they are drawn true to lineal perspective, but it is to this quality of light and shade that they are indebted for their effect upon the

<sup>14</sup> In Practical Hints upon Light and Shade.

eye. Also two angles may occupy the same space on the retina, but by

*Fig. 22.*



this power one is made to approach and the other to recede, so that one is diminished to the size of a tent, the other increased to a pyramid.

*Fig. 23.*



IN PLATE I. *Fig. 1*, the Canal of Dort, by Cuypp, in the Bridgewater collection, we not only find an excellent example of aerial perspective, but also of that assemblage of lines produced by the repetition of forms, which assists the receding of objects from their diminution, the doubling of the lines in producing richness of effect, and that harmony which arises from one line counteracting another in its direction, giving thereby a general balance to the whole. The effect of aerial perspective upon the eye being mainly attributable to the application of shadow to the several outlines, thereby giving them their approaching or receding character, such arrangement is to be chosen which will give them this quality, and which









A. Cuypp

Fig. 2.

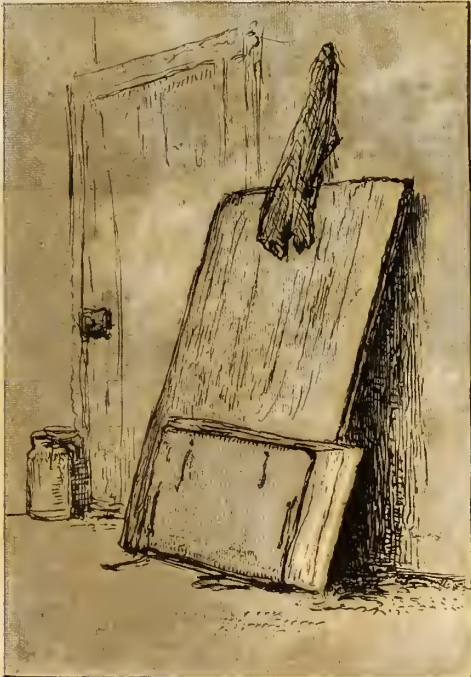


Fig. 3.



Etched by J. Burnet.



is to be afterwards repeated in smaller portions through the piece. In accidental combinations in nature, we often perceive this arrangement, (as in *Fig. 2*, PL. I.) which ought to be sketched and reflected upon as one of the great means we have of enabling us to cope with her under the disadvantage of working upon a flat surface. We also find aerial perspective indebted in its effect to the collection of many parts, whose shadows form a mass of half tint, their distance bringing them in apparent contact, owing to their diminutions; while their softness gives them apparent distance, owing to their want of minute parts, as in *Fig. 3*, PL. I.

To go through on every occasion with a variety of examples, would, I feel persuaded, only perplex the student; if he comprehends any rule, it is easy to extend it; to those who understand slowly, reflection on one or two diagrams will be of more service than educating the eye without impressing the mind. The real trouble in life, in all professions, is the trouble of thinking; to escape which, the most laborious trifling is caught at, but if fairly grappled with in the outset, every thing becomes clear, and, in after life, that which is a continual annoyance to many becomes one of the greatest gratifications. Why is it, that to the eye of an artist the drawing of a complicated plan is rendered clear at a glance, while to others it requires a multitude of figures of reference and a long explanation? It is, that his mind has been educated in continual intercourse with the eye, and the constant habit of reflecting on cause and effect has rendered a numerous assemblage of lines intelligible to him, which to others uneducated appear like a species of hieroglyphic.

## CHIARO OSCURO.

CHIARO OSCURO, or light and shade, when applied to the management of a picture, takes a range too wide to be explained without the assistance of a multitude of examples. and even then it would be very imperfect; so endless and multifarious are the changes it assumes, being entirely at the caprice of the painter. Paul Veronese, when questioned about the propriety of accounting for a shadow, answered, "a cloud is passing;" and Reynolds says, "the proprieties of a painter are superior to all other considerations," and "he whose aim is to touch the passions must not be too fastidious in pandering to an uneducated eye. The effect is to be produced at any sacrifice; but the painter who accomplishes his purpose with the least violation of truth shows the greatest command of his materials." This it is which places the works of the great painters beyond the comprehension of the ignorant; they only can judge of external matters, and are pleased when the eye alone is gratified; whereas the aim is the homage of the educated mind. "Leonardo da Vinci," Reynolds remarks, "recommends the light side of a group to be brought off a dark ground, and the dark side opposed to a light ground; this, no doubt, was the practice when the arts were in their infancy, but had he lived to see what has been produced by the contrary method, he would have altered his opinion." If relief or distinctness is the aim of the artist, it is certainly the best; but if breadth of effect, he will best accomplish it by combining light with light, and losing the darks of the group in a still darker background.

Light and shade, therefore, independent of its effects in rendering objects more distinct and intelligible, has other properties, and those of a higher quality, when painting has to take a station in the ranks along with music and poetry, these properties are the means of giving breadth and grandeur of form, the effects of bustle or repose, and that peculiar

emphasis which particular portions of a composition require. Now in many situations, where such qualities are requisite, nature offers often little more than a suggestion, and upon such hint the artist is obliged to lay the foundation of his whole scheme, and work it out according to the command he has of his materials, or the quantity he is in possession of. Some compositions being entirely addressed to the mind, while others are confined to a mere gratification of the eye, a greater or less liberty is allowed to be taken with the arrangement of the light and shade, according to the nature of the work in hand. Light and shade, or the conduct of the *chiaro oscuro* of any work, is therefore entirely given up to the control of the artist, to be used for the express purpose of rendering his design complete; where he departs too much from the arrangements observable in nature, it becomes capricious, and loses its effect upon the eye of the spectator; when, on the other hand, the every day occurrences are adopted, his work becomes common and feeble. Reynolds says justly, “when we are required to paint broad, it is not understood that we should paint broader than nature; but objects are to be so placed, that there is scarcely any limit to their breadth of light and shade. In the earlier stages of painting, relief and distinctness were the only requisites sought after<sup>15</sup>. If a round object could be represented upon a flat surface,

<sup>15</sup> In the early stages of the art, we find the outlines of the Egyptian and Grecian figures and ornaments upon the walls marked with a broad, deep, sharp cut indentation, which, receiving a strong shadow, gave great distinctness. In the next stage, we find that the figures were a little raised, so as to form what is termed *basso rilievo*; and that they were not rounded gradually from the ground, but cut perpendicularly to the surface. In the more advanced state of the art, when the figures assumed a greater projection, and became what is termed *alto rilievo*, where some portions are entirely cut through from the surface, as may be seen in the Elgin marbles, the outlines of those figures less advanced were rounded off, so as to receive less shadow, and thereby give greater value to those in high relief: we also find an attention to the effects of light and shade influence their management of single statues, in the construction of their buildings, and even in the forms of the most trifling utensils. We thus see that the gratification of the eye is one of the chief sources from which the taste of a country emanates, and its perpetuity is in proportion as it is founded upon the great truths observed in the general character of nature, and its influence on

or any substance so expressed as to induce the spectator to put forth his hand to touch it, as a test of the deception, the height of the artist's ambition was attained; but as the art advanced, it was found that painting could achieve more honourable results, the mind was to be acted upon, without stopping to gratify the eye at the threshold of entrance. Coreggio seems to have been one of the first who employed *chiaro oscuro* in its greatest extent, to give to his compositions that dreamy character which removes them from the "ignorant present," and which is the result of breadth, and melting of the outline in the tint which surrounds it. If we examine, for example, a room filled with several objects, in open day, the distinctness with which they all present themselves to the eye not only perplexes it in finding a resting place, from each claiming attention, but the quickness with which we are carried from one object to another (from a single glance being sufficient to satisfy our curiosity) destroys that pleasure the mind receives from contemplation; whereas the same scene viewed in the evening, by the light of a fire or candle, exhibits effects more pleasing to the eye and gratifying to the mind, which are entirely owing to the breadth of light and shade; fewer objects present themselves to the eye, and these few acquiring novelty in their forms, from the shadows floating about; others entirely buried in obscurity, amuse the imagination in tracing them into form; while the large blank spaces present vacuums for the eye to rest and repose upon. Independent of these results, we also know that objects acquire grandeur from their

succeeding ages, by its adoption by men of science capable of appreciating its value. Even in the dark ages, when truth and simplicity were overlaid and hid by a mass of ornament and an assemblage of minute parts, a combination of beautiful arrangement has arisen out of such Gothic absurdities, which has given to painting, sculpture, and architecture a fulness of effect unattainable by any other method. The endless and fatiguing portions of minutæ, which lay scattered over the surface, have been collected, and arranged in masses of richness and repose; the spottiness of strong, harsh colours have been softened and subdued by harmony and opposition; while the dry and cold outline of individual form has been adapted to the gratification of the educated eye, founded upon the great principles of truth and simplicity.

breadth and simplicity of parts, the shadows being more of one strength, and the lights more of one colour ; two concomitants of greatness.

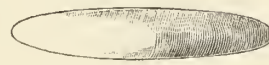
In entering upon this branch of the art, it will, however, be necessary to confine our remarks, in the first instance, to the effects of light and shade upon the forms of objects, in altering their appearance to the eye of the spectator, without reference to their acting upon the imagination.

All outlines, without the application of this quality, are deficient in giving a true representation to the eye ; for example, two circular outlines without shadow have no distinct meaning, but by the application of this property they either become convex or concave bodies<sup>16</sup>.

Fig. 24.



Fig. 25.



We also find that objects either project or recede according to the strength of their shadows, and become either solids or vacuums from their shadows falling within or without the spaces marked by their outlines.

Fig. 26.

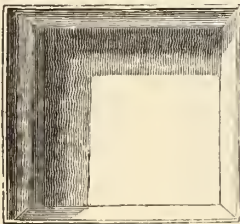
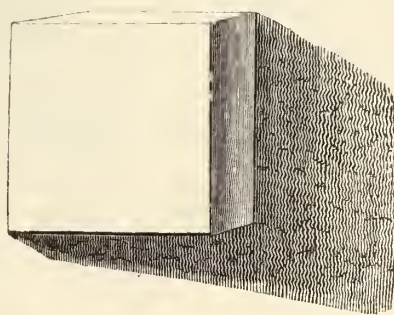


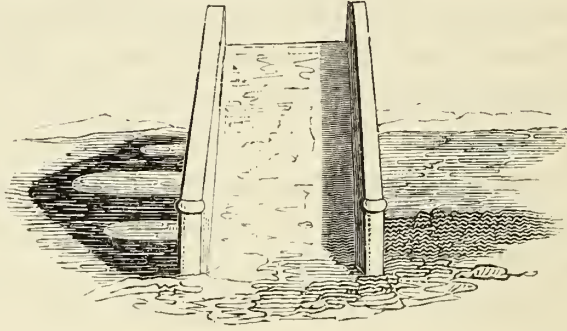
Fig. 27.



<sup>16</sup> “ We judge of the figure and shape of bodies chiefly by the variations of light and shade, and our associations taken thence are so strong, as we are easily imposed upon by a just imitation of the light and shade belonging to each shape and figure in their several situations with respect to the quarter from which the illumination proceeds. It is from the associations considered under

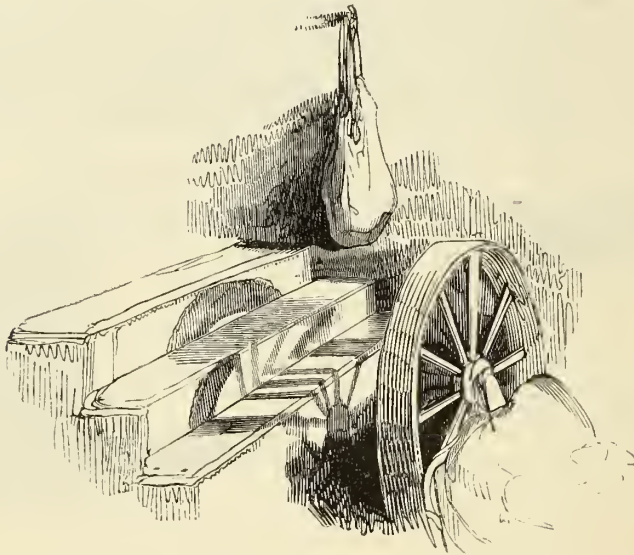
We also find that it often indicates the peculiar character of objects, when the outline is hid in consequence of the situation of the spectator, as in *Fig. 28.*

*Fig. 28.*



In drawings of machinery this is often of the utmost importance, as information is the only point aimed at. We likewise often find shadow

*Fig. 29.*



this proposition, and particularly in the last paragraph, that painting conveys such exact ideas of shapes, figures, magnitudes, and distances, and the camera obscura of motion also, by means of impressions that proceed from a plane surface.”—*Hartley on Man, on the Sense of Sight.*



made use of for the enriching of the subject, by making the shadows of complicated objects fall upon a background of an uneven surface, as in *Fig. 29*.

Any work treating of the Education of the Eye, however short, must necessarily touch upon points spreading over a large range of study, and of course occupying a long space of time to become master of. It will, therefore, be difficult to separate those parts which require a power in the mind, from that portion which depends more upon the cultivation of the eye, accompanied with very little effort of thinking. Nothing but early practice can enable the eye to see, and the hand to put on paper, the various objects necessary to painting with readiness and fidelity; as has been remarked by Reynolds, who says, “ a degree of mechanical practice must precede theory; the reason is, that if we wait till we are able to comprehend the theory of the art, too much of life will be passed to permit us to acquire facility and power; something, therefore, must be done on trust, by mere imitation of given patterns, before the theory of the art can be felt;” yet, nevertheless, the attention should be gradually awakened to observation, otherwise the power of the mind will lie too long dormant to be easily called into action when judgement is acquired, for, as he further observes, “ an artist ought to see clearly enough to enable him to point out to others the principle upon which he works, otherwise he will be confined, and, what is worse, he will be uncertain.” In the portion of this Essay, therefore, which is passed over, I have endeavoured to confine myself merely to that extent of knowledge which every one ought to possess to enable him in after life to enjoy the beauties of nature and art, and give him the power of communicating his ideas usefully to others. I shall now endeavour to trace through the higher departments of art those principles of design upon which painting depends for its operation on the mind, and which places it in the same rank with poetry and music.

## INVENTION.

INVENTION is the great soul of painting, without which the being in possession of an accumulation of studies is of little avail; we may collect the materials, but we cannot build without a plan, nor can we construct that plan without a perfect knowledge on what to raise the superstructure. When Raffaëlle was commissioned to paint the apartments of the Vatican with representations of Theology, Philosophy, Poetry, &c. it was necessary, in the first place, that he should know not only the origin and foundation of each of them, but also the character and history of those personages who ranked preeminent in the several departments of science, that by the combination of such figures he might be enabled to illustrate the subjects in hand; for it is by this method that the artist shows his imaginative powers; for though this part of the work may belong to the poet and historian in an equal degree, yet the mind of an artist, from his habits of thinking and from a knowledge of what is within the power of his art, gives the illustration of the subject a more graphic turn than either<sup>17</sup>;

<sup>17</sup> It is the descriptions of poets and historians possessing this character which renders them more striking to the imagination; such as the description of the Last Judgement by Peter Aretin, which made Michael Angelo regret that he had composed the subject previous to receiving his letter: "Who would not tremble," he writes, "at taking up his pencil to trace so tremendous a subject? I see, in the midst of innumerable beings, Antichrist, with features which you alone could imagine; I see terror imprinted upon the face of the living; I see the faint traces of the sun, the moon, and the stars, whose fires are perceptibly diminishing. The elements appear dissolving. I see all Nature horror-struck, barren, and gathered up in its decrepitude; I see Time emaciated and trembling, who, arrived at his last stage, is reposing on the dried-up trunk of a tree; and while the trumpets of the angels resound through all hearts, I see *Life* and *Death* overwhelmed with extraordinary confusion, the one is wearied with lifting up the dead, while the other strikes down the living; behind, I see Hope and Despair conducting troops of the good and the bad. The sky is suffused with the brightest rays. Christ, seated on clouds, is environed with splendour, and with the terrors inspired by the heavenly hosts, his face is resplendent with light, and his eyes, shining with a soft yet terrible fire, fill the virtuous with lively joy, and the wicked

therefore, though the education of an artist's mind is in many things similar to the education of that of others, yet, in addition, he requires a knowledge of the various methods the great painters have employed to explain and exemplify their ideas; "for it is only by knowing the inventions of others, we learn to invent, as it is by knowing the thoughts of others we learn to think." Mengs observes, that it is invention which makes noble the art of painting, and discovers the force of the artist's understanding, and that Raffaele obtained a rank with great poets and orators from this source. Invention being the work of the mind, addressed to the mind, composition that of the eye addressed to the sight; yet though in many things the mind of the poet or historian is similar to the painter's, the power of the latter is much more limited; the historian may have a hundred pages to convey his story, the painter has but one; this circumstance has led mankind in all ages to allow him a greater latitude and license in embodying any representation; his invention, therefore, takes a wide range through the whole features of the event, whatever it may be, and enables him to combine in one focus every means of rendering the story attractive, clear, and effective; he invents, therefore, those arrangements which awaken the mind, from their giving rise to an association of ideas; he selects also those points which bear the strongest upon the character of the subject to be represented, and which from their nature are most palpable to the eye, to heighten their effect by the judicious introduction of images operating by means of contrast, and endeavours to combine the whole by the most natural and unaffected method. The power of invention, therefore, in a painter, must depend

with mortal fear. I see the ministers of hell, with horrible countenances, who, surrounded by the glory of saints and martyrs, mock the Cæsars and Alexanders of the world, and yet not knowing how to get the better of themselves. I see Renown, with her crowns and palms trodden under foot, thrown down under the wheels of her own triumphal chariots. I hear the Son of God pronouncing the *last judgement*; at his voice the good and the bad are separated; the world crumbles to pieces at the peals of thunder. Darkness divides Paradise from the furnaces of hell. In retracing these terrible images, I said to myself, one would tremble as much at seeing the work of Buonarotti as at the day of judgement itself."—*Peter Aretin's Letters from Venice.*

upon his extent of information, his command of the materials applicable to his art, and a felicitous choice of the particular incidents most striking to the eye. If he invents from history, it will be necessary to take the most current version of the story for his guide, and engraft upon it those embellishments derived from costume, manners of the people, and local scenery; painting every thing from nature, which gives a wonderful appearance of truth and force to the representation. From poetry or allegory a greater liberty of enriching the design will be allowed, as the whole range of ancient and modern fable lies open for his purpose of illustration. At the head of this department of the art, by universal consent, and especially by those who have most carefully examined his works, stands Raffaele; not only do his inventions embrace the most leading and most striking parts of the story, but he carries the spectator back to its commencement by a chain of the most natural circumstances, and shows also by the same felicitous extension of his design, those results which followed its taking place; thus exhibiting in one page the contents of a volume, such as we see in his *Death of Ananias*, his *Transfiguration*, the *School of Athens*, the *Sacrifice at Lystra*, and many others. Lanzi, speaking of this quality of Raffaele, says, “ Various writers have mentioned the *St. Paul at Lystra*, one of the *Cartoons*, as an example, (PLATE II.) The artist has there represented the sacrifice prepared for him and *St. Barnabas* as to two gods, for having restored a lame man to the use of his limbs. The altar, the attendants, the victims, the musicians, and the axe, sufficiently indicate the intentions of the *Lystrians*; *St. Paul*, who is in the act of tearing his robe, shows that he rejects and abhors the sacrilegious honours, and is endeavouring to dissuade the populace from persisting in them; but all this were vain, if it had not indicated the miracle which had just happened, and which had given rise to the event. Raffaele therefore added to the group the lame man restored to the use of his limbs, now easily recognised by the spectators: he stands before the apostles rejoicing in his restoration, and raises his hands in transport towards his benefactors, while at his feet lie







EROPHIC AT LYPTER





the crutches, now cast away as useless ; this had been sufficient for any other artist, but Raffaello, who wished to give a greater appearance of reality, has added several people, who, in their eager curiosity, remove the garment of the man to behold his limbs restored to their natural state." As the people called St. Paul, Mercury, from his being chief speaker, Raffaello has alluded to this by a statue of Mercury in the distance, and a figure in the foreground with a chaplet of ivy, bringing in a ram, both indicative of the sacrifices to that god. By the uplifted hands of the restored cripple, and the youth who stretches out his hand to arrest the arm of the sacrificers, we perceive the effect of St. Paul's persuasions, in the same way as he indicates the conversion to Christianity of the woman of Damaris and Dionysius in the Cartoon of Paul preaching at Athens. In the inventions of Raffaello we find the representation of any event extending its effects on the several spectators in a variety of ways, producing the most natural action and expression, and all conducive to the illustration of the subject: his rich store of materials from the Greek and Roman antique, with the inventions of those artists who preceded him in the restoration of painting in Italy, enabled him to embellish his design with an endless accumulation of incident, giving chasteness, simplicity, and the power of carrying the mind back to times long gone by; no one has possessed so great a command over his materials, or greater address in adapting them to his own purpose; the Greek gems and statues, the Roman basso relievos, the primitive character of the works of Giotto and Masaccio, the grand outline and foreshortening of the figures of Michael Angelo and Leonardo da Vinci, may be all traced through his works, but the inventive genius which has called them into new existence with a more natural and a more powerful effect on the spectator, is peculiarly his own.

Invention being more properly a combination of those qualities which affect the mind and awaken sensations in the imagination of the spectator, the inventions of Raffaello affect different spectators according to their

different degrees of taste or cultivation ; whereas the inventions of Paul Veronese, Tintoret, and others of the Venetian school, being more addressed to the eye, please and captivate all beholders, from their harmony of light and shade, and their beautiful and gorgeous arrangement of splendid colour. With Raffaelle, the leading point of the story is boldly and nobly expressed, while its effects are diffused and spread over the countenances and actions of the adjoining figures, and revived and embellished by episodes and representations of the preceding and following events, acting upon the more subordinate or more extended portions of the composition, such as we see in the Ananias, the Heliodorus, the Sacrifice at Lystra, the Attila, and the Transfiguration. Thus what is effected in the one case by the diffusion of light and colour, is produced by Raffaelle through the medium of the expression and action of his figures ; this it is that has gained for him the appellation of the painter of mind ; and his making use of those materials from which the taste and cultivation of the mind is derived, gives to his works that charm which increases by contemplation, since they revive within us ideas of all the great and beautiful works we have ever beheld.

Invention being more properly the province of the mind than the eye, perhaps it is unnecessary to dwell longer upon it in this place ; but we must always bear in recollection that the mind of an artist is formed from a contemplation of those circumstances which it will be in his power to make use of, and that is one reason, amongst others, why I dwell more particularly upon the inventions of Raffaelle than upon those of Michael Angelo<sup>18</sup> ; they are more practical, and can be adopted by those whose

<sup>18</sup> Reynolds, drawing a comparison between Michael Angelo and Raffaelle, says, “ Raffaelle had more taste and fancy, Michael Angelo more genius and imagination. The one excelled in beauty, the other in energy. Michael Angelo has more of the poetical inspiration ; his ideas are vast and sublime ; his people are a superior order of beings, there is nothing about them, nothing in the air of their actions or their attitudes, or the style and cast of their limbs or features, that reminds us of their belonging to our own species. Raffaelle’s imagination is not so elevated ; his figures

works are addressed to the feelings of all classes, or, as Lord Bacon says, “come home to the business and bosoms of most men.” The inventions of Michael Angelo, on the other hand, elevate the feelings only of the learned, while they appear extravagant and overcharged to the generality of mankind; notwithstanding which, this is the spirit which ought to influence the taste and genius of other artists, and which made Raffaëlle exclaim, that “he thanked God that he was born in the same age with that great man<sup>19</sup>!” We need not go further than refer to his great work

are not so much disjoined from our own diminutive race of beings, though his ideas are chaste, noble, and of great conformity to their subjects. Michael Angelo’s works have a strong, peculiar, and marked character; they seem to proceed from his own mind entirely, and that mind so rich and abundant, that he never needed, or seemed to disdain to look about for foreign help. Raffaëlle’s materials are generally borrowed, though the noble structure is his own. The excellency of this extraordinary man lay in the propriety, beauty, and majesty of his characters, the judicious contrivance of his *composition*, his correctness of *drawing*, purity of taste, and skilful accommodation of other men’s conceptions to his own purpose. Nobody excelled him in that judgement with which he united to his own observations on nature the energy of Michael Angelo, and the beauty and simplicity of the antique. To the question, therefore, ‘Which ought to hold the first rank, Raffaëlle or Michael Angelo?’ it must be answered, that if it is to be given to him who possessed a greater combination of the higher qualities of the art than any other man, there is no doubt but Raffaëlle is the first. But if, as Longinus thinks, the sublime, being the highest excellence that human composition can attain to, abundantly compensates the absence of every other beauty, and atones for all other deficiencies, then Michael Angelo demands the preference.”  
—*Fifth Discourse.*

<sup>19</sup> “From time to time there arise upon the earth men who seem formed to become the centre of an intellectual system of their own; they are invested, like the prophet of old, with a heavenly mantle, and speak with the voice of inspiration. Those that appear after them are but attendants in their train, seem born only to revolve about them, warmed by their heat and shining by their reflected glory. Their works derive not their strength from momentary passions or local associations, but speak to feelings common to mankind, and reach the innermost movements of the soul, and hence it is that they have an immortal spirit, which carries them safe through the wreck of empires and the changes of opinion. Works like these are formed by no rule, but become a model and rule to other men. Few, however, among us are permitted to show this high excellence. Ordinary minds must be content to learn by rule, and every good system must have reference to the many and not to the few.”—*Professor Sedgwick’s Discourse on the Studies of the University.*

of the Last Judgement, where he introduces Charon ferrying over the souls of the damned, and other allusions to the heathen mythology, which give to the Christian creed the adventitious character of learned fable. On the other hand, Raffaello grasps his subject with the power of one who relies upon truth and nature for the effect; and, leaving the regions of poetry and fiction, gives an identity to the scene, founded upon the principle of simple facts being ennobled by the great powers of elevated art. Besides, we must never forget that the public taste is already formed from a contemplation of the many great works now in existence, and which have stood the test of ages, and that it is only by being in some manner conformable to these we can ever hope for a favourable reception.

### COMPOSITION.

By Composition is generally meant the form and arrangement of the several parts considered as a whole; consequently, the form or plan of any composition is the first process the painter practically commences with. The nature of the subject having been settled, he weighs in his mind the effect to be produced upon the spectator; he therefore arranges his figures and objects accordingly, and endeavours to distribute his materials in that form which will best accord with his intention. The illustration of his story, the distribution of his light and shade and colour, the localities of the scene, all present their individual interests to his notice; while his imagination embodies them into that congregated form which seems best calculated for his purpose. Here it is, that the memory is called into action; without precedents he cannot judge, without materials he cannot compose. Having now laid down his plan of operations, he applies to nature to furnish him with the means of giving variety and originality to his work; but to bind her to his purpose, he must have a settled knowledge of what he is seeking, he must have a quickness

of eye, to take advantage of accidental arrangements, and a plan of methodizing his ideas, so as to be able to secure what he acquires, without which it will be impossible to produce a composition upon which he can calculate with any degree of certainty as to its effects or its stability, and what he paints one day he may obliterate the next. Composition not being an inherent quality of the mind, but the result of long acquaintance with the nature and arrangement of the compositions of others, it generally follows, that all wayward and capricious compositions, established neither upon natural grounds, nor upon the scientific arrangements of those who have preceded us, seldom outlive their inventors, for pleasing only by reason of their novelty, they gradually lose their interest as that novelty vanishes; or, as Dr. Johnson expresses it, “the irregular combination of fanciful invention may delight awhile by that novelty, of which the common satiety of life sends us all in quest; the pleasures of sudden wonder are soon exhausted, and the mind can only repose upon the stability of truth.”

Geometric forms in composition are found to give order and regularity to an assemblage of figures, for, in fact, we can have no idea of form without a portion of distinct shape, which being arranged so as to make one part of the composition dependent on another for its completion or extension, produces an harmonious assemblage of lines, independent of the aid of light and shade or colour. Groups of figures without some appearance of geometrical form apparent to the eye, would produce a confused effect upon the spectator, in whose mind their appearance would indicate one subject as strongly as another, and look picturesque, when such character might be destructive of the impression intended to be produced. We have an excellent example of the influence of lines, or arrangement of parts, in the composition of *Attila*, by *Raffaello*; we see on one side the rude irregular descent into the *Campania* of *Rome* of the congregated tribe of the *Goths* and *Vandals*, leaving fire and desolation in their rear, and hurrying forward with savage wildness; opposed to

which, enters the head of the Christian church, with the ministers of the cross, calm, meek, dignified, and upright, secure in the protection of Heaven, whose messengers are seen descending; those noble warriors, St. Peter and St. Paul, spreading by their appearance terror and dismay into the hearts of Attila and his followers: and thus it is that the painter is enabled, by the assemblage of lines and forms, to produce upon the mind those sensations which the poet effects by a combination of words, or the composer of music by an arrangement of expressive sounds.

To simplicity and regularity of form we are indebted for the foundation of what is great and sublime, for, as Johnson expresses it, “sublimity is produced by aggregation, and littleness by dispersion.” In architecture we find this a main cause of grandeur: Burke says, “vastness in any object, infinity, succession, and uniformity of parts in building, or any object in nature, are all sources of the sublime, succession of uniform parts creating a kind of artificial infinite, and this may be the cause why a rotund has such a noble effect in building<sup>20</sup>.” Having observed before that the architecture introduced into the works of Raffaello is of a simple and uniform character, it often seems to have been his design to carry out and extend the perspective and general form of his plan by the arrangement and position of his figures, such as we see in his School of Athens; and De Piles says, “he found in some of his sketches, plans and scales of proportion.” One or two memorandums

<sup>20</sup> Addison, noticing how much simplicity of parts and greatness of manner in architecture affect the mind, quotes a passage of M. Feart’s *Parallel of the Ancient and Modern Architecture*. “I am observing,” says he, “a thing which in my opinion is very curious whence it proceeds, that in the same quantity of superficies the one manner seems great and magnificent, and the other poor and trifling; the reason is fine and uncommon. I say, then, that to introduce into architecture this grandeur of manner, we ought so to proceed, that the division of the principal members of the order may consist but of few parts, that they be all great, and of a bold and ample relieve and swelling; and that the eye beholding nothing little and mean, the imagination may be more vigorously touched and affected with the work that stands before it.”

which I found amongst the collections of drawings left to Christ Church, Oxford, by General Guise, seem to confirm this observation. The memorandums are written upon the side of sketches illustrative of the remarks, one of which I have given in *PLATE III.* containing the ground plan, also the figures seen under the influence of perspective; the other, showing a circular arrangement of figures, such as we see in the lower part of the *Transfiguration*, and in the *Death of Ananias*; viz.

*Fig. 1.*



To Dr. Barnes, of Christ Church, I am indebted for the very great interest he took in enabling me to procure copies of any of the drawings. For the translation of the memorandums, and remarks upon the designs, I

am indebted to the kindness of C. L. Eastlake, Esq. R. A., whose intimate knowledge of the compositions of Raffaelle must give his observations additional weight <sup>21</sup>.

Independent of forms in composition most suitable to the subject, and arranged in the most natural manner, it is of the first consequence that the

<sup>21</sup> Translation of the memorandum on the side of the sketch representing circular composition :—

“ It is to be observed, that the first thing to be considered in an historical composition is where the point (*id est*, the spectator or spectator’s eye) is to be placed, whether in the middle of the work or on one side, and so to determine its situation that the important figures be distinctly visible, and not concealed by others, and then begin the design. It is my opinion, confirmed by the practice of the most skilful men, that the mode explained by a drawing in the margin (is generally fittest), viz. by contriving that those figures which are nearest to the point should present their backs, those further removed their sides, and so on in perspective, as if a circle were drawn and figures ranged round it, so should an historical composition be designed.”

In illustration of the above, supposing an action to be represented in a circle, which would be quite natural if the object of attention were in the centre, the spectator might either view it so as to be himself without the circle, or be supposed within it. In the latter case, the nearest figures would have their sides towards him, in the former their backs. Thus, when the spectator sees a semicircle, he completes the circle by his forming a part. This arrangement was adopted by the early Italian painters in their sacred subjects, and from its fitness was never abandoned by Raffaelle. The Madonna di Foligno and the Dresden Madonna are remarkable examples, as in these pictures the St. Francis in the first, and the Pope Sixtus in the other, turn to the spectator who contemplates the work, and intercedes for them. The object, in short, by this semicircular arrangement was to mix up the spectator with the divine or sainted personages represented, and to make him feel in their presence.

But in more dramatic representations, in which the spectator might be interested but not a *party concerned*, Raffaelle adopted the more picturesque arrangement, and after him this was unfortunately applied to *devotional* subjects. The drawing by Raffaelle and the note recommend the picturesque arrangement, but as the whole works of the master are the best commentaries on his note, it may safely be affirmed, that he could not have intended this principle to apply to votive pictures ; at present, indeed, in this country, when altar pieces, and especially mere assemblages of sacred personages, are rarely painted, the directions contained in Raffaelle’s note may be considered of universal application ; it is only in the critical history of the art that they might lead to false conclusions.—C. L. E.



spectator ought to have such a view of the representation as will be most effective and uninterrupted: this obliges the artist to design those figures in the near part of the composition either in kneeling or stooping positions, that they may not intercept the figures behind, or to elevate those background figures by a higher plane, such as we see in the School of Athens, the Ananias, the Incendio del Borgo, Elymas the Sorcerer, and others: or he may compose his piece upon the principle of the Heliodorus, which, leaving the space vacant in the middle, allows the eye of the spectator to range from the foreground to the distance without interruption: but in whatever form his composition develops itself, it is not more necessary to preserve such form in the strongest character than it is to give the spectator the most pictorial and comprehensive view of the subject; to enable him to judge of this quality, it will be necessary not only to lay down a ground plan, but to model the groups and individual figures, as we know to have been the practice of the best artists, from Michael Angelo and Raffaëlle down to the present, which will also, even though roughly executed, suggest the most natural effects of the light and shade<sup>22</sup>.

<sup>22</sup> Translation of the memorandum at the side of the drawing given in PLATE III. *Fig. 1*:—

“ This is the mode the painter should observe in composing his histories, so that the disposition of the masses should be unconstrained, as if the composition followed the advancing sight in order that the history or picture may be satisfactory to the spectator, and particularly to the experienced spectator. For if arranged without this rule, the said history will be put together defectively, this (*viz.* the mode alluded to) being the true practice adopted by the most skilled and intelligent in the art. This will appear by consulting the works of those painters who are most famous; it is from their adherence to this rule that their works have been so much praised, and with the best reason, for this is the true principle.”

The rule here alluded to, and which is sufficiently explained by the drawing which accompanies it, relates to *depth* of composition, as opposed to *superficial* or basso relievo composition; the mere surface is capable in variety, in height, and in width; but these varieties may exist while there is no variety whatever in the *plan*; the figures should therefore occupy the extent of the ground plan as completely as when brought to the surface they appear to occupy the height and

Having decided upon his general form of composition, the several portions of the design next claim his attention; those portions of most consequence to the illustration of the story are to be brought into notice, while other parts are made subservient, by being thrown into shade or more intercepted by their situations; action and repose, masses convex and concave, lines regular or picturesque, spaces diminishing or increasing, are all to be combined in producing an harmonious result upon the eye and mind of the spectator.

We have noticed the peculiar properties of objects under the influence of perspective; viz. circular forms becoming elliptical, spaces diminishing as they recede, objects intercepting those behind, while those on the foreground possess more detail and minutiae; these qualities are therefore to be engrafted upon the several portions of the composition, that it may have the appearance of truth, and enable the artist to give his work the firmness of nature. In selecting examples illustrative of these remarks, it will be sufficient to give one or two of the most palpable, that the student may be made aware of their character; after which, the whole range of composition, from the revival of painting down to our own time, will be rendered subservient to his investigation. As it is the character of spaces

breadth of the surface or face of the picture. Thus the three possible dimensions are occupied, the art being generally concealed by avoiding too regular a variety, and by doubling the masses somewhere. It only remains to be observed, that of the three applications of varied arrangement, that of the *depth* is the most strictly picturesque, because it most effectually gets rid of the flat surface, and suggests foreshortened limbs and figures, which are most to be met with in the latest works of Titian, Raffaele, and Michael Angelo; but Corregio, who was from the beginning devoted to *gradation* in forms (perspective) as well as chiaroscuro, was also an early lover of depth in composition, and often of foreshortening.—C. L. E.

*Fig. 2* is part of a Roman basso relievo, from which Raffaele took the ceremony of the Sacrifice at Lystra.

*Fig. 3* shows his adaptation of the ideas of others to his own purpose, being a figure of Masaccio's, which is converted into his St. Paul preaching. Vide Reynolds's Twelfth Discourse.







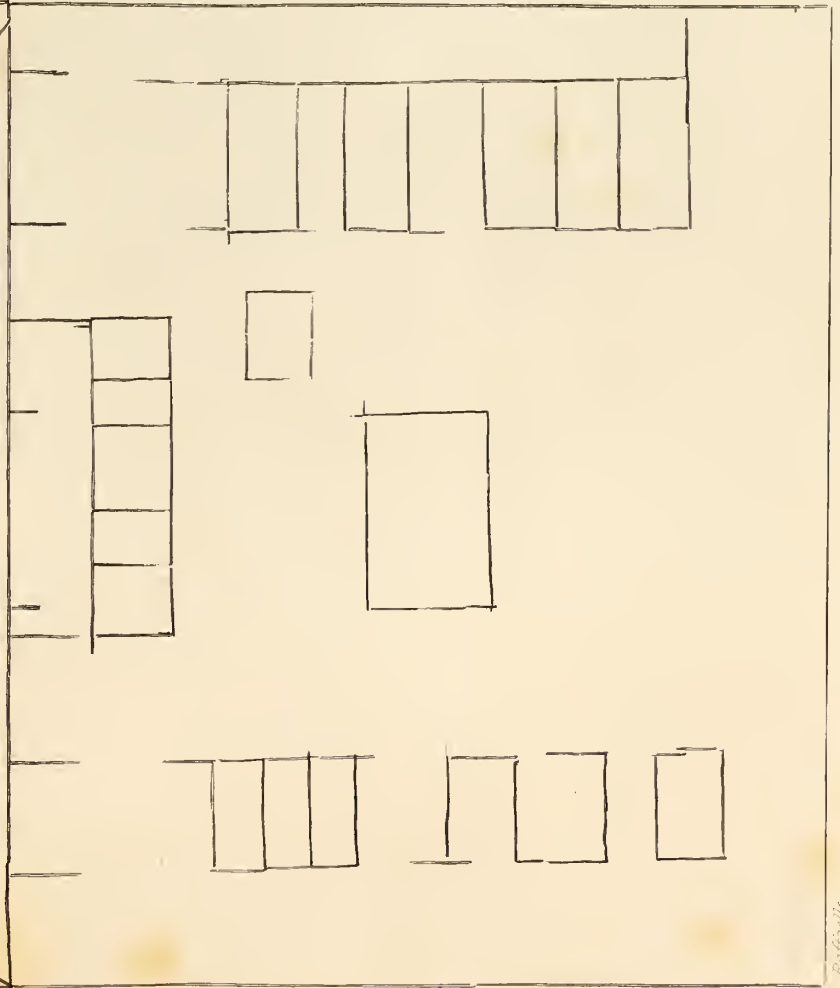
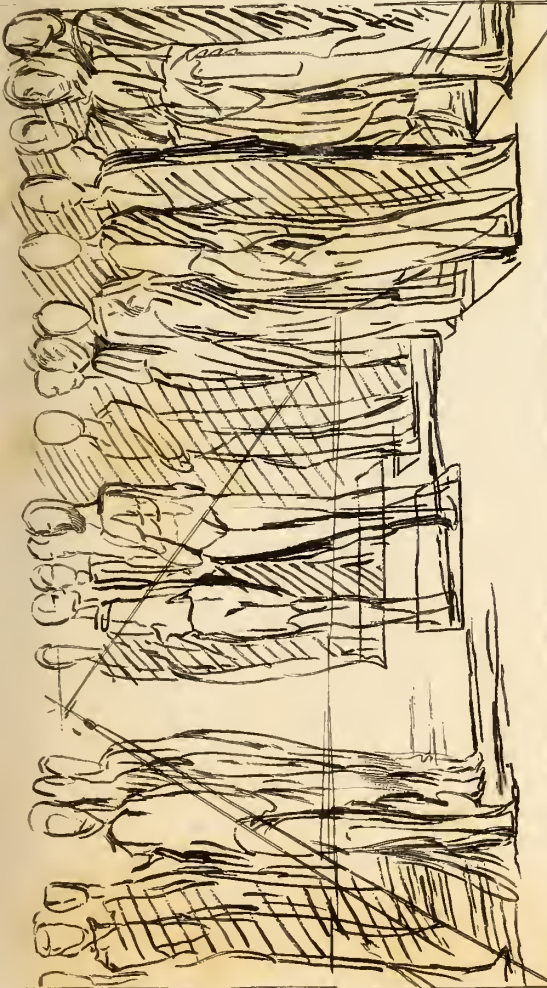
Fig. 2



Fig. 4



Fig. 3





to diminish as they recede from the eye, we often find in the works of Raffaello and others this feature engrafted upon portions of their groups, as in *Fig. 2*, part of the Cartoon of Ananias.

*Fig. 2.*



As it is the character of objects to intercept others more or less, as they recede from the foreground, and as it is their character also to diminish and possess less of detail by their receding, we perceive this principle carried into the works of the great founders of the art in a variety of ways; we can trace it in the Greek and Roman basso relievos, in the figures and heads of Michael Angelo and Raffaello, and in the works of those who have collected from the great stores of nature and art. The example, *Fig. 3*, is from Titian, part of a subject formerly in the church of St. Nicola de Fiari at Venice, now in Rome.

This regularity of diminution imparts to a work a character of sim-

plicity, and at the same time assists the artist in giving depth to his composition, one figure acting as a background to the other.

Fig. 3.



This regularity of diminution not only assists in giving regularity and simplicity to a work, but enables the artist to carry the eye of the spectator into the depths of his composition. We also find it often employed in giving solidity and firmness to those heads or objects nearest the eye; one portion acting as a background to the other, giving to the whole that advantage which arises from the size, detail, and firmness of



foreground objects in nature. *Fig. 4* is a further illustration of the same principle, being part of a design of Rubens, the picture of the *Woman taken in Adultery*, in the collection of Mr. Miles.

*Fig. 4.*



In following up the examination of Composition into its component parts, we find it necessary that they should all combine to produce one result upon the spectator. Raffaele, in extending his composition into the surrounding parts, employs his whole power in illustrating his story, either by episodes, which embellish and enrich it, or by figures expressive of the circumstances which have preceded it, or by conveying its effects after completion: some we perceive engaged in relating the event to those entering, or unable to view it from their situation in the picture; others of various ages and of different sexes, while they give variety to the work, enable him to develop its effect by a variety of expression, and action, by extending the lines productive of such sensations, or lines by a union of several parts leading the eye by their direction

to the principal point of the story, or giving bulk and strength to the foreground figures. Add to these, figures repeating by their form the principal points, so as to give those richness by extending their shape, or productive of harmony by their action and expression, emanating from those of the principal actors. These remarks more immediately apply to the mental portion of the work, and of works of the highest department in the art; but many of them also may be made applicable to other branches, such as the combining of several heads for the purpose of preserving a mass of flesh colour, and to prevent spottiness in the effect; or giving pleasure to the eye, by the forms taking pleasing shapes; or assisting deception, by lines combining to give strength and magnitude to the foreground objects, or diminished delicacy to the more distant: in short, a knowledge of the higher requisites of painting is of the greatest importance in all the departments, whether in giving dignity to portraiture, such as Titian's, or to landscapes, such as his also, and those of Annibale Carrache, Salvator Rosa, or Nicolo Poussin. Towards gaining perfection in poetry, we find writers recommending this course of investigation. Addison says, "a poet should be very well versed in every thing that is noble and stately in the productions of art, whether it appears in painting or statuary; in the great works of architecture, which are in their present glory, or in the ruins of those which flourished in former ages. Such advantages as these help to open a man's thoughts, and to enlarge his imagination, and will therefore have their influence on all kinds of writing, if the author knows how to make right use of them"<sup>22</sup>. Reynolds recom-

<sup>22</sup> The same remarks which Dr. Johnson applies to poetry may be here made use of to indicate the sources of instruction for those who aspire to the higher walks of painting: "By the general consent of critics, the first praise of genius is due to the writer of an epic poem, as it requires an assemblage of all the powers which are singly sufficient for other compositions. Poetry is the art of uniting pleasure with truth, by calling imagination to the help of reason. Epic poetry undertakes to teach the most important truths by the most pleasing precepts, and therefore relates some great event in the most affecting manner. History must supply the writer with the rudiments of narration, which he must improve and exalt by a nobler art, must animate

mends, "that all the inventions and thoughts of the ancients, whether conveyed to us in statues, bas-reliefs, intaglios, cameos, or coins, are to be sought after and carefully studied; the genius that hovers over these venerable relics may be called the father of modern art. The collection of the thoughts of the ancients which Raffaëlle made with so much trouble, is a proof of his opinion on this subject; such collections may be now made with much more ease, by means of an art scarce known in his time, I mean that of engraving; by which, at an easy rate, every man may now avail himself of the inventions of antiquity." He also recommends taking another view of the same figure, either by modelling it or setting a person in the same attitude; this will give the student a quick knowledge, wherein consists the beauty and character of the different great masters; or by altering it to suit his subject, such as the figure of St. Paul, by Masaccio, introduced in Paul preaching by Raffaëlle, or the Sacrifice at Lystra, PLATE II. To conclude, I can only repeat the words of Sir Joshua Reynolds, "study, therefore, the great works of the great masters for ever, study as nearly as you can in the order, in the manner, and on the principles on which they studied. Study nature attentively, but always with those masters in your company; consider them as models which you are to imitate, and at the same time as rivals, with whom you are to contend."

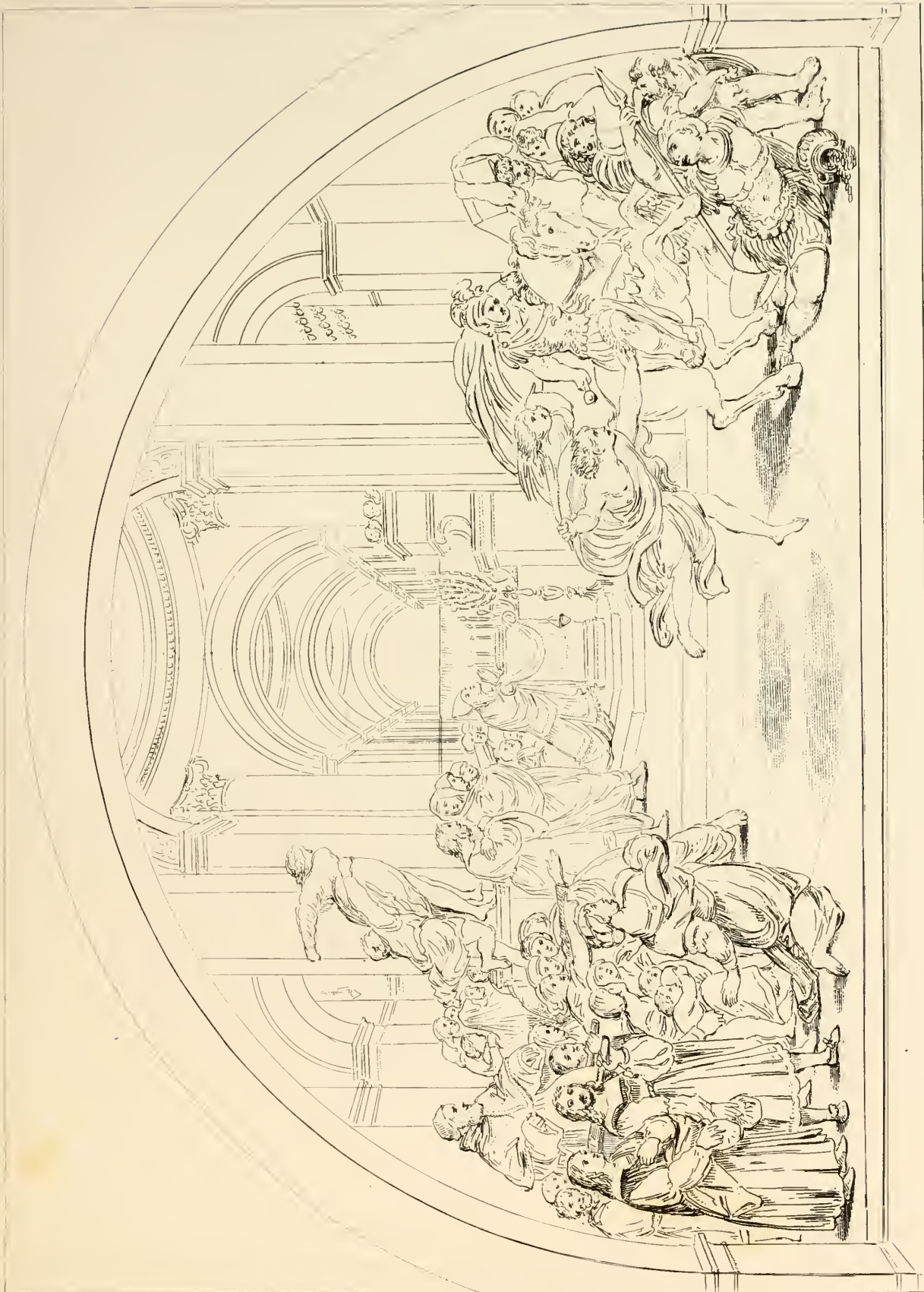
by dramatic energy, and diversify by retrospection and anticipation; morality must teach him the exact bounds and different shades of vice and virtue; from policy, and the practice of life, he has to learn the discrimination of character, and the tendency of the passions, either single or combined; and physiology must supply him with illustrations and images. To put these materials to poetical use, is required an imagination capable of painting nature and realizing fiction. Nor is he yet a poet till he has attained the whole extension of his language, distinguished all the delicacies of phrase, and all the colours of words, and learned to adjust their different sounds to all the varieties of metrical modulation."—*Johnson's Life of Milton.*

## ARRANGEMENT.

ARRANGEMENT, though not partaking of that high quality which distinguishes composition, yet nevertheless embraces a knowledge of those characteristic features to be found pervading the general appearances of nature, and to be employed in giving a truth and vigour to assemblages of lines, shades, and colours. All objects whose images enter the eye are subject to certain laws, which regulate their form, and assign to them situations in the picture which such forms indicate, and which having been often observed, have obtained a general consent as to their truth and natural character. To know, therefore, these arrangements observable in nature is absolutely necessary, that we may employ such knowledge in producing the same results in painting, especially as we find the works of those artists who have thus combined their skill in arrangement give the greatest pleasure to the eye of the spectator: this gratification arises from the several images being depicted in their most characteristic features. In looking abroad upon the face of nature, for example, in a wide extent of country, where the eye can take a comprehensive observation, we notice towards the horizon a multitude of parallel lines stretching across the landscape, the lines crossing them being foreshortened lose their breadth, while the perpendicular lines of objects lose their consequence owing to their diminution from distance; but as these approach towards the foreground, we perceive that they gain their ascendancy, and become more rugged in the outline, and stronger in effect from their shadowed portions being larger and darker, owing to their nearness to the eye. Being acquainted with these facts, we can produce such an arrangement as shall have the appearance of truth, and become enabled to heighten in effect the arrangements of natural representation, and by the addition of colours, whose properties belong to near objects, by the addition of light and dark coming in contact, which gives distinctness and firmness, by the







HERODORS





introduction of figures and other objects, we can assist the perspective, by their assuming forms more or less under its influence, according to their situation.

We know that quietness and regularity give dignity to part of a composition while their lines contrast with others expressive of bustle, or picturesque assemblage of forms; we have noticed this exemplified in the *Attila*, &c., we see it also in *Fig. 5*, part of the *Heliodorus*, where the heads of the figures who bear the chair of the Pope surround him with

*Fig. 5.*



studied regularity, giving calmness by the arrangement, and firmness by the perspective appearance of a column upon whose base he is elevated<sup>23</sup>.

<sup>23</sup> Lanzi, speaking of this work, says, "in the course of this year, 1512, Raffaele was employed in the second chamber on the subject of *Heliodorus* driven from the temple by the prayers of *Onias* the high priest, one of the most celebrated pictures of the place. In this painting

This regularity of diminution and perspective effect has been noticed principally in the arrangement of the heads; it is also to be observed in the base lines of the several compositions of the figures, such as we observe upon this side of the Heliodorus, where the Pope enters, marking the line from the foreground to the distance, assisting the perspective by such means as to lead the eye into the depths of the composition, while it gives the appearance of truth and simplicity of natural diminution. See PLATE IV. I have given an additional PLATE IV\*, part of the Dispute of the Sacrament, where this disposition is more evident. Independent of this mode of arrangement being of use in giving uniformity to irregular portions of a composition, it is of great advantage in directing the eye to the principal parts of the picture by means of the perspective appearance of the line; also by producing such arrangement either by the base of the group or the introduction of accidental objects to assist such deceptive diminution, we counteract the effects of false perspective, which the base line of the group sometimes produces; for in conducting the design, the heads and upper portions only of the composition are attended to in the

the armed vision that appears to Heliodorus scatters lightning from his hand, while the neighing steed is heard amidst the attendant thunder. In the numerous bands, some of which are plundering the riches of the temple, and in others ignorant of the surprise and terror exhibited in Heliodorus, consternation, amazement, joy, and abasement, and a host of passions are expressed. In this work, and in others of these chambers, Raffaello (says Mengs) gave to painting all the augmentation it could receive after Michael Angelo. In this picture he introduced the portrait of Julius the Second, whose zeal and authority is represented in Onias. He appears in a litter, borne by his grooms, in the manner in which he was accustomed to repair to the Vatican to view this work." In these heads Raffaello has given the portraits of his pupils M. Antonio and Julio Romano, with the Pope's secretary, &c. For this anachronism Raffaello has been blamed by the critics, without considering that it was the only way the painter had of connecting the Jewish with the Christian church, and exemplifying the temples of both as the sacred depositories for those funds which were to be given out to the widow and the orphan poor. Without detracting from the great merit of Raffaello, we may rest assured that these works were of too much importance not to be watched with the greatest vigilance, and assisted in their moral efficacy by all the learning within the walls of the Vatican. Those who wish to see how close Raffaello often kept to the history, may examine the whole story in 2 Maccabees, chap. iii.







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first instance, without reflecting how the parts which come in contact with the ground will appear when terminated according to their true position in the picture.

A knowledge of arrangement enables us yet further to heighten the gratification of the spectator, by engrafting upon the work those forms found in the compositions of the most celebrated artists. This knowledge it is which enables the poet to give so pleasing and vivid descriptions of scenery, often gratifying the imagination more than an actual survey of the scene he describes; as Addison remarks, “he takes indeed the landscape after her, but gives it more vigorous touches, heightens its beauty, and enlivens the whole piece, that the images which flow from the objects themselves appear weak and faint, in comparison of those that come from the expressions.” A knowledge of arrangement enables the artist to follow up and extend lines and forms often only hinted at in nature; those parts which possess a strong local character, he preserves as leading points to an harmonious assemblage of lines; while portions possessing beauty, he enshrines in masses of repose, or surrounds them with forms and colours, which add to their effect upon the spectator. Even in the wild, rugged scenes of savage grandeur, where rocks, trees, and clouds combine in awful magnificence, a knowledge of arrangement is necessary to preserve this earthquake-like appearance. In the works of Salvator Rosa, the student will find many examples of this mode of arrangement, every part of the work uniting “in dreadful harmony.” To acquire a knowledge of beautiful scenery, founded upon aerial perspective, or an agreeable assemblage of lines and forms, he ought to study the arrangements of Claude, Cuypp, and those of Turner, whose works are filled with the various qualities which constitute the true poetry of painting, and the power of giving extent and magnificence in the highest degree.

## HARMONY.

HARMONY in painting is the connexion and agreement of one part with another, either as regards form, light and shade, or colour : this agreement proceeds either from a succession of the same forms in different degrees of distinctness, such as arise when we cast a stone into water, producing a succession of undulating circles, or by one form depending upon its adjoining for its completion and unity, as is the case in poetry<sup>24</sup>; or the harshness of isolated forms may be broken down, and harmonised with the whole, by their being hinted at, or faintly repeated in various portions of the picture.

## FORM.

BURKE, speaking of beautiful forms, says, “as perfectly beautiful bodies are not composed of angular parts, so those parts never continue long in the same right line, they vary their direction every moment, and they change under the eye, by a deviation continually carrying on, but for whose beginning or end you will find it difficult to ascertain a point.” All authors from Aristotle to De Quincy having treated of the affections of the mind as if the avenues to each sensation were the same, it will perhaps lead us to a more clear definition of the properties which belong to vision exclusively, by confining the observations on form, shade, or colour to

<sup>24</sup> Dr. Johnson says, “As harmony is the end of poetical measures, no part of the verse ought to be so separated from the rest as not to remain still more harmonious than prose, or to show, by the disposition of the tones, that it is part of a verse.” Further on he remarks, “when a single syllable is cut off from the rest, it must either be united to the line with which the sense connects it, or be found alone. If it be united to the other line, it corrupts its harmony; if disjoined, it must stand alone, and with regard to music be superfluous; for there is no harmony in a single sound, because it has no proportion to another.”—*Rambler*, No. 90.



their effects upon the eye. As the forms of all objects enter the eye through a circular aperture, those objects containing a similar continuity of form fall most agreeably upon the organ of vision, and are seen as it were at a single glance; while objects possessing sharp angles seem less in harmony with the flow of light which accompanies their entrance, and require repeated examinations to gain a knowledge of their exact form; for example, if a circle be presented to the eye, we are incontinently carried round the whole circumference, whereas when we look upon a square or cubical form, it requires four separate examinations, each producing a separate effort. Now as the images of all objects are not only viewed through a circular aperture, but are also received upon a circular surface, and as the rays by which such images are conveyed fade imperceptibly as they depart from the centre of vision, these may be some of the causes why circular or undulating forms fall most agreeably upon the eye; especially if we consider that the organ itself moves as it were in a circular motion, by means of its muscles, or as it is commonly termed, the ball and socket<sup>25</sup>. There are other reasons why circular forms

<sup>25</sup> “ One of the many points of superiority which the eye possesses over the ordinary camera obscura is derived from its spherical shape adapting the retina to receive every portion of the images produced by refraction, which are themselves curved: whereas, had they been received on a plane surface, as they usually are in the camera obscura, a considerable portion of the image would have been indistinct. This spherical form is preserved by means of the firm membranes which protect the eye, and which are termed its *coats*; and the transparent media which they enclose, and which effect the convergence of the rays, are termed the *humours of the eye*. There are in this organ three principal coats and three humours, composing altogether what is called the *globe of the eye*. The outermost coat, which is termed the *sclerotica*, is exceedingly firm and dense, and gives to the globe of the eye the mechanical support it requires for the performance of its delicate functions; it is perforated behind by the optic nerve, which passes onward to be expanded into the retina. The sclerotica does not extend farther than about four-fifths of the globe of the eye, its place in front being supplied by a transparent convex membrane, called the *cornea*, which is more prominent than the rest of the eyeball; a line passing through the centre of the cornea and the centre of the globe of the eye is called the *axis* of the eye. The sclerotica is lined internally by the *choroid coat*, which is chiefly made up of a tissue of blood vessels for supplying nourishment to the eye. It has on its inner surface a layer of a dark coloured viscid



Fig. 1

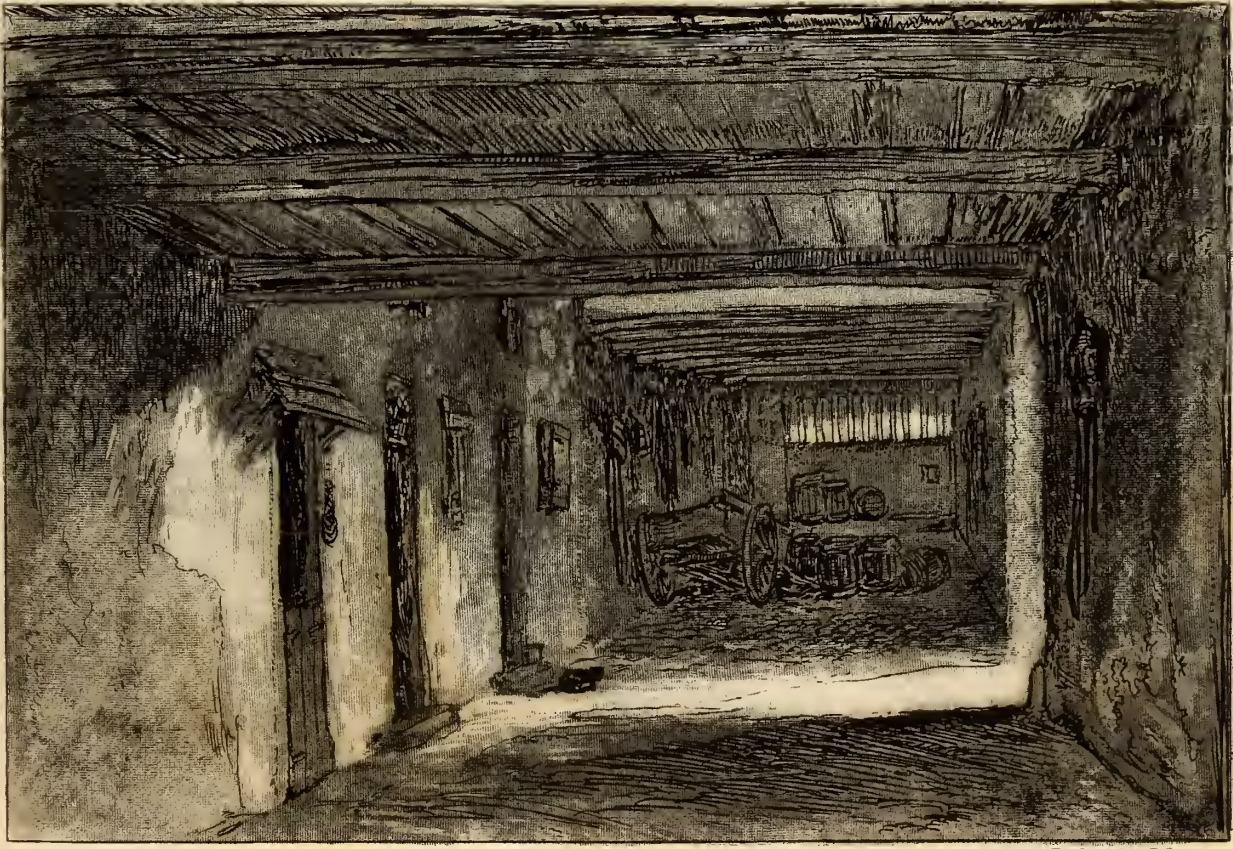


Reynolds.

Fig. 2



Fig. 3



Etched by J. Burnet



all mingling together in regular adjustment: as in music we find harmony produced by a combination of sounds different in themselves, yet affecting the mind, through the medium of the ear, with one result. Aristotle, in his Treatise on Poetry, says, "beauty consists in magnitude and order; but no animal, or other thing, can be beautiful that is either too small or too large for the eye to take cognizance of its several component parts at once, as in that case the whole, or unity, is lost to the spectator." That extension of form so conducive to harmony, and productive of an agreeable effect upon the eye, is often taken advantage of in regulating the boundary line to a composition; thus we often see a single head of a child, or a group consisting of an assemblage of curved lines, reach the eye more agreeably through a circular frame, as in that case the sensations which arise from such a combination are not disturbed or interrupted; so, likewise, the sight may be conveyed with greater pleasure, and with an increased perspective effect, through a square or oblong aperture, by having the horizontal and perpendicular lines of the frame repeated as they depart from the eye, in diminished lengths, and strengths, and magnitude, as in *PLATE V*, also in the curved and horizontal lines of the architecture of the School of Athens, the Heliodorus, &c. This mixing up the frame or opening with the work is often of the utmost importance, even when extended to the effect of light and shade, and colour, as it breaks down that harshness which otherwise attracts the eye, while examining the work contained within it<sup>26</sup>.

<sup>26</sup> This harmonious combination of the picture with its frame induces many artists to finish their works after being framed, thereby assisting them in giving a greater force and deceptive appearance to the whole; for though this deceptive appearance is argued against by some, as belonging only to the infancy of the art, and not applicable to the higher walks of painting, yet the mind cannot be reached through the medium of the eye unless this deception is carried out to a considerable extent; neither, as others reason more subtly, is it to be regarded as a diminution of our gratification. Dioramas and panoramas are both pleasing illusions, on this principle alone. De Quincy says, "When the painter includes within a narrow compass a vast extent of space, when on a flat surface he bears me through the far off regions of the infinite, and makes the air

## CHIARO OSCURO.

THAT harmony which is produced by chiaro oscuro, or by the means of black and white, independent of colour, depends upon the quantities of light and dark employed, and the disposition of them ; sometimes meeting in extremes of opposition, in other portions gliding away with imperceptible softness into undefined spaces, the light sometimes falling on combined objects, giving out a faint halo round the group ; in some instances darting out through the dark masses of shadow in sharp defined shapes, creating by their whole arrangement that mixture of harsh and tender gradations observable in nature. The power of producing a variety of pleasing sensations upon the eye mainly rests on the conduct of the chiaro oscuro ; objects are rendered either strong or delicate, according as they advance or retire on the perspective plane of the picture ; parts are forced upon the spectator's attention, by their clear defined character, and assisted from contrast by groups of indistinct images imbued with the properties of middle tint. The quantities of dark that are to be allowed to interrupt or pass within the boundaries of the masses of light, or the size of those portions of light which are found within the dominion of shade, either giving depth to it by contrast, or destroying its preponderance by producing a union with the light, are entirely at the guidance of the artist, whose skill is shown in the management of this difficult department, it being entirely under the influence of an educated eye : neither am I aware that its beauty is felt, unless by those whose tastes are refined by long contemplation of the finest works of those who have

and light appear to circulate around forms devoid of relief, I find delight in abandoning myself to his illusions. But, nevertheless, I would not have the frame absent ; *I would wish to know that what I see is in fact but a piece of canvass on a perfectly plane surface.*—*Essay on Imitation in the Fine Arts*, chap. xiv.

excelled in the different branches of painting. We know, as is the case in music, though the ear is capable of acquiring a knowledge of twenty thousand simple sounds, all differing in tone and strength<sup>27</sup>, yet this power of distinction is not entirely in the construction of the organ, but arises from long observation. Sir Charles Bell says, “that this variety of sensation does not entirely depend upon the structure, but is the operation of the sense and intellect conjointly, appears from the long experience which is requisite to give this perfection. Nature is bountiful in providing the means of simple and acquired perception, but the latter is the result of long experience and continued effort, though we have lost the feeling of its being a voluntary effort.” We have already noticed some of the most evident properties belonging to the application of shadow, by which we can easily perceive, that a mere outline of a group of figures, or a variety of objects, lies like a map under the eye; but by the judicious application of shadow passing amongst the several forms, they rise up, and assume their various situations according to their relative distances from the eye of the spectator. We can easily carry our imagination further, and assign a reason why some portions are to be subdued, and others brought into notice; but the art of combining the whole, in an harmonious mass of *chiaro oscuro*, can be acquired only by long investigation into the principles of those who have excelled in this captivating and imaginative art. Before entering into an examination of this quality, so productive of pleasure, viewing its effects in painting, it will be necessary to examine its cause, and where it exists in natural imagery, the only sure source on which we can build with certainty. When we direct our eyes to any particular object, we observe it distinctly defined, while the surrounding objects produce a fainter impression on the retina; we also perceive, on examination, that we often have been attending to the impression made upon one eye only, either from its more favourable position, or from a superior goodness in the organ itself; nevertheless, a number of lateral

<sup>27</sup> Reid's Inquiry into the Human Mind, p. 98.

images are indistinctly hinted at upon the retina of the other, which, by their softness, give a precision to the object of our attention, from contrast, and amuse and assist the imagination from a variety of circumstances; we know, also, that there are two representations, one painted in each eye, and though they form but one in the mind, yet we cannot shut out entirely those hints which may be conveyed to the fancy from the faintest impressions unconsciously attended to; add to which, the eye, from fatigue in looking at any object attentively, naturally turns for repose to soft masses of shadow and indistinctness. Without following up this subject too minutely, these may be some of the reasons why particular arrangements of *chiaro oscuro* please the eye more than others<sup>28</sup>. We also find, that along with indistinctness, a repetition of form, and a completeness or unity of shape, are very much under its influence, as may be observed by trying an experiment as noticed in note 29<sup>29</sup>, which will suggest others to the imagination. But whatever way the student takes to get an insight into this great charm of painting, either in arranging his composition so as to suit any particular effect of light and shade, or in trying various means of

<sup>28</sup> This indistinctness also pleases the eye of the spectator, in the same way in which an unfinished sketch gratifies his imagination; for as every one has different notions of beauty of form, he is left to fill up the images, and shape them to his own taste: it also pleases the mind, as it gives a sort of creative power, such as is felt when looking upon a discoloured wall, or into the dying embers of a fire. Burke even considers it conducive to sublimity; he says, “even in painting, a judicious obscurity in some things contributes to the effect of the picture, because the images in painting are exactly similar to those in nature; and in nature, dark, confused, uncertain images have a greater power on the fancy to form the grander passions than those have which are more clear and determinate.”—*Essay on the Sublime and Beautiful*.

<sup>29</sup> If we take a pen and sketch in a row of buildings, trees, &c. running from one side to a point of sight in the centre, blotting in shadows broad and dark on the near objects, and while the ink is wet fold the paper across the point of sight, so as to take off an impression on the opposite side, the eye is not only gratified by a greater mixture of sharp and soft portions, but by a greater unity, and balance of parts, one side with another, and a repetition of the sky line with the lines of the ground; or if we draw in a group of trees and fold the paper across at the base of their stems, so as take off a faint impression, as if reflected in water, the same agreeable sensation will be produced.



distributing light and shade over his design, let him carefully watch, both in nature and in art, its various combinations, and endeavour to find out the latent cause of its beauty. As the etchings of Rembrandt embrace this quality in the highest degree, from a mere outline to the most extensive depth of shadow, they ought to be constantly before him when he has it in his power; they ought to be viewed in every direction, to enable the eye to get acquainted with the proportions of light, dark, and half tint: he ought also to engraft the scheme of *chiaro oscuro* on designs of his own, that the harmony which exists in these wonderful productions may be transferred, if possible, into new inventions, as in PLATE VI.

### HARMONY OF COLOUR.

THE power of combining sounds whose united influence shall call into existence, through the medium of the ear, those latent seeds by which the violent or tender passions are excited, is too well understood to require explanation. That there exists the same sources of enjoyment in the human mind, which are capable of being awakened through the medium of the eye, is equally certain; otherwise, the painter could not produce, by a combination of colour, those effects which surprise or delight the spectator. Locke describes colours as only ideas of the mind apprehended by the imagination, and not qualities that have any existence in matter. Newton says, colours have their origin in the different refrangibility of the rays of light, and are not received from reflections or refractions from natural bodies. Without, however, entering too minutely into the philosophy of colours, it will be necessary to inquire what are the colours which affect the eye most, or from what arrangement harmony arises. We observe that children and rude nations<sup>30</sup> are most attracted

<sup>30</sup> “ It is evident that gay colours of all kinds are a principal source of pleasure to young children, and they seem to strike them more particularly when mixed together in various ways. Whether there be any thing in colours which corresponds to the harmony of sound may be doubted;

by strong colours, from the excitement which they produce. De la Hire says, “the different degrees of excitement produced by colours may be observed by keeping the eye shut, after looking at the sun or any luminous object, for the image left upon the retina will be first red, then yellow, then green, and last of all blue.” We also perceive that the effect produced by strong colours may be increased or diminished, by bringing them in contact with others of an opposite hue; large portions of strong blue coming in contact with red or white (for we find the ground colour often a great cause of opposition) affect the eye in a different manner from what the same colours produce when in smaller quantities; or on a ground of a neutral tint, such as we see in the specimens found in the Egyptian tombs, contrasted with the same colours distributed over a Persian shawl: in the latter case, the rays coming to the eye from every separate colour, cross each other, so as to produce an agreeable harmony<sup>31</sup>. In the former case, one colour makes too strong an impression on the eye to be obliterated easily; impressions remaining of long or short duration,

if there be, it must however admit of much greater latitude than the harmony between sounds, since all mixtures and degrees of colour, unless when the quantity of light overpowers the eye, are pleasant: however one colour may be more so originally than another. Black appears to be originally disagreeable to the eyes of children; it becomes disagreeable also very early from associated influences. In adults, the pleasures of mere colours are very languid, in comparison of their present aggregates of pleasure formed by association. However, the original pleasures of mere colours remain in a small degree to the last, and those transfused upon them by association with other pleasures (for the influence is reciprocal without limits) is a considerable one,—so that our intellectual pleasures are not only at first generated, but afterwards supported and resuscitated in part from the pleasures affecting the eye, which holds particularly in respect of the pleasures afforded by the beauties of nature, and by the imitation of these which the arts of painting and poetry furnish us with.”—*Hartley on Man, Sense of Sight*.

<sup>31</sup> Sir Isaac Newton remarks, that when the refrangibility of any particular ray produced a certain colour, he found it impossible to change that colour, if sufficiently large; he could subdue its intensity, by intercepting its rays by coloured mediums, but could not change it in *specie*. (We find this, which is a kind of glazing, was even practised by the ancients.) He found a transmutation of colours might be made by a mixture of different kinds of rays, but in such mixtures the component colours themselves do not appear, but by their mutually allaying each





Fig 1



Rembrandt.



Fig. 2

Fig. 3.

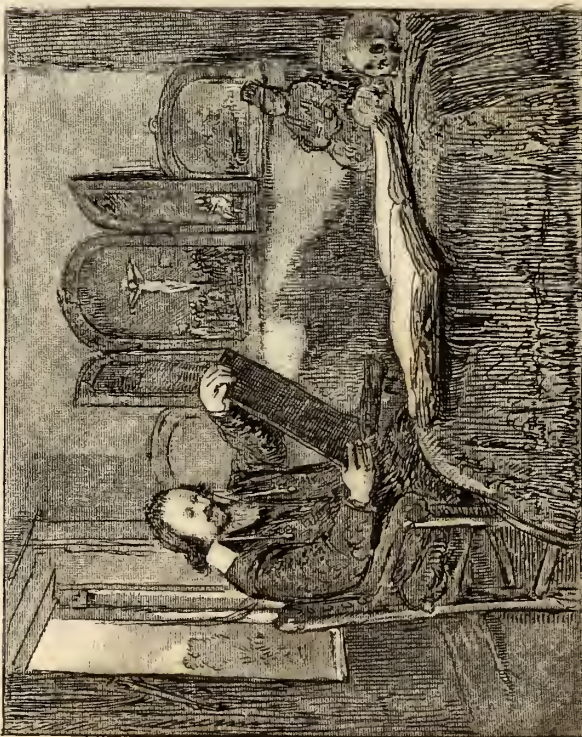


Fig 4

Rembrandt

Etched by J Burnet.



according to the intensity of light or brightness of the object producing them. Reynolds mentions three modes of harmony existing in the arrangement of colours; one where the colours are of a full and strong body, such as we find in the works of Raffaëlle, and which he denominates the Roman manner; another the Bologna style, which mixes several colours together, so as to produce a general union in the whole, without reminding you of the original colours of which they are composed, and which is carried to the greatest perfection in the small works of the Dutch school; the third is the Venetian, where the brightest colours are admitted, with the two extremes of warm and cold hues, and the whole reconciled and harmonised by being dispersed over the picture, presenting to the eye that sensation arising from a bunch of flowers. Each method seems to have its peculiar province allotted to it, corresponding to the subject or style of composition, in the design, and *chiaro oscuro*, according as they depart more or less from common representations of nature, or retain an entireness or severity of outline: harmony arising from a corresponding agreement of the several parts, we can easily imagine a suitability in the colouring to preserve such unity. In the early stages of painting, when the figures possessed a dry continuous outline, we find the colours laid in strong and bright, so as to give relief unconnected with the effect of aerial perspective. As the art advanced, we find colours made use of in the character of *chiaro oscuro*; and when foreshortening and perspective effect occupied a large share in the conduct of the work, we perceive that colour became more subordinate, and the outline, light and shade, and colour, assimilated with each other in producing an effect upon the spectator, arising from neither having a preponderance in claiming his

other, constitute a middle colour; and therefore if, by refraction, the different rays be separated, colours will emerge different from that of the composition. Thus blue and yellow powders finely mixed appear green to the naked eye, and yet the colours of the component particles are not thereby really changed, but only blended; for when they are viewed with a microscope, they still appear blue and yellow.—*Priestley's Remarks on Newton's Optics.*

attention. In entering upon a diffuse examination of the foregoing remarks, each separate division would require a lengthened essay to particularise the way in which the eye receives delight from the various modifications of colour: a work of this brief description can do little more than point out where the various examples are to be met with, and how they are modified and arranged to harmonise with those sensations which exist in the mind, and cannot be altered or diverted into other channels by the caprice or false taste of any one. I would fain hope I have gone further: I have endeavoured to prove, that those sources of enjoyment which lie dormant in the human mind, and which through the sense of sight are vivified and called into operation, can only, by the cultivation of that sense, be productive of pleasure<sup>32</sup>. I have also endeavoured to prove the great utility of the education of the eye, as a means of general instruction, giving employment to thousands, while it opens those avenues to science, which even to the great power of language remain as “books sealed and fountains shut up.”

### STUDYING FROM NATURE.

OBJECTS drawn from nature possess a very characteristic difference from those drawn from the combinations of fancy, or from those images presented to the imagination. We find in sketches from nature many minute circumstances, a truth and precision, a variety and beauty, that

<sup>32</sup> Addison remarks, that a man of polite imagination is let into a great many pleasures that the vulgar are not capable of receiving. He can converse with a picture, and find an agreeable companion in a statue. He meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession. It gives him, indeed, a kind of property in every thing he sees, and makes the most rude uncultivated parts of nature administer to his pleasures: so that he looks upon the world as it were in another light, and discovers in it a multitude of charms that conceal themselves from the generality of mankind.—*Spectator*, No. 411.



objects drawn from memory, or those images under the guidance of the mind only, have no pretension to ; the latter possess the general appearance merely like the confused character of nature presented to indistinct vision ; or if made out with detail, the minutia contain a select set of touches or forms, become agreeable from habit, which constitutes mannerism ; such imperfections can be avoided only by having accustomed the eye in the first instance to a scrupulous exactness in delineating objects from nature, as one or two parts left out may destroy the richness and variety of lines, and an unequal proportion of the forms may deprive the copy of the truth and beauty of the original. These peculiarities are also to be examined and contemplated upon, that this character may be engrafted upon works of imagination. Reynolds says, “ I very much doubt whether a habit of drawing correctly what we see will not give a proportionable power of drawing what we imagine.”

To educate the eye to accomplish this, it is necessary, in the first instance, to select such objects as are simple in their forms, that the eye may perceive them distinctly, and make them gradually give place to others more complicated, to fit the eye and the hand to a variety of lines. It is also of the first importance that the drawings be made sufficiently large, that an opportunity may be given for filling up the various spaces with the minute parts, and also to prevent the hand acquiring a cramped, or little manner of drawing : it is also of equal importance, that the object chosen for representation be such as can be compared with the original, to test the exactness of the copy ; much injury and fallacy has arisen from not attending early to a proper mode of study ; how often, for example, do we perceive in those who draw landscapes the incapability of drawing the human figure with any degree of correctness ; this arises entirely from careless drawing in the first instance. A tree may be imperfectly drawn, yet look sufficiently true to please most spectators ; but the human figure possesses proportions, the want of which can be easily detected ; but had we an opportunity of comparing the tree with

the original in nature, we should discover the resemblance to be equally imperfect; for an eye capable of drawing correctly, can draw any object presented to it, whether simple or complicated. Educating the eye in the first instance in the elements of lineal and aërial perspective, gives it a clearer insight into the causes of the changes of form and shadow, observable in all objects; while drawing from the objects themselves in place of copies, gives it a power of perception<sup>33</sup>, and a knowledge of embodying forms in composition, quite unattainable by any other method. When we consider that the images of objects dwell upon the retina only while the eye is directed to them, and, like the pictures on the table of the camera obscura, instantaneously vanish when we turn to something else, we may perceive the necessity of keeping each several part sufficiently long under examination before delineating it, that the mind may be put in possession of its form and colour, so as to retain it in the memory not only while copying it, but with such an impression as will improve and enrich the imagination with a multiplicity of imagery. Those who advocate the study of nature, without educating the eye in the first instance, are not aware that it is the superficies of things only which present themselves to the outward vision, and without a monitor to direct, the art would always be in its infancy<sup>34</sup>. A tree drawn by a beginner

<sup>33</sup> Dr. Jurin observes, that the eye, as well as other parts of the frame, acquires strength and perfection from frequent use of the muscles, as is noticed in the eyes of sportsmen, travellers, sailors, &c., who see better at long distances; while those whose professions lead them to close examination, see better at small distances: but drawing from nature, especially distant prospects, perfects the eye in both these extremes, as we have to carry the vision to examine objects far off, and immediately transfer it to a near examination on the paper close to the eye, for this organ is wonderfully provided with the means of changing the crystalline lens, both for pushing it forward from the retina, and rendering it more convex when viewing near objects; and also for drawing it more within the vitreous humour and rendering it flatter when examining distant objects.—See *Dr. Jurin on Distinct Vision*, and *Potterfield on the Eye*.

<sup>34</sup> “ Cicero remarks, that not to know what has been transacted in former times, is to continue always a child. If no use is made of the labours of past ages, the world must remain always in the

represents a flat image, like a plant or a piece of sea weed dried between the leaves of a book ; a figure represents but the section of one, for even if the foreshortened portions were perceived, he is incapable of giving them the perspective appearance, or lifting it from the ground by means of the application of light and shade. The first restorers of the art in Italy advanced but little beyond the flat brasses that supplied them with the means of design : even in the hands of Giotto and Massaccio foreshortening was but little attended to, and then from a want of light and shade to give the parts their relative situations, looked cramped and feeble ; it was not till the master minds of Leonardo da Vinci and Michael Angelo grappled with the subject that difficulties disappeared ; those portions of the figure were no longer represented in profile views, but advanced or receded from the spectator, and whole groups, in place of looking like a continuous frieze, were turned round, and sunk in the depths of the composition by means of lineal and aërial perspective. Raffaëlle, by taking advantage of the works of those who had preceded him, carried the art to a state of perfection, which the study of nature, notwithstanding his constant application to her, never could have enabled him to achieve ; the contemplation of the fine works of antiquity created elevated visions of ideal composition, while his constant application to nature for the details enabled him to give a reality and identity to the creations of his imagination. Without the eye being made acquainted with the beauties of those who have advanced the art to its present state, either progressively, by studying the best works, or by commencing a course of drawing from antique sculpture, it will be impossible to select what is beautiful in nature, or be able to choose one point of view more interesting than another. It will also be impossible to combine a variety of objects,

infancy of knowledge. The discoveries of every man must terminate in his own advantage, and the studies of every age be employed on questions which the past generation had discussed and determined. We may with as little reproach borrow science as manufactures from our ancestors ; and it as rational to live in caves till our own hands have erected a palace, as to reject all knowledge of architecture, which our understandings will not supply."—*Dr. Johnson.*

unless we have a knowledge of those principles upon which the various works are constructed that have given satisfaction; for though, as is the case with music, the varieties are endless, yet the science is simple, and to be perceived by those who investigate the arrangements of harmony. He who attempts to study from nature unassisted by education in the first instance, will find himself often mistaken in his results; neither will he arrive at so certain, or so expeditious a method of delineating objects with truth and feeling, as he will be continually in dread of falling into error. Leonardo da Vinci says, "theory is the great director of experiment, the only interpreter of the works of nature which is never wrong; it is our judgement which is sometimes deceived, because we are expecting results which experiment refuses to give; we must consult experiment, and vary the circumstances till we have deduced general rules, for it alone can furnish us with them; and general rules direct us in our inquiries into nature, and the operations of art; they keep us from deceiving ourselves and others, by promising ourselves results which we can never obtain."

This is the experience which enables the artist to select and combine, to leave out or add to the various appearances presented to his eye. Why is it, for example, that the portrait painter, when his sitter is placed before him, turns the head, first to one side, then to the other, and contemplates it also under a variety of effects of light and shade? It is to observe the best arrangement of the features, to select that view of the head, which develops the greatest character, and the most beautiful points. To enable the eye to make these selections, it is necessary to combine with the study of nature the study of the works of those eminent men who have preceded us. The works of Titian will convince the student how much quiet grandeur is to be produced by simplicity and breadth; the works of Vandyke exemplify the art of arrangement, and a beautiful distribution of the features, also the art of uniting the several parts by means of light and shade, or disposition of the hair, or subordinate accessories. This power of planning out or adjusting the several parts to

the best advantage may be acquired by long contemplation of the various combinations observed in nature; but a reference to the etchings by Vandyke, and the prints after him, will facilitate the student in his inquiries. We know that Rubens advised Vandyke and Velasquez to study the works of Titian as the best means of arriving at perfection in portrait painting; and so uniform has been this mode of acquiring correct knowledge, that the works of Reynolds or of Lawrence may be studied as the best means of shortening labour, these artists having adopted the principles existing in the works of their great predecessors, so as to suit the fashion and taste of their own times, but along with such study bringing their own genius to the incessant contemplation of nature: for, as Bacon observes, “to spend too much time in studies, is sloth; to use them too much for ornament, is affectation; to make judgement wholly by their rules is the humour of a scholar, they perfect nature, and are perfected by experience; for natural abilities are like natural plants, that need pruning by study, and studies themselves do give forth directions too much at large, except they be bounded in by experience.”

The art of studying from nature may be therefore considered as implying that which we perceive through the medium of our own eyes, and those things made apparent through the spectacles of other men; for seeing nature does not merely mean seeing the exact length and breadth of any object, but means the power of discerning her beauties and defects, those portions which are to be preserved, and the mode of heightening their effect upon the eye of the spectator, and the several parts which operate detrimentally to the general arrangement of the whole, which are to be intercepted by other objects, or left out entirely<sup>35</sup>. For, as the accidental

<sup>35</sup> Nothing can be so unphilosophical as a supposition that we can form any idea of beauty or excellence out of or beyond nature, which is and must be the fountain-head from whence all our ideas must be derived. This being acknowledged, it must follow of course, that all the rules which this theory, or any other teaches, can be no more than teaching the art of *seeing* nature. The

combinations of nature are thrown together uncontrolled by the likings or dislikings of any one, the greatest study is necessary, so as to form a complete work, which shall possess all the appearance of chance combined with the most skilful adjustment: for example, what a variety of appearances do not the effects of light and shade produce upon the same scene, viewed at various times of the day, or seen under the advantages or disadvantages of accidental arrangements of objects; this power of discernment is therefore to be acquired by the study of the works of those who have excelled in the different departments of the art, and afterwards perfected in searching out and contemplating the beautiful combinations which lie scattered in the endless varieties of nature: this mode of study alone can enable one artist to surpass another in the power of selection; and the same scene, bald and ineffective in the hands of one, may be rendered full and of rich effect by another, who has watched a more favourable arrangement, and who has followed up and completed the various hints derived from accidental combinations, as in PLATE VII. *Fig. 1* and *2*.

Thus the study of nature is conducive to perfect the education of the

rules of art are formed on the various works of those who have studied nature most successfully; by this advantage, of observing the various manners in which various minds have contemplated her works, the artist enlarges his own views, and is taught to look for and see what otherwise would have escaped his observation. It is to be remarked, that there are two modes of imitating nature; one of which refers for its truth to the sensations of the mind, and the other to the eye. Some schools, such as the Roman and Florentine, appear to have addressed themselves principally to the mind; others solely to the eye, such as the Venetian, in the instances of Paul Veronese and Tintoret; others, again, have endeavoured to unite both, by joining the elegance and grace of ornament with the strength and vigour of design; such are the schools of Bologna and Parma. All these schools are equally to be considered as followers of nature. He who produces a work analogous to the mind or imagination of man is as natural a painter as he whose works are calculated to delight the eye; the works of Michael Angelo or Julio Romano, in this sense, may be said to be as natural as those of the Dutch painters.—*Reynolds's Notes upon Fresnoy's Art of Painting.*











PRACTICAL HINTS  
ON  
COMPOSITION IN PAINTING.

ILLUSTRATED BY

Examples from the Great Masters

OF THE

ITALIAN, FLEMISH, AND DUTCH SCHOOLS.

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BY JOHN BURNET.

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“ Invention is one of the great marks of genius; but, if we consult experience, we shall find that it is by being conversant with the inventions of others that we learn to invent, as, by reading the thoughts of others we learn to think.”

SIR JOSHUA REYNOLDS.

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SIXTH EDITION.

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LONDON:  
JAMES CARPENTER, OLD BOND STREET.

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1845.

CHISWICK:  
PRINTED BY C. WHITTINGHAM.

## P R E F A C E.

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THE Plates hereto annexed were originally intended to illustrate the first part of a Practical Essay on Painting, which I have long had in contemplation to publish ; but have delayed, from year to year, from its interruption to my professional engagements, from doubts respecting its utility, and a love of ease which, after the day's employment, suggests a more natural recreation than the investigation of an abstruse study ; I now publish the plates with a few loose hints thrown together, in the hope of their being useful. Should they be thought of advantage to the younger students of painting, in directing their minds to a regular mode of investigating the intricacies of the art, I shall follow them with others illustrative, in the first instance, of Light and Shade, and, ultimately, of the arrangement of Colour. On the contrary, should the work not be considered a desideratum, by publishing only a first part, I escape a heavy responsibility and expense—a tax to which I do not wish that either my vanity or my love for the fine arts should subject me.

*March 25, 1822.*



PRACTICAL HINTS  
ON  
COMPOSITION IN PAINTING.

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COMPOSITION.

COMPOSITION is the art of arranging figures or objects, so as to adapt them to any particular subject. In composition four requisites are necessary;—that the story be well told; that it possess a good general form; that it be so arranged as to be capable of receiving a proper effect of light and shade; and that it be susceptible of an agreeable disposition in colour. *The form* of a composition is best suggested by the subject or design, as the fitness of the adaptation ought to appear to emanate from the circumstances themselves: hence the variety of compositions.

The point of time being fixed upon, the action, expression, and incidental circumstances oblige us often to determine on a particular arrangement, that we may be enabled to place the most interesting objects in the most prominent places. Unless our attention be directed to such arrangement in the first instance, we shall often be obliged to put an emphasis on an insignificant object, or throw into repose an interesting point of the action, when we come to consider their relation to a good effect of light and shade.

To secure a good general form in composition, it is necessary that it should be as simple as possible. A confused complicated form may hide the art, but can never invite the attention. Horace, in his *Art of Poetry*, inculcates the same doctrine, “Denique sit quod vis, simplex duntaxat et unum.” Whether this is to be produced by a breadth of light and shade, which is often the case with Rembrandt, even on a most complicated outline, or by the simple arrangement of colour, as we often find in Titian, or by the construction of the group in the first instance, evident in many of Raffaele’s works, must depend upon the taste of the artist: it is sufficient to direct the younger students to this particular, their minds being generally carried away by notions of variety and contrast.

In giving a few examples of composition, I have confined myself to the four simple and principal forms; not only from their being most palpable, but also from their possessing a decided character, which is at all times desirable. To those who imagine that such rules tend to fetter genius, I shall merely quote Sir Joshua Reynolds, whose works, if properly understood, render all other writings on the subject of painting superfluous. “It must, of necessity, be, that even works of genius, like every other effect, as they must have their cause, must likewise have their rules; it cannot be by chance, that excellencies are produced with any constancy or any certainty, for this is not the nature of chance; but the rules, by which men of extraordinary parts and such as are called men of genius work, are either such as they discover by their own peculiar observations, or of such a nice texture as not easily to admit being expressed in words; especially as artists are not very frequently skilful in that mode of communicating ideas. Unsubstantial, however, as these rules may seem, and difficult as it may be to convey them in writing, they are still seen and felt in the mind of the artist; and he works from them with as much certainty as if they were embodied, as I may say, upon paper. It is true these refined principles cannot be always made palpable, like the more gross rules of art; yet it does not follow, but that the mind may be put in such a train that it



shall perceive, by a kind of scientific sense, that propriety which words, particularly words of unpractised writers such as we are, can but very feebly suggest." *Sixth Discourse.*

To assist in putting the mind in such a train is all that these examples aim at; and to render apparent to the young artist what he will find wrapped up in theoretical disquisition.

The specimens here given merely happened to be in my possession: there are many others that will serve the student, perhaps better, for illustration, which he ought by all means to procure, or make sketches of; as it is only by rendering himself master of the subject that he can hope to avoid the common-place effects which swim upon the surface, and, being palpable, are adopted by every one whose judgment cannot carry him into the intricacies of the art.

Concealing the art is one of its greatest beauties; and he best can accomplish that who can discover it under all its disguises. I ought, however, to caution the young artist on this head, not to be too fastidious in trying to conceal what can be obvious only to a small number; for, in endeavouring to render his design more intricate, he may destroy character, simplicity, and breadth; qualities which affect and are appreciated by every one.

## ANGULAR COMPOSITION.

## EXPLANATION OF PLATE I.

*Fig. 1.* IN commencing a composition, it is customary to mark the middle of the space, for the purpose of arranging those points we consider of most importance to the subject; dividing the picture for the regulation of the masses of light and shade, of ascertaining and fixing the horizontal line, &c. This mode of constructing the composition is often suggested from the perspective effect requiring a length of line, thereby obliging us to place the point of sight at one side of the picture: sometimes from the group requiring a large space; which a diagonal line secures, as in the *Elevation of the Cross* by Rubens, or from the conduct of light, as in his picture of the *Descent from the Cross*, &c.

Cuyp, in adopting this mode of composition in most of his pictures (which are generally *Sunset* or *Sunrise*), places the focus of light at the bottom of the sky, thereby enabling the distant part of the landscape to melt into it by the most natural means; while the strongest part of his sky, being at the opposite angle, produces the greatest expanse, and mixes and harmonizes with the dark side of the picture. Thus the eye is carried round the composition, until the two extremes are brought in contact, the most prominent with the most retiring.

In compositions constructed on this principle (particularly where the landscape occupies a large portion), many artists carry the lines of the clouds in a contrary direction, to counteract the appearance of all the





Fig 1

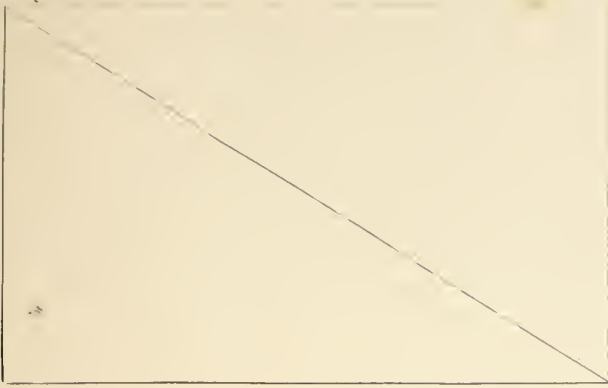


Fig 2



Fig 3



Fig 4



Fig 5



Fig 6





lines running to one point. Thus using the darks of the clouds, &c. to *antagonize*, as it is termed, may apparently produce a better equipoise, but sacrifices many advantages; for we observe in many of the pictures of Cuyp, Rubens, and Teniers, where the figures, landscape, and sky are all on the same side of the composition, that a rich and soft effect is produced; the strong light and dark touches of the figures telling with great force against a background of houses, trees, &c. which are prevented from being harsh and cutting, by mixing their edges with the clouds, or dark blue of the sky. This doubling of the lines (if I may so express it) gives a picture that rich fulness which we often perceive in a first sketch, from its possessing several outlines. Those who imagine that, by thus throwing the whole composition on one side, a want of union will be produced, will be convinced of their error by perceiving how small an object restores the balance; since, by its being detached and opposed to the most distant part, it receives a tenfold consequence.

PLATE I. *Fig. 3 and 4.* In these compositions Potter has made use of the sky as a background, by which mode the high lights of his group have more value, and it is rendered less harsh and cutting; which is the case with his famous picture of the Bull, the figures in which are brought up against the light side of the sky. If deception and strong relief were all he aimed at, he has gained them both, though at the expense of some of the higher qualities of the art, "a melting and union," as Reynolds terms it, of the figures with the background. The art is now too far advanced to allow us to be gratified with violent contrast; and a *small portion* of the group coming firm off the ground, is found to be sufficient to give the appearance of natural solidity to the whole.

*Fig. 5.* The original of this sketch, a small etching by Ostade, ought to be in the possession of every artist, for its beautiful arrangement of light and shade, and the skilful way in which they are woven together. As

I ought to have noticed above, that the principal mass of light in out of door scenes (both in nature and the best masters) is generally placed in the sky, or upper part of the picture, I may here remark, that in interiors (especially such as are constructed upon this plan) it is generally reversed, the roof and background being reserved for a mass of shadow and repose. Ostade, in his compositions, displays such an ingenuity in their construction as to render his pictures an endless source of gratification and study to the artist. In some of his works, the art is so completely hid as to make it difficult to say, whether his background or figures were the first composed. We have not only objects intercepting each other in the most natural and picturesque manner, but the figures carried up against them; thus coming in contact with various forms, different in size, distance, and colour. This, when done with judgment, gives a rich and inartificial effect. On the contrary, in the pictures of Teniers, we often find a number of objects cast down in one corner, evidently for the mere purpose of being painted; which, however, from their situation, their picturesque arrangement, and the mechanical skill of the execution, acquire a force, natural sharpness, and beauty, that amply compensate for the ostentatious display of such excellencies. Teniers' backgrounds are also totally different from Ostade's principle; his figures being generally surrounded with black spaces of shadow or half tint. When a story is to be told, that requires the spectator to be directed to the heads and hands for expression and action, this breadth is more allowable; but breadth, as Mr. Fuseli justly observes, ought never to have the appearance of "flatness or insipidity." It is observable that, in an exhibition where there are a number of objects to distract the attention, those pictures please us most on which the eye is allowed to rest, from their possessing a vacant space; but those very pictures uniformly look blank and unfurnished when hung up singly in a room.

PLATE I. *Fig. 6.* Claude, in many of his compositions, displays very



little address in bringing up his strong dark against the light. In him, it often looks like unaffected primitive simplicity ; but it might not be so considered in an artist of the present day. When Claude introduces a figure for such purpose, or in order to give a retiring delicacy to his distance, we often find it of a strong dark blue, which serves also to bring down the same colour from the opposite angle of the sky, thereby producing a union between both sides of the picture.

PLATE II. *Fig. 1.* As this is merely a further illustration of the principle noticed in Plate I, I can only refer to the remarks contained in the explanation of that plate. I may here, however, point out the length of line produced by the cattle, goats, &c. as it assists the perspective effect in conveying the eye into the picture, serving also as a base line for the landscape to rest upon. When the sun is placed near the point of sight, we sometimes see shadows made use of for the same purpose. A straight line is often necessary also for the sake of variety ; and when architecture is not present, we must get it how and where we can.

*Fig. 2.* Rubens in this landscape has carried the lines of the clouds, trees, and ground, all in the same direction ; and, from his placing the sun near the point of sight, even his shadows take the same course. When the most prominent or strong dark of the foreground is detached from the side of the picture, it has not only a less formal appearance, but acquires a force from its being cut out on both sides by light ; as we shall find when we come to treat of Chiaroscuro. The lights also acquire a force and brilliancy from their being surrounded with dark, and the extent of the distance and continuity of the line are not altogether interrupted.

*Fig. 3.* In this subject, "Huntsman going out in the Morning," we have the principal group of a complete form in itself, yet forming a part of a whole, in consequence of its being carried round by the

two dogs in the foreground, and connected by the principal dog in the other group turning round to the noise. As it is a doubt in the minds of some artists, how far it is agreeable to the rules of composition to admit a figure complete in itself as a portion of a group, I shall only observe here, that, as far as form is concerned, their objection cannot apply; and as to individual parts, we see not only heads and hands complete as to form and light and shade; but we find that even an eye is capable of possessing all the characteristic beauties of the art. In fact, this application of it in the abstract, as well as in the aggregate, pervades every thing.

An object must not only appear to possess those properties adapted by nature for its purpose and protection, but also those qualities which have been found by the experience of the best masters productive of beauty: this renders it a source of gratification; and it is then said to be true to nature and art. For example, if we examine an eye turned from the light, we perceive a breadth of chiaroscuro; the white, or cornea, producing a mass of light, the iris and pupil a mass of shade. We find each of these focused, and a small portion of the strong dark and strong light brought in contact; and the light passing through the iris gives it its transparency, and serves instead of reflected light to clear up the shadow: the watery fluid, in the bottom of the eye and on the under eyelid, gives us that portion of minute finish necessary in all works of art, to which even the protecting hairs contribute. We have here a picture complete in itself; but if we carry our examination to the surrounding lines in the orbit, we perceive an harmonious communication and extension of its form, lights, and darks, by which its harshness is softened and diffused, and it becomes a part of the composition of the whole countenance.

PLATE II. *Fig. 4.* I have given a gradual advancement of the most prominent and dark part of a composition, until, in this example, we









have the strongest point brought into the centre. In the original, "The Embarkation of the Prince of Orange," the two principal figures are dressed in strong red, and strong black, and are the most cutting part of the group; and, from their being brought into the centre and against the most retiring part, and surrounded by light, Cuyp has rendered them of the greatest importance, though occupying only a very small portion of the picture.

## ANGULAR COMPOSITION.

PLATE III. *Fig. 1.* THE plan of composition I have here taken up is in the form of a diamond ; which we find often adopted, either as a complete group, or as forming part of a more complicated arrangement. In commencing a composition, I have mentioned, “that it is of importance to mark in those points most necessary to our purpose.” For example, when a story is to be told, the heads and hands, the seats of action and expression, are often referred to each other for the completion of form or extension of light ; as by such means the eye of the spectator is led to the commencement and operation of the incident. After arranging the principal points, what are called the “secondary” require the greatest consideration ; whether for the repetition of the lines, extension of the form, or conduct of the light and shade. Sometimes we are actuated by our requiring a second or third group for the better illustration of the story, which naturally leads us in the direction that affords us the greatest space ; sometimes by the principal group demanding a considerable portion of the ground for a mass of shadow, beyond which a strong point is required, as a link of communication between the figures and the background. By making this point the strongest of a secondary group of objects, either from its size, lights, or darks, the eye is carried into the most remote circumstances, which become a part of the whole, from the principal group being made to depend upon *such point* for the completion of its form, the extension of the light, or the repetition of colour.

*Fig. 2.* In designs constructed upon this plan (especially of the Dutch School), we generally find the lower part of the form strongly pronounced, either by colour, or by light upon a dark ground, or vice versa ; this gives the group a firm foundation, and also enables the artist to keep the other







Fig 1



Fig 2



A. C. Pate

Fig 5



J. Burrow

Fig 4



D. P. Linn

Fig 5



D. P. Linn

Fig 6



M. D. S.

Fig 7



M. D. S.



objects in their proper situations as to distance from the eye. I wish particularly to direct the student's attention to this particular, as a doctrine, founded upon the rays of vision, has been attempted to be established, viz. that objects as they recede from the centre of the picture, either to the sides or bottom, ought to be deprived of part of their force of light and shade and colour. This is neither nature nor art. If the subject requires those objects to be kept subordinate, true art does not deprive them of their natural force, by robbing them of their lights, darks, or colours: it renders them less obtrusive by the ground which surrounds them, or substitutes other objects of a less attractive quality.

PLATE III. *Fig. 3.* By making the circumstance from which the story springs a strong point (either from situation, force, or colour), and surrounding it with those objects more immediately connected, and most illustrative of its effects, the picture explains itself at a glance; which is one of the strong distinctions of painting from poetry,—the one proceeding in a circuitous route to hide the denouement, and keep hold of the attention, the other proclaiming instantaneously the beginning and end of the story. I do not mean that the circumstance ought always to occupy the centre, any more than that the hero should always occupy the centre; but as it is of use to explain the cause of his action and expression, it has, in my mind, a prior claim to consideration.

PLATE III. *Fig. 4 and 6.* PLATE IV. *Fig. 5.* We have the strongest light coming in contact with the strong dark in the most cutting manner, in the knee and leg of the falling figure, the arm of the man writing, and in the head of the infant Christ. When this can be done without interfering with the breadth of light, it is of the greatest consequence, both on account of its giving a thickness or rotundity to the group, and also because it enables us to keep the most projecting points and the most retiring in their proper places by analogy to one another. I am aware

that the management of light and shade often requires a sacrifice of this principle ; where we can accomplish our object without such a sacrifice it has always the most natural appearance. Many accidental combinations and beautiful effects of nature arise, not merely from their possessing a good general form and a pictorial arrangement of light and shade, but also from the most projecting points being often assisted by a combination of a harsh cutting line, strong dark and light, or opposition of local colour, and hence they strike the artist as being applicable to painting ; these being the means he finds frequently adopted by the best masters. It is only under such favourable circumstances that the artist can enter the lists with nature ; and, having but a flat surface to work upon, he is warranted in availing himself of every assistance science can afford. In arranging objects scientifically, to give them at the same time the appearance of natural accident, is one of the perfections of the art.

As the best practical hints are derived from accidental combinations in nature, whose sudden changes prevent the possibility of sketching, the mind ought to be trained to the most regular and even mechanical mode of arranging the ideas ; that in an instant we may be able to determine whether the effects, which we perceive, depend upon a particular form, upon particular arrangement of the light and shade, or upon the manner in which the hot and cold colours are brought in contact. By thus tracing effects to their proper causes, we secure the principal points as a sort of short-hand notes to guide and assist the memory. This practice will also open a road of communication between the eye and the operations of the mind, which neither a hasty sketch nor the most learned dissertation can, separately, produce. At first it may seem more difficult than it really is ; but a few trials will convince the student of its practicability, especially as the effects that strike him to be the most pictorial are generally the most simple.

PLATE III. *Fig.* 4. The cards lying on the ground, in this subject,

indicate the cause of the quarrel ; and the figure entering from an adjoining apartment gives us a hint of the noise generally attending such brawls. As a moral is here introduced, I shall make a few remarks (otherwise irrelevant to the purpose) in this place. When a picture possesses a moral, it is certainly a great advantage, provided we are not disgusted by its vulgarity, as is the case in the representation of drunkenness, &c. in some of the Dutch School, or by affected sentiment, as in many of the present works of all the schools. The moral must also never injure the picture in its higher requisites. In the early ages, representations of vice were necessary as strong lessons of morality ; but as mankind grew more enlightened, they were referred to books, not pictures, for improvement. Besides, an artist ought always to recollect, that he paints for the higher, not for the lower classes of men ; and as his business is to convey pleasure, not pain, a little intercourse with society will convince him, that men in all ranks have often enough to vex them, or to produce a variance with their fellow creatures, without hanging up on their walls representations tending to increase either the one or the other feeling. The absence of these considerations in an artist (of which we see daily proofs) dooms his works to that neglect which he ascribes to the want of encouragement to the arts generally. Representations of tragical events also (though possessing a fine moral or sentiment) have received but little patronage in this country ; whether it is that they are not suited to the character of the nation, who, though not averse to the representation of a tragedy on the stage, are unwilling to choose a constant companion from such a class, or that there are few of those connoisseurs whose feelings are completely absorbed in the contemplation of high art, is a question which this is not the proper place to discuss : the fact is, however, indisputable.

PLATE III. *Fig. 6.* As this composition consists of a single figure, I shall notice here the method Metzru has taken to render it a part of the whole, especially as we shall have to refer to other plates, when we come to treat of light and shade, and colour. The figure is dressed in black and

white, coming in contact and contrast in the strongest manner; the black is repeated by the hat, and diffused by the black marble in the floor, the white is referred to the white marble in the floor and collected into a mass by the white wall; the carpet, which is of red and warm colours, focused at the light by a stick of wax, is repeated by the back of the chair, and carried up by the outside of the window on the edge of the picture, which is painted of a pale red; the forms are echoed and repeated with the same simplicity, and the picture frame on the wall, from being smaller than the frame of the window, serves at the same time to assist the perspective effect: even the fastening of the casement is not without its use in the composition. In thus obliging a design to depend on its ground for support, consists the principle of union and harmony; but, as I have at present only to draw the student's attention to the arrangement of form and that portion of composition that arises from the repetition and connection of lines, I shall notice one good plan amongst many others, which is, to mark in strongly those points in the ground which of necessity must be introduced from natural circumstances, at the same time contriving the group so that those points become of the greatest consequence to the composition. This often gives a characteristic stamp of nature to the whole.

PLATE III. *Fig. 7.* We have here the strong dark point coming in contact with the light ground in the most cutting manner; which is more naturally accounted for by its being the most projecting; as it is the inside of an empty drinking cup, it perhaps indicates the commencement of the story as well as any other means.

PLATE IV. *Fig. 1.* As an outline can give us little idea of this arrangement, I may be allowed to observe, that the four points of light are the upper halves of both the figures (being of a pale yellow), the white dog and a light wall above the fireplace brought in contact with a black powder horn.







Angular Composition

Fig 1



Terburg

Fig 2



Alcide

Fig 3



F. De Luer

Fig 4



Reubens



Fig 5

Corregio

John Burnet



PLATE IV. *Fig. 2.* Ostade's pictures have the peculiarly valuable property of looking well at a distance, thereby attracting the attention of the spectator towards them. When we come nigh to examine, we find that this is produced by their possessing a decided mass of light, obtained by means of a light wall, sky, &c. His heads and hands form a number of luminous spots in a mass of half tint, and are rendered of more value by the introduction of blue and dark draperies; this requires much consideration, in order that those spots may take agreeable and decided forms to prevent confusion. In Ostade's works it is rendered the more easy, as he has seldom any particular story to interfere with the arrangement. His pictures call to my mind a passage in Hervey, which appears like the language of a painter, so completely consonant is it to the principles on which he constructs his work. Speaking of the stars, Hervey says, "On a careless inspection, you perceive no accuracy or uniformity in the position of the heavenly bodies, they appear like an illustrious chaos, a promiscuous heap of shining globes, neither ranked in order nor moving by line; but what seems confusion is all regularity; what carries a show of negligence is really the result of the most masterly contrivance."

*Fig. 3.* P. de Laer, from his long residence amongst the Italian painters, has constructed most of his pictures, though generally in the low walks of art, on the most regular and severe principles of their grandest compositions. As this regularity is considered by some to be incompatible with the negligence of arrangement which they suppose necessary to the picturesque, I shall here make a few observations on that doctrine. I consider it to be false, and not tenable, when referred to the operations of nature; for we find her conducting and exhibiting the most beautiful appearances and effects in the humblest and most trifling of her works, by the same laws that regulate her in the formation of the most sublime. Abernethy says, "That work is beheld with admiration and delight, as the result of deep counsel, which is complicated in its parts, yet simple in its operations, where a variety of effects are seen to arise from one principle

operating uniformly." When we refer to the great masters in poetry, we find that the Idyls of Theocritus are not less regular than the Iliad of Homer; or the Georgics and Eclogues of Virgil than the Eneid. The English pastorals have failed in giving pleasure, not by the regularity of their construction, but in consequence of their not being founded on truth; the language and scenery not being that of nature in such situations.

Let me here caution the student against supposing that I mean grossness and vulgarity as proper accompaniments in his representations of common nature; he must convey such scenes to us with the appearance of their having passed through a susceptible and amiable mind, anxious to render nature agreeable, not to make her disgusting.

In the works of the best painters in the lower walks of the art, there are numberless examples of this regularity. Even Wouvermans, whose soft and delicate touch seems ill suited to severe regularity of form, or light and shade, has received an advantage by its adoption; his best pictures being founded on the simple construction of his rival. A regular form can always be rendered sufficiently irregular by the means of light and shade; and if P. de Laer's pictures possess this property of light and shade too decidedly for such a purpose, we must recollect that from his painting upon a dark red ground (as was used at the time by many of the Italians) his works often look harsh; the lights, from being thickly painted, having resisted the influence of the ground, while his half tints are absorbed and indented in the shadow.

As the student will have occasion to refer to the prints after the different designs here given, I beg leave to remark, that, in most of the Italian prints which I compared with the original pictures, I found the characteristic points often not attended to. The strong lights wanted their value, either from the shadows being deficient in their proper strength and quietness, or from the introduction of aerial perspective (a circumstance

seldom influencing the conduct of the great masters either of the Italian or Venetian schools), or from the manner in which the strong darks and lights were brought in contact. I believe sufficient has already been written on engraving, nor am I against its being considered a liberal translation; the beauty of lines is, perhaps, the only substitute engravers can give for the absence of colours; but surely it is not too much to request, that a strong red, or a strong blue (however ornamented by lines), be referred to its proper scale, either as the extension of light, or the production of shadow. These errors seem to have arisen from contemplating the picture in the twilight, for the more easy detection of the light and shade; a most fallacious method; for, in such case, the most projecting and the most retiring colours are rendered similar.

PLATE IV. *Fig. 5.* As in figure 2, we may observe this form influencing the arrangement of the whole group; we have here the heads composed on the same principle, and repeating each other with a simplicity which is safe only in the hands of the best painters. I have mentioned regularity as a quality to be found in the most sublime subjects in painting; but to infer from that, that regularity constituted sublimity, were as absurd as to say, irregularity constituted the picturesque.

## CIRCULAR COMPOSITION.

WE come now to speak of the Circular form of Composition, which is applicable to the highest walks of art from its simplicity and extensive sweep ; and to the lowest, from its being finely adapted for the purposes of light and shade.

PLATE V. *Fig. 1.* In this Cartoon we have a fine specimen of this form of composition. In the design, a strict adherence to the plan laid down has secured a decided character to the picture. With Raffaello this seems to have been invariably of the first importance ; his worst compositions have always a strong feature to recommend them. In this design we have the figures gradually declining from the sides to the centre of the circle on the foreground, which enables the spectator to view the whole of the persons employed : to assist which arrangement, Raffaello has placed the Apostles on an elevated plane ; and, by placing the principal in the centre, has enabled them to acquire that consequence their diminution would otherwise have deprived them of. The regularity of the composition is also increased by the division of the group into seven figures on each side, and no one, except Ananias and Sapphira, performs an action that is not repeated. Thus simply has Raffaello contrived not only to tell his story, but also those circumstances which preceded and followed it. This regularity will strike the student as being particularly suited to religious subjects ; but a few attempts, to make such uniformity appear a natural emanation, will compel him to exclaim with the poet,

“ Within that circle none durst walk but he.”







Fig 1.



*Raffaello.*

Fig 2.



*Corregio.*

Fig 3.



*Caracci.*

*Van Fumet.*



As I shall have occasion to speak of the repetition of form, as being no less essential towards the production of harmony than the repetition of colour, I may call the student's attention to it in this place. In compositions embracing many figures, a repetition of form and action is often found to be indispensable; a single figure, in such case, being found too small to give importance to any action, is referred to the next for assistance; as, in colouring, one colour is often made to depend upon the adjoining for its shadow or enlargement. But, independently of its acquiring a consequence by such extension, harmony requires, that a strong action should be as it were broken down and diffused through the group. In writing, this is generally the case, and the reader is prepared for one sentence by what has preceded it. This simplicity and harmonious communication is to be found in nature, in the antique, in the best Italian masters, and in many of the Dutch, particularly Ostade. It is seldom to be met with in the French school, which is fond of sudden contrast, and insulated action, light, and colour.

PLATE V. *Fig. 2.* In compositions of out-of-door scenes, this circular form of arrangement is often the only opportunity we have of procuring a mass of shade so necessary to the group in a pictorial point of view. I am aware that some *sculptors* consider the arrangement of their figures degraded by any attention to the picturesque effect of light and shade, which to *painters* seems more extraordinary, as sculptors have not the means of local colour to produce it. With sculpture, however, it is not our province to interfere; I shall only observe that such reasoning never seems to have influenced Coreggio. The most picturesque arrangements in form, and in light and shade, are to be found in his grandest compositions. We have here six heads placed in the most unequal manner, numerically speaking; the shadow is increased by the dark blue dress of the Virgin, and the two most projecting points by the light drapery of the Magdalen and the strong red of St. Jerome; yet this picture is not less sublime than that of "the Doctors of the Church" (*Fig. 3*), where the six

heads are placed in the most regular manner; four round the altar, and one at each side, for the purpose of connecting the lower and upper half of the picture; the consultation of the doctors, and the vision expressive of the subject of their research. The prominent points in this work are the same as in *Fig. 2*, the figure with the book being in a strong red, and the other in white.

PLATE VI. *Fig. 1*. In this subject Rubens displays all the easy fluency of a great master, who would consider such a design only as an amusement. The manner in which the figures are interwoven with each other, the mode resorted to, to assist the projecting and retiring points, and the velocity with which the whole appears to move, are all worthy of the artist's attention.

*Fig. 2*. The student may compare this admirable design of West's, "The Death of General Wolfe," with *Fig. 4*. "The Death of St. Jerome," as Dominichino has adopted the same means to produce his mass of shadow in the middle of the group, and to bring it in contact with the light on the principal figure.

*Fig. 3*. As I shall have occasion to refer to the examples of this great master of light and shade in their proper place, it would be unfair to make any observations on him here, where he appears, as Milton would express it, "shorn of his beams." I may, however, remark, that, from his making use of mean materials, he often destroys the beauty of that structure which the splendour of its light is so well calculated to adorn.

*Fig. 5*. As the merits of this composition have been descanted on by every critic,—being a subject well suited for a display of the powers of eloquence,—I shall merely offer one or two practical remarks. Raffælle has made the principal figure of the lower group (an interesting young female) detach itself from the ground by a strong warm light cutting







*Circular Composition*

Plate 6

Fig 1



Fig 2



Fig 3



Fig 4



Fig 5







Raffaello.

Fig 2.



Rembrandt.

John Burnet sc.





against the shadow, and by a dark blue mantle coming in contact with the light ; by her addressing the Apostles, and pointing to the demoniac, the two sides are united, and the figures are so linked together that the eye is carried round until we arrive at the most projecting points, the hands and feet of the Apostle with the book. The Disciples express their inability to perform the cure ; and, by two of them pointing to the mount, refer the people to Christ, who has retired thither to pray. This is the arrangement, but it was not alone by the expression or arrangement of his figures that Raffaelle holds his rank in the art ; it was also by the bold and original conception of his subject. He has here displayed the vision of the Transfiguration in the most sublime manner, and by raising his figures from the ground (one of those movements of the mind which are above restraint) has stamped them with the strong feature of immortal beings. Mr. Fuseli luminously describes them rising like “ a flame :” if not too metaphorical, he might have said, “ like a bright flame issuing as if from a sacrifice, and ascending unto God.”

PLATE VII. It is not only necessary that a group should have hollows for the reception of shadow, but also projections for the light to rest upon ; it not only ought to possess a good general form in the outline which defines it, but the figures must also be linked together in such a way as to lead the spectator in amongst them. They must appear to have room to stand upon, and every figure must keep his place in its relative distance from the eye ; hence a form composed of a concave and convex line has been often adopted as the simplest and best, and possessing the greatest variety of advantages. That it is so generally used will cease to surprise us, when we find it applicable both to the regularity of Raffaelle and the irregularity of Rembrandt.

PLATE VIII. *Fig. 1.* In this design, "The Landing of Charles II." West has placed the principal figure in the middle of the picture. Commencing his composition at the highest point, he carries on his group until it ends in the distance. Neither in the situation of the hero, nor in the form of the group, does he seem solicitous to hide the science. He has brought the high point in contact with the shadow, and strengthened it by the female whom the boy accompanies, being dressed in strong dark: when this is brought sharp off the ground, as is the case also in *Fig 2*, it enables us to keep the other figures in their places better than by diminishing the firmness of their shadows or colours.

*Fig. 2.* "Cattle returning Home in a Shower." In this composition the principal light falls on the convex part of the group, and the depth of the shadow is assisted by the local colour of the objects placed in it. The goat in the foreground is connected to the rest by some white flowers of an elder bush, which cannot be expressed in an outline. As this is from a design of my late brother's, I cannot allow this opportunity to pass without expressing the great loss I feel in not having his assistance, not only in these notes, but in every thing connected with the art: though practising painting but for a short time of a short life, his strength of mind, his fine eye for colour, and a taste for the beauties of pastoral painting, convince me the English School has lost one that would have been an ornament to that department of the science.

*Fig. 3.* Is a repetition of the same form.

PLATE IX. This plate consists of Wilkie's admirable composition of the Blind Fiddler, the Salutation of the Virgin by Rembrandt, and a Dance by Ostade. I shall leave it to the student's own judgment to investigate the various forms on which these compositions depend.

By making the principal heads depend upon one mode of arrangement,







Fig 1



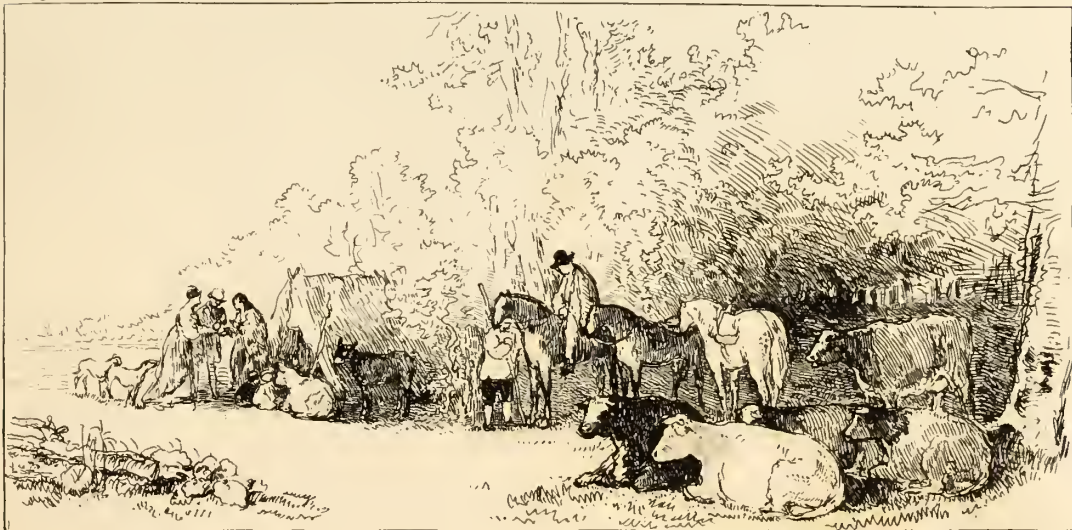
*B. West*

Fig 2



*J. Burnet*

Fig 5



*J. Burnet*

*J. Burnet*



the general appearance of the group on a different mode, the background on a third, and so on with the minor points (provided they all tend to the assistance of one another), his composition will not only have intricacy without confusion, but that variety which is so characteristic in nature. A beautiful combination in nature will often appear to evade every rule by her being perfect in every mode of examination. All her varieties emanate from a straight line and a curve. A judicious arrangement of objects possessing these various forms gives the strongest natural appearance to a picture; nor ought the artist to leave out rashly what he may conceive to be void of beauty. In colouring, harsh tints are admitted to produce harmony in the other colours; and the most picturesque arrangements often depend on the presence of what might be otherwise considered ugly forms.

As I have made use of the terms "beautiful and agreeable arrangements," it is proper to give an explanation of the sense in which they are applied. By a beautiful arrangement, I mean a proper adaptation of those principles that arrest a common observer, and give a pleasurable sensation, which to a cultivated mind increases (not diminishes) by the investigation of the cause which produces it. For example, a beautiful appearance in nature affects the savage and the philosopher from their sensations merely as men; but a painter, whose life is spent in a constant competition with nature in producing the same effects, receives a tenfold gratification in following her through those assemblages which to the world beside are, as it were, "a fountain sealed and a book shut up." Hence, in art, a beautiful arrangement must be a selection of those forms, lights, and colours that produce a similar result; and the taste of an artist is shown, in heightening their effect by the absence of those circumstances which are found by experience to produce the contrary. Did an investigation of the means pursued by the great masters tend to abridge an artist's pleasurable sensations, instead of being the most favoured, he would be rendered the most miserable of beings; but the

opposite is the case, as by such means he is taught an alphabet that enables him to understand the language of nature. It may be supposed that in my search after so desirable an object, I have perused all the works written to define Beauty and Taste, and which endeavour to circumscribe with a line that endless variety and omnipresence which make nature a source of gratification to all nations under every alteration of the mind; but as I wish to avoid all controversy on the subject, which we often find merely renders the most sublime truths more obscure, I shall only remark, that, as far as painting is concerned, the authors of many of these works have done an irreparable injury. Artists generally prefer the opinions of untutored children to the remarks of the most learned philosophers, whose advancement in other sciences really seems to increase their ignorance of this. If I have explained my definition of the terms sufficiently for the artist's comprehension, I am satisfied. To explain them to others would be equally impossible as that those others should be able to define them to us. The mind must have received its education through the medium of the eye, not of the ear, to enjoy the faculty of conceiving such ideas, or the power of tracing them to their original source in nature or in art, as a test of their truth.

Before I conclude, I have to apologize for the paucity and brevity of these observations, and beg the reader's constant reference to the plates as the only method of making myself correctly understood. Painting is a practical branch of philosophy, and can only be rendered clear by satisfying the observations of the eye, as well as the reflections of the mind: this, perhaps, is one reason why so much has been written on the subject without those truths being made sufficiently obvious, which the writers wished to demonstrate.

I have also been anxious to avoid tautology, as it will be necessary to go over, in a great measure, the same ground, when I come to treat of Light and Shade, and Colour; when many observations which appear to







Fig 1



Fig 2



Fig 5





be omitted here will present themselves, from belonging more properly to those divisions of the work.

I must also caution the young artist against supposing that these modes of arrangement are given for his imitation; I merely wish him to be acquainted with the advantages any particular composition possesses, that in adopting any invention of his own, he may engraft upon it those or similar advantages. A design that has nothing but novelty to recommend it is a conceit, not a composition. The student in painting can hope to derive advantage from theory only, when rendered obvious by ocular demonstration. One great cause of the obscurity which envelopes the art is the criticism of those whose ideas on the subject are obscure;—to free *the world* from their influence is perhaps impossible; but the artist must free *himself*.

FINIS.



PRACTICAL HINTS  
ON  
LIGHT AND SHADE IN PAINTING.

ILLUSTRATED BY

Examples from the Italian, Flemish, and Dutch Schools.

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BY JOHN BURNET.

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“The highest finishing is labour in vain, unless at the same time there be preserved a breadth of light and shadow.”

REYNOLDS'S NOTES ON DU FRESNOY.

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FIFTH EDITION.

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LONDON:  
JAMES CARPENTER, OLD BOND STREET.

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1838.



## P R E F A C E.

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I AM now induced to take up the second part of the PRACTICAL HINTS ON PAINTING, from the encouragement the first has met with; but more especially from the approbation of many of our best Painters, who are undoubtedly the best judges of the utility of the work. In this part, treating of the conduct of the Light and Shade, I shall follow the same mode as before, merely throwing out hints as they occur, without any relation to connexion, or a regular treatise. The mind is naturally fond of variety, and by leading it through a succession of images, provided their advantages are shown and explained, the end of instruction is accomplished. There is no fixed mode for conveying instruction; those things which appear to the reader to be useful, he will connect in his own mind by a chain of reasoning, shorter than the shortest which could be furnished by writing; and the longest

dissertation to prove the existence or utility of that which appears of no advantage would be unavailing.

I have endeavoured to trace the effects, as much as possible, to their first causes operating in various ways on the minds of the different Artists who have adopted them. Whether they were guided by rules, or imitative instinct, we cannot now determine; nor is it my wish to inculcate any doctrine where the Student has a better mode of his own to serve as a guide. Let him, however, always bear in mind, that in Painting, as in other things, to use the words of Dr. Johnson, “The accidental compositions of heterogeneous modes are dissolved by the chance which combined them, but the uniform simplicity of primitive qualities neither admits increase, nor suffers decay.”



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## PRACTICAL HINTS

ON

# LIGHT AND SHADE IN PAINTING.

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### LIGHT AND SHADE.

**B**EFORE proceeding to investigate light and shade in their various intricate situations, it may be proper to notice a few of the more palpable and self-evident combinations, and for the better comprehending of which, I shall divide them into five parts: *viz.* light, half light, middle tint, half dark, and dark. When a picture is chiefly composed of light and half light, the darks will have more force and point: but, without the help of strong colour to give it solidity, it will be apt to look feeble: and when a picture is composed mainly of dark and half dark, the lights will be more brilliant; but they will be apt to look spotty for want of half light to spread and connect them; and the piece be in danger of becoming black and heavy:

and when a picture is composed chiefly of middle tint, the dark and light portions have a more equal chance of coming into notice ; but the general effect is in danger of being common and insipid.

Light and shade are capable of producing many results ; but the three principal are relief, harmony, and breadth. By the first the Artist is enabled to give his works the distinctness and solidity of nature. The second is the result of a union and consent of one part with another ; and the third, a general breadth, is the necessary attendant on extent and magnitude. A judicious management of these three properties is to be found in the best pictures of the Italian, Venetian, and Flemish Schools, and ought to employ the most attentive examination of the Student ; for by giving too much relief, he will produce a dry hard effect ; by too much softness and blending of the parts, woolliness and insipidity ; and in a desire to preserve a breadth of effect, he may produce flatness.

Relief is most necessary in large works ; as their being seen from a greater distance than easel pictures prevents their looking harsh or cutting, and gives them that sharpness and clearness of effect so necessary to counteract heaviness. Not only the works of Raphael and those of the Italian School possess this quality, but we find it in the greatest perfection in the pictures of Paul Veronese and Tintoretto ; and even the larger works of Titian and Coreggio have a flatness and precision which we look for in vain in the succeeding School of Caracci and their disciples ; Guido excepted.

Harmony, or a union of the different parts of a composition, depends upon the intermediate parts serving as a link or chain, either by conveying

a sensation of the same colours with those in immediate contact, or by neutralizing and breaking down the harsh asperities of the two extremes, and thus producing a connexion or agreement.

Breadth of effect is only to be produced by a great extent of light or shade pervading the picture. If an open daylight appearance is intended, such as we see in Cuypp, &c. it will be best produced by leaving out part of the middle tint, and allowing a greater spread of light and half light; this will also give the darks the relative force which they possess in nature. If a breadth of shadow is required, such as we find in Rembrandt, &c. the picture ought to be made up of middle tint and half dark. In the one treatment the darks ought to tell sharp and cutting, which is the characteristic of strong daylight; in the other the lights ought to appear powerful and brilliant, enveloped in masses of obscurity.

The influence of shadow upon any composition, when carried beyond the necessary depth for the relief or distinct marking of the several parts, is breadth, from its absorbing many of the half tints, and rendering the darks less cutting; and repose, from there being fewer of the outlines visible; hence arises a certain grandeur attendant upon space, and an agreeable sensation, from the spectator being allowed to exercise his own fancy in embodying indistinct forms. Thus the gloomy solitude of a wood is increased by the absence of the twittering light through the trees, the absence of their harsh colour, and the distinct form and crisp marking of the leaves. Rembrandt has carried this property of shadow beyond the hope of any improvement, and by this means has clothed the most trifling subject with a portion of sublimity. If we allow ourselves to be influenced by the association of ideas, it is capable of imparting a greater degree of

horror to any subject of terror ; as imaginary dangers appear greater than real, being augmented by the operations of the mind. Milton has made use of this quality in describing the situation of the fallen Angels :

“ From those flames  
No light, but rather darkness visible  
Served only to discover sights of woe.”

And Titian, in his picture of the Martyrdom of St. Laurence, which otherwise is disagreeable from its being cold and black.

Having thus defined some of the characteristic features of shadow, the effects of light in a great measure explain themselves, being in most instances of an opposite nature. Its cheerful influence operates on the mind of the spectator, either when viewing the festivities of a village holiday or when he beholds it diffused over the general face of nature : it may be termed the *Allegro* in Painting.

#### EXPLANATION OF PLATE I. FIG. 1.

IF light, collected into a focus by means of a lens, be thrown obliquely upon a wall, it will explain to us one of its principal properties, upon which many Artists have founded their principles of light and shade. Where the bundles of rays are collected, the light is increased in brightness ; and when they become more diffused and spread out, it naturally becomes more feeble, losing itself in half tint. In this example we have some of the most essential qualities of light as applicable to the purposes of painting. We have a principal light, which, being produced by the







Fig. 1



Fig. 2



Fig. 3



Fig. 4

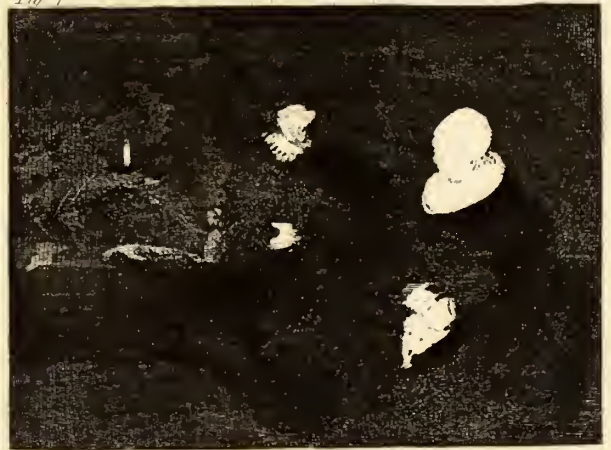


Fig. 5

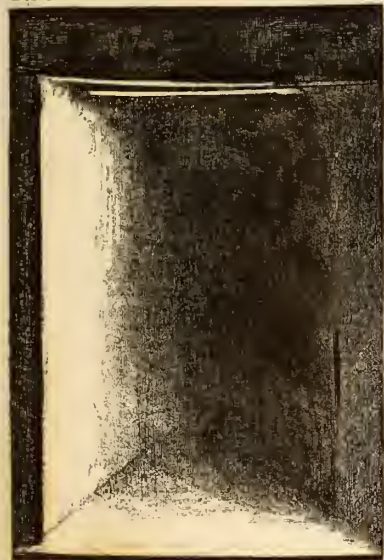


Fig. 6



Fig. 7





collecting of the rays, leaves that portion of the ground the darkest which comes in contact with it, thereby assisting its brightness. We have an innumerable variety of gradations, until the light is dissipated and lost. Some Artists maintain, and justly, that every light, however small, ought to have a focus, or one part brighter than another; and as we find this to be a general law in nature, it is surely safe ground to go upon. For the same reason we ought to have one portion of a dark more decided than the rest. If these two extremes are brought in contact, we make them assist each other, one becoming brighter, and the other darker, from the effect of contrast. If they are placed at the opposite sides of the picture, we have greater breadth and a more equal balance. Let us now examine how these properties have been made use of in the management of the light and shade of a picture. If, for example, we take a head by Rembrandt, we find the principal light or focus in the upper part of the face (which he often, to render more luminous, surrounds with a black bonnet or hat, and even this he keeps of a cold tone, to give more value to the flesh); the light is then allowed to fall down on the figure, producing thereby a union and an appearance of his light giving out rays of the same hue as itself. If we follow him in the conduct of some of his larger compositions, we find the same principle adopted, whether they consist of many figures, such as the hundred Guilder print, or of few, as in the small Nativity in the National Gallery; thus rendering the most complicated compositions subservient to the simplest principles of light and shade. A few experiments on a ground of a middle tint, with a pencil filled with white, and another dipped in black, will give the Student an insight into all the changes capable of being produced upon this principle.

*Plate I. Fig. 2.*

IF a diagonal line be drawn through the picture, and the extreme dark and extreme light be placed at opposite sides, we must of necessity have the greatest breadth of effect. If a balance or union between the two sides be wished, there is no other way but by borrowing a portion of the one and exchanging it for a portion of the opposite; and not only may this practice be made use of for the harmony of the whole, but the light and the shade will be thus rendered more intense by the force of opposition. Now, whether the dark which is carried to the light side be very small, or very large, and vice versa, we have the groundwork of some of the most powerful and most natural effects in painting. If the light is placed near the horizon, as in evening skies, for example, such as it frequently is in Cuypp, we see it rising upwards until lost in middle tint in the upper part of the picture, and the middle tint descending into shadow by means of trees, figures, &c. thus making a sweep round the picture, and thereby affording the greatest opportunity for breadth of effect. If the two extreme points are connected by intermediate figures, so as to form but one group, we have the greatest firmness, as the light part of the group will be relieved by a dark ground, and the dark part of the group by a light ground: if we pursue the contrary practice, and place the dark part of the group on the dark ground, and the light part of the group on the light ground, we have more breadth and softness of effect. There is no want of examples, either in nature or in pictures, to warrant our following either mode.

*Plate I. Fig. 3.*

SOMETIMES we find the principal light in the centre of the picture gradating to the extremities with a border of dark binding in the whole. By this mode the light has great brilliancy, especially if a small portion of dark is brought in contact with it. This melting of the light into shadow has been carried to great perfection by Coreggio and Rembrandt, who most frequently relieved the dark side of their figures by a still darker background, which Reynolds (who has adopted this mode in so many of his works) mentions as giving a rich effect.

If this method is pursued in the management of the light on a hand, or a single head, it is equally applicable, as in a more extensive work. In the landscapes of Claude, who has often placed the sun near the centre of his compositions, we find the light managed upon the same broad principle, gradating to the sides of the canvass by means of buildings, ships, &c. with often a clump of dark trees jutting into the mass of light, thereby giving it its brilliant character, and serving at the same time to convey the dark sides into the picture. If he reminds us occasionally of Rembrandt, it arises from his great breadth of effect; if of Coreggio, it is the soft union of its lights with the shadow. A few walks in the evening in the twilight, and at night in scenery where nature has an opportunity of showing her various effects, will put the Student in possession of a power to unravel all her mysteries. We do not know whether Claude, Coreggio, and Rembrandt were acquainted with the works of one another, but we have the most evident proofs that they were well acquainted with

the principle by which nature produces her most striking effects ; and a breadth of light and shade, soft and subdued tones of colour, and every requisite for forming the mind of an Artist, is still to be found in the same School in which they studied.

*Plate I. Fig. 4.*

IF the lights are to predominate in a picture from the ground being low in tone, it is of the utmost consequence that they should not only be varied in form and magnitude, but that they should produce an agreeable arrangement in the picture, seeing that they will attract greater notice than when the ground is lighter.

I shall here take the liberty of introducing a passage from Reynolds's works, as nothing can exceed it in utility and justness of observation. In his notes upon Fresnoy, speaking of light and shade, he says, "The same rules, which have been given in regard to the regulation of groups of figures, must be observed in regard to the grouping of lights ; that there shall be a superiority of one over the rest, that they shall be separated and varied in their shapes, and that there should be at least three lights ; the secondary lights ought, for the sake of harmony and union, to be of nearly equal brightness, though not of equal magnitude with the principal."

The Dutch painters particularly excelled in the management of light and shade, and have shown, in this department, that consummate skill which entirely conceals the appearance of art.

“Jan Steen, Teniers, Ostade, Dusart, and many others of that school may be produced as instances, and recommended to the young artist's careful study and attention.

“The means by which the painter works, and on which the effect of his picture depends, are light and shade, and warm and cold colours. That there is an art in the management and disposition of those means will be easily granted, and it is equally certain, that this art is to be acquired by a careful examination of the works of those who have excelled in it.

“I shall here set down the result of the observations which I have made on the works of those artists who appear to have best understood the management of light and shade, and who may be considered as examples for imitation in this branch of art.

“Titian, Paul Veronese, and Tintoretto were among the first painters who reduced to a system what was before practised without any fixed principle, and consequently neglected occasionally. From the Venetian painters Rubens extracted his scheme of composition, which was soon understood and adopted by his countrymen, and extended even to the minor painters of familiar life in the Dutch school.

“When I was at Venice, the method I took to avail myself of their principles was this : when I observed an extraordinary effect of light and shade in any picture, I took a leaf of my pocket-book, and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent light, and this without any attention to the subject or to the drawing of the figures. A few trials of

this kind will be sufficient to give the method of their conduct in the management of their lights. After a few experiments I found the paper blotted nearly alike: their general practice appeared to be, to allow not above a quarter of the picture for the light, including in this portion both the principal and secondary lights; another quarter to be as dark as possible; and the remaining half kept in mezzotint or half shadow.

“Rubens appears to have admitted rather more light than a quarter, and Rembrandt much less, scarce an eighth: by this conduct Rembrandt’s light is extremely brilliant, but it costs too much: the rest of the picture is sacrificed to this one object. That light will certainly appear the brightest which is surrounded with the greatest quantity of shade, supposing equal skill in the Artist.

“By this means you may likewise remark the various forms and shapes of those lights, as well as the objects on which they are flung; whether a figure or the sky, a white napkin, animals, or utensils, often introduced for this purpose only. It may be observed, likewise, what portion is strongly relieved, and how much is united with its ground; for it is necessary that some part (though a small one is sufficient) should be sharp and cutting against its ground, whether it be light on a dark or dark on a light ground, in order to give firmness and distinctness to the work; if, on the other hand, it is relieved on every side, it will appear as if inlaid on its ground. Such a blotted paper, held at a distance from the eye, will strike the spectator as something excellent for the disposition of light and shadow, though he does not distinguish whether it is a history, a portrait, a landscape, dead game, or any thing else; for the same principles extend to every branch of the art.



“Whether I have given an exact account, or made a just division of the quantity of light admitted into the works of those painters, is of no very great consequence ; let every person examine and judge for himself: it will be sufficient if I have suggested a mode of examining pictures this way, and one means at least of acquiring the principles on which they wrought.”

This is so admirable as to need no comment, and ought never to be lost sight of, as upon the management of light and shade depends the general look of the picture.

*Plate I. Fig. 5.*

As a wall or flat surface recedes from the light, it necessarily becomes darker, and as the outline is more or less defined, it has the property of advancing or receding. These may seem to be properties too evident to every one to need any explanation ; but when we see a foreground, in place of coming flat up to the edge of the frame, appear to slope down like a declivity, we must either suppose that the painter knew not the principle of assisting the perspective by means of light and shade, or had not the faculty of seeing nature. When we consider that nature spreads out her landscape upon a horizontal plane, and that we have to compete with her upon an upright surface, we shall find we have not only to call in to our aid strong light, coming in contact with sharp dark, warm colours, and such as have the property of advancing, but to subdue the more distant part of the ground by soft shadow and retiring cool tints.

*Plate I. Fig. 6.*

WHEN the composition is kept dark, forming a mass of shadow in the centre of the canvass, the light is often conducted round it by means of the sky, water, or light foreground; and as the dark becomes in a manner isolated, it receives great vigour and importance. As this is the reverse of Fig. 3, we find the same simple broad principle predominant, and whether it be composed of a clump of trees, or the dark dress of a whole-length figure, we find the management guided by the same rules; only if a portrait, the circumstance of the face coming light off the background requires the feet or base of the figure to tell dark on the ground, for the sake of firmness; and if any part is more lost in the background than another, it perhaps ought to be the middle portion of the figure. If a clump of trees, such as we often find in Claude, is to be represented, their stems shoot out from a ground of the same darkness, thereby producing a union of the trees with the shadow which they cast on the ground. As a light in the centre of dark tints must thereby acquire an increased consequence, so a dark in the middle of light tints receives the same importance.

*Plate I. Fig. 7.*

I HAVE noticed in another place the union of one part of the picture with another, by means of a repetition of the light: it will therefore be unnecessary to say any thing further upon such management. I may however observe, that it is not only of service to repeat the light, but also, that it should be of the same colour; accordingly we observe in Cuyp, whose principal light is often yellow, that it is carried into the dark part of the picture by means of yellow drapery, a cow, sheep, or a few touches of golden colour, according as he wishes such extension of his light large or small. If the principal light is cold, such as blue and white, we find it repeated either by a reflection in water, or a figure dressed in the same cold tint. Portrait painters generally make use of the light in the sky to repeat the lights of their head and hands, by making it of the same colour.

## PLATE II.

REMBRANDT, from his first commencement in the art, seems to have been always solicitous to represent the brightness of light at the sacrifice of every other quality; and in his first works it often forms a circumscribed spot, for, as Reynolds justly observes, "that light must appear the brightest which is surrounded by the greatest quantity of shade;" but though this conduct enables the artist to give light one of its strong characteristics, whether it be the sun, a candle, fire, &c. yet there are other properties quite as essential, and more easy to contend with, which are its effects on the different objects it illuminates. Rembrandt's close attention to nature soon led him to expand his principle; for example, he perceived the flame of a candle exceeded in brightness every thing round it in a tenfold ratio, which could be expressed only by darkening the whole, and leaving the light in a spot, and thereby extinguishing its influential effect: but if the candle itself was hid, the appearance of every object under its influence was not only more easily given, but the effect of the whole became more deceptive and natural. His extending of the light through the picture gradually became more enlarged; and even his deepest shadows are illuminated by streaks of red or rich brown running into them, which (from his principal light being of a warm tone) keep up a connexion without destroying the breadth of light and shade.

In Fig. 1 of this Plate, "Christ restoring the Daughter of Jairus," we have a principle upon which many of his pictures are constructed, *viz.* a ray of light falling into an apartment, and received upon a light object





Fig. 1.



Rembrandt.

Fig. 2.



Rembrandt.





which, as in nature, reflects back the rays, and illuminates the surrounding objects, giving thus his principal light the properties of light itself. The shadows of all objects receiving such direct rays, we sometimes see strongly defined, as is the case in nature, and indeed we often find Rembrandt placing objects for the express purpose of producing such shadows, which gives an appearance of truth to the whole effect; at other times we find the shadows swallowed up in the splendour of the light, as if afraid of disturbing its breadth. Sometimes we find his strong light, his strong dark, and his hot and cold colours, all focused at one point; and at other times his darks employed to clear up the middle tint, and his strongest colours made the means of uniting his light with the shade. In short, whatever was his practice, he seems always to have had some end to accomplish, and when we find him departing from what would be the effect in nature under such circumstances, we may rest assured that such departure did not arise from ignorance. We often see the attempts of de Hooze and others of representing light confined to its effect in the sky or on the objects out of doors, while it is but sparingly admitted on the figures seen within the apartment; on the contrary, Rembrandt's figures are lighted up with a splendour which extinguishes every other subordinate light, and which we often cannot account for upon the common principles of nature.

The subject below in Plate II. is from a picture in the Louvre, and shows how small a portion of light sometimes engaged Rembrandt's solicitude. He has employed the edge of the frame work, the dark under the cradle, and the dark dress of the figure to give it its value. The curtain is a dull red, and is carried into the picture by the dress of the child being of the same colour.

## PLATE III. FIG. 1, AND 2.

FIG. 1 and 2 represent the "Taking down from the Cross" and the "Presentation in the Temple." Daulby, in his catalogue, mentions two states of the original etchings more worked upon; but I find, on examination, they are merely the plates left without being much wiped, thereby casting a stain over the whole, except a high light on the cap of the figure holding the crosier, and a light at the torch in the "Taking down from the Cross," the copper being made clean at those places. In many of the varieties of Rembrandt's etchings he has got credit for effects supposed to be produced by much labour, which were the result of the printing alone. In the Descent from the Cross he has kept the principal light in the upper part of the picture in contact with the strong dark; in the other it is kept below, and is carried upwards by a chain of communication to the head of the crosier. Where the light is at one side, or low down in the picture, such as in the "Wise Men's Offering," in the king's collection, there is greater space for a breadth of shadow, than when the light is kept in the centre, as was the principle of most of his first works. In some of his designs he seems to have allowed the entire half of his canvass for repose, and to have confined his composition, with all its lights, and darks, and colours, to the other half. Very little often serves to connect the two.





Fig. 1.



Rembrandt.

Fig. 2.



Rembrandt.

Fig. 3.



Vandyke.

Fig. 4.



Metz.



The dark manner of Rembrandt has advantages over every other, if kept within due bounds, as it enables the painter to give a rich tone to his colours without their appearing heavy, which more feeble backgrounds would not admit of, unless the colours are to stand as darks instead of lights; accordingly we find Titian, Tintoretto, Giorgione, Rembrandt, and our own Reynolds, all swayed by the same opinion.

*Plate III. Fig. 3.*

WHEN the light part of the composition is placed upon the dark side of the background, and the dark part upon the light side, greater firmness and solidity are produced, and a more equal balance is kept up. The contrary method has more breadth and softness of effect, but unless the light part is of a different hue from the light ground upon which it may be placed, and the dark part is of a warmer or colder tone than the shadow which surrounds it, there is a danger of their losing their substance and becoming flat. Vandyck, in this composition, has made the colours of his figures assist his arrangement of light and shade; the white dress of the child and the yellow dress of the queen make the principal light; the white is repeated by the cap, ruff, &c. of the other figures; the yellow is carried across by the embroidery upon the king's dress, and spread out upon the under part of the sky; the darks are

made up of the dark dress of the king and the child's dress, which is a dull green; the latter tint is carried across the picture by part of the curtain turned up, of the same colour; the curtain itself is a dull yellow and brown, serving as a ground to the queen's dress; the red cloth of the table is repeated by the two chairs; the floor being a dark neutral tint gives a firmness to the bottom of both the figures. If the Student, in examining the light and shade of a picture, remarks what colours are resorted to for such purpose, in a few trials he will find that which at first appears complicated and difficult to unravel will become easy and beneficial, serving to strengthen his powers of reflection in the highest degree.



*Plate III. Fig. 4.*

THE dark forming the greatest mass of shadow of the picture is often, before being brought in contact with the extreme light, increased and collected to a point by some object whose local colour conduces to such purpose, as in the example here given; where the black dress of the female is brought, at its darkest portion, in contact with the lightest portion of the white dress. This serves to give air to the deepest shades of the background, and greater firmness to the object so relieved. The collecting to one head all the light, and all the dark, of a piece, gives the Artist the greatest force of the palette. To enable the other side of the picture to keep up with so much vigour, Metzsu has thrown his strong colour into the scale, and brought his red and blue in contact, by a glove lying upon the chair, at the point nearest the eye. The warm colour is taken to the other side by a dog, &c. and the white of the female repeated by a handkerchief the man holds in his hand, his neckcloth, &c.

## PLATE IV. FIG. 1.

IN a single head we often have but one light; it is therefore necessary to get it to harmonize with the shadow, either in the background or upon the dress. Rembrandt, accordingly, frequently painted the light of the dress of the same colour as the shadow side of the face, thereby keeping up a union and simplicity. In Fig. 2 we have the hands making a second light; and in Fig. 3 we have three spots of light, the shirt and ruffles of both hands: this is the Titian Reynolds thus mentions in the description of the Dusseldorf gallery, and which is now in Munich: "A portrait of a gentleman, by Titian, a kitcat; one hand a-kimbo, the hand itself not seen, only a bit of the ruffle; the other, the left, rests on what appears to be his sword; he is looking off. This portrait has a very pleasing countenance, but is not painted with much facility, nor is it at all mannered; the shadows are of no colour; the drapery being black, and the ground being very near as dark as it, prevents the arm a-kimbo from having a bad effect. It is no small part of our art to know what to bring forward in the light, and what to throw into shade."

The linen in this picture, and most others of Titian, is light and cutting, the flesh forming the half light. Reynolds, talking of the Descent from the Cross, by Reubens, says, "he well knew what effect white linen, opposed to flesh, must have, with his powers of colouring; and the truth is, that none but great colourists can venture to paint pure white linen near flesh; but such know the advantage of it." In Rembrandt we generally find the same treatment, although I have often observed the linen kept





Fig. 1.



Rembrandt.

Fig 2



Rembrandt.  
Fig 5

Fig 3.



Titian.

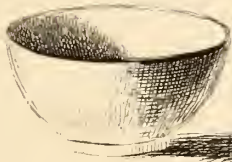
Fig 4.



Vandyke.



Vandyke.





cool when near the face. To give the flesh a luminous character, he often introduces cool tints coming near it, and, when he can find nothing else, uses the shadows of linen for such purpose. In Vandyck's early Italian manner we find the linen much brighter than in his later works, where it became more of a leaden cast.

*Plate IV. Fig. 4, and 5.*

WE sometimes find the light of the sky introduced for the purpose of repeating the lights of the heads and hands, as in Fig. 4; sometimes to spread and enlarge the lights of the head, and give it more consequence, as in Fig. 5. To assist the hand in keeping its situation in this picture, he has defined it by the hat and shadow on the chair. As it is of the utmost consequence that every object should keep its relative distance with regard to the eye of the spectator, it is a good method to define those parts we wish to advance by a dark shadow coming in contact with them, and to surround the retiring portions with the ground of a less opposing character; as we know lines strongly and sharply defined will approach, and those of a softer nature will retire. Such blots are afterwards to be accounted for by the contrivance of the artist: in this consists the application of the background of the figures, one of the most difficult and essential portions of the art.

As light and shade determine the concavities or convexities of all objects, without them the most intelligent outline would be but as a map

or flat surface. If, for example, we take a cup and examine the influence of light and shade upon it, we find in nature those principles which artists have applied to many purposes in painting. We perceive the near edge strongly defined by the light side coming in contact with the shadow, which becomes darker as it descends into the cup; we have the dark side brought firmly off the light, thus giving it the simplest and most effective means of a true representation of its character. This may appear too evident to notice in a work of this nature, which does not profess to give the mere rudiments of the art; but I am convinced that the most intricate principles of painting emanate from very few sources, and that these sources are of a very simple nature. Every thing within our view is filled with examples, and the mind of the Student requires only to be directed to an examination and investigation of the subject, before commencing any work, or while in the progress. He must not only know what is his intention, but must be in possession of the best method of expressing such intention.

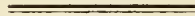


PLATE V. FIG. 1.

WHEN a shadow is carried through the middle of the picture, we have not only an opportunity of giving a breadth of effect; but the receding portion of the sky and perspective of the ground are assisted by their sharpness being swallowed up in repose; see this principle noticed at Fig. 1. Plate V.







Fig. 1



P. Nolpe.

Fig. 2

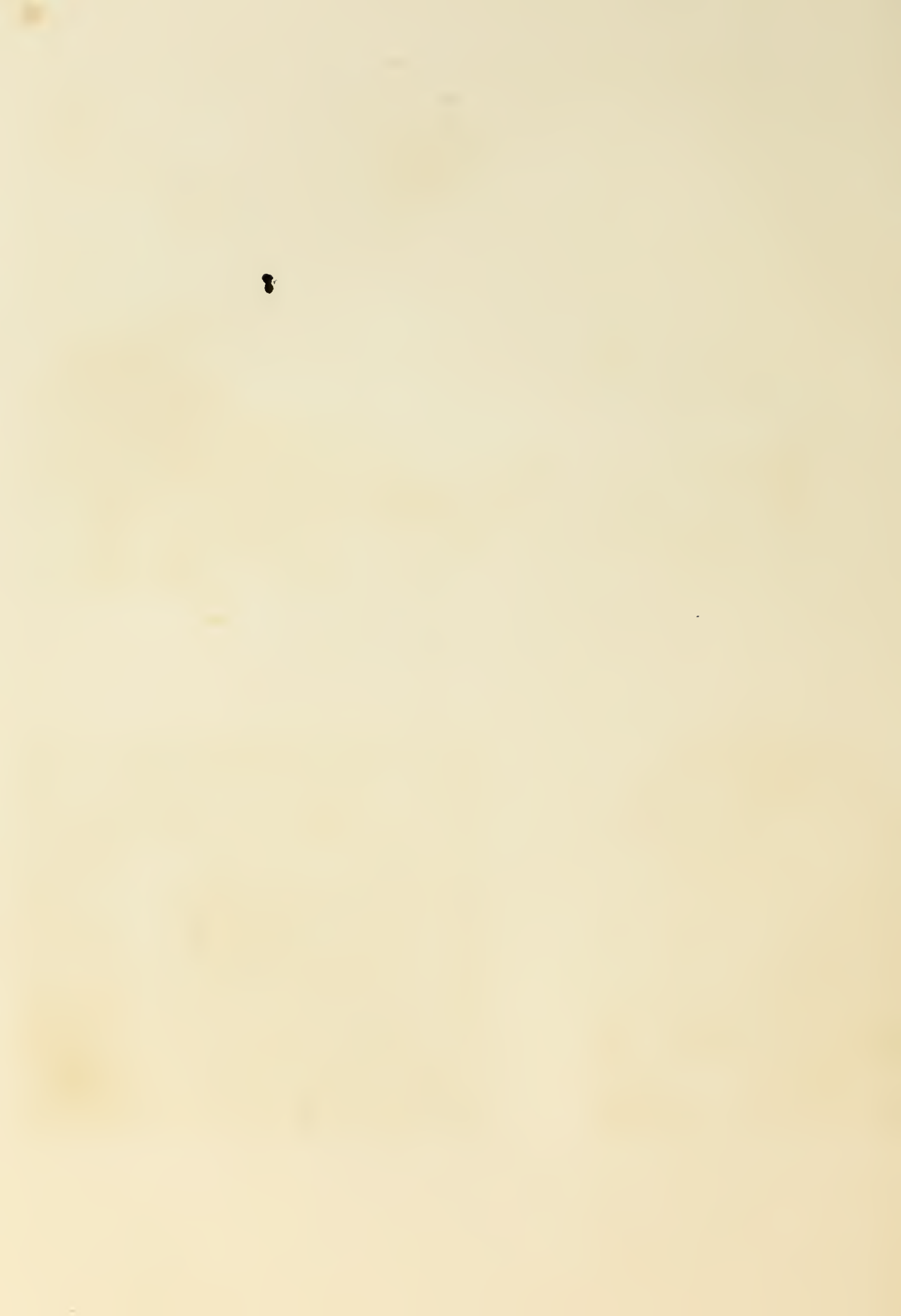


G. Dow.

Fig. 3



Corregio.



*Plate V. Fig. 2, and 3.*

WHEN the principal light is kept at one side, we have an opportunity of introducing a larger portion of shadow, than when the light is in the centre, which is often of the first consequence, especially if repose is required in the work.

When, as in Fig. 2, a multitude of small objects are introduced into a picture, or when the general arrangement consists of many figures, it is impossible to get a breadth of light and shade, unless many of them are united together of the same strength, so as to form a mass of light, or of dark; but which to do with skill is one of the greatest difficulties; for unless the science is in some measure concealed, it is no longer science. In the confusion of a battle, for example, it is unlikely that two or three white horses should be collected, so as to form a mass of light; and yet we see in Salvator Rosa, and Wouvermans, this method adopted; or in a representation of dead game it is equally improbable that we should always find a swan for the same purpose, as in Weenix. To obviate such apparent artifice of the painter, we find P. Veronese, Tintoretto, and others, making use of the sky, or light buildings, for a principal mass in their large works, consisting of many figures. In the small works of the Dutch School we find the light upon a wall, or on the ground, or in a window, in indoor subjects, and the sky, &c. in open daylight, made use of for this purpose.

Gerard Douw, notwithstanding his extreme finish, contrived to preserve that breadth of light and shade, which his instruction in the school of Rembrandt had empowered him to do ; and in small works this breadth of effect is the more difficult to retain, seeing that there is so little space for the middle tints, darks, lights, and reflected lights, to be observed in nature, and withal, for a certain bluntness in the outline, to prevent the several objects from looking like small models. Reynolds, in his notes to Fresnoy, to illustrate this quality, says, “ We may have recourse to Titian’s bunch of grapes, which we will suppose placed so as to receive a broad light and shadow ; here, though each individual grape on the light side of the bunch has its light, and shadow, and reflection, yet altogether they make but one broad mass of light ; the slightest sketch, therefore, where this breadth is preserved, will have a better effect, will have more the appearance of coming from a master hand, that is, in other words, will have more the characteristic and *generale* of nature, than the most laborious finishing where this breadth is lost or neglected.” One method amongst many which we sometimes find Gerard Douw adopting, so as to convey an appearance of high finishing, and yet preserve the breadth of nature, is to give the texture, or surface, of an object without altering the tints. For example, in painting a piece of carpet or tapestry, he seems to have laid in his broad lights and shadows, and, while wet, applied a piece of fine cloth, so as to leave an impression of the threads over the whole, then in the high lights to have touched each thread with light, and in the shadow with dark touching, which, did the lines accord with the undulation of the folds, would have given a true appearance of the breadth and detail of nature.

The art of giving a finished look to a picture is one of the most difficult departments of painting, for under it is implied the exact strengthening of the different shades and colours, which defines their relative situations in the picture, the introduction of and detailing the minute parts, without disturbing the great breadth of the whole, and the giving to different substances their several and proper characters. The term finish, when applied to colouring, implies giving to the representations of objects that exact tone which the objects themselves possess in nature under the same circumstances, either by repeated glazings with transparent washes, or by a careful mixture of the colours on the palette in the first instance.

As the principle of placing the light at the side of the picture has already been noticed at Plate III., I shall, in adverting to Fig. 3 of the present plate, merely mention the colour.

The principal light is composed of the white and blue garments of Christ, and repeated in the sky, it being of the same cool tint; the warm light of the angel makes the principal for the head and hands of Christ, and is repeated by a torch carried by figures in the distance. So much cold colour being admitted on the lights, requires the shadows to be kept warm, to prevent the picture from looking heavy; accordingly we find Coreggio has kept the darks of a rich brown: Rembrandt, who was master of this department of art, when his light is cool, makes his shadows the hotter the darker they become: Rubens, who formed his style of colouring upon the Venetian, seems to have been guided by the same opinion. In one of his maxims he says, "Begin by painting in your shadows lightly, taking care that no white is suffered to glide into them; it is the poison of a picture except in the lights; if ever your shadows are

corrupted by the introduction of this baneful colour, your tones will no longer be warm and transparent, but heavy and leady. It is not the same in the lights, they may be loaded with colour as much as you think proper." Whoever examines the works of the great colourists, will find this impasting of the lights, and keeping the shadows rich, juicy, and transparent, was their universal practice. The original of this subject, which is in the possession of the duke of Wellington, has this character, as indeed have all the works from Coreggio's own hand. Opie in his lectures gives a clear definition of Coreggio's management of chiar-oscuro, as follows :

"By classing his colours, and judiciously dividing them into few and large masses of bright and obscure, gently rounding off his light, and passing, by almost imperceptible degrees, through pellucid demi-tints and warm reflections, into broad, deep, and transparent shade ; he artfully connected the fiercest extremes of light and shadow, harmonized the most intense opposition of colours, and combined the greatest possible *effect* with the sweetest and softest *repose imaginable*."

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PLATE VI. FIG. 1.

I HAVE noticed in another place, that when the darks of the group are brought off the light side of the background, greater firmness is obtained, and more vivacity, which latter is the peculiar character of daylight. Cuyp, by placing his figures in such a position as to throw long shadows across the picture, gives a great appearance of sunshine. If the strong







Fig. 1



Cuyp

Fig. 2



Vandyke

Fig. 3



P. Potter

Fig. 4



Cuyp

Fig. 5



Fig. 6



Rembrandt



darks are placed on the delicate half light, instead of on the strong light, they have greater force, as the ground has a more retiring quality : the strong colours have also a more natural appearance, as in the event of colours being opposed to the glare of light, their brilliancy is destroyed.

A few small touches of light are sufficient to convey the light into the dark side of the picture, and to take off the heaviness of the shadows. In compositions, when the background is very dark, we find shining substances, such as mirrors, metal, armour, &c. employed, as they take on a sharp light, and thereby connect the shade with the light without destroying its breadth ; on the contrary, they add to its depth.

*Plate VI. Fig. 2.*

WHEN the light part of the group is placed upon the light side of the ground, provided there can be sufficient firmness given, we must of necessity have a greater breadth of effect. Vandyck has in this picture kept the principal light upon the sleeve of the jacket (which makes the most prominent point), and has diffused it upon the sky. The cool tints of the shadows of the jacket, and part of a blue ribbon detach it from the under part of the sky, which is warm. The warm colouring of the boy, and the cloak which he carries, and the king's breeches being of a dull

red, assist the arrangement. The warm colours are carried into the shadow side of the picture by the dun-colour of the horse, the stump of the tree, and the saddle-cloth. The cool blue of the sky mixes with the foliage of the trees, and prevents it from interfering with the hat, which has greater point in consequence, and balances the shadow side of the picture, besides drawing the attention of the spectator to the head. The warm colour of the flesh necessarily detaches itself from the cool ground ; but in such situations we often find Rubens and all his pupils bring strong blue in contact with the head, which gives it a great value, and a luminous effect. We thus perceive a light figure may be strongly relieved even by a light background, provided the colours are opposed to each other ; thereby preserving the greatest breadth of light.

*Plate VI. Fig. 3.*

WE have in this subject the dark of the group brought off the light part of the ground with great firmness, and a very large portion of the outline sharp and cutting, which, though it may give the strong feature of natural objects, has a harsh appearance at first sight. Whether it be that in real objects their actual existence enables them to harmonize with the harshest effects of light and shade; or that the real separation of one part from another admits of a strength of colour incompatible with a flat surface, such as an outline on canvass, is worthy of the Student's examination; as in nature he will often find the most distant parts of an object more sharp and cutting than the nearest outlines, and yet keep their situation. To represent this on canvass requires the most scientific management; as a work may have the strength and freshness of nature, without being a just representation, when the situation of one part with regard to another is taken into the account.

Potter in this picture (in which the objects are of the natural size) has made use of the simplest and firmest principles, as regards light and shade. We have the group strongly defined by part of it coming light off a dark ground, and dark off a light one; we have the composition

taking a decided form in one direction, and the light running across it in another: we have therefore the strong look of nature, which consists of simplicity, decision, and strength.

In the early masters we have these qualities often in a high degree; and had they less of an inlaid flat appearance, would be more valuable than the more harmonious softenings of modern light and shade; but we must never forget that objects in nature are more or less round, that they are delicate as well as forcible, and that the harshest colours are under the influence of light and shade.



*Plate VI. Fig. 4.*

THE light part of the group is here brought in contact with the light part of the background, and the shadow assisted in its strength by the local colour of the objects placed within it. The yellow cow, which makes the light, is surrounded by others of a dull red and brown, which are relieved by a still darker ground. This gives a great breadth to the group. The cool colour of the upper part of the sky is carried across the picture by the grass and leaves being of a cool green; the dark sharp marking of the horns, eyes, &c. gives a lightness and finish to the whole, as it allows the broad lights and shadows to have more union. In Cuyp the local colour of his objects, whether hot or cold, is kept up undisturbed by the light and shade; this gives great breadth and the distinctness of nature in open daylight.

*Plate VI. Fig. 5.*

IN this subject we have the light figure upon the dark ground, and vice versa. In nature we often perceive strong effects arising out of simple and decided principles, which, if sketched at the time, will be of the utmost value to the Student, by giving him an insight into the science of light and shade; and will often serve as a key to commence with in forming larger combinations. Reynolds mentions a mode of composing

by taking a figure from some celebrated master, and designing others to correspond with it; thereby imparting a grandeur of style to the whole. So, by commencing with something sketched from nature, we give a decided look of truth to the other parts of the picture.

Many painters model their groups for the purpose of obtaining a true representation of the light and shade. Small figures, however rude in form, will serve this purpose, and give the Artist many invaluable hints.

Tintoretto and Coreggio, both great masters of chiaroscuro, are known to have availed themselves of this method; and the Student must have a most erroneous idea of his art, who imagines excellence can be obtained without the assistance of every auxiliary. The most learned arrangements of light and shade may astonish; but there is a charm in the chiaroscuro of nature which carries irresistible sway.

*Plate VI. Fig. 6.*

IN this subject we have the dark group brought off the light side of the background in the simplest and most decided manner; and the principles of light and shade made applicable to giving the strong look of nature, viz. breadth and solidity to the ground, and light and extent to the sky. Rembrandt has often been accused of being artificial in his effects, but he never misses his aim, either in representing the splendid emanations of light, or the quiet depths of shadow; the peculiar character of an object,

either in texture or in colour, and that appearance, familiar to the recollection of every one; but to convey which, either in poetry or in painting, is only in the power of a few.

Rembrandt seems always to have taken up a leading feature in his works, and never to have lost sight of it. The varieties in his prints are but corroborations of this: as in his anxiety for its preservation we trace him destroying every impediment, either by covering down or burying whole groups in shadow, or by leaving in an unfinished state other groups, with a mere outline to define them. For example, if we take the first state of the print of the great *Ecce Homo*, we perceive he has made Christ in the centre of a group, in a quiet broad mass of light, with the strong darks gradating from him, right and left, and surrounded by masses of half tint. He has then etched in the principal group, commencing with the figure addressing the multitude, and terminating with the right hand of Pilate. This portion being in strong light, interspersed with a variety of strong darks, acquires by this means great brilliancy and agitation. We have therefore the quiet character of Christ preserved, and his superiority maintained, by his forming the centre of one group, and the apex of the other, rising, as Fuseli describes it, "like a pyramid from the tumultuous waves below."

If we take his print of the Angels appearing to the Shepherds, in the first state we find a broad mass of shadow running through the centre in a diagonal line, thus giving it its greatest magnitude. In the upper part is preserved the principal light, radiating from a centre, with a multitude of children, sporting in its beams, and out of which the angel addresses

the shepherds across this gulf of shadow. The second light, which is in the lower portion of the print, he has, in the next state, cut up by a number of darks and lights, irregularly dispersed, thus conveying the appearance of confusion and terror to the shepherds, their herds, and flocks, which are represented flying in all directions. These two examples out of many, which the Student will discover by his own examination, will suffice to show that light and shade may be made to contribute to the character and fitness of the subject; and that of this adaptation of it, Rembrandt holds unrivalled possession.



#### PLATE VII.

WHEN a picture is chiefly composed of light and half tint, the darks of the figures must necessarily tell with great force, from there being so little of half shade to rob them of their value; the midday sun, filling with intense light every particle of the atmosphere, gives that luminous appearance, which is so strongly characteristic of an out of door effect, the dark local colours of the figures, from the absorption of the rays, retain undiminished power, and give that firmness and vivacity to the scene which prevents it from looking feeble. In nature, figures from their upright position, have a greater consequence from the flat shadows being





Fig.

Fig. 1.



A. Vandivelde.



A. Vandivelde.

Fig. 3.



Claude.

Fig. 4.



J. Ostade.

Fig. 5.



Cover





weakened by the light of the sky falling into them; for, seeing that the whole heavens are filled with light, it is showered down and reflected in all directions. Also, from their being in motion, they attract the eye; a circumstance to be noticed by the Artist, who has to give them their relative value on canvass, as they possess in reality. The consideration of all these circumstances influences many painters, in giving the darks the full force of the palette. As a general character and the leading features of strong daylight are to be purchased at any sacrifice, critics who do not sufficiently investigate these matters, may complain of want of air, but the Student, by a close attention to the subject, will not easily be scared by the cry of "*sans vapeur*."

Birds in the air, boats on the water, figures on the sands, cornfields, or light roads, have all this characteristic feature in a high degree, from the middle tint being on so light a key.

Cuyp often accomplishes this by the general tone of the picture being warm, and his shadows brownish, thereby allowing his blue draperies and cool blacks to have greater point. P. Veronese and Rubens have many pictures on the same principle.

Opposition of colour is of great importance in the treatment of pictures on a light key, as it gives great relief and distinctness without cutting up the breadth of light; such as blue upon a warm ground, or red upon a cool one, bright yellow upon a cool gray, &c. In No. 3, Claude has made great use of such opposition. The general appearance of the picture is warm, the dark blue of the water is carried across the piece by the dark blue draperies of some of the figures, and is suffused upon

the upper part of the sky. The red is interspersed upon the boats and the draperies of the other figures; and, warming the near part of the buildings, is repeated at the top by a figure looking over the balcony and two red flags upon the blue of the sky. He has placed two blue flags upon the warm part of the sky, to repeat the cool colour.

Pictures painted on a dark key have already been noticed as possessing many advantages, which have led our greatest colourists to its adoption. But as low toned pictures are apt to look heavy and black, unless richness of shadows, or sharpness of lights be preserved; so pictures painted on a light key are apt to look flat and unfinished, unless the greatest circumspection be used. In nature, the intense light of the sky, and the atmosphere, which is filled with its innumerable refractions, spread a luminous character over the whole scene; to represent which the Artist can employ only a greater degree of whiteness, a very inadequate quality, and hence the great difficulty of imitating the splendid brightness of midday, or the brilliant effects of an evening sky. In treating the one, unless the delicate varieties of the half lights are attended to with the greatest care, the picture will look crude and unfinished; for the tints being so nearly allied to each other, the exact sharpness to define them, and their exact tone, either by repeated scumbling, or mixing them to the proper tint in the first instance, require an attention and study of the most refined quality; without which the shadows will be powdery instead of pearly, or the lights white instead of luminous. In the other arrangement the yellow tones may become solid and foxy, if deprived of the delicate cool tints so necessary to prevent their appearing too hot, and to give the whole that tremulous unsteady appearance which light possesses in nature.

Light pictures, from the tenderness of their light and shade, require the colours opposed to each other, whether blue opposed to red, or yellow to cool gray, to be managed with the greatest delicacy; otherwise their strength will destroy all appearance of light and air. In light pictures strong colours can stand only as middle tint, or for leading the light into the shade, but can appear as lights only by being relieved by strong shadow. We often find them, as in P. Veronese, &c. standing as darks, or made use of to give objects an appearance of solidity, without breaking up the general mass of light in the picture.

## PLATE VIII.

I SHALL here recur to the subject of middle tint, for the purpose of taking a general view of the various modes of arranging this important branch of light and shade ; as upon the strength of the middle tint depends, in a great measure, the general look of the picture. By the middle tint is meant the medium between the extreme dark and extreme light ; but as such a scale is too gross to take in all the gradations lying between so opposite qualities, I have, for the sake of clearness, made use of intermediate links, *viz.* half dark and half light. If we take a ground of a shade composed chiefly of half dark and middle tint, and introduce the strongest lights, we shall find it necessary to introduce a portion of half light to spread and break down their harshness. If the extreme dark is placed upon the middle tint, it will by contrast render it more in union with the half light ; if it be placed on the half dark, a breadth of shadow and softness will be the result. Harshness of effect in treating pictures upon a dark scale arises, most commonly, from the want of sufficient quantities of middle tint and half light, thereby causing the principal light to be too much defined ; as we frequently observe in the works of Michael Angelo Caravaggio.

Rembrandt and Coreggio excelled all others in the introduction of demi tints, which illuminate their deepest shadows. In their works and





Fig 1



Hondskooter.

Fig 2



Wuyermans.

Fig 3



Tenters.

Fig 4

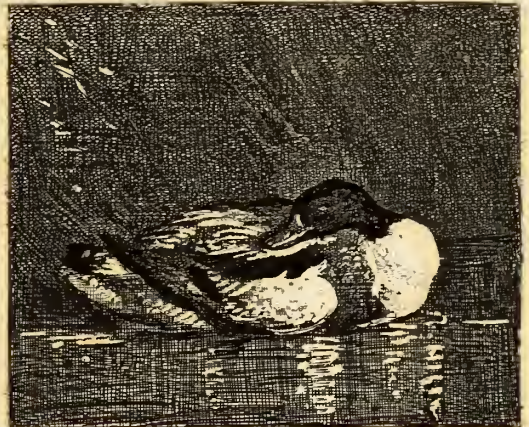


Fig 5



Frank Hals.

Fig 6



Tinan.





in nature we perceive the lowest tones of middle tint are removed from blackness, either by their warmth, or the introduction of some positive black or blue, to produce an appearance of air floating within them.

The exact quantity of middle tint must depend upon the arrangement of the subject and the taste of the painter ; but it is absolutely necessary, to prevent it from always interposing betwixt the extreme light and extreme dark.

This invariably gradual declination of the light into the shadow is one cause of the insipid look of most of Vanderwerf's works, nor is it, as Sir Joshua Reynolds justly observes, consonant with the effects in nature. Variety demands some portion of the composition to be sharp and cutting ; and richness is to be obtained only by a continual changing of portions coming sometimes dark and sometimes light off the ground ; this endless variety in nature can be imitated only by this intricate weaving of the outline with the background ; so that the same sound principles which guide the conduct in the treatment of the whole, may be traced in the management of the detail.

Middle tint, in pictures painted on a light key, ought to be in some measure robbed of its consequence, either by the introduction of reflected lights, or positive half lights ; for if it occupies too large a portion of the canvass, the work must of necessity lose its characteristic feature. We must therefore depend upon some other agent to prevent the picture being flimsy, and void of that solidity which is so inherent in the most delicate of nature's works. Accordingly we find small sharp darks introduced, the value of which has been noticed in another place ; and

(what is of the utmost importance) a sharp edge to the lights and half shadows throughout the whole.

The light pictures of Teniers and Cuyp are full of this precision in the touch, a flatness in the shades, a sharpness in the handling, and a distinctness in the most approximate colours ; by this alone a general breadth can be preserved, and the most splendid light (even of a sky) filled with a multitude of forms.

In this notice of middle tint or ground of the picture, I may appear to have recapitulated what has already been said in other parts of the work ; but my anxiety to put the Student in possession of every information in my power urges me to place it before his eyes in every point of view.

The management of light and shade, as relates to a whole, ought to be always present in the Student's mind, as it is from inattention to this alone that a work is often destroyed in its progress. In the commencement of a picture those parts only are strongly defined, or marked in, which are of the greatest importance ; and the other portions are left in a broader and less obtrusive state. But in the progress of the work the proper subordination of the latter is often injuriously diminished.

The general character of an object is its most important feature, and this is to be preserved at the price of every other quality, if it cannot be retained upon other terms ; as it is this which is imprinted on the mind of every one, and which is therefore paramount to all its other properties. If the object does not possess this feature upon the canvass, it cannot

attract or interest the spectator, as in all probability its other properties are unveiled except to the Artist alone, who has examined it attentively. For example, in a portrait, when we see the head alone finished, it often pleases more than when the work is complete; our attention is led involuntarily to the countenance, which would be the case were we introduced to the original; and this preponderance, which exists in nature, must of necessity become less when in the finished work the other portions of the picture have received a greater consequence. The importance of the countenance, the general character of the flesh, *viz.* its transparency, breadth of local colour, luminous appearance, &c. may be all lost from the injudicious introduction, in the other parts of the picture, of lights, darks, and middle tints, in the Artist's anxiety for richness of effect, or in his wish to give splendour and harmony by the strength or variety of his colours.

In sketching a landscape from nature, when we have time only to put down the leading features, detailing such objects alone as are striking or interesting, we find the spectator often more satisfied from feeling a corresponding sensation from the truth of the representation imprinted on his mind, than when, in a more finished work, the painter has destroyed the great breadth and luminous character of the sky for the purpose of mixing the shadows of the clouds with the trees, &c. to counteract flatness, or when he has subdued the strength of his colours for the sake of taking off their harshness. When he begins to define the different parts for the sake of finish, unless he has the treatment of the picture as a whole constantly before his eye, the expansive look of the sky, the fresh and decided appearance of nature in the colours, the gray tones and soft

markings of the aerial perspective may all disappear, and give place to requisites of an inferior kind.

In all objects in nature there is something predominant, and which alone has struck the observation of every one. If the Artist gives that, he brings his object at once home to "men's bosoms," and without which his greatest labour is but industrious trifling. The character of an object depends upon a particular colour, a particular touch, a particular concentration or diffusion of light, according to its form or substance; to obtain which ought to be the constant study of the Student, as it is the language of his art, and the only language universally understood.

I have in these brief notices of the art of light and shade endeavoured to point out the various modes of establishing a scientific arrangement of its powers, and applying them to any subject the Student may have in hand. The changes are infinite; but, by an attentive examination of the effects in nature or in art, he will find the sources from which they arise few and simple. Opie in his lectures, speaking of chiaroscuro, strongly recommends the study of the several masters who have excelled in this department of the art: "By studying the works of the great masters of chiaroscuro, he will by degrees become acquainted with all the artifices of contrasting light to shade, colour to colour, to produce relieve, of joining light objects together, and dark objects together, in masses, in order to give splendour and breadth of effect; of gradually sinking some objects wholly or partly in shadow, and losing their outlines in the ground, to produce softness and harmony; and of making, in other places, abrupt breaks and sharp transitions, to produce vivacity and spirit. He will

also learn their rules for shaping their masses, and of adapting them in regard to force or softness to the nature of the subject, whether grave or gay, sublime or terrible. By this he must be directed when to give his light the form of a globe, or when to send it in a stream across his canvass; when to make a dark mass on a light ground, or a light mass on a dark ground; when he may let his light die away by imperceptible gradations, when diffuse it in greater breadth and abundance, and when it may more properly be concentrated into one vivid flash." This is so excellent, and embraces so many of the best modes of the management of light and shade, that the Student, who can comprehend them and put them in practice, requires no farther instruction in this part of the art. He will be in possession of a key to unlock the richest stores of nature; he will be in possession of a sort of short-hand to note down her most fleeting effects; and, by understanding the cause which gives them existence, rivet them in his memory. Without having accustomed himself to this mode of arranging his observations, his life will be spent in an endless search after that which is continually passing before his eyes.

Light and shade, considered as a means of producing a deception, by making parts of the picture advance, and other parts retire, so that every thing may keep its relative situation, as regards the distance from the spectator, is a necessary attendant upon perspective. It is, however, often violated in the best works, for the purpose of giving a general breadth, or of preserving the light in a good shape; but, when compatible with both these, it is of the utmost consequence; and the painter can enter into a competition with nature only by a perfect knowledge of the best modes of adapting it to such purpose.

Richness of effect, either by a mixture of the light and shade, so as to give an appearance of doubling to the outline, or by relieving the outline by a ground possessed of a variety of strengths; and distinctness of form, surrounded by flatness, when we wish any part to attract notice, or to preserve the expression undisturbed, are both under the dominion of chiaroscuro, to whose control the whole array of colours yields implicit obedience.

The application of light and shade, in a poetical point of view, is capable of creating an association of ideas, without which the imagination of the spectator would experience nothing but disappointment. For example, if we represent a scene remarkable for disasters or shipwrecks, the mind is excited, and an expectation raised, which none but an Artist imbued with the poetry of the art can gratify, by clothing the scene in all the ominous effects of elemental strife: whether the shadow

“ Strangles the travelling lamp :

\* \* \* \* \*

That darkness doth the face of earth entomb,  
When living light should kiss it?”—

or

“ The sky seems to pour down stinking pitch,  
But that the sea, mounting in the welkin’s cheek,  
Dashes the fire out.”

Shakspeare, who was possessed of all the poetry of the art, clothes his scenery with those circumstances which awaken a thousand pleasing or awful sensations as the subject may require; whether

“ The gray-eyed morn smiles on the frowning night,  
Checkering the eastern clouds with streaks of light.”

Whether

“ The glorious sun  
Stays in his course and plays the alchemist ;  
Turning with splendour of his precious eye  
The meagre cloddy earth to glittering gold ”—

or when

“ Light thickens ; and the crow  
Makes wing to the rooky wood ”—

or when he bids

“ Thick night  
Pall herself in the dunnest smoke of hell ”—

we have him adopting the softness and breadth of Coreggio, the splendour and gorgeous effects of Veronese, Rubens, or Cuyp, or the ominous twilight and midnight darkness of Rembrandt or Michael Angelo Caravaggio. His light and shade is the chiaroscuro of nature passing through a mind susceptible of its finest impressions, and capable of placing such effects before the eye of the spectator, “ unshorn of their beams,” or unimpaired in their sublimity.

FINIS.





PRACTICAL HINTS  
ON  
COLOUR IN PAINTING.

ILLUSTRATED BY

Examples from the Works

OF THE

VENETIAN, FLEMISH, AND DUTCH SCHOOLS.

---

BY JOHN BURNET.

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“ With respect to *Colouring*, though it may appear at first a part of painting merely mechanical, yet it still has its rules, and those grounded upon that presiding principle which regulates both the great and the little in the study of a painter.”

SIR J. REYNOLDS.

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FIFTH EDITION.

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LONDON :  
JAMES CARPENTER, OLD BOND STREET.

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1843.

CHISWICK :  
PRINTED BY C. WHITTINGHAM.

## P R E F A C E.

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IN this Third Part of the Work, which treats of COLOUR IN PAINTING, my endeavour has been to investigate and arrange under some tangible form the many loose suggestions which lie scattered in the different authors who have treated of the subject; to collect and commit to paper those rules of practice which artists are guided by, without, perhaps, being aware from what source they have been derived, but which, as Reynolds says, “pass current from one to another;” and to illustrate by slight examples many of the arrangements of Colour from the Venetian school (who, with the Bolognese school, were the first to collect

into masses their warm and cold colours), down to the Flemish and Dutch schools, who may be said, by the excellence of their works, to have established upon unerring principles the whole theory of chiaroscuro and colouring. All that constitutes harmony and breadth of effect, and the soft and vigorous tones of nature, is contained in their works; and, various as their combinations of colours appear, they seem to depend upon the simplicity of arrangement for the certainty of their effect.

If, by these few hints thrown together, I have pointed out a shorter road to the student, something has been gained; and should it stimulate his mind to investigate the different combinations of colour which please or offend his eye, a degree of certainty will attend his practice, unattainable by the mere habit of copying either from nature or from art. I have aimed at establishing no theory but such as exists in the works of the best colourists, and those effects in nature which are daily passing before us. If my researches have led me to differ in opinion from former writers, I trust it will be ascribed only to a desire of establishing the truth, a feeling which ought at all times to be paramount to every other consideration. Should it appear that these hints carry the student but little on his way, it must be

remembered that little exists in the shape of a practical treatise upon the science of colour, and even that that little lies scattered in a multitude of disjointed criticisms. To present these in a collected and concentrated form must abridge his labour; to establish them by illustrations derived from widely scattered sources, must abridge it still more.

*February, 1827.*



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PRACTICAL HINTS  
ON  
COLOUR IN PAINTING.

---

OF COLOUR.

THE proper situation of strong colour is neither in the high light nor in the deep shade, for it would destroy the character of either ; but if it is made use of as an intermediate link, it will unite both ; at the same time preserve a greater consequence. Whether it is to be warm or cold must depend upon the colour of the principal light, of which it is to be considered as an extension, conveying its influence into the darkest recesses ; and the light will be either warm or cold, according as it mixes itself with the following arrangements : white, yellow, red, brown, black ; white, gray, green, blue, black. Vide PLATE I. *Fig.* 4 and 5.

Yet, although colour holds the station of middle tint, it is nevertheless more capable of giving the true representation of natural objects than the most scientific arrangements of chiaroscuro ; and by the judicious management of it, a picture is rendered pleasing and attractive. Reynolds justly observes, “ By this the first effect of a picture is produced ; and as this is performed, the spectator, as he walks the gallery, will stop or pass along.” That this principal light influences the other lights, we see in nature, and

in the best colourists; but Mengs says, "that the deepest shades ought also to be of the tint of which the general harmony is composed; because it is supposed that the air is already tinged with this colour, through which the light must of necessity pass." The general tone of the picture, therefore, ought to be determined on in the first instance, as every thing ought to accord with it for the sake of harmony and truth; what this tone is to consist of is therefore of the utmost importance to the student to inquire. Sir Joshua Reynolds, in the notes to Du Fresnoy, says, "The predominant colours of the picture ought to be of a warm mellow kind, red or yellow; and no more cold colour should be introduced than will be just enough to serve as a ground or foil to set off and give value to the mellow colours; and never should itself be a principal. For this purpose a quarter of the picture will be sufficient; those cold colours, whether blue, gray, or green, are to be dispersed about the ground or surrounding parts of the picture, wherever it has the appearance of wanting such a foil, but sparingly employed in the masses of light." Also in his Eighth Discourse he recapitulates the same advice. "It ought, in my opinion, to be indispensably observed, that the masses of light in a picture be always of a warm mellow colour, yellow, red, or a yellowish white; and that the blue, the gray, or the green colours be kept almost entirely out of these masses, and be used only to support and set off these warm colours: and for this purpose a small proportion of cold colours will be sufficient. Let this conduct be reversed; let the light be cold, and the surrounding colours warm, as we often see in the works of the Roman and Florentine painters; and it will be out of the power of art, even in the hands of Rubens or Titian, to make a picture splendid and harmonious." Now if this advice was always to be acted upon, the student would not only become a mannerist, but the school to which he belonged become a school of monotony. Pleasure can be conveyed only by imitating the variety always existing in nature. I believe Gainsborough painted the portrait of a boy dressed in blue, now in the possession of Lord Grosvenor, to show the fallacy of this doctrine; which, from his

surrounding the light with rich brown and warm shadows, has produced a splendid effect. Gainsborough seems always to have been aware of the value of warm and transparent shadows: his rich brown tones serve as a foil to the green of his trees, &c., while this colour brings down the blue and yellow tints of his sky and distance, and by this means unites the hot and cold colours in harmony. In nature we as often find the light cool as warm; also in the pictures of many of the Flemish and Dutch schools, where, as Sir Joshua himself mentions, "the silver gray or pearly is predominant, and are valued by the connoisseurs in proportion as they possess this excellence of a silver tint." In the Venetian school he instances the famous *Marriage at Cana*, in St. George's Church at Venice, (now in the Louvre), "where the sky, which makes a considerable part of the picture, is of the lightest blue colour, and the clouds perfectly white; the rest of the picture is in the same key, wrought from this high pitch." In Rubens we have many examples where the light is cooler than the shadow: one in particular painted upon this principle struck me to be one of the best of his works; the small picture of the "*Fall of the Damned*" in Munich, formerly the Dusseldorf Gallery. Sir Joshua says "it is impossible to form an idea of the powers of Rubens without having seen this picture." The upper part of the picture, which represents the abode of the Blessed, consists of sweet pearly tints, gradually diffused over the falling group, while the under part is lighted up by the red glare of the fiery gulf into which they are tumbling. This picture is finished with the greatest care and delicacy, and many parts are drawn with the refined taste of Vandyck. It therefore may be considered to have been a carefully studied work. In Rembrandt, and others of the Dutch school, we find this principle adopted, and the light which is admitted from an opening into the apartment mixed with cool pearly tints, while the shadow is illuminated by a fire in the opposite corner of the picture, evidently introduced for this purpose. If, therefore, Le Brun and others of the French school have failed in producing splendour by such arrangement of colour, we must attribute their failure to some other cause. What

appears to me of infinitely more consequence than the colour of the light, are the colours which compose the shadows and middle tint; if these be warm, the light may be cold, and yet a rich effect preserved; if these are cold, no red or yellow will ever make the work splendid. It therefore appears that strong colour requires rich deep shadow to support it, and render it a portion of the light; and no one was more aware of this than Sir Joshua himself. The warm rich browns of Titian, Rembrandt, and Coreggio, authorize us in this conduct. That the picture should consist of hot and cold colours seems therefore as indispensable as that it should have light and shade; but which shall form the shade, or which the light, is entirely in the option of the artist. It is however necessary that they should have separate situations, and also unite both extremes of the work by an exchange of portions of each colour. We also perceive that according as the shadow is increased in warmth, the light partakes of a portion of its influence: thus in Rembrandt, where the dark masses contain burnt sienna or lake, the blues and grays receive a tinge of yellow; while, in Teniers, whose shades are of a cooler brown, the blues and grays retain a greater degree of freshness. The breadth and harmony observed in nature are produced by the influence of one part over another, and the greatest distinctions are reconciled by an imperceptible adjunct.

That this harmony, however varied and endless in nature, can be reduced to tangible precepts is proved by our receiving the same pleasurable sensations from the contemplation of the best paintings, whether the mind of the spectator be cultivated or uneducated. As the eye is the organ through which we receive all the sensations derived from painting, its prejudices, its likings and dislikings, and the circumstances which have given rise to all these feelings, are to be investigated in the first instance. Colours that are most agreeable to the eye are such as the eye has become accustomed to from their constantly being presented to the sight; such as blue, white, or gray, in skies; green, in trees and grass; brown, or warm gray, in earth, road, or stone. As, therefore, the eye

has been formed upon the contemplation of such colours, the general look of nature can be given only by admitting large portions of such colours into the picture; if they are more vivid than are most commonly observed in nature, the charm is destroyed. All colours rendered familiar by the introduction of artificial means are guided by the same laws; and a green, though quite unnatural when employed upon herbage, might be strictly natural in representing the local colour of a piece of drapery; yet we may safely admit that the most brilliant colours may receive an advantage in being toned to those hues most common in nature, especially if they form a large mass in the picture. This breaking down of the colours by glazing or scumbling is a great cause of that harmonious sweetness observable in the works of the best colourists, and without which a work will always look crude and unnatural.

Without entering into the philosophy of colours, or stopping to inquire whether this harmony depends upon their possessing that order in arrangement which they are found in nature to possess, when separated by the prism or observable in the iris, we cannot but remark in nature a certain accordance arising from each object possessing its due portion of every arrangement. For example, in sunrise, when his disk is visible by reason of the density of the atmosphere, we observe the yellow light round his situation tempered and softened down with delicate gray; which tint being also diffused over the local colours in the landscape gives truth and harmony. In Claude we perceive the same breadth, delicacy, and softness. In the evening, when the atmosphere is less dense, we find the colour of the light more brilliant and less interrupted, tinging with the same hue every object placed within its influence; and this we find also in Cuyp and others who have painted landscapes under the same circumstances.

Now as this union of one part with another is observable to every one, we see one great cause of harmony, which must be a good foundation for the artist to commence upon; and seeing that this union depends upon the medium between two extremes, we can only produce an agreeable

and natural appearance by employing such means. White and black can be reconciled only by the interposition of gray, and red and blue by the presence of a third colour, combining the properties of hot and cold. Light will more easily be spread by the lesser lights partaking of the same hue as the principal, and shadow diffused by the same means, we thus preserve the breadth observable in nature: but as this would in many cases produce monotony, we have a third quality to consult, which is variety, and which in nature being endless, we have an inexhaustible source to draw upon; and very few colours are necessary to produce this multiplicity of changes, in the employment of which we must however always bear in mind the necessity of preserving the breadth of light and shade, and the balance and union of hot and cold colours.



## EXPLANATION OF PLATE I.

*Fig. 1* represents the colours of the iris, which Sir I. Newton describes as seven, their proportions when produced by means of a prism he calculates to be as follows: supposing the whole to form 100—Red 11, Orange 8, Yellow 14, Green 17, Blue 17, Purple 11, Violet 22; whether the harmony depends upon their natural arrangement, or upon the proportions of each, is more an object of philosophy than of painting, which has to produce an agreeable sensation, independent of all theoretical disquisition. Treatises have been written to prove that the harmony existing in the seven natural notes in music depend upon the same coincidence, insomuch that ocular harpsichords have been constructed exhibiting colours instead of sounds, and professing to give the same gratification to the eye that the common ones give to the ear, thus endeavouring to prove







Fig. 1.

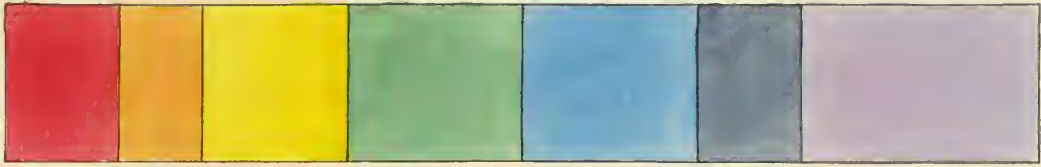


Fig. 2.

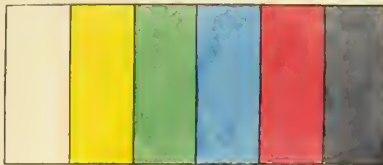


Fig. 3.

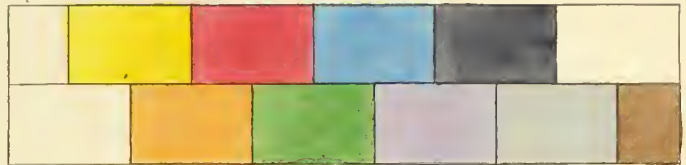


Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.





that painting and music are governed by the same laws of harmony. This harmony arising from the iris is noticed by Leonardi da Vinci in his chapter on the beauty of colour; he says, "If you mean that the proximity of one colour should give beauty to another that terminates near it, observe the rays of the sun in the composition of the rainbow;" and I believe the late Mr. West endeavoured to establish a theory upon the same foundation. However, as from any thing I have yet read, and after a careful examination of the best pictures of the greatest colourists, from Titian to our own Reynolds, I shall not perplex the student by a repetition of the theory; that portion which may be of service to the student (and the worst theory may have some remarkable points of coincidence with that which I am about to discuss) I shall endeavour to preserve in its proper place.

PLATE I. *Fig. 2.* I have given here the arrangement of Leonardi da Vinci, who says, "The first of all simple colours is white, though philosophers will not acknowledge white or black to be colours, because the first is the cause or receiver of colours, the other totally deprived of them. But as painters cannot do without either, we shall place them among the others; and according to this order of things, white will be the first, yellow the second, green the third, blue the fourth, red the fifth, and black the sixth." From the little Da Vinci has written upon colour (for I believe the work he contemplated upon the subject never was begun) he reduces the number of primary colours to two, for he says, "Blue and green are not simple colours in their nature; for blue is composed of light and darkness, such as the azure of the sky, which is produced by the transparent body of the air illumined by the sun, and interposed between the darkness of the expanse above, and will appear bluer in proportion to the darkness of the space behind it: and green is composed of a simple and mixed colour, being by blue and yellow."

Harmony of colouring requires, he adds, "that the colours ought to be of the same nature; and contrast is produced by bringing colours in

contact with others of an opposite character, such as a blue near a yellow, a green near a red, &c. ; because each colour is more distinctly seen when opposed to its contrary than to any other similar to it." In these two modes of producing force and harmony he may be said to have laid a foundation for principles to be traced through the works of the best colourists to the present day.

PLATE I. *Fig. 3* represents the arrangement of Mengs, who says, "Colours, properly speaking, are but three ; yet as we cannot do without black and white," he makes the primary colours five : viz. "white, yellow, red, blue, black ; and secondary colours, or first tints mixed from them, are orange, green, purple, gray, and brown. Harmony" he considers "to consist in the true equilibrium of the different colours regulated by the general tone of the light by which they are illuminated : thus, if the light is yellow, all the colours will appear tinged with the same hue, as the air interposed between them and the eye of the spectator is already tinged with that colour. In the same manner when the air is clear, and the objects illuminated without sunshine, the harmony will be blue, and in all harmony one ought to observe particularly those colours most opposite to the general tone, that they may be used in the foreground, as they will appear more advanced or less under the influence of the atmosphere, also upon their situation one with another : for example, if one employs pure yellow, one should accompany it with the violet, because this is composed of red and blue mixed together ; and if we use pure red, we should add for the same reason green, which is a mixture of blue and yellow, using as a foil to each colour one composed of the other two.

"Supposing that harmony has that effect in music which is commonly attributed to it, the sweetness and acuteness of colours will depend upon the natural effect which they occasion to our sight, or produce upon the optic nerves. The most clear colours have more force than the most obscure, because their luminous rays striking the visual nerves cause in part the same effect as a direct light, by filling all the internal part of the

eye with light, occasioning a painful sensation to the eye. Obscure colours have not this effect, because they do not reflect all the rays with the same force: clear colours being most apt to give sensations to our eyes, they ought to be employed where it is required that the eye of the spectator should be attracted, and which the painter wishes shall be the most principal.”

Now in all these theories there seem many points of coincidence, and much to be observed, that has a foundation in truth and nature; but when applied to the examination of the works of those who have excelled in colouring, they are inapplicable. In many of the arrangements, the coincidence leads us to conclude that a safe and certain combination exists, equally applicable to the study of nature and the works of the best colourists; and which, therefore, must please the eye of the common observer as well as the connoisseur. To endeavour to point out this satisfactorily to the student, with the imperfect imitations which so small memoranda of the colours can convey (especially as we find harmony to consist more in the media which unite the several colours than in the colours themselves), will require every indulgence. It will have the advantage, however, of diminishing his labour, and enable him to examine many works in a shorter period. I would chiefly have him to observe the quantity of hot and cold colours in a picture, and how the equilibrium is sustained under the infinite variety of combinations; how the light and shade is assisted by the arrangement, and the principal objects are thrown into notice: he will then cease to censure those works which have a cold colour where he expected to find a warm, or a harsh colour where he would have placed a more retiring.

PLATE I. In *Fig. 4* and *5*, I have given the arrangement of warm and cold colours, which constitute the scale of hot or cold pictures; by a proper balance of which the characteristic feature of nature may be given, and an harmonious effect produced. In both arrangements we have the greatest breadth preserved; a union of one part with another, and a

general harmony pervading the whole. Cool colours produce a softer influence upon the eye than warm, and excite it less; their predominance therefore in subjects of a soft or tender nature is according to the practice of the best masters, and founded upon a union of the several parts, to preserve the general character of the picture. The introduction of a warm colour will increase this harmony, as those tints which appear distinct from each other will appear less so when compared with one of a still more opposite character: thus the white, blue, gray, and green existing in a landscape will appear more harmonious, and a greater freshness will be produced by the introduction of a red, and that colour will have greater point from the harshness arising from its situation.

Warm colours produce a greater excitement, and therefore arrest the attention or attract the spectator in a greater degree; and their union will be increased by the introduction of a cold colour: thus we find those figures red which are required to attract the eye; and the harmony of a picture, composed of white, yellow, red, and brown, is increased by the introduction of a blue, which in its turn will have more value from its partaking less of that harmony which unites the other colours.

This mode of making the light harmonize with the shade is one cause why we often find a hot or cold colour introduced into a variety of situations; we also find the harmony of a picture sustained by a proper equilibrium of hot and cold, which requires a warm colour to be placed on the cold side of a picture, and *vice versa*; we often find a red or blue placed where the light rounds into the shadow, for the sake of breadth and extension of the light: and seeing that they are the strongest and more opposed than any of the other colours, they are often placed upon the same figure, to draw the attention of the spectator to such point; and notwithstanding we are told by Du Fresnoy and others, "not to permit two hostile colours to meet without a medium to unite them," we see from the earliest times it has been the practice of all the great painters; so that red and blue has in a manner become the dress, in which, from custom, we always expect to find certain figures clothed, such as Christ, the Virgin, &c.

PLATE I. *Fig. 6.* The means by which a painter produces his effect is by light and shade, hot and cold colours. By dividing the picture into masses of warm and cold colours, he preserves the greatest breadth: his warm tones increase in splendour and richness, from opposition and contrast; also the aerial perspective will be increased, and solidity given to the foreground figures, without the assistance of black shadows. As we find, in the management of chiaroscuro, a small portion of each sufficient to produce an harmonious union, so in the balance of hot and cold colours. By the same means harmony may be produced, and yet the greatest breadth preserved. In nature we find that most objects illuminated by the sun increase in splendour according as they are opposed to a ground of a colder tone; such as buildings, &c. in the evening coming in contact with the northern or eastern sky; and even the moon and stars assume a brightness as the blue deepens. We therefore find in nature those principles existing which artists have applied to painting, in the treatment of a single head, up to the most extensive compositions. Independent, however, of our introducing cool colours for the purpose of giving splendour and brightness; by the means of contrast, of giving breadth from its resolving the other colours into larger masses; we give that variety which is so characteristic a feature, and which is found to exist in the most trifling as well as in the grandest combinations of nature's colouring.

*Fig. 7.* The nature of light upon any object is to communicate the colour of its rays to such object, either by impinging them with such colour directly, or from their taking it on from reflection according as they are more or less smooth, or from both causes. We, therefore, see a reason, if the light is of a cool colour, for spreading its effects upon objects receiving its rays, and depriving others of those effects less within its influence; thereby giving it its strong character. For example, when in a picture of common daylight we introduce its rays into an apartment, the objects receiving the strongest impressions from such rays ought to

produce a sensation of the cool colours, such as the blue, grays, or greens existing without doors, and which impression ought to become more feeble, according as the light is broken up by the reflection of the several colours within the apartment. For all reflected lights being of a warmer colour when the light is cool and (*vice versa*), give a warmth to the shadows. This then being the leading feature of light, the artist, in conducting it through the picture, so places those local colours that they will assist him in preserving such feature, and heightening with their opposites the properties of the shadows; the employment of science being the investigation of the phenomena existing in nature, and the preservation of their several features unimpaired in the representation.

## PLATE II.

*Fig. 1.* That harmony arising from the reflection of one colour upon the adjoining, so as to produce a blending and union of the several hues, has been practised with the greatest success by many of the Dutch school, producing a chain of connexion between the two extremes of hot and cold. This reflection of colour is more or less powerful according to the brightness of the colour receiving the light in the first instance, and the degree of shadow existing on that part of the adjoining object which receives such reflection. It also depends on the situation of the several objects: it will also be guided by the smoothness or roughness of the objects, for reflected light is regulated by both of these circumstances. For example, the polished surface of grass or foliage, when the light falls upon it, renders such part less green from its reflecting the colour of the sky; and, therefore, when that light is thrown off upon any adjoining object, it is less impinged with green colour. We must also bear in mind that one object receives the colour of the adjoining from two causes; for example, when a ray of light falls upon any object, it is refracted,







Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.





impinged with the colour of such object, and which it communicates to those adjoining; but, should the latter be of a polished nature, they will also receive the colour from reflection.

PLATE II. *Fig. 2.* When a picture is composed of the two extremes of hot and cold, we are certain of having employed the whole strength of the palette; and, if judiciously used to assist the chiaroscuro, an harmonious union will be kept up between these opposite qualities, more forcible and splendid than by the intervention of middle tint: which superiority will always be perceived when such works are attempted to be imitated by mere black and white. When a warm light is surrounded by warm tones, it assumes a breadth and splendour from the appearance of its giving out rays; when it is surrounded by cold ones, it derives a value from contrast. If the strongest colours are placed upon the darks, it will prevent them from being heavy by their strength, and will enable them to appear as influenced by the light, which sensation they otherwise could not convey.

*Fig. 3.* In producing variety and contrast, we ought never to lose sight of that imperceptible harmony arising from the union of two colours in producing a third composed of both. Whether this be founded upon any law existing in optics, or is merely the result of that sympathy which one colour has to another in producing harmony, we know not. If in the arrangement we bring those colours in contact which have a separate origin, we give a value to each from contrast. Thus a green will give a value to red, and a purple to a yellow; from neither of the primitive colours containing any of those rays which produce the compound colours. Sir Joshua Reynolds says, "That the same colour which makes the largest mass must be diffused and appear to revive in different parts of the picture; for a single colour will make a spot or blot." Though he adds, "This rule should never be neglected," yet we find in the best works of all the great colourists a contrary practice often adopted; for if repeating a colour in several parts of the picture diffuses

it, it also destroys its value from the repetition. We, therefore, often find a colour not only single, but even surrounded by colours of a different tone, thereby increasing its power. In figures of great interest, or in such points as the artist wishes to produce great attraction, this is of the utmost value ; and it will not only give such colour the greatest force of the palette, but resolve the other colours into an agreement with one another. Thus a knowledge of the theory of colour will enable the artist to give a vigour to any part of his work, which, without such knowledge, he would always run the risk of destroying.

PLATE II. *Fig. 4.* There is a harmony arising from a continuation of the same colour conducted from the extreme light to the deepest shade passing through a variety of gradations. When a composition consists of many figures, a variety of colours becomes necessary ; to preserve which from confusion requires simplicity of arrangement : and a union of one part of a picture with another requires repetition of a colour in different parts ; but the breadth of light and shade requires such colours to be influenced according as they pass from the high lights into the deep shadows : thus a pale yellow may terminate in a deep brown, and yet a chain of communication be kept up ; or a pure white may find repose and union in a pure black ; a bright red vibrate (to use a term in music) along a chord terminating in the gentlest echo of such colour, &c. The weaving of these lines of colour through the piece constitutes its harmony ; for it is as necessary that colours should take agreeable forms, as light and shade, or composition of lines. In this mode of conducting the colours in a picture, the several schools may be united, and colours of the strong full body found in the Roman school, such as we see in Raffaele's works ; the mixed and delicately toned colours found in the Dutch school ; and the vivid and splendid colour found in the Venetian introduced. Rubens seems to have formed his style from a combination of all the different schools ; and even in the small pictures of Teniers we can trace the different modes of producing harmony from the harshest reds and blues

to tints of the most complicated colours. Reynolds says, "Colouring is true when it is naturally adapted to the eye from brightness, from softness, from harmony, from resemblance; because these agree with their objects in nature, and therefore are true, as true as mathematical demonstration; but known to be true only to those who study these things: but, with all this variety, a picture ought to possess repose, for we must take care that the eye be not perplexed and disturbed by a confusion of equal parts or equal lights, or offended by an unharmonious mixture of colours, as we should guard against offending the ear by unharmonious sounds."

PLATE II. *Fig. 5.* When the principal light is chiefly composed of cool colours, or tints of a delicate hue, as we often find in the open daylight in nature, the darks ought, for the sake of contrast and force, to be warm; as we know all darks are influenced more or less by the interposition of the atmosphere, which tends to rob them of their strength, and gives them a cooler tone; and as the situation of the strong darks and harsh colours is nearest to the eye, they ought therefore to be less affected by tints which have a retiring property, and the situation of the neutral colours will be between the extreme of the hot and cold colours; for we find in nature a continual harmony kept up between these opposites by a gradual encroachment on the province of each other. For example, in a landscape, let us suppose the sky chiefly composed of blue and white, the distance of blue and gray, the middle ground of warmer gray, interspersed with yellow and green, and the foreground of brown and warm colours; we shall not only have great opposition and force, but the colours of the picture will be constructed on the principles of aerial perspective, which in nature is so great a chain in the harmony of colours. Some of the best of Hobbema's and Ruysdael's are painted upon this arrangement; which seems to have been derived from the practice of Rubens, formed from the contemplation of the works of Titian, Veronese, and the best colourists of the Venetian school. This principle, therefore,

upon which the hot and cold colours of a picture are arranged, has its foundation in nature, has the practice of the best colourists to sanction our adopting it, and therefore may be safely recommended to the student.

In many pictures of the Dutch school we see a perfect harmony sustained between the hot and cold colours of a picture; and the warm colour contained in the foreground, and strong darks wove into the masses of neutral tint in a multiplicity of ways. To focus the warm colour of the ground, we often find figures dressed in red, withered leaves, bark of trees, pieces of brick, &c. made use of, and trace it insinuating itself into the colder colour by a variety of channels. The cool tints of the sky and distance we find diffused by the gray colour of wood, stems of trees, gray road, or water taking on the reflection of the sky. In many of the works of Richard Wilson and Gainsborough we see the richest effects of colour produced by this mode of arrangement; using the middle ground as a ground of union between the warm and cold colours.

In extending the light of a picture, a gradual influence seems necessary to be kept up in the surrounding objects; whether it be that the eye, from being attracted to the principal light in the first instance, receives an impression which prejudices it in favour of those tones approximating to such colour as the principal light is composed of; and is therefore more gently drawn off by lights of the same hue; which in their turn gradually subside in others of a less influenced quality: or that a union really exists in nature from objects receiving a tinge of that colour of which the principal light is composed (which, in many cases, we know to be the fact, such as in sunset and midday), or both of these causes operating on our mind, it is difficult to determine; but we often see, where this chain of union is broken by the introduction of colours of an opposite nature to the light, that a harshness of effect is produced, for which nothing can compensate.

Mengs expresses himself well when he talks of the colouring of light and shade; for what is colouring, if it is to destroy the great breadth of



which they are the foundation? Colour, therefore, ought to be used only to strengthen the effects of light and shade; or rather, perhaps, it ought to take precedence, and light and shade be called in to support the splendid effects of colour.

Strong colours and light seem incompatible; for though in nature light renders colours more bright, yet it detaches the light parts of figures (even though dressed in blue or black) from the most delicate background. This may be observed on looking at objects placed between the spectator and the sun. One of the many difficulties, therefore, with which the artist has to contend is to represent the rotundity of objects composed of strong local colour. In the earlier masters we find the figures possessing a flat inlaid appearance, with the lights strongly charged with local colour; in the next advances of the art we find the light part of figures kept nearly white, though clothed in strong coloured draperies; which we even perceive in many of the pictures of Raffælle, such as his Transfiguration, &c. till at length we find the strong colouring of Georgioni, and the delicate light of Coreggio, combined in the works of Titian; who has united the severity of the earliest masters with the softest effects of nature. Coreggio was the first to attend particularly to the influence of aerial perspective, and to preserve the breadth of light and shade undisturbed by colour; and in this he has been followed by Rembrandt and Reynolds. His lights are much impasted with white, over which are laid colours of the most delicate nature, or semi-transparent washes, which permit the ground to shine through, giving a luminous effect; or tints in which a considerable portion of white is mixed: thus preserving the rotundity of his figures, while his shadows are filled with a juicy vehicle, in which transparent particles of rich warm colour are floating; thereby leading the light into the darkest masses, without its being refracted from the surface. This property of the illuminated parts to give back the light, and the absorption of it in the shadow, Coreggio may have learned in studying his models by lamplight; as his breadth of light and shade leads us to suppose was his practice. Reynolds advises, “for the sake of

harmony, the colours, however distinguished in their light, should be nearly the same in the shadows, of a

“ simple unity of shade,  
As all were from one single palette spread.”

This, however, must be done with caution, as we find in nature and the best colourists exceptions in the shadows of many of the colours. For instance, in the shadows of red we find the local colour preserved more strongly than in the shadows of other colours; and white, when warm in the light, is cool in the shadow. When the mass of shadow is warm, the introduction of some dark blue or cool black will be of service to clear it up, and give it air; while the introduction of red will often focus the warm colours, and give them richness, with more appearance of truth. I may also notice here that nothing gives a more natural look than preserving the local colours of the objects in shadow, provided they are not too light to disturb the breadth; for they give clearness and precision, and that particular relation which one colour bears to another; for in shadow the colours have not the property of communicating their reflections to one another, whereas in the strong light the rays are refracted from each colour, tinging the whole with an harmonious union.

Distinctness of local colour, and precision of outline, are the peculiar character of objects placed out of the effect of strong light. In sunshine, from the objects refracting the light, the outline is full and soft, surrounded by tones of an indistinct nature. In Rembrandt we find particular attention paid to the effects of light upon colour, which his rough manner of using the colours not a little contributes to give. Sir Joshua seems to have constantly contemplated this bathing of his colour in the splendour of sunshine; and if he has given us an English translation of the works of Titian unimpaired, it is from his having made use of the Dutch version. That brilliancy of colour in the lights of Sir Joshua's pictures; the mixed chaotic hue made use of to give it value; that diffusion by means of carrying one colour into another, such as touching

in the white with yellow tints, working in the yellow with red touches, and hemming in the red with a black of a cool tone, so as to make even the shadows partake of the influence of light, thereby preserving the greatest breadth of chiaroscuro, are the peculiar properties of Rembrandt. In Titian we have the white drapery more distinct from the flesh tint than in Rembrandt and Reynolds; in whose pictures the luminous character of the flesh seems to shed its influence upon the lights of the white drapery, and tinges its gray shadows with a blush of yellow. This extending of the light by means of colour is, therefore, the mode of combining both, and is to be found in nature and the best colourists. In a sketch of Rembrandt's (formerly in the Luxembourg) of "Christ and the Disciples at Emmaus," he has placed the figure of Christ in the centre, in white, with a glory of stars; while one of the disciples is clothed in yellow, and the other in red: from which we may gather some idea of his treatment of light. In Cuyp we often find the same arrangement diffusing his delicate pearly tints about his strong light. In nature, such as in sunset, we find the delicate aerial tints gaining ground, and showing themselves where the light passes into the strong colours; thereby imbuing them with its effects. I have often thought Rubens's advice in painting flesh founded upon this principle. "Paint your high lights white; place next to it yellow, then red, using darker red as it passes into the shadow; then with a brush filled with cool gray pass gently over the whole, until they are tempered and sweetened to the tone you wish." As flesh is of a smooth nature, we find the pearly reflections play upon the surface, and are more evident where the colours are the tenderest. In his compositions of many figures we find him adopt the same principle in conducting the light across the picture; for example, in the "Battle of the Amazons," the principal light is on the white horse dappled with gray, and diffused by touches of cool colours; the yellow tints of the mane, &c. carry it on to the flesh of the figure in advance, who is naked for the sake of spreading the light; then comes a drapery of strong red: the horse adjoining is a warm dun colour; the next is rich brown,

carrying on the light into the shadow, which is focused by a black surrounded by transparent rich tones ; thus adding rich and warm colours to the light, as it spreads itself into the shadow side of the picture : to balance which he has given the Amazon, who is turning round with a spear in her hand, a red drapery ; and, to repeat the cool tints in the shadow side, he has given the female lying in the water a green dress, and spread it by a few sedges of the same colour. We, therefore, see the same principle pervading the works of different artists, from the glowing sunshine of Titian and Rembrandt to the fresher and cooler tones of P. Veronese and Rubens.

Before proceeding to investigate the different arrangements of colour in the sketches which follow, I shall endeavour to make myself more clearly understood, that the student may be better able to perceive what is placed before him ; and, for his more readily doing so, he ought to understand what he is in search of ; as nothing is more vague than the word colouring, either as applied to the works of nature or those of art. Reynolds says, “ The striking distinction between the works of the Roman, Bolognian, and Venetian schools consists more in that general effect which is produced by colours than in the more profound excellences of the art. At least, it is from thence that each is distinguished and known at first sight.

“ Grandeur of effect is produced by two different ways, which seem entirely opposed to each other. One is, by reducing the colours to little more than chiaroscuro, which was often the practice of the Bolognian school ; and the other, by making the colours very distinct and forcible, such as we see in those of Rome and Florence ; but still the presiding principle of both those manners is simplicity. Certainly nothing can be more simple than monotony ; and the distinct blue, red, and yellow colours which are seen in the draperies of the Roman and Florentine schools, though they have not that kind of harmony which is produced by a variety of broken and transparent colours, have that effect of grandeur which was intended. Perhaps these distinct colours strike the mind

more forcibly, from there not being any great union between them ; as martial music, which is intended to rouse the nobler passions, has its effect from the sudden and strongly marked transitions from one note to another, which that style of music requires ; whilst in that which is intended to move the softer passions, the notes imperceptibly melt into one another."

"Next to these (viz. the Roman, the Florentine, and Bolognian schools) we may rank the Venetian, together with the Flemish and the Dutch schools ; all professing to depart from the great purposes of painting, and catching at applause by inferior qualities. I am not ignorant that some will censure me for placing the Venetians in this inferior class, and many of the warmest admirers of painting will think them unjustly degraded ; but I wish not to be misunderstood. Though I can by no means allow them to hold any rank with the nobler schools of painting, they accomplished perfectly the thing they attempted. But as mere elegance is their principal object, as they seem more willing to dazzle than to affect, it can be no injury to them to suppose that their practice is useful only to its proper end. But what may heighten the elegant may degrade the sublime. There is a simplicity, and, I may add, severity, in the great manner, which is, I am afraid, almost incompatible with this comparatively sensual style."

"Tintoretto, Paul Veronese, and others of the Venetian school, seem to have painted with no other purpose than to be admired for their skill and expertness in the mechanism of painting, and to make a parade of that art which, as I before observed, the higher style requires its followers to conceal." Further,

"However great the difference is between the composition of the Venetian and the rest of the Italian schools, there is full as great a disparity in the effect of their pictures as produced by colours. And though in this respect the Venetians must be allowed extraordinary skill, yet even that skill, as they have employed it, will but ill correspond with the great style. Their colouring is not only too brilliant, but, I will

venture to say, too harmonious, to produce that solidity, steadiness, and simplicity of effect, which heroic subjects require, and which simple or grave colours only can give to a work."

We from these passages may therefore find that colouring, as applied to the art of painting, is to be conducted upon different principles according to the character of the work in hand, as that which would be applicable to one style would in some measure be destructive of another. The student can know these distinctions only by examining the works carefully of the several schools wherein they exist; and though the works may not be in the particular department in which his pencil is engaged, he may rest assured that the lowest branches of the art will derive a strength and grace from an acquaintance with those principles which regulate the higher and more sublime. This infusion of the great style into their own was the constant object of the Bolognian and Venetian schools; the Caracci, the great founders of the first, speaking of Michael Angelo, style him *Nostro Michael Angelo Riformato*; and Tintoretto inscribed upon the walls of his painting room "*Il designo di Michel Angiolo, e il colorito di Titiano.*" Reynolds says, "They (*viz.* the Venetians) certainly much advanced the dignity of their style by adding to their fascinating powers of colouring something of the strength of Michael Angelo; at the same time it may still be a doubt how far their ornamental elegance would be an advantageous addition to his grandeur. But if there is any manner of painting which may be said to unite kindly with his style, it is that of Titian: his handling, the manner in which his colours are left on the canvass, appears to proceed, as far as it goes, from a congenial mind, equally disdainful of vulgar criticism." In the same way was the simple grandeur of Raffaele, or the sublimity of Michael Angelo, infused into the Flemish school by the taste of Rubens, however much deteriorated from its having passed through the medium of the Venetian school, from whence he imbibed it. "In pursuing this great art, it must be acknowledged that we labour under greater difficulties than those who were born in the age of its discovery, and whose

minds, from their infancy, were habituated to this style ; who learned it as language, as their mother tongue. They had no mean taste to unlearn ; they needed no persuasive discourse to allure them to a favourable reception of it ; no abstruse investigation of its principles to convince them of the great latent truths on which it is founded. We are constrained, in these latter days, to have recourse to a sort of grammar and dictionary, as the only means of recovering a dead language. It was by them learned by rote, and perhaps better learned that way than by precept." Equally vague with the phrase of "the colouring of the great masters" is the phrase of "the colouring of nature." "Look at nature," say the critics ; "Nature is the true school of art," is in the mouth of every one : but the art of seeing nature is only to be learned by the contemplation of the works of art. "If our judgment," says Sir Joshua, "is to be directed by narrow, vulgar, untaught, or rather ill taught reason, we must prefer a portrait by Denner, or any other high finisher, to those of Titian or Vandyck ; and a landscape of Vanderheyden to those of Titian or Rubens, for they are certainly more exact representations of nature. If we suppose a view of nature represented with all the truth of the camera obscura, and the same scene represented by a great artist, how little and mean will the one appear in comparison of the other, when no superiority is supposed from the choice of the subject." Again Reynolds says, "Amongst the painters and the writers on painting, there is one maxim universally admitted and continually inculcated. Imitate nature is the invariable rule ; but I know none who have explained in what manner this rule is to be understood : the consequence of which is, that every one takes it in the most obvious sense, that objects are represented naturally when they have such relief that they seem real. It may appear strange, perhaps, to hear this sense of the rule disputed ; but it must be considered that, if the excellence of a painter consisted only in this kind of imitation, painting must lose its rank, and be no longer considered as a liberal art, and sister to poetry, this imitation being merely mechanical, in which the slowest intellect is always sure to succeed best ; for the painter of genius cannot stoop to drudgery, in

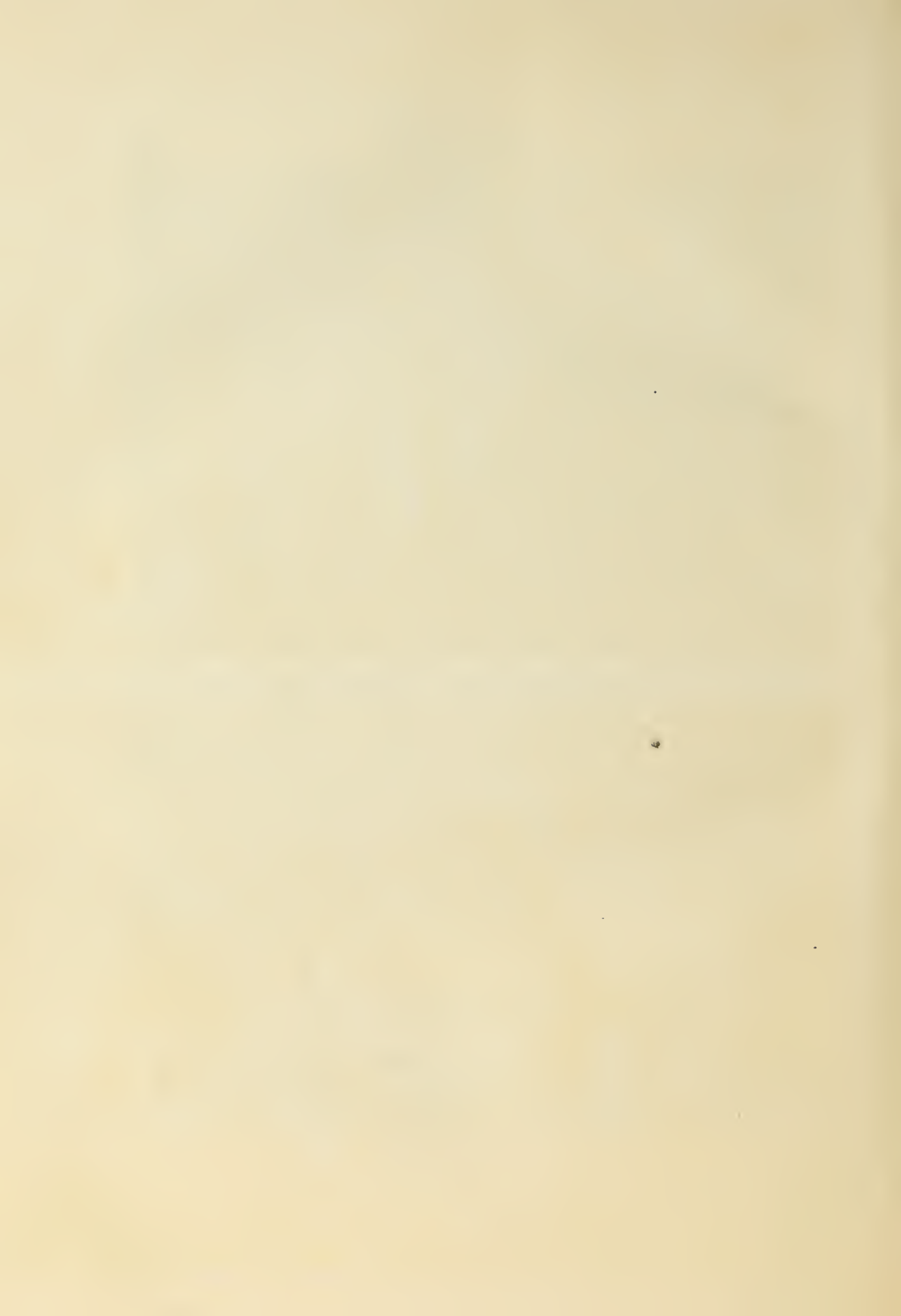
which the understanding has no part; and what pretence has the art to claim kindred with poetry, but its powers over the imagination? To this power the painter of genius directs his aim; in this sense he studies nature, and often arrives at his end, even by being unnatural in the confined sense of the word. The grand style of painting requires this minute attention to be carefully avoided, and must be kept as separate from it as the style of poetry from that of history. Poetical ornaments destroy that air of truth and plainness which ought to characterise history; but the very being of poetry consists in departing from this plain narration, and adopting every ornament that will warm the imagination. To desire to see the excellences of each style united, to mingle the Dutch with the Italian school, is to join contrarities which cannot subsist together, and which destroy the efficacy of each other. The Italian attends only to the invariable, the great, and general ideas which are fixed and inherent in universal nature; the Dutch, on the contrary, to literal truth, and a minute exactness in the detail, as I may say of nature modified by accident. The attention to these petty peculiarities is the very cause of this naturalness, so much admired in the Dutch pictures, which, if we suppose it to be a beauty, is certainly of a lower order, that ought to give place to a beauty of a superior kind, since one cannot be obtained but by departing from the other." These remarks show that it is always necessary for the student to bear in mind the nature of any of the works of art which he investigates; what is to be learned from them, and how far such principles as they exhibit are founded upon truth, either when viewing nature upon broad general ideas, or when investigating the little intricacies of the detail in painting.

### PLATE III.

*Fig. 1* represents the Bacchus and Ariadne of Titian. Reynolds says, "The conduct of Titian in this picture has been much celebrated, and justly, for the harmony of colouring. To Ariadne is given (say the









T. van.

Fig. 2



T. van.



critics) a red scarf, to relieve the figure from the sea, which is behind her. It is not for that reason alone, but for another of much greater consequence; for the sake of the general harmony and effect of the picture. The figure of Ariadne is separated from the great group, and is dressed in blue, which, added to the colour of the sea, makes that quantity of cold colour which Titian thought necessary for the support and brilliancy of the great group; which group is composed, with very little exception, entirely of mellow colours. But as the picture in this case would be divided into two distinct parts, one half cold, and the other warm, it was necessary to carry some of the mellow colours of the great group into the cold part of the picture, and a part of the cold into the great group; accordingly Titian gave Ariadne a red scarf, and to one of the Bacchante a little blue drapery." If a diagonal line be drawn across the picture, we find the picture composed of a mass of hot and a mass of cold colours, laid out upon the broadest scale, and aiding each other by their opposition. The blue is carried into the warm mass by a little blue drapery, and a few blue flowers at the bottom of the picture; the next approach from the cool to the warm colours is by green, produced by the green of the distance and the trees; and is carried on to the figures by the wreaths of vine tendrils, &c. and repeated by the grass at the bottom. The warm colour is brought up against the cool ground by the drapery of Bacchus, which is of a lake colour, and the scarf of Ariadne of a strong red; which latter coming in contact with her blue drapery, attracts the eye by its harsh opposition, this figure being the point from which the action of the picture emanates. We find in this arrangement not only the greatest breadth of colour, but also such colour laid out in the general appearance of nature. When we compare Titian with other colourists, we find in his tones a greater truth and sweetness, his deepest brown shadows never appear black, his reds have a less harsh appearance from their being less positive, his green colours less violent, possessing more tone either of a brown or gray hue, and his

deepest blues truer to the colouring of nature in extreme distances, or in the deep blue of the sky, or in distant sea.

PLATE III. *Fig. 2.* In this picture, "The Entombment of Christ," we perceive the same broad principle of colour. The cool colour is carried into the warm by means of the green dress of the figure kneeling; and it is extended by the lining of the dress of the figure on the opposite side. Titian has also given this figure a scarf of a cool gray. The warm colour is brought up against the cool by the red dress of St. John, and the yellow dress and hair of the Magdalen. We may here notice the union of the yellow of the Magdalen's dress and the blue of the mother's dress, in producing a green as a medium, and the red dress of St. John finding a repetition in the more delicate red of the servant's dress. The dark green dress of Joseph serves as a shadow to the white drapery of Christ; and the strong red of St. John's dress gives the body of Christ a cold deathlike appearance. Titian often has his red placed near the centre of his picture, which gives it consequence, and he either throws it into much light, or keeps it flat, according as he wishes it to tell as a dark or light in his scale of chiaroscuro. Mengs supposes Titian to have used colours more or less retiring upon his figures according to their situation. Such is not, however, his principle; and strong colours are more often used by him to support his composition, without any reference to their being employed upon the most prominent points. From Raffaele to Rubens we often find them introduced upon background figures, as a dark in light pictures, and a light in dark ones; sometimes carrying the eye to the point of attraction, or for the purpose of clearing up the shadows. We often find portions of deep lake dresses running into the dark masses of Tintoretto and P. Veronese; and we know, the more a picture is made out by colour, the lighter the effect will be, and the nearer allied to the appearance of nature in open daylight.

I have noticed in another place the toning down of colours to the

general hue most commonly presented to the eye, as being not only the most agreeable to the spectator from habit, but equally applicable to the great historical style, from its giving an appearance of truth and reality. Laying out the subject in large masses of hot and cold colours, carrying them boldly into the provinces of each other, blending the warm light with the rich warm shadow, by means of introducing decided dark blues, thereby producing a union and splendour over the whole, are amongst some of the leading features of Titian's works, and are founded upon principles existing in nature, when under the influence of sunshine.

“It is to Titian,” says Reynolds, “we must turn our eyes to find excellence with regard to colour, and light and shade in the highest degree. He was both the first and the greatest master of this art. By a few strokes he knew how to mark the general image and character of whatever object he attempted; and produced, by this alone, a truer representation than his master Giovanni Bellino, or any of his predecessors, who finished every hair. His great care was to express the general colour, to preserve the masses of light and shade, and to give by opposition the idea of that solidity which is inseparable from natural objects. When those are preserved, though the work should possess no other merit, it will have in a proper place its complete effect; but where any of these are wanting, however minutely laboured the picture may be in the detail, the whole will have a false, and even an unfinished appearance, at whatever distance or in whatever light it can be shown.

“It is vain to attend to the variation of tints, if, in that attention, the general hue of flesh is lost; or, to finish ever so minutely the parts, if the masses are not observed, or the whole not well put together.

“Vasari seems to have had no great disposition to favour the Venetian painters, yet he every where justly commends *il modo di fare, la miniera, la bella pratica*; that is, the admirable manner and practice of that school. On Titian in particular he bestows the epithets of *giudizioso, bello, e stupendo*.

“This manner was then new to the world, but that unshaken truth on

which it is founded has fixed it as a model to all succeeding painters; and those who will examine into the artifice will find it to consist in the power of generalizing, and in the shortness and simplicity of the means employed."

"Many artists," as Vasari likewise observes, "have ignorantly imagined they are imitating the manner of Titian, when they leave their colours rough, and neglect the detail; but, not possessing the principles on which he wrought, they have produced what he calls *goffe pitture*, absurd foolish pictures; for such will always be the consequence of affecting dexterity without science, without selection, and without fixed principles."

#### PLATE IV.

*Fig. 1.* In this subject, a Holy Family, with St. Francis, St. Catherine, St. John, and St. Jerome, we have the warm and rich colours kept on the dark side of the picture. The cool colour, commencing in the sky, is spread over the shadows of the architecture and gray dress of St. Francis, and collected in the dark blue of the Virgin's dress, which is brought in contact with the strongest red, viz. the upper part of the dress of St. Jerome, which latter is diffused by the softer colour in his under garment, carried into the picture by the reddish marble inlaid in the altar and on the pavement, and carried upwards by the dress of the Virgin. The brown yellow dress of Joseph is spread by means of the rich brocade behind the figures. Whether Veronese thought the yellow and blue required a green to be present, or from whatever other cause, he has given a little of that colour to the lining of the Virgin's dress. Perhaps, from the same reasoning, or, to repeat the purple dress of Joseph, he has given a purple tinge to the drapery (supported by a cherub), reflected from the blue and red dress of the Virgin.

In considering the chiaroscuro of this picture, we find (as is often the









Fig. 1.

P. Vermeere



Fig. 2.

F. H. von



case in P. Veronese) the lights kept tender, and less charged with strong colour than the shadow side, which is made up of strong blue, reds, brown, yellow, and blacks; the brown hair of St. Catharine, the olive-green branch, and book of St. Francis being the only colours which tell upon the light side. He has brought the strong light of the lower group (viz. the shoulder and arm of St. John, and the book of St. Jerome) in contact with the strong dark of the upper group, produced by the dark blue dress of the Virgin, which is carried into the lower part of the picture by means of the black marble inlaid in the altar, and into the upper by means of the strong darks in the tapestry.

Some artists have been at a loss to account for the harsh darks in the upper part of the picture, as it is in a manner the background to the upper group. Perhaps the introduction of them was for the purpose of drawing the attention to such part of the composition; or it may have been the identical tapestry used in decorating the church on festival days; as we often see the Venetian painters introducing the architecture and local circumstances of Venice. Thus the bright blue skies and sea, the dazzling light clouds and buildings, the variegated marbles, and draperies of black or crimson velvet, which we find introduced in their works, are to be traced to this source. I cannot here refrain from noticing the high opinion entertained by Barry of P. Veronese, as his lectures contain some excellent remarks; and though they are not so much known as those of Reynolds, yet in many instances they may be read as an antidote to some of the doctrines even of his more fortunate predecessor. We cannot but regret the direction given to Barry's studies, and must consider him one of those noble minds ruined by a close adherence to the dry manner of the early masters.

In his lecture upon colour, he says, "Paul Veronese is an example which I would hold out to you with much more pleasure; for the whole economy and practical conduct of a picture no man is more worthy your attention. His tints of colour, though often not equal in value to those of Titian, are however equally true, and necessarily much more variegated,

from the greater extent of his subjects. He has shown a most exquisite sensibility in according his almost endless variety of broken tints with the portions of pure vivid colour which accompany them; and the harmony resulting from all those variegated masses of colour, together with the light, easy, graceful, spiritual manner in which the whole is conducted, leaves nothing further to be wished for in this part of the art.

“In this school, then, is to be found all that can be desired respecting the scientific, necessary conduct to be employed in the colouring of a picture. In colouring, the Venetians were select and ideal, and have proceeded with a finesse and management quite the reverse of the conduct they adopted in the other parts of the art. Whilst those of the other schools of Italy, who had availed themselves of the ideal respecting design and composition, have been equally defective in not pursuing the same selection in the *chiaroscuro* of their colours.”

In comparing Titian with P. Veronese, the first great difference which strikes us is the general warmth which seems diffused over the works of the former. Titian's objects are represented under the influence of an evening sky, when the white atmosphere is filled with yellow rays of the setting sun, swallowing up the little differences of colour in one broad universal splendour. The works of Veronese possess the freshness of morn, when the dewy moisture spreads a delicate veil over the scene, and every object glitters with pearls; or when they give out the insufferable brightness of midday in contact with masses of clear blue sky.

This difference in the general look of their pictures pervades the most minute parts of the composition. We seek in vain, in the works of Titian, for those delicate gray tones which we see in the flesh of Veronese: in Titian they are absorbed in one general rich glaze; in Veronese the grays of the architecture, the shadows of the white drapery, and of the clouds, &c. all partake of freshness and delicacy, having a resemblance to the tender tints in size colour; while in Titian, they assume an appearance of the same tints washed over with a glazing of transparent yellow. That they both reached perfection in their works may

be reasonably concluded, from the superiority they still hold above all those who have worked upon the same principles.

The nearest approach to Titian is found in the works of Tintoretto, particularly in his famous picture of the "Miracle of St. Mark," which is a splendid combination of the rich tones of Titian with the more fresh colouring of Veronese; and could we suppose it placed between two of their most famous works, viz. the "Peter Martyr" of Titian and the "Martyrdom of St. George" of Veronese, I am confident the one would appear too hot, and the other too cold. If any picture deserves the name of the triumph of painting, it is this work; in the presence of which, when in the Louvre, even the "Transfiguration" of Raffaëlle looked cold and academic.

Why Sir Joshua should caution the student against imbibing the manner of this artist, I cannot understand; for Michael Angelo, Tintoretto, S. Rosa, and Rubens seem to have been born for the art of painting.

PLATE IV. *Fig. 2.* The colours of this picture commencing with St. Peter are the following. His dress is composed of strong blue and yellow; the blue is repeated upon the upper dress of the Virgin, and carried up into the sky; the yellow is spread by means of the embroidery on the flag of St. George, and a few gold bars on the figure in white in the opposite corner, and suffused over the clouds and architecture; they are united and broke into the harmony of the picture by the green cloth of the altar, by the lights of the dark figure kneeling being of a greenish tone, and the dull green dresses of the opposite figures partly seen. The principal red is the flag of St. George, carried across the picture by the dress of the Virgin, and the large mass of dull lake on the figure kneeling, the reddish dress of the servant behind the saint, a red binding to the upper dress of the dark figure on his knees, and a small part of the red dress seen opposite, break it into the general mass. The warm gray dress of St. Francis brings down the colour of the architecture into the group; and the black armour of St. George makes a mass with

the figure upon his knees, and is carried up by some bars of the arms upon the flag. The white is produced by the veil of the Virgin, the book of St. Peter, the white turban, a scroll upon the flag, and the white dress of the figure in the lower corner of the picture.

Though there are few pictures of Titian where a multitude of figures are introduced, such as we see in those of Paul Veronese, yet we can gather sufficient from his works to give us a correct idea of his arrangement of colour in such subjects, and must conclude that Veronese extended the principles of his master over subjects of a more complicated character by the same means, viz. a spreading out of the colours in large masses, breaking them down by others of the same hue, but less positive, and distributing his hot and cold colours in a judicious manner through the picture. As this is the picture mentioned by Reynolds as an example of grandeur and simplicity arising out of the regularity of composition, I shall here give his remarks, which will place them more before the student's observation than a reference to the pages where they occur. "Here the Virgin and Child are placed on an altar instead of a pedestal; St. Peter, with an open book, leaning on the altar, and looking at St. George and another figure which is kneeling. On the other side is St. Francis, looking up to Christ, and recommending to his protection a noble Venetian, with four other figures, who are on their knees. Nothing can exceed the simplicity and dignity of these figures. They are drawn in profile, looking straight forward in the most natural manner, without any contrast or affectation of attitude whatever. The figure on the other side is likewise in profile and kneeling: which, while it gives an air of formality to the picture, adds also to its grandeur and simplicity. This must be acknowledged to be above Rubens; that is, I fear he would have renounced it, had it occurred. Rubens's manner is often too artificial and picturesque for the *grand style*. Titian knew very well that so much formality or regularity, as to give the appearance of being above all the tricks of art, which we call picturesque, is of itself grandeur. There is a quiet dignity in the composition of Titian, and an animation



and bustle in that of Rubens; one is splendid, the other is grand and majestic. These two pictures may be considered among the best works of those great painters, and each characterizes its respective author. They may, therefore, be properly opposed to each other, and compared together.

“ I confess I was so overpowered with the brilliancy of this picture of Rubens, whilst I was before it, and under its fascinating influence, that I thought I had never before seen so great powers exerted in the art. It was not till I was removed from its influence that I could acknowledge any inferiority in Rubens to any other painter whatever.

“ The composition of Titian is of that kind which leaves the middle space void, and the figures are ranged around it. In this space is the white linen that covers the altar; and it is for the sake of this white linen, I apprehend, that he has made an altar instead of a pedestal, in order to make the linen the principal light, which is about the middle of the picture. The second light is the Virgin, and Christ, and the heads of the figures.”

The remarks regarding the effect of this picture Reynolds must have made with the print of Le Febre before him, as in it the altar cloth appears white, whereas in the picture it is of a dull green. There is a splendour in the print which a breadth of light always conveys; but, keeping the cloth of a tone produced by the blue and yellow of St. Peter seems to harmonize these colours with the picture, and gives it a greater solidity of effect. We must, however, allow that keeping the cloth white is conformable to the practice of Titian and Veronese, and in the print there is no indication of a fringe, which is in the picture; yet we cannot suppose, with the high character Titian holds in Venice, that any alteration in the picture would have been permitted, for the purpose of making the Virgin and child more principal. The strongest point of light is brought in contact with the strongest dark in the book which comes against the dark dress of St. Peter, and is next taken up by the white veil of the Virgin, and is carried up by the light in the sky to the upper part of the

picture. In the lower part the light is carried across by the steps and the figure with the white dress. Perhaps, were the altar cloth white, the light in the upper part, and that in the under part of the picture, would be too much united.

As nothing has given rise to greater uncertainty than the proper degree of detail and style of colour to be used in subjects of an heroic nature, it will be necessary in this place to draw the student's attention to the subject. From the earliest specimens of painting which have been discovered in Egypt and Herculaneum, we find colours used indiscriminately, and without regard to harmony; reds, blues, and yellows put down as mere ornament, or perhaps symbolically, and such as we find now in uncultivated nations. As the arts advanced, we find painting keeping pace with poetry and sculpture; and though from the remains of the two latter we can form a more correct opinion of their excellence than of painting, as all remains of this art are destroyed, we are nevertheless able to gather something from contemporary authors and analogy of reasoning, which, if rightly considered, will lead us to pretty just conclusions. Apelles and Zeuxis are mentioned as two of the greatest painters at a time when Greece was in her glory; and as the fragments of Phidias prove that its sculptors aimed at a true representation of nature, we may infer that painting took the same direction; especially as many anecdotes respecting the Grecian painters confirm us in such supposition. For example, when we are told Apelles altered even the tying of a sandal to accord with truth, and that the birds attempted to peck at some grapes Zeuxis had painted, we may conclude that detail, and colouring true to nature, were amongst some of their excellences. Reynolds, in his notes to Du Fresnoy, says "There can be no doubt but that the same correctness of design was required from the painter as from the sculptor; and if what has happened in the case of sculpture had likewise happened in regard to their paintings, and we had the good fortune to possess what the ancients themselves esteemed their masterpieces, I have no doubt but we should find their figures as correctly drawn as the Laocoon, and probably coloured like

Titian. What disposes me to think higher of their colouring than any remains of ancient painting will warrant, is the account which Pliny gives of the mode of operation used by Apelles; that over his finished picture he spread a transparent liquid like ink, of which the effect was to give brilliancy, and at the same time to lower the too great glare of the colour: ‘*Quod absoluta opera atramento illinebat ita tenui, ut id ipsum repercussu claritates colorum excitaret; et cum ratione magna, ne colorum claritas oculorum aciem offenderet.*’ This passage, though it may possibly perplex the critics, is a true and an artist-like description of the effects of glazing or scumbling, such as was practised by Titian and the rest of the Venetian painters. This custom, or mode of operation, implies at least a true taste of that in which the excellence of colouring consists; which does not proceed from fine colours, but true colours; from breaking down these fine colours, which would appear too raw, to a deep-toned brightness.”

From these short observations we may conclude that possessing a portion of detail, and a natural style of colouring, was considered necessary by the ancients.

From the revival of painting in the thirteenth century to its perfection in the fifteenth, we see a constant attention to these two objects; though with more or less success, according to the talents of the artists: and the works of Michael Angelo and Raffaello seem in these respects carried as far as they were capable of carrying them. The detail in the foreground of the “*Transfiguration*” exhibits the scrupulous fidelity of Paul Potter. If, therefore, such detail and an attention to truth are found in the works of Raffaello, why should we censure them in Titian, where, even in his “*Peter Martyr*,” the detail partakes of a less laboured character? We may, therefore, consider a certain portion of detail necessary to give the work an appearance of truth. With respect to the harmony of colouring, as it invites the spectator’s attention, and detains him, from the agreeable sensation it produces, it seems not only allowable but necessary. The

mind may be improved through the gratification of the eye, and the most sublime scenes represented, though clothed with the colouring of truth.

Reynolds, in his fourth Discourse, says, "However great the difference is between the composition of the Venetian and the rest of the Italian schools, there is full as great a disparity in the effect of their pictures as produced by colours. And though in this respect the Venetians must be allowed extraordinary skill, yet even that skill, as they have employed it, will but ill correspond with the great style. Their colouring is not only too brilliant, but, I will venture to say, too harmonious to produce that solidity, steadiness, and simplicity of effect which heroic subjects require, and which simple or grave colours only can give to a work. That they are to be cautiously studied by those who are ambitious of treading the great walk of history, is confirmed, if it wants confirmation, by the greatest of all authorities, Michael Angelo. This wonderful man, after having seen a picture by Titian, told Vasari, who accompanied him, 'that he liked much his colouring and manner;' but he added, 'that it was a pity the Venetian painters did not learn to draw correctly in their early youth, and adopt a better manner of study.'" And again,

"Though it be allowed that elaborate harmony of colouring, a brilliancy of tints, a soft and gradual transition from one to another, present to the eye what an harmonious concert of music does to the ear, it must be remembered that painting is not merely gratification of the sight. Such excellence, though properly cultivated, where nothing higher than elegance is intended, is weak and unworthy of regard, when the work aspires to grandeur and sublimity."

Yet twelve years afterwards, when his notes to Du Fresnoy were published, he makes use of the following observations, talking of Raffaello and Julio Romano: "Though it would be far from an addition to the merit of those two great painters to have made their works deceptions, yet there can be no reason why they might not, in some degree, and with a judicious caution and selection, have availed themselves of many

excellences which are found in the Venetian, Flemish, and even Dutch schools, and which have been inculcated in this poem. There are some of them which are not in absolute contradiction to any style; the happy disposition, for instance, of light and shade; the preservation of breadth in masses of colours; the union of these with their grounds; and the harmony arising from a due mixture of hot and cold hues, with many other excellences not inseparably connected with that individuality which produces deception, would surely not counteract the effect of the grand style; they would only contribute to the ease of the spectator, by making the vehicle pleasing by which ideas are conveyed to the mind, which otherwise might be perplexed and bewildered with a confused assemblage of objects; they would add a certain degree of grace and sweetness to strength and grandeur. Though the merits of those two great painters are of such transcendency as to make us overlook their deficiency, yet a subdued attention to these inferior excellences must be added to complete the idea of a perfect painter."

And further, in his Tour through Flanders, noticing three pictures by Vandyck, he says, "In the next room are three admirable pictures by Vandyck; 'St. Sebastian,' 'Susanna,' and a 'Pieta.' The first two were done when he was very young, highly coloured, in the same manner as the 'Jupiter and Antiope' at Mr. Dasch's at Antwerp; a picture on the same subject, in the possession of Lord Coventry; his own portrait at the Duke of Grafton's; and the portrait of Rubens, in my possession. He never afterwards had so brilliant a manner of colouring; it kills every thing near it. Behind are figures on horseback, touched with great spirit. This is Vandyck's first manner, when he imitated Rubens and Titian, which supposes the sun in the room: in his pictures afterwards he represented the effects of common daylight; both were equally true to nature, but his first manner carries a superiority with it, and seizes our attention, whilst the pictures painted in his latter manner run a risk of being overlooked."

We may, from these conflicting opinions, suspect that Sir Joshua Reynolds himself had become a convert to the idea of Tintoretto, that the colouring of Titian might add a grace even to the design of Michael Angelo; but, be this as it may, the student can have no hesitation in endeavouring to follow this school in the splendid ranks of Velasquez, Rubens, Vandyck, Rembrandt, and even Reynolds himself, instead of adding another to the cold though classic files of Poussin, Le Seur, Le Brun, and Sebastian Bourdon. With the composition or expression of the Venetian school we have at present nothing to do; we are examining their mode of colouring, which may be said to possess brilliancy without gaudiness, solidity without harshness, truth without familiarity, and sweetness without insipidity; all conjoined in the greatest breadth of colour, overpowering every other work brought in competition with it. In historical works the draperies often make the largest portions of colour, and what in the first instance attracts the eye of the spectator. It is, therefore, necessary that the most applicable colours should be chosen, either from their appropriate quality, or with reference to the situation of the figure as regarding the chiaroscuro of the picture.

That colours have a tendency to give either grandeur or meanness, arising from their effect upon the eye, or from an association of ideas, no one will question. Primitive colours, or such as have great opposition to each other, seem to have been the first made use of. We read in Exodus of garments of blue, purple, and scarlet; which colours, either from their simplicity or forcible quality, have been employed by artists of all ages in painting draperies of sacred or noble characters. Colours also have a fitness according to the several personages represented. Thus we read of the azure zone of Venus, of the seagreen garments of Neptune, and the red mantle of Mars. The power of colour in conveying sentiment I have mentioned already in that part of this work which treats of the chiaroscuro. It may be seen in a variety of examples, from the murky sky that envelops the "Murder of Abel" by Titian, where all positive

colours are kept out of the picture, down to the "Tragic Muse" by Reynolds; where the pale and sad colours seem illuminated only by the yellow glare of the lightning.

Lavater, reasoning upon the effect of colour producing sad or pleasing sensations on the mind, endeavoured to establish a theory which should stamp an aversion to those things which were injurious to man; and endeavoured to prove that all poisonous plants and noxious reptiles were clothed with gloomy colours. Without discussing the truth or fallacy of his reasoning, we may safely assert that darkness of colour gives sadness, and that light and vivacity of colouring convey cheerfulness.

From the few fragments of early Greek paintings which have escaped the obliterating hand of time, we perceive a mode of managing the local colour of drapery, which was adopted at the revival of painting, and existed during the perfection of many of the schools, viz. leaving the light parts but faintly stained, and making use of the several colours for the shadows; thereby producing an effect of chiaroscuro by colour alone: while in those figures which were in shadow, or in the background, a flat wash of colour was made use of, that gave to the whole the appearance of a basso-relievo, wherein those parts are most rounded which most project. The introduction of aerial perspective into the art introduced at the same time an harmonious breadth and union of one tint with another: this led to a massing of the hot and cold colours; and in place of having a light blue inlaid upon a ground of yellow or red, without any arrangement as to its union, it was surrounded by tints of a corresponding hue, and broke down and united with the ground, and harmonized into the other parts of the picture by a repetition of the same colour; and as the light parts of the composition became more charged with the local colour of the several objects, it became necessary to strengthen the dark masses to preserve the luminous character of the lights; and this, perhaps, gave rise to a unity of tone in the shadows.

Before proceeding to investigate how far the higher branches of the art contribute to the perfection of the inferior departments, it will be

necessary to inquire whether the grand style of painting can be improved by the addition of inferior qualities. The gratification and improvement of the mind from the contemplation of pictures must arise out of grandeur, novelty, or beauty. Addison says, "Our imagination loves to be filled with an object, or to grasp at any thing that is too big for its capacity." This quality in the mind has given rise to the most stupendous conceptions, either for gratifying the caprice of one man, or leading captive the imaginations of thousands: it is to this sensation in the mind that we are indebted for many of the greatest works of art. "We are obliged," he adds, "to devotion for the noblest buildings that have adorned the several countries of the world: it is this which has set men at work on temples and public places of worship, not only that they might, by the magnificence of the building, invite the Deity to reside within it, but that such stupendous works might at the same time open the mind to vast conceptions, and fit it to converse with the Divinity of the place. For every thing that is majestic imprints an awfulness and reverence on the mind of the beholder, and strikes in with the natural greatness of the soul." It therefore followed, if statues and pictures were to be introduced for the purpose of increasing such emotions, that they should be of a grandeur to correspond with the magnitude of the building, both in dimensions and style. This has given rise to boldness in the design, simplicity in the attitudes, a continuity of the outline, and a spreading out of the masses of colour. Hence the superhuman conceptions of Michael Angelo, the awe-inspiring dignity of Raffaello, and the breadth and magnificence of Titian and Paul Veronese.

What in another place would appear gigantic, there appears natural; what might be thought formal, there appears dignified; and what might be too harsh or dazzling in the colouring, is there subdued into a grand and harmonious union. By these component parts of one magnificent structure, the imagination is enlarged and extended. Colouring must either add to or diminish the effect of any work upon the imagination; it must add to it by increasing, or diminish it by destroying the deception.



The language in which the poet clothes imagery is not more necessary to its identity, than the colouring in the hands of the painter to the identity of the subject treated by him.

Addison, speaking of Shakspeare's language, says, "There is something so wild, and yet so solemn, in the speeches of ghosts, fairies, witches, and the like imaginary persons, that we cannot forbear thinking them natural, though we have no rule by which to judge of them, and must confess, if there are such beings in the world, it looks highly probable they should talk and act as he has represented them." This train of reasoning is applicable to painting in a high degree; and, by it, we may investigate the superior beings of Michael Angelo or his followers in the field of poetical imagery. Addison justly says, "We cannot indeed have a single image in the fancy that did not make its first entrance through the sight; but we have the power of retaining, altering, and compounding those images which we have once received into all the varieties of picture and vision that are most agreeable to the imagination." We can form no idea of colouring beyond what has an existence in nature. From this source all our materials must be drawn: both sacred and profane writers have employed the same means. In the vision of Ezekiel, when describing even the glory of God, he compares the brightness as like "unto amber, with the appearance of a fire within it, and surrounding it, as the appearance of the bow that is in the cloud in the day of rain."

Michael Angelo and Raffaelle have both in the representation of the Deity personified him in the likeness of a man; not so much from our "having been created after his own image," as from the impossibility to conceive a grander idea of form and colour; if those representations have not the grandeur of colour which Titian could have imparted, it must be ascribed to their want of power in this branch of the art, either from fresco painting not admitting of such excellence, from the materials and the despatch necessary in finishing it, or from their studies being directed into another channel. Reynolds says, "Raffaelle and Titian seem to have looked at nature for different purposes: they both had the power of

extending their view to the whole; but one looked only for the general effect as produced by form, the other as produced by colour." And he adds: "If he (Raffaello) had expressed his ideas with the facility and eloquence, as it may be called, of Titian, his works would certainly not have been less excellent, and that praise which ages and nations have poured out upon him for possessing genius in the higher attainments of art, would have been extended to them all." This naturalness in the tone of colour seems, therefore, equally applicable to the higher departments as the outline or the light and shade. There seems a certain identity necessary in representation, to give an appearance of reality of existence, and awaken those ideas in the mind consequent upon such appearance. The representation of beings like ourselves, in the "Last Judgment" of Michael Angelo, or the "Fall of the Damned," by Rubens, strikes us with more horror than if those beings were coloured with the ethereal essence which Milton describes spirits to inherit.

If we descend lower into the regions of fiction and allegory, this truth of representation is still more essential, as in many respects it conveys the images more strongly to the mind; for example, the Satyrs, Silenuses, and Fauns of Rubens seem as if they had actually existed, so true to reality do they appear in all that constitutes the sensual, unrestrained, and bad passions of human nature when bereft of every thing mental; while in Poussin the cold formality of the antique, the dryness in colouring, and the absence of that juicy luscious character throughout, clothe them with chastity, and chill the imagination. Even with these few hints, perhaps, the student will be able to continue the train of reasoning which places colouring in so prominent a situation. The necessary detail must depend upon the subject in hand; for the artist must never forget that the mind is composed of ideas received from early impressions, from perceptions frequently occurring, and from reflections founded on such perceptions. Painting can reach the mind only through the medium of the eye, which must be gratified sufficiently to interest it in the communication.

If the student keeps this steadily in view, he will see that there can be

no danger in his adopting a natural and harmonious style of colouring : as by such means he will add a more captivating manner to the most sublime walks of painting.

Reynolds says, "Poussin, whose eye was always steadily fixed upon the sublime, has been often heard to say, 'that a particular attention to colouring was an obstacle to the student in his progress to the great end and design of the art, and that he who attaches himself to this principal end will acquire by practice a reasonable good method of colouring.'" What sort of practice is here meant I cannot say ; but, unless the student begins early to colour from objects in nature, and habituates himself to examine well coloured pictures with attention, his eye never will acquire a good method of colouring. Of all branches of the art, colouring is the least mechanical. The eye may be taught to measure with great accuracy the distance from one point to another, and the particular form of an object as bounded by lines ; but colouring is a matter of much greater subtilty, as the shades which separate one tint from another are not only less tangible, but seem less under the control of the eye, even though the mind is conscious of what constitutes good colouring.

Addison says, "The fancy delights in every thing great, strange, or beautiful ; and is still more pleased the more it finds of these perfections in the same object, as the pleasure arises from more than a single principle. The figure of the rainbow does not contribute less to its magnificence than the colours to its beauty : colour is, therefore, an addition to the grandeur of an object. Among these several kinds of beauty, the eye takes most delight in colours : we nowhere meet with a more glorious or pleasing show in nature than what appears in the heavens at the rising and setting of the sun, which is wholly made up of these different stains of light, that show themselves in clouds of a different situation." Further, he says, "Things would make but a poor appearance to the eye, if we saw them only in their proper figures and motions ; and what reason can we assign for their exciting in us many of those ideas which are different from any thing that exists in the objects themselves (for such are light and colours), were it not to add super-

numery ornaments to the universe, and make it more agreeable to the imagination? We are everywhere entertained with pleasing shows and apparitions? we discover imaginary glories in the heavens and in the earth, and see some of this visionary beauty poured out upon the whole creation; but what a rough unsightly sketch of nature should we be entertained with, did all her colouring disappear, and the several distinctions of light and shade vanish?"

## PLATE V.

*Fig. 1.* The colours of this subject, viz. a sketch of the "Good Samaritan," by Rembrandt, are yellow, brown, red, and black, tempered with masses of cool gray. In a work of this kind, it is impossible to give any idea of the manner of Rembrandt's arrangement of colour; as it arises out of his excellence of tone more than his placing of the several colours.

*Fig. 2* is "The Prince of Orange going out in the Morning," by Cuyp. The principal light is composed of yellowish white and cool gray; the mass of shadow, of warm brown; the green dress of the servant, repeated by some leaves, serves as a medium to unite them, and acts as a foil to the dress of the Prince, which is strong red. The warm colour is led into the shadow by the brown horse and pink saddlecloth of the servant in a dark dress, and repeated by the pink feather; the brown is repeated upon the sleeves of the servant's green dress, and spots upon the dog. The blacks are kept very decided, which is generally the practice of Cuyp, in order to give clearness and lightness of effect to the whole. He has brought a small portion of the dark group cutting against the sky, and the strongest light sharp off the dark. The gray colour of the sky and horse gives the red great value, as does also the presence of the green. Many artists object to the opposition arising from red and green,







Fig. 3

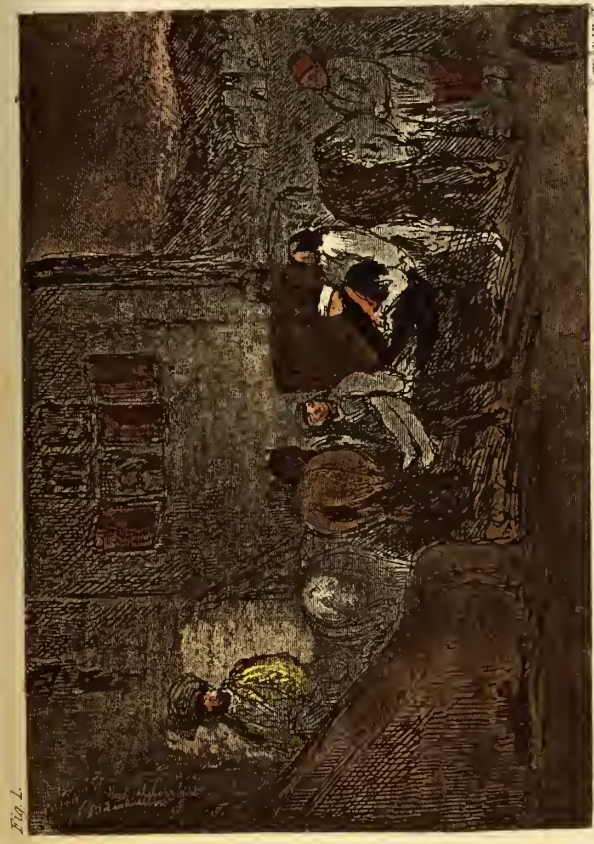


Fig. 1.



Fig. 2.





as being too violent; but this may arise from the green not being sufficiently of a neutral tone.

PLATE V. *Fig. 3* represents "The Descent from the Cross," by Rubens. Reynolds remarks, speaking of this subject, "The composition of this picture is said to be borrowed from an Italian print: this print I never saw; but those who have seen it say, that Rubens has made no deviation from it, except in the attitude of the Magdalen. On the print is written, 'Peter Passer invenit; Hieronymus Wirix sculpsit.'

"The greatest peculiarity of this composition is the contrivance of the white sheet, on which the body of Jesus lies: this circumstance was probably what induced Rubens to adopt the composition. He well knew what effect white linen opposed to flesh must have, with his powers of colouring; a circumstance which was not likely to enter into the mind of an Italian painter, who probably would have been afraid of the linen's hurting the colouring of the flesh, and have kept it down of a low tint. And the truth is, that none but great colourists can venture to paint pure white linen near flesh; but such know the advantage of it: so that possibly what was stolen by Rubens, the possessor knew not how to value; and certainly no person knew so well as Rubens how to use. After all, this may perhaps turn out another Lauder's detection of plagiarism. I could wish to see this print, if there is one, to ascertain how far Rubens was indebted to it for his Christ, which I consider as one of the finest figures that ever was invented; it is most correctly drawn, and, I apprehend, in an attitude of the utmost difficulty to execute. The hanging of the head on his shoulder, and the falling of the body on one side, give such an appearance of the heaviness of death, that nothing can exceed it."

The celebrated work of Daniel di Volterra (which, from its receiving the assistance of Michael Angelo, had acquired great celebrity), is perhaps the picture from which Rubens obtained his idea, as the two works resemble each other in several particulars.

"Of the three Maries, two of them have more beauty than he generally bestowed on female figures, but no great elegance of character. The

St. Joseph of Arimathea is the same countenance which he so often introduced in his works: a smooth fat face,—a very unhistorical character. The principal light is formed by the body of Christ and the white sheet; there is no second light which bears any proportion to the principal: in this respect it has more the manner of Rembrandt's disposition of light than any other of Rubens's works; however, there are many little detached lights distributed at some distance from the great mass, such as the head and shoulders of the Magdalen, the heads of the two Maries, the head of St. Joseph, and the back and arm of the figure leaning over the cross; the whole surrounded with a dark sky, except a little light in the horizon, and above the cross."

Rubens has given great brilliancy to his light by bringing his strongest dark in contact with it in the most cutting manner; and he has supported it by a mass of strong red in the dress of St. John, which colour is repeated in the other side by the red cap of Joseph of Arimathea, and by the blood on the hand and arm of Christ, &c. The Mother is dressed in dark blue, repeated by the garment of the figure stretching over the cross. The dress of Joseph, the hair of the Magdalen, the hair and dress of the other Mary, and the light at the horizon, are of a yellow colour. The dress of the Magdalen is of a strong green. The figure descending the ladder is of a purple and brown. We may here notice the union of the blue and yellow, in producing a green, as in the "Entombment," by Titian; the bringing of this colour next to a red; and the presence of a purple, arising from the union of a blue and red.

## PLATE VI.

Represents the "Rape of the Sabines," by Rubens. As this work embraces many of the peculiarities of that arrangement of colour which afterwards was diffused through the Flemish and Dutch schools, I shall particularize the different colours of which it is composed, with the situation in which they are placed. The sky is composed of pale yellow







Kuhn

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and blue; the buildings, of a gray, are united to the figures by a small portion being of a faint red; the light is spread over the female group by delicate colours, viz. gray, light flesh tints, and faint yellow; then pink and blue, falling into dull yellow, black, red, and dark blue. The foreground group commences with dark and light purple, red, black, yellow; then green (with a little red above); then brown and blue; a red, of a dull tone, carried up to the figure on the throne, which is surrounded by dull yellow. The buildings in shadow are gray; the drapery at the top, of a purple. We find in this composition the strong colour surrounding the light, or placed where the one group unites with the other. With Rubens this is generally the case, as it prevents the light subsiding too gently, and enables him to keep up his splendour and force. He has given a strong red to clear up the shadow of the female group, and placed a dark blue in the warm side of his composition, to carry the cold colour into this portion of the picture; which is harmonized by a green coming between the blue and yellow. Most of the colours are repeated and broken down by a similarity of tints, except the green (for a faint blush of this colour upon the festoon at the upper part does not amount to this), which thereby acquires a force which it otherwise would not possess. I have noticed in another place the practice of painters' often leaving colours singly, when employed on a prominent object; or for giving such colours the power of harmonizing the others in the picture. In arranging his colours, Rubens always seems to have been guided by his masses of light and of shadow; and to have made use of those tints which contributed to the preservation and enrichment of both. His mass of light is generally composed of delicate colours, and such as do not destroy the breadth; his mass of shadow, of strong warm colours; using dull yellow and brown for those figures under the influence of reflected light. His principal light has, by this means, a freshness of appearance when compared with Titian, whose delicate grays and tender blues are generally swallowed up in a rich glazing of yellow; and Rubens, by keeping blackness out of his shadows, gives the whole that splendour of

effect which arises from the employment of colour in producing the chiaroscuro. His colours are generally placed in harmony with each other, or in contact with such as give them value; such as red and black, black and yellow, green and brown, &c.: a blue, for the purpose of carrying the cool colour into the shadow side of the picture; or a red, for repeating the warm colour in the cool side. Reynolds says, "The difference of the manner of Rubens from that of any other painter before him is in nothing more distinguishable than in his colouring; which is totally different from that of Titian, Coreggio, or any of the great colourists. The effect of his pictures may be not improperly compared to clusters of flowers. All his colours appear as clear and as beautiful; at the same time he has avoided that tawdry effect which one would expect such gay colours to produce; in this respect resembling Barocci more than any other painter." In comparing Rubens with Titian, we find in the flesh of the one an assemblage and variety of tints, from the strongest reds to the most tender grays, vieing often in brightness with the white lines in contact with it; the flesh of Titian is of a more uniform colour, the high lights partaking of half tint, when compared with his white drapery.

The flesh of Rubens has the character of flesh when viewed near, where every variety of tint can be perceived; that of Titian seems sufficiently removed from the eye to lose the little varieties in one general blaze. Perhaps this treatment, from possessing less detail, gives an appearance of a higher character to the flesh of Titian.

The luminous breadth of colour observable in the works of Titian has been successfully imitated by Vandyck, in what is termed his Italian manner; and his pictures of that period possess this character in perfection. His most delicate tints have a richness and warmth resembling the deep tones of Rembrandt: this treatment of the light is supported by deep browns and reds in the shadows and half lights, thereby preventing the light from appearing heavy, and giving it an influence over the whole picture. For example, in his picture of "Susanna," mentioned at page 37,



she is wrapping round her a garment of deep crimson, supported by dark colours in the background; and, in his "St. Sebastian," the saint is surrounded by rich warm tones, produced by the flesh of the figures binding him, the brown horse, and a red flag (carried by one of the figures on horseback), rising up against the dark blue sky. The red is repeated upon the other side by an Asiatic in a red dress; and the blue of the sky, by one of the figures having a little blue drapery. Rubens, in many of his works, has adopted the practice of Veronese in bringing the warm tones of his flesh up against a bright blue sky; producing great brilliancy and lightness of effect. His reds seldom partake of that deep laky cast arising from the glazings of the Venetian painters; neither do his blues assume the depth of those generally found in the skies of Titian: they have, however, the freshness of Veronese, without his coldness; and Rubens's colouring, if it has not the rich splendour of the Venetian masters, has nevertheless a sweetness and force which fully compensates for the absence of many of their best qualities. His leaving his colours unbroken from the palette, and the easy decided manner of his handling, give a great charm to his works; and perhaps the tenderness of his colours upon the lights, although it may impart to his pictures a tinted appearance, contributes to the same end.

In inquiring how far the principles of colour, which govern the great style of painting, are applicable to the inferior walks of the art, it will be necessary to revert to what appears to be the constituent parts of those principles, viz. breadth, or laying out the several colours in large portions; opposition, in bringing light and dark, and hot and cold colours in contact; and strength, in using the colours pure off the palette, or deepening them by repeated glazings. These properties seem to belong more exclusively to the higher walks, from their harmonizing with the grandeur of the subject and greatness of style necessary in the composition, as regards the outline or chiaroscuro; for the most discordant properties produce harmony, if the several parts are upon the same scale; yet, nevertheless, a certain portion of the harshest arrangement, and the

strongest contrast of colour, is necessary in the humblest walks of the art, to give the work that firmness and zest observable in nature. If we examine such works from the time of Rubens, who was the first to ennoble human scenes by his pencil, to the decline of the Dutch school, we observe a want of decision, a timidity in the colour, and a total absence of those fresh and vigorous tones so truly characteristic of this department of the art. The breadth of local colour is here equally necessary, from its being a strong feature in nature ; and referring many colours to the adjoining figures, for their shadow and half tones, becomes in a degree indispensable ; since the figures are generally of a smaller size, and less capable of sustaining a colour, with all its intermediate hues from light to dark, upon the same object. Hence also arises the necessity of often employing the three principal colours, viz. red, blue, and yellow, upon one figure, to give such figure that consequence over the others which it ought to have, either from its situation in the group or its importance in the story. In the inferior walks of the art, we ought never to lose sight of that approach to deception, and the natural appearance of objects, arising from their possessing the exact tone of colour observed in nature under the same influence of atmosphere ; and here, perhaps, exists a difference in the treatment of a subject in familiar life, and one founded upon ancient history or a poetical basis ; the naturalness of the former being indispensable, while the style of drawing necessary in the latter requires a corresponding style of colouring.

In the landscapes of Claude we may perceive a breadth of colour and effect, which has served as an example down to the present time ; and which may be considered as furnishing hints for the treatment of subjects embracing a wide expanse of country ; a softness in the colour, either from the interposition of atmosphere, or breadth of shadow. His green tints are seldom violent, and his blue of the sky and distance is filled with retiring gray tones. His shadows, if illuminated, are touched upon with cool reflected lights ; which treatment, if it deprives them of the rich tones arising from transparent glazings, gives them that truth which they

possess in nature. At sunrise or sunset, his light generally possesses its characteristic feature, and is seldom charged with strong colour; his darkest shadows are prevented from being heavy, and receive a portion of air from the introduction of figures dressed in strong blue draperies; and the warm colours of his buildings and ground are focused, or rendered less harsh by figures dressed in still more positive colours. Reynolds, speaking of the local principles which characterize the Dutch landscape painters, mentions the practice of Claude as opposed to such confined representations of nature :

“ Claude Lorraine, on the contrary, was convinced that taking nature as he found it seldom produced beauty; his pictures are a composition of the various draughts which he had previously made from various beautiful scenes and prospects. However, Rubens in some measure has made amends for the deficiency with which he is charged; he has contrived to raise and animate his otherwise uninteresting views, by introducing a rainbow, storm, or some particular accidental effect of light. That the practice of Claude Lorraine, in respect to his choice, is to be adopted by landscape painters, in opposition to that of the Flemish and Dutch schools, there can be no doubt, as its truth is founded upon the same principle as that by which the historical painter acquires perfect form. But whether landscape painting has a right to aspire so far as to reject what the painters call accidents of nature, is not easy to determine; it is certain, Claude Lorraine seldom, if ever, availed himself of those accidents; either he thought that such peculiarities were contrary to that style of general nature which he professed, or that it would catch the attention too strongly, and destroy that quietness and repose which he thought necessary to that kind of painting.”

If we contemplate the landscapes of Titian, we find in them the same greatness of style in composition and colour, which pervades his most sublime works. The light of his clouds assumes a deep-toned brightness, aided by the contrast of his dark azure and distances, and is often rendered dazzling by a multiplicity of dark brown leaves rustling up

against it; while the blue and yellow of his skies find a corresponding harmony in the green and brown of his foliage, and ground or stems of his trees. The background to his "Peter Martyr" claims equal admiration with the figures.

The great breadth of colour and effect in the few landscapes from the pencil of Rubens stamps them with that splendour which his knowledge of colour and his practice in the higher departments of the art, so easily enabled him to accomplish; as he has generally represented his scenery under the influence of a rising or setting sun, he was enabled to employ the most glowing colours with a greater appearance of truth. The yellow light struggling amidst a multiplicity of delicate purples and blues in the sky, assumes a deeper hue as it sheds its colour upon the trees and herbage, until it reaches the foreground in one mass of warm and transparent colour; and though the light commences in pale yellow and white, it terminates in the foreground in rich brown and red. The landscape presented to the National Gallery, by Sir George Beaumont, and "The Watering Place" at Montague House, are excellent examples of his mode of treating colours. In this latter the green of his middle ground, and blue of his distance, are of a more positive character, reminding one more of the colour of Van Uden. His figures are generally employed to enable him to introduce more naturally his strong reds or browns, as his light falls into his shadow side of the picture; or to focus his strong colours in the foreground. If his green colours are sometimes more violent than we might expect to see in nature, under such circumstances, they are kept in check, and counteracted by his warm brown colours. In this particular he has been admirably imitated by Gainsborough; whose later works possess the same brilliancy of effect with the yellow tones approaching more to the depth of Titian. Reynolds, speaking of the licence allowable in departing from truth, instances the representation of a moonlight by Rubens.

"Rubens has not only diffused more light over the picture than is in nature, but has bestowed on it those warm glowing colours by which his

works are so much distinguished. It is so unlike what any other painters have given us of moonlight, that it might easily be mistaken, if he had not likewise added stars, for a fainter setting sun. Rubens thought the eye ought to be satisfied in this case above all other considerations : he might indeed have made it more natural, but it would have been at the expense of what he thought of much greater consequence,—the harmony proceeding from the contrast and variety of colours.

“ This same picture will furnish us with another instance, where we must depart from nature for a greater advantage. The moon in this picture does not preserve so great a superiority in regard to its lightness over the object which it illumines, as it does in nature ; this is likewise an intended deviation, and for the same reason. If Rubens had preserved the same scale of gradation of light between the moon and the objects which is found in nature, the picture must have consisted of one small spot of light only ; and at a little distance from the picture nothing but this spot would have been seen.”

This is the case with a picture by Cuyp, in the possession of Lord Grosvenor, where the moon appears a spot ; and the effect of the whole has a cold slaty character. But although most poets and painters have represented moonlight shedding its cold influence over a scene, we cannot refuse to Rubens a stricter adherence to nature in this instance than Sir Joshua will allow ; as in moonlight we frequently may perceive the most splendid effects of light and colour, both of which have been happily imitated by Vanderneer.

We may give Albert Cuyp as another instance of ennobling the effect of his landscapes by the breadth and splendour of his colour. His colouring in many of his works is of a more chaste character, yet possessing the same brilliancy as the works of Rubens. His blue is less positive, and his green tones are more delicate ; indeed, the colouring of his trees seldom exceeds those tints which may be imitated by a mixture of yellow and black. Any positive green he generally introduces into the foreground plants, which by this means repeat the cool tints in the upper

part of his skies, and approach the eye from their being less influenced by that yellow haze which the illuminated atmosphere spreads over his distance and middleground objects. This effect is even heightened by the decided black shadows underneath the foreground leaves, which give them that effect of light, though charged with strong colour, which objects in nature possess. In this he differs from Titian, Rubens, and many others, whose shadows are warm brown. We may also observe a greater attention to the blue tones in his skies; they being seldom deeper than those in nature under the influence of sunshine; whereas many artists increase the blue in the upper part of the sky, to give a greater effect of light to that portion near the situation of the sun; which portion is less charged with colour than is generally supposed. We may also notice the attention to a breadth of local colour in Cuyp, Both, and others of the Dutch school, who painted effects of sunshine. Instead of having the shadows crossing a warm ground cooler than the light, which is to be observed in nature, from their receiving the reflection of the cool part of the sky, we perceive them preserving one general tone. This and many other licences, for the sake of the general effect, the student ought to weigh well before he adopts or rejects; for, as Reynolds justly observes, "An artist is obliged for ever to hold a balance in his hand, by which he must decide the value of different qualities; that when some fault must be committed, he may choose the least."

In subjects of familiar life we find conducting the chiaroscuro and the colouring upon broad scientific principles stamps them with a consequence and interest unattainable by other means. Jordaens has given his merry-makings and scenes of the most vulgar character a splendour of colour and richness of effect which destroy every thing brought in contact with them; and he has tempered the whole by the introduction of delicate gray tones amidst his warmest lights; and has given to his shadows a firmness of colour and lightness of handling which produce the most natural and splendid harmony. Indeed we can trace the principles of colouring introduced by Rubens, and diffused by his pupils Vandyck,

Jordaens, Teniers, and Snyder, into every walk of the art ; which renders the Dutch school so completely a school of colour for the contemplation of the student. Sir Joshua says, " The same skill which is practised by Rubens and Titian in their large works is here exhibited, though on a smaller scale. Painters should go to the Dutch school to learn the art of painting, as they would go to a grammar school to learn languages. They must go to Italy to learn the higher branches of knowledge. We must be contented to make up our idea of perfection from the excellences which are dispersed over the world. A poetical imagination, expression, character, or even correctness of drawing, are seldom united with that power of colouring which would set off those excellences to the best advantage ; and in this, perhaps, no school ever excelled the Dutch. An artist, by a close examination of their works, may in a few hours make himself master of the principles on which they wrought, which cost them whole ages, and perhaps the experience of a succession of ages, to ascertain."

## PLATE VII.

*Fig. 1* represents "A Family Group," by Rubens. This is the picture mentioned by Reynolds in his description of the Dusseldorf Gallery. "Over the door is a portrait of a lady, whole length, with her hand on a dog's head; a gentleman behind; a boy (her son) by her side, with a hawk; and a dwarf behind the dog. This is called Lord and Lady Arundel; but certainly does not contain their portraits. The arms on the curtain have a lion and unicorn for supporters, and the garter as a label under." Notwithstanding these remarks of Sir Joshua, I believe, the picture does contain the portraits of Lord and Lady Arundel, and that the arms are correct, viz. a lion and horse; with the shield red and white. It has always gone by this designation; and we know that Lord Arundel was ambassador at the time of Rubens, and was afterwards painted by him in England. The principal lights in the picture are composed of delicate colours, viz. the blue, gray, and yellow of the sky; white dog; head and hands of the lady; boy's head; and hawk. The principal mass of dark is the lady's black dress, diffused by the dull blue curtain, jacket and sleeve of the dwarf, spots upon the dog, carpet, &c. On examining the colours of this picture, we find them divided into a mass of hot and cold; the cool colour spread over the light is carried into the shadow side by the gray hawk, boy's ruff, some cool gray in contact with his red dress, some blue figuring upon the carpet. The yellow dress of the dwarf is repeated by the stockings of the boy and figure behind being of the same colour, and some gold embroidery upon his dress. The boy's red dress, and carpet, make the principal mass of red; it is brought in contact with the black, also by the chair being of







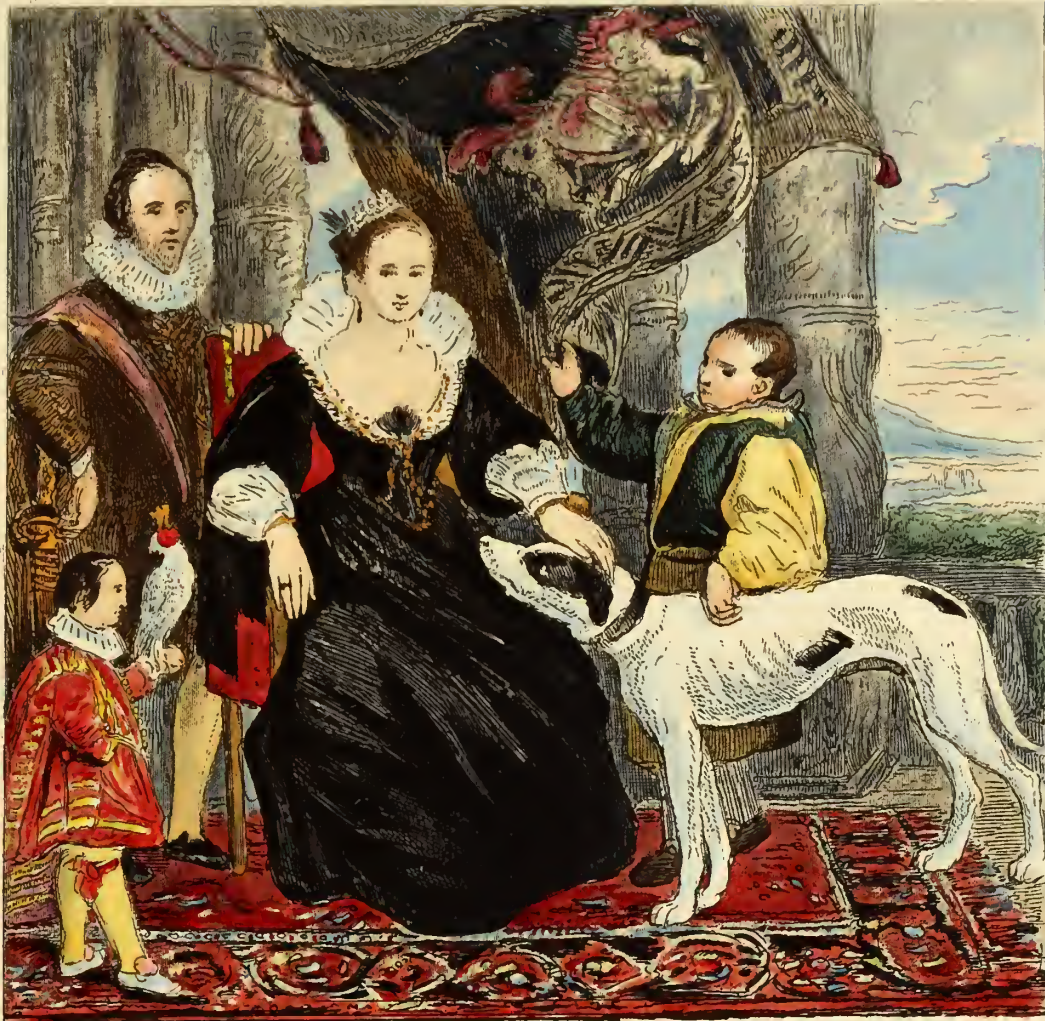
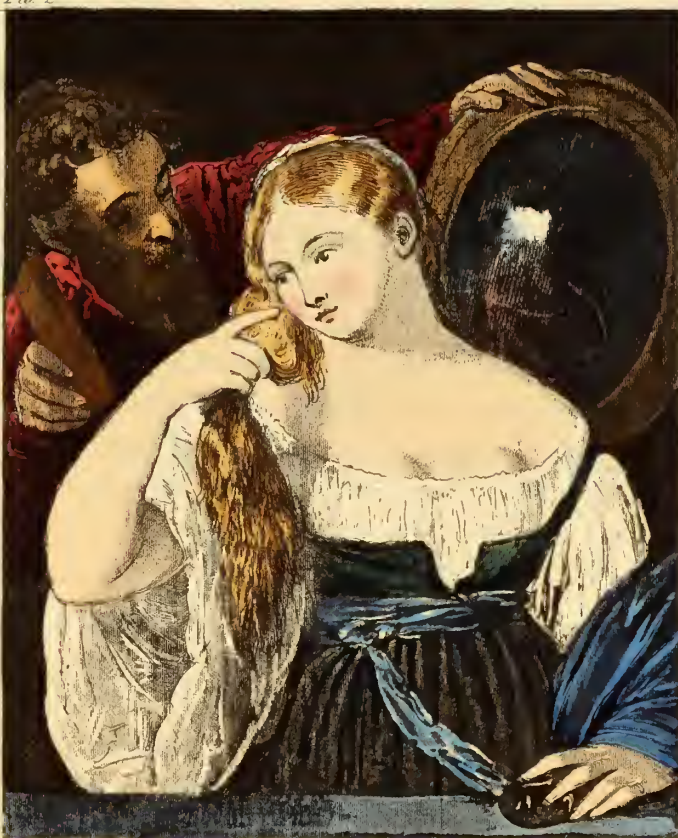


Fig. 2

Fig. 3



Titan



Vandyck



the same colour, and carried over to the cool side of the picture by the red mantle of the arms upon the curtain, its strings and tassels. We here perceive the green situated between the blue and yellow; and the red interwoven with the mass of dark. This practice of keeping his red on the shadow side of the picture Rubens learned of the Venetian painters, as by its strength it would destroy the breadth of light, but supports the shadows, and prevents them from being heavy. We may also notice that red is a colour falling into shadow when a picture is placed in a faint light, and that in twilight it becomes a dark. This may be one reason why black and red produce harmony, and contribute to the richness and strength of a work. If the shadow of a picture be supported by warm colours, the effect must be splendid, even though the light should be cold; but if the warm and strong colours be used in the light, and surrounded with cool colours, nothing will prevent the work from being heavy and flat.

PLATE VII. *Fig. 2* is from the picture of "Titian and his Mistress" in the Louvre. In this composition we perceive the same simplicity and breadth which regulates his greater works. His principal light spreads itself into the two extremes of hot and cold colours with the gentlest harmony; the white linen unites itself with the tints of the flesh, which is softened into the ground by the yellow tint of the hair, rendered delicate and supported by the still stronger colour of the figure with the glass in his hand, viz. brown and deep lake; thus deepening the colours as they lose themselves into the background. As the light descends, it loses itself in the cool portion of the picture passing over green, gray, and blue. The keeping of the two extremes of hot and cold colour at opposite sides of the composition, the using of such colours as enrich and support the chiaroscuro, may be remarked even in this work; which, from its taking in but a portion of the figure, affords so little space for arrangement of colour.

PLATE VII. *Fig. 3* is "The Portrait of Bentivoglio," by Vandyck, in the Gallery at Florence. This celebrated picture was painted when Vandyck visited Rome, after studying some time the splendid works of the Venetian painters; and, though he was then but twenty years of age, is considered one of his best works. Reynolds, in his notes to Du Fresnoy, speaking of the variety necessary in a single figure adds: "It is not certain that the variety recommended in a single figure can with equal success be extended to colouring. The difficulty will be in diffusing the colours of the drapery of this single figure to other distant parts of the picture; for this is what harmony requires. This difficulty, however, seems to be evaded in the works of Titian, Vandyck, and many others, by dressing their single figures in black or white. Vandyck, in the famous portrait of Cardinal Bentivoglio, was confined in his dress to crimson velvet and white linen: he has, therefore, made the curtain in the background of the same crimson colour, and the white is diffused by a letter which lies on the table; and a bunch of flowers is likewise introduced for the same purpose."

We may also notice the table cover, which is also deep crimson velvet. The warm colours are harmonized by a half tone in the oaken floor; the white and cool grays find a union and repose in the colour of the sky and architecture. This mode of regulating the background by the dress of the figure gives to the whole the greatest breadth and the most harmonious effect. Titian, Vandyck, and others may have been regulated in their colours by the dresses of those who sat to them; but the advantages resulting from their practice have rendered their works so many precedents. For example, we know that bringing the strongest darks in contact with the strongest lights gives the latter the greatest force and clearness; and dark dresses enable the artist to do this in the simplest manner; thereby giving the face and hands firmness, consequence, and brilliancy of effect. Or if a light dress be adopted, these points of light (the face and hands) are united with the figure in one great mass of

light; and on the background we must rely in giving the work solidity. Many artists, when the dress is black, use the background as a middle tint for the flesh and the drapery; and, when the dress is of a middle tint, keep the background dark, to unite the lights of the flesh with the figure; simplicity of effect being more necessary in a portrait than in any other work; since the face ought to be the great point of attraction, and many lights and a diversity of colours distract the attention of the spectator. Rubens and Vandyck have produced this simplicity by a union of the figure with its ground in a variety of ways, either by carrying the colours of the figure into the background, as in the example here given, or by making some part of the dress of the same colour as the ground. Thus we often find in the portraits of Rubens and Vandyck a scarf, of a stone or drab colour, to unite the figure with the ground, and also to give the tints of the flesh clearness and delicacy. Reynolds justly observes that the management of the background requires the greatest skill and the most comprehensive knowledge of the art.

“It must be in union with the figure, so as not to have the appearance of being inlaid, like Holbein’s portraits, which are often on a bright green or blue ground. To prevent this effect, the ground must partake of the colour of the figure; or, as expressed in a subsequent line, receive all the treasures of the palette. The background regulates likewise where and in what part the figure is to be relieved. When the form is beautiful, it is to be seen distinctly; when, on the contrary, it is uncouth or too angular, it may be lost in the ground. Sometimes a light is introduced in order to join and extend the light on the figure, and the dark side of the figure is lost in a still darker background; for the fewer the outlines are which cut against the ground, the richer will be the effect, as the contrary produces what is called the dry manner.

“One of the arts of supplying the defects of a scantiness of dress by means of the background, may be observed in a whole length portrait by Vandyck, which is in the cabinet of the Duke of Montagu. The dress

of this figure would have had an ungraceful effect; he has, therefore, by means of a light background opposed to the light of the figure, and by help of a curtain that catches the light near the figure, made the effect of the whole together full and rich to the eye."

### PLATE VIII.

*Fig. 1* represents "An Interior," by P. de Hooze; an artist who carried the highest principle of the art into the humblest walks, and thereby gave a consequence, by his decided management of the chiaroscuro and colour to the most trifling circumstance; stamping the whole with the firmness and truth of nature. In his works we generally find some strong effect of light represented, either upon the broad principle of Cuyp, with the darks telling powerfully, or in the subdued tones of Rembrandt, for the sake of imitating a particular effect of sunshine.

In this composition the strong darks and lights are of the most powerful character, and are brought in contact in the most cutting manner in the centre of the group. The black is extended by the hat of the figure sitting at the window, and the trunk behind the door; also repeated by the black frame. The principal light is composed of the light dresses of the females, and is extended and repeated by the light in the closet, in the window, by the dog, and by the linen of the men; and is diffused upon the wall. The mass of red, formed by the petticoat of the female sitting, keeps up with the powerful opposition of the black and white; and contributes to the harmony, from its strength of colour, without destroying the consequence of either. It is repeated by the back of the chair, and by the cushion; and is carried across by some warm colour in the glass and upon the outer window frame. The yellow jacket





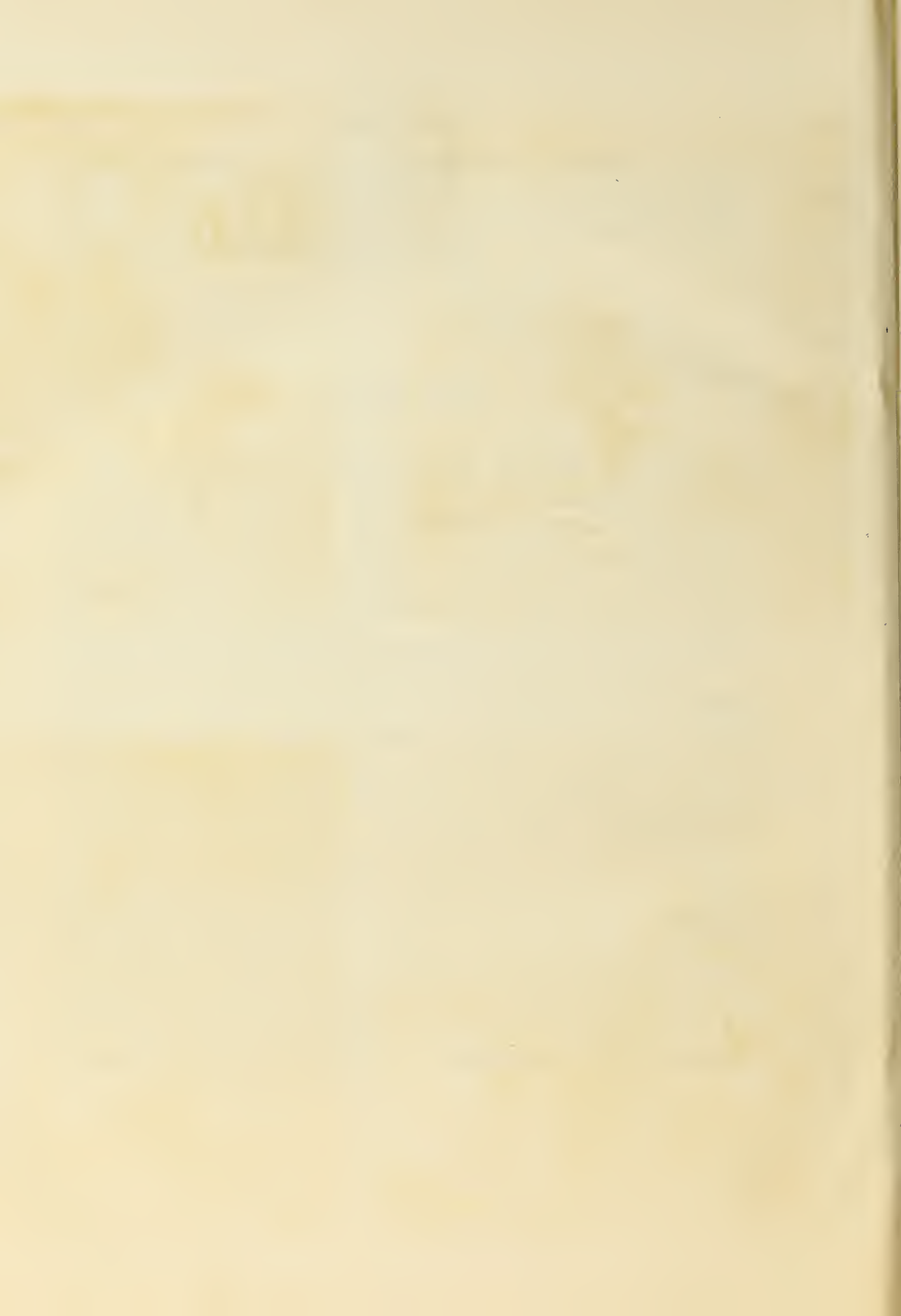


Fig. 1.



E. De Hooge.

Fig. 2.



P. De Hooge.

Fig. 3.



A. V. Ostade.

Fig. 4.



A. V. Ostade.



makes a focus or point for the yellow colour of the table cover, and is diffused by the floor, and the cabinet in the distant apartment. The blue upon the chair-cover, and the cool tint of the wall in the passage, and upon the window, constitute the cold colours of the picture. The dark wood this master generally keeps of a warm brown, to prevent its interfering with the value of his black dresses. We may observe the great simplicity of the whole arrangement; and that the darks, lights, and strong colours take each agreeable forms; which circumstance enables the artist to give them the greatest force of the palette, without offending the eye. The nearest object is here brought under the most distant; which is often the case with the Dutch masters, to assist the perspective. The blue and red coming in contact on the chair, assists it in keeping its place; and the cool tint in the passage gives a greater appearance of light to the distant apartment.

PLATE VIII. *Fig. 2.* In representing an effect of sunshine, De Hooge has confined his light to small portions; thereby giving these portions a greater value. He has kept his middle tint of a low tone; and to prevent the whole having a heavy effect, he has kept his blacks firm and positive. The yellow lights of the sunshine he has extended by repeating them by a range of red colours, viz. the woman's jacket, the chairs, and shoes on the floor. He has also given a little of the same colour in the window, by representing the tiling, &c. of the houses without. He has brought the red in contact with the blue of the woman's petticoat, and carried it across the picture by the colour of the Dutch tiles skirting the wall, and by the plate upon the chair. This subject, like many of De Hooge's, is confined to simple effect of light taken from natural objects. The half-shut window is accounted for in the original, by the book having the word *mors* upon it, and the picture on the wall representing a funeral procession indicates the solemn quietness of a sick chamber. In these two subjects of De Hooge, we perceive strong red made use of as

the principal colour. In others of the Dutch school, and frequently in the Venetian masters, we may observe the same harmony.

PLATE VIII. *Fig. 3.* "Strolling Musicians at a Cottage Door." In this composition by A. Ostade, we find the warm and cold colours placed upon opposite sides, and upon the most prominent points. In the nearest part of the circle he has brought the strong black and white in contact by the spots upon the dog.

*Fig. 4.* "An Interior," by A. Ostade. The cool colour accompanies the light in its entrance into the apartment by the blue dress of the child, and the jacket of the man smoking. It communicates with the dresses through the centre of the picture, and is led off by the blue dress of the figure near the window, and the colour of the sky. The red commences on the opposite figure, and is conducted across in a contrary direction. In so small a scale little can be given, but the situation of the hot and cold colours, leaving undefined the whole chain of intermediate tints; but, in making memorandums from pictures, the student will find giving only the principal colours, with their several directions in passing through the composition, will enable him more easily to detect the different modes of employing these two extremes, in giving either breadth or brilliancy to any work. Secondary colours, introduced for the sake of harmony in diffusing the principal, or in giving them value, are of too delicate a nature to be noted down, without the greatest care; as we find if too hot, or too cold, they injure the value of that which they are intended to support. In referring to the several sketches of colour contained in this part of the work, I have endeavoured to point out the various combinations of the several colours, and their results; but if I have not sufficiently dilated upon any subject, it must be remembered that these hints are to be considered as mere heads upon which the student must employ his own contemplations. That which is gained by

reflection and study will, however, be of more service to him in the pursuit of the art than lengthened criticism; since what we acquire with some trouble, we retain; while information obtained without effort often makes but a transient impression.

In directing the student's attention to the contemplation of the works of the several schools, I would have him bear in mind the advice of Sir Joshua Reynolds, who takes every opportunity of recommending a continued study of the works of former artists:

“The great use of studying our predecessors is to open the mind, to shorten our labour, and to give us the result of the selection made by those great minds of what is grand or beautiful in nature: her rich stores are all spread out before us; but it is an art, and no easy art, to know how or what to choose; and how to obtain and secure the object of our choice. Thus the highest beauty of form must be taken from nature; but it is an art of long deduction and great experience to know how to find it. We must not content ourselves with merely admiring and relishing; we must enter into the principles on which the work is wrought: these do not swim on the superficies, and consequently are not open to superficial observers.

“Art in its perfection is not ostentatious; it lies hid, and works its effect, itself unseen. It is the proper study and labour of an artist to uncover and find out the latent cause of conspicuous beauties; and from thence form principles for his own conduct: such an examination is a continual exertion of the mind, as great, perhaps, as that of the artist whose works he is thus studying. The sagacious imitator does not content himself with merely remarking what distinguishes the different manner or genius of each master; he enters into the contrivance in the composition, how the masses of lights are disposed, the means by which the effect is produced, how artfully some parts are lost in the ground, others boldly relieved, and how all these are mutually altered and interchanged according to the reason and scheme of the work. He

admires not the harmony of colouring alone, but examines by what artifice one colour is a foil to its neighbour. He looks close into the tints, examines of what colours they are composed, till he has formed clear and distinct ideas, and has learned to see in what harmony and good colouring consist. What is learned in this manner from the works of others becomes really our own, sinks deep, and is never forgotten; nay, it is by seizing on this clue that we proceed forward, and get further and further in enlarging the principles and improving the practice of our art."

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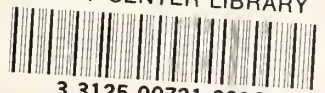
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