

Painting Popularity Explained

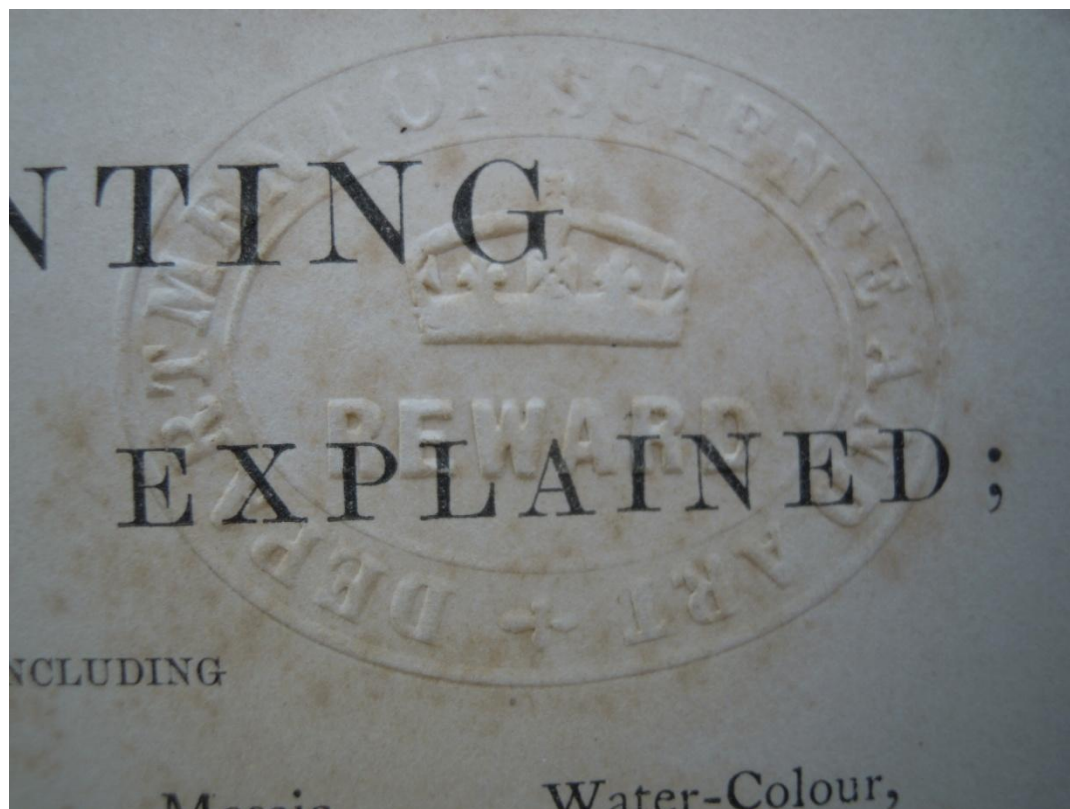


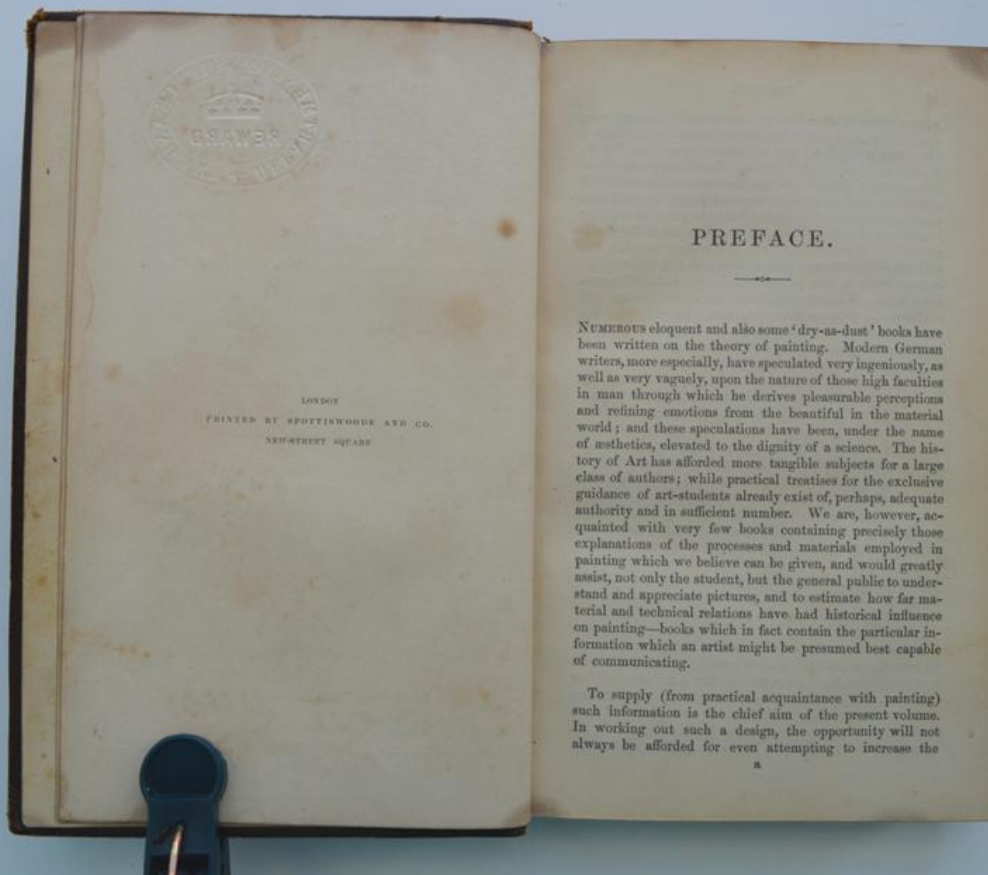


Fore-edge . Painting
Croome Court, Worcestershire
after Richard Wilson.

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NEW-STREET SQUARE

PREFACE.

Numerous eloquent and also some 'dry-as-dust' books have been written on the theory of painting. Modern German writers, more especially, have speculated very ingeniously, as well as very vaguely, upon the nature of those high faculties in man through which he derives pleasurable perceptions and refining emotions from the beautiful in the material world; and these speculations have been, under the name of aesthetics, elevated to the dignity of a science. The history of Art has afforded more tangible subjects for a large class of authors; while practical treatises for the exclusive guidance of art-students already exist of, perhaps, adequate authority and in sufficient number. We are, however, acquainted with very few books containing precisely those explanations of the processes and materials employed in painting which we believe can be given, and would greatly assist, not only the student, but the general public to understand and appreciate pictures, and to estimate how far material and technical relations have had historical influence on painting—books which in fact contain the particular information which an artist might be presumed best capable of communicating.

To supply (from practical acquaintance with painting) such information is the chief aim of the present volume. In working out such a design, the opportunity will not always be afforded for even attempting to increase the

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Fore-edge Painting: Croome Court, Worcestershire after Richard Witson