



LVII. On painting

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succeeded; and for about a year past the colours might be exposed two or three times to the fire without scaling, if not overcharged with flux, and if not laid on too thick. It has been remarked that soda and potash introduced into the colours make them scale; they are therefore never used as fluxes. It is found that these alkalies, by becoming volatilized, abandon the colour, which when alone cannot form an adhesion with the crust.

I have said that colours are also prepared, which, being laid on flat, are destined to be fused in a furnace for baking porcelain. These colours are not numerous, because few metallic oxides can stand such a heat without being volatilized and discoloured. Their flux is sand or feld-spar: as they incorporate with the crust they are more brilliant, and never become scaly.

The third sort of excipient of vitrifiable metallic colours is glass without lead.

The application of these colours to glass constitutes painting on glass; an art very much practised some centuries ago, and which was supposed to be lost because out of fashion; but it has too direct a dependence on painting in enamel and porcelain to be entirely lost. Besides, a description of it may be found in a very great number of works.

[To be continued.]

LVII. *On Painting.* By Mr. E. DAYES, Painter.

ESSAY IV.

On Grace.

From vulgar bounds with brave disorder part,
And snatch a grace beyond the reach of art. POPE.

GRACEFULNESS, which may be termed the beauty of motion, is an idea not very different from beauty, and almost inseparable from it. It is an idea belonging to posture and motion, and will be found to consist in an ease unaccompanied with restraint or difficulty; as at all times the most easy will be the most graceful: it is generally attended with a slight inflection of the body, unbroken, that is, not interrupted with sudden angles; and, in sitting figures, with an ease approaching to languor.

Propriety of action is a thing of the highest importance to the figure painter, whether he works in large or small.

Expression does not merely apply to the face, as many suppose,

pose, but to the general action and character of each figure, that it be appropriate to the person described; as the state and carriage of public officers, heroes, &c., the clownish and simple attitudes of peasants; and on this being well performed depends the very soul of a good picture.

Much of the merit of Raphael arises from the superior degree of dignity observable in his apostles and other great characters: on the contrary, the excellence of Parmegiano results from the elegant turns he gave his female figures.

As the arts are no longer exotic, we shall find those graces rendered familiar in the works of Reynolds, Mortimer, &c.*

The whole power of man depends on two motions, flexion and extension: those may be again subdivided into four; the simple, as in walking, eating, and drinking; the active, as in carrying, pulling, thrusting or pushing, and climbing; the violent, arising from fright, rage, despair, or any other sudden emotion: the fourth sort, which may be considered as a sort of passive action, results from disquiet of mind, as love, hatred, sorrow, joy, &c.: the effect of which is chiefly shown in the extremities, as the face, hands, and feet.

It will be generally found that violent passions of the mind are accompanied with actions more or less angular than the beautiful or passive: as in a man in the act of striking with a club or stick, the upper and fore-arm will form a right angle; again, in a figure frightened, the arms from being thrown up will form an angle with the body; in figures pushing or pulling, the effect will be the same: on the contrary, elegant or graceful figures shake off those violences, and fall into attitudes that show a gentle inflection of line.

We shall find, a standing figure to be graceful must rest on one leg, and the face incline to the hip it rests on, as in the *Venus de Medicis*, and others remarkable for taste and beauty.

As beauty loves variety, we shall generally observe, if the figure is presented in front, the head will appear rather inclined to the side. (See Plate VI.)

* If I have cautiously forborne to speak of the works of living artists, it is not from thinking light of them, but from a nobler motive. In the limits I have prescribed to myself I could not do justice to the merits of so many and able professors as at present adorn the nation. The prints from the works of British artists are circulated over the civilized part of the world, and copied as soon as they appear on the continent. Such being the fact, whatever the ignorant may assert to the contrary, those who wish to encourage historical painting in this country should aim at cherishing such a spirit as would eventually operate to induce buyers not to give more for works of foreign artists than they would for works of equal merit of the British school.

That

Examples of grace.



That beautiful undulating line of grace will also be found in the most agreeable fitting figures.

Notwithstanding what may have been said about "smoothness, delicacy," &c., yet we shall find on inquiry much of the grace and beauty of the painter and sculptor arises from what Hogarth has termed the "line of beauty," and which was not only practised but recommended by M. Angelo, as may be seen in the book on painting, by Jo. Paul Lomatus, translated by Richard Haydocke in 1598: "so that his meaning is (M. Angelo), that it should resemble the form of the letter S placed right, or else turned the wrong way, as S; because then it hath his beauty."

The graceful parts of the antique statues possess that sweeping line of grace: it may be seen too in the figures of Raphael, Parmegiano, &c.; and among the more modern artists, as Reynolds, Mortimer, Cipriani, &c.

Three things contribute to the beauty of the Venus de Medicis; its line of grace running unbroken through the whole figure, its form, and the variety and contrast of the parts, as the head with the chest, and the arms and legs with each other.

Those who suppose this character of line affects the general attitude only, are wrong; it will be found to constitute the general form of the muscle, if taken detached, and viewed from its fleshy belly to the tendinous part: this, with its intersecting angle, gives much of that variety of character observable in human nature. We sometimes see in overcharged figures the convex lines raised so much beyond the limits of nature, that the power of re-entering them again is lost, and the whole form appears heavy and incumbered. This fault sometimes attaches to M. Angelo, but by no means in the extreme asserted by Mengs, who, speaking of that artist, says, "who seeking to be always great, was always vulgar." Such language argues great want of either sense or sincerity: by the way, his favourite Raphael is not entirely free from the charge of heaviness, in his women in particular.

The Hercules Farnese of Glicon is a fine example of the well-ordered raising and intersecting of the muscles in a figure possessing the appearance of great passive strength: but few similar examples will occur to the artist in the course of his practice.

That figure forms the extreme point one way, and the Apollo Belvidere (or Pytheus), the other, for beauty; beyond which it is impossible to travel without being absurd: the mean between those two is the fighting Gladiator (as it is called),

called), and which may be considered as the most natural, the others more pure. Those observations must be considered as applying to the general character of the figures, and not to the parts; the gladiator being in strong action, the appearance of the muscles is altered; those in action being short, and of course rounded more than those in repose.

Grace is of so delicate a nature that it cannot exist in the presence of whatever is rude, vulgar, or excessive: it charms, captivates, and overcomes, by its beneficence: its motions are easy, moderate, and lovely, and it partakes more of the humble than arrogant: it is seen in the Apollo accompanied with dignity, in the Venus of Medicis with modesty, and in the Antinous in a more human and less elevated degree.

Parmegiano possessed in a high degree the fascinating power of grace; Corregio felt it in a certain degree; and the females of Albano are distinguished by it. Reynolds's portraits abound with it, and it will be sought for with success in many of the noble monuments of British art.

Raphael understood the grace of motion; but his dry gothic manner of execution did not associate with it: he wanted that sweet mellow pencil necessary to beauty.

If painting were an imitation of nature merely, as many suppose, it would follow of course that it should be inferior to it, as the efficient must always be superior to the effect: but this subsists conditionally: as in the power of light, and its opposite darkness, nature has the advantage: but even light is subjugated to the powers of art, as in our paintings on glass, of which the east window of New College, Oxford, stands a most glorious example, and may be justly entitled the first work of the kind in the world*; but in the article of beauty, and the just power of combination, art has greatly the advantage.

Matter is imperfect, and all that is left us is the will to choose; and happy, thrice happy, is that artist who knows the value of what is good, and in the early pursuit of his studies learns to distinguish what is more or less great and amiable, thereby fixing his desires on things worthy.

By attentively considering the works of the great, from the Greeks to the present time, we shall find they fixed their attention on the most noble part of the art, and pursued the study of it with unremitting ardour: on the contrary, inferior beings became attached to mediocrity, and believed in it

* Many ignorantly suppose the art of painting on glass is lost: the fact is, if we are to judge from the specimens produced in the present age, it never was found till now.

centred all art; while the little grovelling spirit became enchanted with whatever was minute and trifling, mistaking them for principal things.

If the works of renowned artists are to be used to stimulate, we shall also derive advantage from those who have sunk from the great to the trifling and useless, nay, even to the ugly, and from it to the false and chimerical, by considering them as so many rocks and quicksands to steer clear of.

A well-ordered picture becomes a lesson of polite education, by which our manners are amended: on the contrary, dirty ragged ruffians, accompanied with trash and common-place stuff, are not on y beneath the dignity of painting, but may corrupt young minds: nay, may not rudeness be justified by a reference to pictures exhibiting clownish and hoggish examples, or people the most base and corrupt of humanity?

It is a poor apology, because a picture is well painted, that it should be hung up in our apartment, when in the arrangement it may violate sense, and in the choice decency; or the people such as one would by no means suffer to approach our persons: and yet nothing is more common. Such efforts may please the ignorant, but will not call the attention of learned men and philosophers, with whom such men can only rank as mechanics, and beings without discrimination.

What man of taste ever saw a fine picture by Teniers without feeling the heart-ache that so much fine colour, *chiaroscuro*, and execution, should be bestowed on worthless objects? Most of the Dutch pictures operate as a libel on their country, by the monsters of humanity introduced in them. In a note to the Life of Hogarth, by lord Orford, (*Vide Anecdotes of Painters*), is the following just remark on the Dutch artists:—"When they attempt humour, it is by making a drunkard vomit; they take evacuations for jokes; and, when they make us sick, think they make us laugh. A boor hugging a frightful frow, is a frequent incident in the works of Teniers."

We might justly conclude that artist mad, or silly, who, *leaving in his pursuit the grand or beautiful of nature*, should collect for his pictures objects *disgusting and unsightly*: and yet this is frequently the case; which arises from want of early good instruction, and from being led astray by people writing on the arts, who are perfectly unqualified for so arduous a task.

Some have even attempted to separate the picturesque from the beautiful, as if that which did not possess beauty could be worthy of painting. By the word picturesque the artist understands the irregular, but ever accompanied with a beautiful

tiful choice, and it stands in opposition to the simple or grand; it does not apply to objects "rough and irregular," or such as are deformed, aged, and ugly.

We must give up our understanding if we call a landscape fine which represents dirty rugged grounds, scrubby bushes, poor scraggy and ill-formed trees, shapeless lumps of antiquity, and muddy pools; peopled with gipsies and vagabonds, dirty beggars clothed with rags, their heads decorated with filthy drapery, skins like tanned leather, and their employ disgusting; and these accompanied with poor and old cattle, or nasty swine on filthy dunghills. And shall those be the objects with which we are to decorate, or rather deform, our apartments? Such a choice argues a taste as depraved, as if a man were to prefer the horrid squeaking of a cart-wheel, to the finest solo on an organ.

Such objects, if introduced in pictures, can only be sparingly used, to set off and give value to beauty, as a foil, but should never appear as principals.

If a man producing such pictures is to be distinguished by the noble appellation of a *genius*, we should find some other term to bestow on such artists as Raphael, Corregio, Titian, Rubens, Reynolds, &c. &c. &c.; and in landscape, Poussin, Wilson, Claude, Barret, &c. One thing we are sure of, that is, that there is no mention of such renowned wrong-heads among the Greeks*.

It must not be understood that we reject the pastoral as unworthy; on the contrary, it is highly interesting, and, when accompanied with sentiment and a judicious selection, (as in some of Gainborough's fine compositions,) does honour to the arts. Equally interesting, though in a less degree meritorious, stands the simple representer of nature; he acquires a new character as a topographer, provided he attach fidelity to his representations.

Under the article *invention* we shall again have occasion to speak of the picturesque; we shall then resume our subject.

Two parts of the body that contribute much to the grace of the figure are an easy turned head and neck (see Pl. VII.), and a graceful and elegant hand and arm. M. Angelo, Raphael, &c. afford many examples of men; and Parmegiano, Guido, Reynolds, Mortimer, &c. of women. To produce

* The rage for what is termed the *picturesque*, we should say the *deformed*, in the modern and misunderstood sense of the word, is carried so far, that I should not be surprised to hear that groups of filthy gipsies were paid to wander about gentlemen's grounds for what some might term their *picturesque effect*. One advantage would result from it to their employers, that is, they might indulge their smell as well as taste.

this effect of grace, it is requisite that the head should not present the same view as the chest, and that the hand and arm should not come on a line, but that each should contrast the other by an opposing turn. For examples, see the drawings (Plate VI. and VII.)

Of the feet, our knowledge of beautiful form can only be acquired through the medium of the antique, or fine pictures, being now deformed by the use of shoes. Suffice it to observe, the three foremost toes ought to be the longest; the small ones close, and turning out; and the great one a little separated, more or less in proportion to the action of the foot.

Beauty appears to delight in the irregular or picturesque, while the grand will ever be accompanied with the regular and simple.

LVIII. *Notice respecting the Manners and Habits common to the Shark and Pilot-Fish.* By C. GEOFFROY, Professor in the *Musæum of Natural History*.*

IT has been asserted that the sharks have subject to their empire a very small fish of the species of the *gadus*; that the latter precedes his master during his voyages, points out to him those places of the sea most abundant in fish, discovers to him the traces of the prey he is fondest of; and that, out of gratitude for such signal services, the shark, notwithstanding his voracity, lives in good intelligence with a companion so useful to him. Naturalists, always on their guard against the exaggerations of travellers, and not being able to conceive the motives of such an association, have doubted the truth of these facts. It will, however, be seen that they were wrong: the observations even which I have been able to make are accompanied with circumstances which perhaps never occurred with so many details to any one but myself.

In the month of May 1798 I was on board the *Alceste* frigate between cape Bon and the island of Malta. The sea was tranquil, and the passengers were much fatigued with the long duration of the calm, when their attention was attracted by a shark which they saw advancing towards the vessel. It was preceded by its pilots, which kept at a pretty regular distance from each other, and from the shark. The two pilots directed their course towards the poop of the vessel, inspected it twice from one end to the other, and, after having satisfied themselves that there was nothing which they could turn to

* From the *Bulletin des Sciences*.

their

