



THE DELPHIC SIBYL,  
FROM THE CEILING OF THE SISTINE CHAPEL.  
PAINTED BY MICHAEL ANGELO.

151  
-449

Ä  
COPY  
PAID 0000

# PAINTING

## POPULARLY EXPLAINED;

INCLUDING

Fresco, Oil, Mosaic, Water-Colour,  
Water-Glass, Tempera, Encaustic, Miniature,

Painting on Ivory, Vellum, Pottery, Porcelain, Enamel, Glass, &c.

WITH

Historical Sketches of the Progress of the Art.

BY

THOMAS JOHN GULLICK,

ASSISTED BY

JOHN TIMBS, F.S.A.

SIXTH EDITION, REVISED AND ENLARGED.



9931-8658



8  $\frac{6}{3}$  8

LONDON:

CROSBY LOCKWOOD AND SON,

7 STATIONERS'-HALL COURT, LUDGATE HILL.

1889.

449

# PAINTING

## POPULARLY EXPLAINED;

INCLUDING

Fresco, Oil, Mosaic, Water-Colour,  
Water-Glass, Tempera, Encaustic, Miniature,

Painting on Ivory, Vellum, Pottery, Porcelain, Enamel, Glass, &c.

WITH

Historical Sketches of the Progress of the Art.

BY

THOMAS JOHN GULLICK,

ASSISTED BY

JOHN TIMBS, F.S.A.

*SIXTH EDITION, REVISED AND ENLARGED.*



99-31-8656



8  $\frac{6}{3}$  81.

LONDON:

CROSBY LOCKWOOD AND SON,

7 STATIONERS'-HALL COURT, LUDGATE HILL.

1889.

## 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 æsthetics, 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

attractiveness of the subject by literary embellishment: but our desire is to be useful, and we are content to rough-hew the corner-stone, if we may not foliate the capital. Nevertheless, as the better part, beyond all comparison, of painting consists of those mental and imaginative elements which entitle it to rank with the sister-art of poetry, we shall take all occasions which may appear fitting to press the superior importance of these higher qualities upon the reader's consideration. We would not, from professional prejudice, and still less disingenuously, seek to obtain the reception of an over-estimate of the value of technical and professional knowledge. Without such knowledge, truth, beauty, and sentiment in pictures may undoubtedly be enjoyed. But we submit that even this enjoyment may sometimes be heightened in degree, other gratification assuredly derived, and the power of appreciating the relative merits and comparative value of paintings certainly gained, through the knowledge to which we have alluded. All who have practised painting will likewise, we think, allow, that experience gained with the pencil has removed many misconceptions respecting at least surface appearances in pictures. Artists will, we feel assured, candidly admit that some portion of the art consists of definite operations and definable modes of manipulation, and may therefore be compared to a delicate description of workmanship, requiring a regular apprenticeship and long practice. To carry out the comparison, then, to its legitimate issue, we beg the good-natured reader who would listen to the man who could make only an indifferent watch, if he had anything to say about its mechanism, to kindly lend his attention to what we have to say about the mechanism of a picture.

As all men cannot be painters or watchmakers—cannot all learn 'how to do it,' or even see it done—surely the next best thing must be to get a trustworthy description of *how* it is done. This will at all events save them from making some awkward mistakes. If Pliny, for example, could have anticipated the numerous sneers with which his shade has been insulted, he would not have attempted to write about