

**ART SUGGESTIONS FROM THE
MASTERS; SELECTED FROM
THE WORKS OF ARTISTS AND
OTHER WRITERS ON ART**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649253371

Art suggestions from the masters; selected from the works of artists and other writers on art by Susan N. Carter

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SUSAN N. CARTER

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ART SUGGESTIONS

FROM

THE MASTERS

SELECTED FROM THE WORKS OF ARTISTS AND
OTHER WRITERS ON ART

COMPILED BY

SUSAN N. CARTER

PRINCIPAL OF THE WOMAN'S ART SCHOOL, COOPER UNION

FIRST SERIES:

SIR JOSHUA REYNOLDS

SIR CHARLES BELL

WILLIAM HAZLITT

BENJAMIN R. HAYDON

NEW YORK :

G. P. PUTNAM'S SONS

152 FIFTH AVENUE

1881

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NEW YORK

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JUNE 10, 1930

P R E F A C E .

IN the present development of interest in Art, the want has been widely felt of books to aid to a conception of its proper aims and objects. Many artists of high reputation, and very cultivated art critics, have written, as is well known, valuable works explaining the motives, such as grace, beauty, and dignity of expression, besides completeness of composition and effect, with other qualities which enter into the construction of great pictures.

These books are generally costly and voluminous, and contain often much reading which is not now relevant. To put their thoughts within easy reach, I have been induced to make a collection of what seemed to me to be the best ideas of Sir Joshua Reynolds, Sir Charles Bell, William Hazlitt, and Benjamin R. Haydon. These authors, from a very lofty stand-point, give their impressions of the way in which nature should be regarded by an artist; impressions very different from the crude thought of the tyro, who fancies

that copying the external semblance of nature is doing all that is necessary.

I have omitted, from Sir Charles Bell's "Anatomy of Expression," most of the technical measurements and history of the muscles, for these can be found in any hand-book of anatomy, and I have confined myself to his observations on expression and the more subtle and difficult analyses of people and animals which could only come from long study and observation.

There are many authors besides those from whom I have made up this volume, who could as well have been chosen, and that I did not select such men as Lessing, Charles Blanc, Leonardo da Vinci, or a multitude of others, is from no want of appreciation of their excellence.

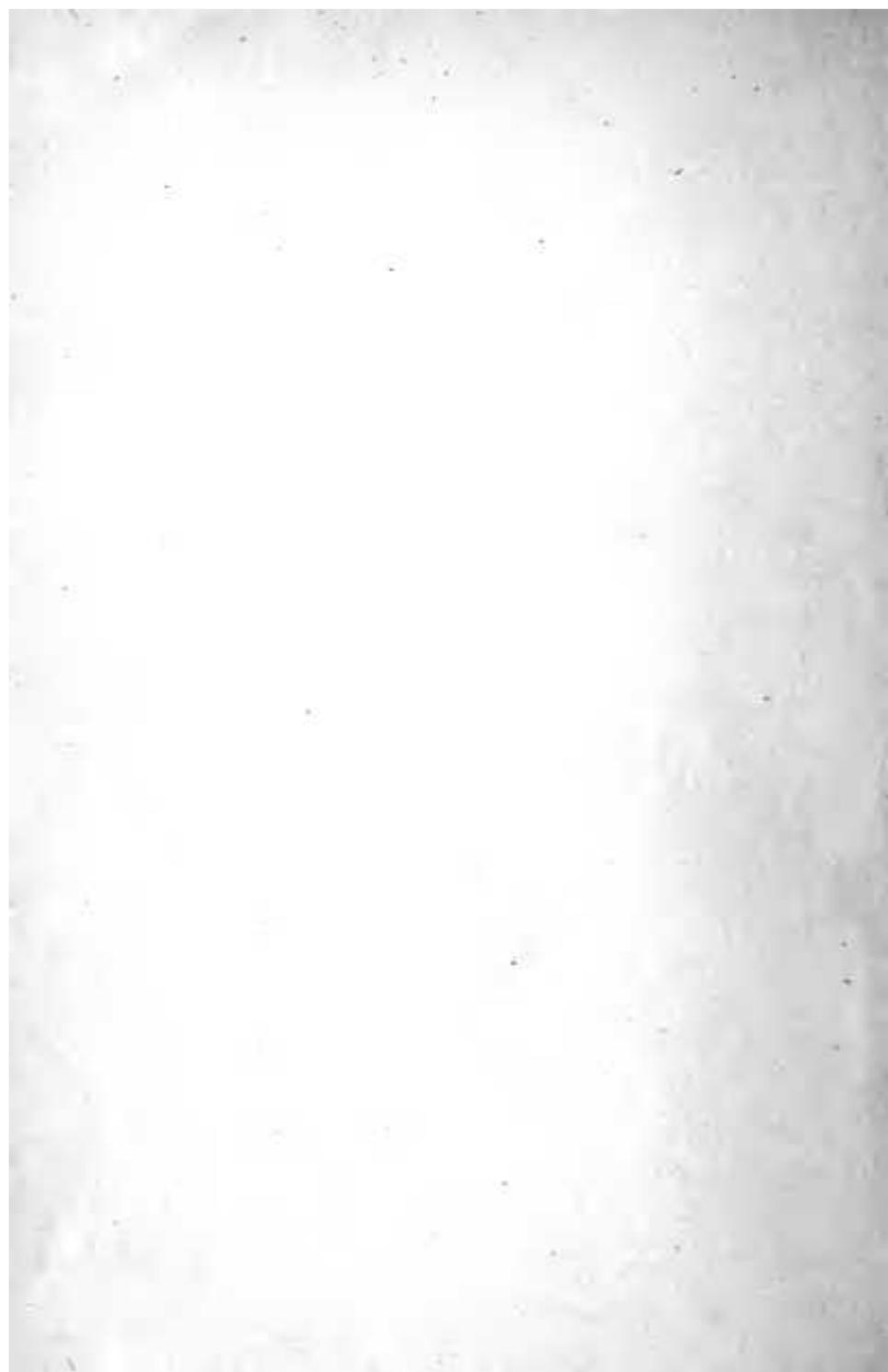
The group of writers I have here included were nearly contemporary, and they gave attention to many of the same qualities in pictures and sculpture, though often from different stand-points.

Should this little book prove useful, I may be glad, at a later date, to bring the treasure of thought of other original and suggestive writers, in a condensed form, to those for whom, at present, their world of ideas is a *terra incognita*.

SUSAN N. CARTER.

I.

SIR JOSHUA REYNOLDS.



I.

SIR JOSHUA REYNOLDS.

Value of an Academy.—The principle advantage of an Academy is, that, besides furnishing able men to direct the student, it will be a repository for the great examples of the Art. These are the materials on which genius is to work, and without which the strongest intellect may be fruitlessly or deviously employed. By studying these authentic models, that idea of excellence which is the result of the accumulated experience of past ages may be at once acquired; and the tardy and obstructed progress of our predecessors may teach us a shorter and easier way. The student receives, at one glance, the principles which many artists have spent their whole lives in ascertaining; and, satisfied with their effect, is spared the painful investigation by which they came to be known and fixed. How many men of great natural abilities have been lost to this nation, for want of these advantages! They never had an opportunity of seeing those