

**A CATALOGUE RAISONNÉ OF  
THE WORKS OF D.R. HAY,  
F.R.S.E. WITH CRITICAL REMARKS  
BY VARIOUS AUTHORS**

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A catalogue raisonné of the works of D.R. Hay, F.R.S.E. With critical remarks by various authors by Various

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## P R E F A C E.

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As my works upon the æsthetics of colour and form are now eight in number, and as their various titles have been found insufficient to enable those who wished to consult them upon particular points, to find those points without much labour, it has been suggested to me that a descriptive catalogue would be of great use in such cases. This suggestion I adopt the more readily from my having endeavoured, in my works, as much as possible to extend their usefulness to a very wide sphere—embracing, in the first place, all who have to study the arrangement of various colours, either in their dress, their furniture, or their flower-gardens ; all who manufacture variously-coloured fabrics in silk, worsted, or cotton ; all who study natural history, whether as to animals, vegetables, or minerals, and, indeed, all who wish to understand the æsthetic nature and proper nomenclature of colours ; and, in the second place, all who have to study proportion and beauty of form, whether in

the arts of sculpture, architecture, painting, or ornamental design.

Although I have thus attempted to render my works so variously useful, their subjects are of a similar nature and regulated by the same fundamental principles, so that each throws light upon the others, rendering a general knowledge of the whole easy of acquirement.

I believe that ninety-nine out of the hundred of those to whom my works are addressed, estimate the value of such productions by the opinions of the press. What is meant by "opinions of the press" are those critical remarks made in literary journals, the value of which is generally estimated by the respectability of the source from which they emanate. It is pretty generally understood that the proprietors of many of those journals obtain only the opinions of highly qualified critics, and men above the suspicion of being actuated by any other motive than that of doing justice between the author whose works are under review, and the reader of the journal in which their remarks are to appear.

When opinions, emanating from such respectable sources, are inimical to those of an author, and consequently prejudicial to the value of his works, he has no right to complain, for the critic is only doing his duty to the public. But, on the other hand, when such opinions are favourable, the author has a right to give them all possible publicity, in order to inspire the public with confidence in his works, and thereby enhance their value.

But all authors who have struggled to establish truth, where error has been long and deeply rooted, have not only had at first to contend with a strong undercurrent of popular prejudice and ignorance, but, what is still more vexatious, have sometimes found that, when their views were gaining ground amongst the thinking and learned portion of mankind, there were not wanting those who, having no other means of gaining notoriety, were ready to attack and ridicule the truth thus in its progress to a full development. Such obstructors of the progress of truth have found their abettors, too, amongst the prejudiced and ignorant, who were ready to cheer them on, and award them at least the merit of cleverness, however signally they may have failed in their attempts, however mischievous the tendency of their critical remarks, or from whatever motive they may have assumed the character of a critic.

Having (with a single exception) been eminently fortunate, both as to the nature of the critical remarks that have been made upon my works, and the great respectability of the sources from which they have emanated, I have accompanied this catalogue by a copious selection.





A

CATALOGUE RAISONNÉ

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WORKS OF D. R. HAY, F.R.S.E.

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I.

THE LAWS OF HARMONIOUS COLOURING ADAPTED TO INTERIOR DECORATIONS, WITH OBSERVATIONS ON THE PRACTICE OF HOUSE-PAINTING. Sixth Edition. With a Coloured Diagram. Price 7s. 6d.

WILLIAM BLACKWOOD & SONS, EDINBURGH AND LONDON.

THE first edition of this book was published in 1828, and the second in 1829, both in a cheap form. A third edition was published in 1836 with coloured diagrams, in which the laws of harmonious colouring were not only applied to house-painting and interior decorations, but also to *manufactures and other useful purposes*, with some elementary instructions in ornamental drawing, adapted to beginners, and hints to the more advanced, having particular reference to the arts of design, as applied to the manufactures of this country.

In a fourth edition I added a few remarks on the practical department of house-painting, being the substance of a paper on

that subject which I supplied to the last edition of the *Encyclopædia Britannica*.

In a fifth edition, which appeared in 1844, I struck out that portion which treated of the arts of design as applied to manufactures, having commenced a separate work exclusively on that subject, and in its stead introduced "An attempt to define *Æsthetical Taste*."

The present edition is the sixth, and the attempt to define *æsthetical taste* (which was very imperfect) has been left out, because I have in other works treated the subject more fully and correctly.

In this edition the book is now confined to its legitimate object, all extraneous matter being expunged. I have also endeavoured, by re-writing the whole, and making very extensive additions, to render it as complete as possible.

## II.

THE NATURAL PRINCIPLES AND ANALOGY OF THE HARMONY OF FORM. Quarto. 18 Plates and numerous Woodcuts. Price 15s.

WILLIAM BLACKWOOD & SONS, EDINBURGH AND LONDON.

This work, which was published in 1842, is an attempt to show that there are fixed principles, by which all varieties of forms may be harmoniously arranged, and that these principles bear a remarkable analogy to those which form the basis of musical notation and colorific harmony. The primary lineal elements of form, with the three primary figures that result from them, are given in a series of woodcuts, and their analogy explained. This is further carried out in the plates, showing at the same time the mode in which the principle seems to have been applied in architecture by the ancients.

In the notes, the discordant effects which sometimes are produced by a deviation from correct principles are shown.