

**A MANUAL OF FRESCO AND ENCAUSTIC
PAINTING: CONTAINING AMPLE
INSTRUCTIONS FOR EXECUTING
WORKS OF THESE DESCRIPTIONS. WITH
AN HISTORICAL MEMOIR OF THESE ARTS
FROM THE EARLIEST PERIODS**

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A Manual of Fresco and Encaustic Painting: Containing Ample Instructions for Executing Works of These Descriptions. With an Historical Memoir of These Arts from the Earliest Periods by W. B. Sarsfield Taylor

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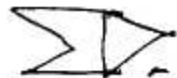
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W. B. SARSFIELD TAYLOR

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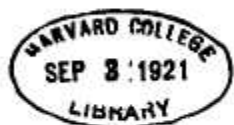
CONTAINING
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BY W. B. SARSFIELD TAYLOR,
CURATOR OF THE LIVING MODEL ACADEMY, &c. &c.

LONDON:
CHAPMAN & HALL, 186, STRAND.
1843.

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Summer fund

C. WHITING, BEAUFORT HOUSE, STRAND.

TO THE

RIGHT HON. SIR ROBERT PEEL, BART.

SIR,

In laying before you this work, as a tribute of my profound respect for your liberal and constant promotion of the Fine Arts, I shall only add, that it has been called forth by the institution and acts of "The Royal Commission on the Fine Arts," which has done more to promote the advancement of the superior classes of painting in this country, during the two years that the Commission has existed, than had been done for them in the two preceding centuries, with the exception of the foundation, by King George III., of the Royal Academy, in 1768.

Fully impressed with the correctness of these sentiments, which are also those of the ablest and best men in the profession, I beg leave to offer you my best thanks for your great kindness in permitting me to dedicate to you this small volume.

I have the honour to be,

Sir,

Your most obliged and obedient servant,

W. B. SARSFIELD TAYLOR,

Curator of the Living Model Academy, &c. &c.

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ADDRESS.

THE Manual which the Author has now the honour to place before the British Public, has arisen chiefly out of the new position in which the Arts, generally, have been placed in this country, through the altered and improved condition in which high art has recently been encouraged amongst us.

In fact, the year 1841 has been rendered remarkable in the history of British Art by the selection and institution of the Royal Commission on the Fine Arts, by her most gracious Majesty Queen Victoria; and the present year will be still more memorable, for being that in which the artists of Great Britain have developed their great powers in the higher classes of art—an effect which was produced by the direct agency of that Royal Commission, and made manifest at the cartoon competition in Westminster Hall; a competition the result of which was quite of a gratifying nature; for the great merit displayed by our native school of art surpassed the expectations even of those who had the very best means of forming a right judgment in

this important business. This remarkable development of high graphic power was also produced at, what has been considered a rather short notice; but such a circumstance would only tend to prove still more the vigour and intelligence that were lying dormant in the minds of our artists, and which, but for the exciting cause already mentioned, never would, in all probability, have been in any shape brought before the public. Challenged as they were to a new species of contest, the British artists have acquitted themselves with honour, and proved that they are worthy of the respect and confidence of the nation.

In adding our testimony to the general voice of commendation, we must, however, guard against the supposition that it is intended to place those able productions of our native artists on a level with the best works of the greatest men of the Italian schools. If the facts would bear us out, nothing would afford us more sincere pleasure than to place them in such a lofty position. But we cannot adopt a fallacy, one, too, of the most dangerous description—we mean that enervating vice called flattery, which, by making people believe that they have reached the utmost goal of talent, often causes them to be distanced in the race of excellence. Against such fatal errors we would strenuously caution our men of genius; and the annals of art give painful testimony of the failures of gifted men who were weak enough to believe they had won the victor's crown when they had only entered the arena.