

# **BEAUTY AND ART**

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Beauty and Art by Aldam Heaton

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**ALDAM HEATON**

**BEAUTY  
AND ART**



BEAUTY AND ART.



BY

ALDAM HEATON.

NEW YORK.

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1897.

*I Dedicate this book to my friend  
Henry Cary Shuttleworth, M.A.,  
Rector of St. Nicholas, Cole Abbey,  
sometime Minor Canon of St. Paul's,  
who has the keenest appreciation of  
Beauty—in Art—in Nature—and  
in Life.*

A. H.

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*NOTE.*—The essay on "Taste" was written many years ago, but as I have seen no reason for altering my general views upon that subject, it is now printed almost exactly as written.

The essay on "Beauty in Form and Colour" was prepared at the request of the Architectural Institute of London, and was afterwards read to similar Institutes in Liverpool and Leeds some ten years ago.

The "Decoration of the House" essay was written three or four years ago at the request of the Liverpool Architectural Association.

That on "Fabrics" is more recent, and met a request from the Architectural Institute of London; with it is incorporated a paper on the same subject, written for the Architectural Association of London.

The article on "Furniture and Decoration," &c., is the preface to a large illustrated work on "Furniture and Decoration in the Eighteenth Century," written for Messrs. J. & E. Bumpus, by whose kind permission it is included in this volume.

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## PREFACE

**A**MONG the prints engraved after the inimitable Hogarth, there is one which represents the inhabitants of the moon; and a rather terrible monstrosity it is. It was intended, no doubt, as a satire to illustrate the horrid catastrophes which may overtake those who propose to be designers on an entirely original basis; that is to say, guided solely by their own untrained imagination. If such a satire was needful in Hogarth's age, there is assuredly twenty-fold the want of it to-day.

Just when our leading men of science have demonstrated the absolute truth of Evolution, our artists (or would-be artists) are trying to force us to ignore it.

No one who approaches the subject with a becoming humility can question that Evolution is the secret and key-note of Art, no less than of Nature. In the greatest and most difficult of the Arts, where, fortunately for us, the stages of Evolution are most distinctly exhibited, namely, in Architecture, even the boy-student may perceive the steps by which the Greek Temple grew into the Roman Temple, and that into the Byzantine Church, and that into the Gothic Cathedral; all the stages of evolution are



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*here preserved to us in imperishable stone and marble. The very same development has taken place in every other branch of Art; and it has been reserved for the Nineteenth Century to endeavour to ignore this inevitable process, and show how young men and women can originate things as horrible, because as false (to Nature), as are Hogarth's "Inhabitants of the Moon."*

*The idiosyncrasies of artists and designers have not unfrequently led them into strange vagaries, but here there is no question of a mere eccentricity. We are confronted by a definite intention to introduce entire novelty, not only ignoring the design of the past, but, as far as may be, in defiance of it.*

*It is easy to see how designers might have been irritated ten or twenty years ago by the bad examples of every class of design which they saw around them, and our first impression may be that their attitude may have been a mere reaction based on an erroneous supposition that the past had grown so wholly debased that it must be entirely deserted, and fresh beginnings made on fresh lines. However mistaken such an assumption may be, it is clearly within the range of possibility that to certain minds, in certain conditions, such an argument might seem warrantable.*

*Another suggestion is less tenable, namely, that the strong impetus, which evidently leads many people now, merely to be conspicuous, whether from the*

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*mere desire for prominence as in itself an end, or from the commercial idea of attaining to pecuniary success by a new and shorter road, may have led to the deplorable results of the day. Half-a-dozen leading practitioners in such a movement are enough, at the present time, with our quick intercommunication of ideas, to lead scores of beginners to follow them; and just now it seems as though it was "in the air" for all young draughtsmen to try to become designers of ornament on absolutely original grounds. If this book should induce a few of these to accept tradition rather than moonstruck fancy as their guide, it may not have been written in vain.*

ALDAM HEATON.

29 BLOOMSBURY SQUARE,  
New Year's Day, 1897.

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