

**LIGHT AND WATER, A
STUDY OF
REFLEXION AND COLOUR
IN RIVER, LAKE AND SEA**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9781760570187

Light and water, a study of reflexion and colour in river, lake and sea by Montagu Pollock

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

MONTAGU POLLOCK

**LIGHT AND WATER, A
STUDY OF
REFLEXION AND COLOUR
IN RIVER, LAKE AND SEA**



Capt. F. A. Bligh.

I.

SILS BASEGLA, UPPER ENGADINE.

A Winter Afternoon.

*Physics
Optics*

LIGHT AND WATER

A STUDY OF
REFLEXION AND COLOUR
IN RIVER, LAKE
AND SEA

BY
SIR MONTAGU POLLOCK, BART.



*64147
11/4/05.*

LONDON: GEORGE BELL AND SONS

1903

CHISWICK PRESS : CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

PREFACE

IN presenting the following essay to the public, the author disclaims at the outset all pretension to teach anyone how to paint. His aim has been to give his readers an elementary acquaintance from the scientific side with the subject of the reflexions and colours seen in water, and he believes that an artist who will approach it from this standpoint will find a study of the questions discussed in these pages to be both of interest and service. In this, as in other cases, a true enjoyment of nature will not be marred, but rather increased, by a closer examination of her methods.

The book being intended primarily for the use of the artist or art student, there is no attempt to make the account of the subject scientifically complete, even in the ground which these pages cover. The principles involved are of a very elementary nature, and not likely to discourage the most diffident. While an endeavour has been made not to sacrifice accuracy to simplicity of treatment, all technicalities have been excluded as far as possible, though occa-

sionally admitted as explanatory notes. The author will be satisfied if the perusal of his remarks on a topic which for some little time has afforded him food for thought and consideration, will give pleasure or profit to the practical artist and receive the approbation of those better qualified than himself to judge of the truth of his conclusions. He is fully conscious of the incompleteness of his treatment of a subject which even his limited opportunities for observation have shown to offer a far larger and more attractive study and to involve many more interesting points than might at first sight appear.

Many readers no doubt will remember that Ruskin has devoted three chapters of the first volume of "Modern Painters" to the "Truth of Water," and has enriched them with a wealth of illustration from the works of famous artists, both ancient and modern. The present writer's own pursuit of the subject, though followed along a somewhat different line, has yet only served to increase his admiration of the great teacher's marvellous insight and power of observation.

The author's best thanks are due to Mr. H. W. O. Hageen, of Wellington College, Professor Threlfall, Dr. Aitken and others for their kind and suggestive criticisms. He is indebted for some of the photographs reproduced in this volume to Captain F. A. Bligh and Messrs. G. R. Ballance, F. Newington, H. P. Robinson, A. Spuhler, F. M. Sutcliffe and C. E.

PREFACE

vii

Wanless. With the single exception of Plate XXIV, the half-tone blocks have been engraved by direct photo-process without the addition of any hand work or retouching.

