

# **PHILOSOPHY OF LANDSCAPE PAINTING**

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Philosophy of landscape Painting by William M. Bryant

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**WILLIAM M. BRYANT**

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LANDSCAPE  
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OF  
LANDSCAPE PAINTING.

BY  
WILLIAM M. BRYANT.



Art viewed as a whole is but the splendid spectrum of the white light of  
Truth shining through the prism of human sensibility.

THE ST. LOUIS NEWS COMPANY.

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## PREFACE.

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In extant works on the philosophy of art landscape painting is passed over with very brief mention. It is the purpose of the following pages to supply what is lacking in this respect. In working out this purpose it has assumed three principal phases. The *first* phase is unfolded in the proof that the modern scientific view of nature, together with its necessary complement the scientific view of man, must first have been developed before true landscape art could exist. The *second* phase takes shape (*a*) in the tracing out of the elements, external and internal, which enter into works of art of this class; (*b*) in indicating the relation of landscape painting to the other forms of art, and (*c*) in defining and accounting for the types into which the products of this form of art naturally fall. Finally the *third* phase presents the realized unity of the first and second phases in a brief sketch of the actual historical development of landscape painting. And here the primary aim has been to show the central significance of the successive phases in the development of landscape painting

through an interpretation of works of leading artists in the several schools.

If this purpose has been successfully wrought out the volume now presented to the reader can hardly fail to prove serviceable as an introduction to the study of the philosophy of art in general.

As to form: that has been made as little technical as possible. While in the first place the theme is philosophy, it is also in the second place philosophy as applied to, or rather as involved in the products of one species of *art*. There is, therefore, greater range here for the use of imagery than is the case in the treatment of the nature and functions of thought simply as such. I have, therefore, not hesitated to make use of imagery where that has not only suggested itself spontaneously but has also proved no less adequate than abstract terms to the expression of the thought it was desired to convey.

My obligations to Hegel in particular and to F. T. Vischer and other writers in general are acknowledged in the body of the book.

In another direction, however, I am under special obligation and make record of it here with sincere pleasure. It is to my Art Class, the members of which have for more than five years engaged with unflagging interest in the tracing out of the philosophy of art through its historical development, that I owe the constant stimulus to the studies of which this volume is a direct result.



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