

**HANDBOOK OF
HISTORIC SCHOOLS
OF PAINTING**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649136681

Handbook of historic schools of painting by Deristhe L. Hoyt

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Cover @ 2017

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HANDBOOK

OF

HISTORIC SCHOOLS OF PAINTING

BY

DERISTHE L. HOYT

INSTRUCTOR IN MASSACHUSETTS NORMAL ART SCHOOL

BOSTON, U. S. A.

GINN & COMPANY, PUBLISHERS

1890

NEW YORK
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PRINTED BY GINN & CO., BOSTON, U.S.A.

P R E F A C E.

THE aim of the author is to give in a more simple and condensed form than has hitherto been attempted some general knowledge of the principal historic schools of painting, their characteristics, chief artists, and some of the most noted paintings executed by each.

This book is the outgrowth of lectures given to classes of students, who, from lack of time and opportunity, were unable to undertake the study of the voluminous standard works which treat of the subject, and it is hoped that it will meet the want of many other such students.

All dates and other facts regarding painters and their pictures have been carefully studied and are believed to be authentic. The authorities consulted have been chiefly Lübke, Kugler, Wornum, Sir Joshua Reynolds, and Mrs. Jameson. The present condition of painting in the different

schools, together with our nineteenth-century painters, has been very briefly touched upon.

At the close of the book will be found a list of the emblems by which different saints and other characters in devotional paintings by the old masters may be recognized, the significance of colors as used by them, definitions of technical terms used in painting, and a full index of artists' names, together with their proper pronunciation.

MALDEN, MASS., April, 1890.

HISTORIC SCHOOLS OF PAINTING.

DEFINITIONS.

PAINTING is the art of representing objects on any surface by means of colors. We have no record of the beginning of this art. Its earliest remains are Egyptian, and of these, the very earliest we know (those executed in the time of the Pharaohs) are by far the best, showing that then the art was already in its decline.

Haydon says in one of his lectures, and I think all must be compelled to agree with him, that "the very first man born after the creation with such an intense susceptibility to the beauty of color as to be impelled to attempt its imitation, that man originated painting."

There have been in the history of this art five grand styles, or methods, of using color, viz. Tempera, or Distemper, Encaustic, Fresco, Oil, and Water-color.

In *Tempera or Distemper painting* the colors are mixed with some adhesive substance, as egg, glue, size, etc., which causes them to cling to the surface to which they are applied. This is the earliest style known.

In *Encaustic painting* the colors are mixed with wax. The term encaustic is strictly applicable only to painting executed or finished by the agency of heat, but it is also applied to modern methods in which wax-colors are dissolved in a volatile oil, and then used in the ordinary way. The true encaustic painting was largely used by the Greeks and Romans. These paintings occupy in color, and in general effect, a place midway between oil and fresco.

In *Fresco painting* the colors are mixed with water and lime and are then applied to wet or dry plaster. When colors are applied to wet plaster the process is called *true fresco*. Many of the grandest paintings in the world have been executed in this style, as were most of the works of the early Italian masters. When the colors are applied to dry plaster the process is called *fresco secco*, or dry fresco.

In *Oil painting* the colors are mixed with oils,

together with some drying medium, and applied to canvas, wood, or any prepared surface.

In *Water-color painting* the colors are mixed simply with water and applied to a surface, usually a prepared paper.

Painting is divided into six especial branches, according to the subject of its representation, viz. *historical, imaginative, portrait, landscape, genre,* and *still-life*.

Historical painting is the representation of events of history with regard to time, place, and accessories; at the same time allowing a proper exercise of the imagination.

Imaginative painting is the representation of any scene as it exists in the imagination of the artist, including ideal figures, faces, etc.

Portrait painting is the representation of any human face or figure as it exists in nature.

Landscape painting is the representation of a landscape, that is, of such a portion of territory as the eye can comprehend in a single view, including the objects it contains.

Genre is the branch of painting that takes for its subjects scenes illustrating every-day life. Genre