

# **APHORISMS ON DRAWING**

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Aphorisms on Drawing by S. C. Malan

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**S. C. MALAN**

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ON DRAWING**



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APHORISMS ON

DRAWING.



BY THE REV. S. C. MALAN, M.A.

VICAR OF BROADWINDSOR, DORSET.



LONDON:

LONGMAN, BROWN, GREEN, LONGMANS, AND ROBERTS.

1856.

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DEDICATED TO  
J. D. HARDING, ESQ.  
IN GRATEFUL ACKNOWLEDGMENT OF HIS KIND  
ADVICE, AND IN ADMIRATION  
FOR HIS TALENT.

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## APHORISMS ON DRAWING.

**I** OUGHT, perhaps, first of all, to apologize for the pompous title of this little book; for it sounds very self-sufficient and conceited. Nothing, however, is further from my thoughts, and, I hope, also from my style. For I feel no sympathy with certain voluminous theorists, who make rules of their own in drawing, and lay them down as a law for others.

But most of those who have had experience in drawing, from the first outline by the girl of Corinth, to the present time of "Drawing made easy," have cultivated the art more or less in a way of their own; and some fancy they may know something which their neighbour does not. That, indeed, is often a mistake; and it may be so in this case. It is, however, possible that a few hints in general drawing, the result of observation and of self-taught experience only, condensed in short sentences easily remembered,

may prove acceptable to some of the many lovers of Nature and of Art.

The following remarks, then, are not intended for artists who make drawing the business of their life, and to whom all of us learners are greatly indebted. I can, of course, teach them nothing. On the contrary, I have to thank one of them, Mr. J. D. HARDING, for his good advice, kindly and liberally given. Neither will I compete with those who profess to teach drawing in six, eight, or, may be, twelve lessons. That secret is their own. But I suppose my readers to be already well acquainted with the theory of light and shade, with colour, and with the rudiments of perspective. And I address myself only to those among them who, situated as I am, look upon drawing as a mere accomplishment, and who in their attempts to cultivate it, have to borrow from their own resources, and to learn their art from Nature alone.

By way of introducing the subject, then, I would ask a very plain question,—What is DRAWING? for it may be that some of those who take, or who are made to take, the pencil or the brush in hand, have not thought of this before they began.

Drawing is, generally speaking, the expression on paper, whether in pencil or in colours, of the impression which Nature makes upon the mind of the artist. Hence we may say that

## I.

Drawing is human art in imitation of Nature.

By Nature I mean, here, GOD's works and man's, although they widely differ from each other. Those are always perfect; these, on the contrary, more or less defective. For instance, we may see a beautiful effect of light, which is GOD's work, upon a building worthless in every line of design, which is man's art.

Since, however, we are often called to draw natural objects of man's making, such as buildings, furniture, &c.—we may consider drawing in a twofold aspect; as *positive* or *real*, and as only *relative*.

## II.

Real Drawing is an image of GOD's works;

from which model real drawing cannot depart. For this model is the only true pattern of all pure and perfect taste, and all genuine art comes from it only.

In this respect drawing differs very materially from its sister art, music. For in music we have,