

he who depends upon his mechanical skill in the representation of individual objects, and relies too much upon what he imagines to be nice finishing of parts, without considering them chiefly as a means to enable him to produce *a whole*, will never be able to complete such a picture as the eye of taste can contemplate with satisfaction.”

Mr. Barret does not indicate any principles upon which these *schemes* for the *general treatment* of *subjects* should be founded, but leaves his readers to discover them as best he may. The present work is exclusively devoted to supply the want he has pointed out,—to describe some of the more simple principles upon which schemes for the general treatment of subjects have been constructed by various celebrated masters, and to afford to the reader some guide to the analysis of the principles of more complicated effects.

It has been objected, in a review of the first edition of this work, that the doctrine of unlimited licence in the introduction of shadows is contrary to the just principles of Art, and “that Turner would not introduce two suns.” If Mr. Turner required the effect of two suns, and did not introduce them, it would only be because his knowledge of the resources of art would furnish him with a less objectionable expedient. But it