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may safely be affirmed, that if he had produced a beautiful picture by the introduction of the second sun, the licence would be overlooked. The author is quite willing to bow to the decision, that if the effect can be produced with propriety and without licence, it may be better, and that in the works of *professed artists* the licence should be strictly questioned; but he must insist, in the present state of opinions on art, and practice of professors, that the picture must be made, honestly if you can, but make a picture. And so long as those pictures by Sir Joshua Reynolds, and others, continue to receive admiration, in which the figures are supposed to be lighted in front by moons introduced in the background, amateurs are fairly entitled and will probably be contented to avail themselves of the licence, without going into a discussion of that important question respecting the principles of the Fine Arts, "How closely Nature is to be imitated." They will probably consider, that so long as the artists and the critics are divided in opinion, they at least are at liberty to choose that side which is best calculated to please themselves, their friends, and the world at large.

It is sometimes admitted, that the mere imitation of nature is not sufficient to make a picture, and