

**An Inquiry into Suiboku and Kano  
School Influences on Rococo and  
Romantic Landscape Painting Through  
Claude Lorraine (1600-1682) and  
Salvator Rosa (1615-1673)**

Jeff Robert Woodger

B.A (Fine Art), M.A (Fine Art), Dip. Ed., La Trobe University  
Certificate of Art, Slade School, London University

This exegesis is submitted as partial requirement for the  
degree of Doctor of Philosophy

**Arts Academy, University of Ballarat  
Camp Street  
Ballarat Vic 3353  
Australia**

**2006**

Since painting<sup>1</sup> for me comes first – my goddess and chief delight  
Whose devotee I am, with a master-passion adoring –  
I wish above all she accept me, revealing the stars and  
    the sky-routes,  
The reason why winter suns race on to dip in the ocean,  
And what delays the long nights.  
Then let the country charm me, the rivers that channel its valleys,  
Then may I love its forest and stream,  
Then a slow flush of tender gold shall mantle the great plains,  
Then shall grapes hang wild and reddening on thorn-trees,  
And honey sweat like dew from the hard bark of oaks.  
Come soon – the time is near – to begin your life illustrious!  
The lands, the stretching leagues of sea, the unplumbed sky!

Georgics Book II - Eclogues IV. Virgil

---

<sup>1</sup> Changed from 'Poetry', Lewis, D. Virgil, The Georgics Book II, p.85; The Eclogues IV, p.19.

# Table of Contents

<b>Abstract</b>	i
<b>Statement of Authorship</b>	ii
<b>Acknowledgements</b>	iii
<b>List of Illustrations</b>	iv
<b>List of Figures</b>	x
<b>Context</b>	1
<b>Chapter I Introduction</b>	<b>3-9</b>
Background: Overview of Far Eastern influence in the history of European landscape painting	3
Paintings and drawings on the theme of wood river – <i>Ki Kawa</i>	5
Evolution of the research question	6
Significance of the study/practical application of the research	9
<b>Chapter II Literature Review</b>	<b>10-54</b>
Introduction	10
<b>Section 1. Claude Lorraine (1600-1682)</b>	11
Claude Lorraine and the influence of Joachim von Sandrart (1606-1688)	13
<i>Teutsche Akademie</i>	
Claude’s ink paintings indicating a Chinese and Japanese influence	14
Analysis of:	
<i>Study of a Tree c. 1640</i>	
<i>Park View c. 1638</i>	
<i>The Tiber Above Rome, View of Monte Mario c. 1640</i>	
Claude’s stylistic use of ink compared to Japanese <i>Suiboku</i> ink painting in depicting tress, foliage and leaves carried through into oil paintings	15
Perspective and other techniques in Claude’s ink paintings	16
Atmospheric/aerial perspective in Claude’s ink paintings	
Perspective and composition in Claude’s paintings vis-à-vis Chinese/Japanese landscape painting	20
Analysis of:	
<i>The Rest on the Flight into Egypt c. 1646</i>	
Vertical upsurge	
Golden section	
Use of <i>repoussoir</i>	21

The ideal landscape	22
Aerial perspective	23
Dark light recession	
Repeat motifs	
Serpentine rhythm	
Haloing	25
Foreground colour	
Rocks	
Conclusion	26
<b>Section 2. Salvator Rosa (1615-1673)</b>	<b>28-36</b>
Salvator Rosa and the influence of Claude	28
Chinese and Japanese stylistic influence evident in <i>Landscape with Cincinnatus called from the Plough</i> 1650	
Collaboration with Giovanni Ricciardi	29
Guiseppe Castiglione (Lang Shih-ning)	30
18 <sup>th</sup> and 19 <sup>th</sup> century critics linking Rosa to Chinese and Japanese style and design	32
Kuo Hsi <i>Early Spring Landscape</i> 1072, influence on <i>Landscape with St. John the Baptist pointing out Christ</i> (S. Rosa)	33
Compositional and stylistic similarity with the <i>Kano School</i> landscape painting	33-34
Analysis of:	
<i>A Mountainous River Landscape</i> c. 1658 (S. Rosa)	
<i>Birds and Flowers in Four Seasons</i> c. 1550 (Early <i>Kano School</i> in the manner of Motonobu)	
Diagonals	34
V-Shape	
Pyramid shape	
Repoussoir trees	
The serpentine river	
Rocks	
Scale	
Conclusion	35
<b>Section 3. 18<sup>th</sup> century <i>Chinoiserie</i> and <i>Japonaiserie</i> and its influence on 19<sup>th</sup> century Romantic landscape painting</b>	<b>36-54</b>
Introduction	36
‘The Beautiful’: 18 <sup>th</sup> century landscape painting as influenced by Chinese and Japanese landscape art	37
Claude Joseph Vernet (1714-1789)	37-43
Perspective and composition	
Analysis of:	
<i>Italian Landscape</i> c. 1759	
Jean Baptiste Pillement (1728-1808)	43-45
Trees and composition	
Analysis of:	
<i>Landscape with a Waterfall</i> 1782	
<i>Landscape with a Bridge</i> 1782	

Alexander Cozens (1717-1786) <i>Chinoiserie</i> and blots	45-46
Richard Wilson (1714-1782) Analysis of: <i>Solitude</i> c. 1762/70	47
The Continuation of <i>Chinoiserie</i> in ‘The Beautiful’ in the 19 <sup>th</sup> Century via the influence of Cozens and Claude	47-51
Joseph M.W. Turner (1775-1851) Analysis of: <i>Crossing the Brook</i> 1815	48
John Constable (1776-1837)	50
Continuation of Claude’s influence as seen in the context of Regional Victorian galleries	
John Glover (1767-1849)	
John Clayton Adams (1840-1906) Analysis of: <i>A Golden Harvest</i> c. 1878	
The Continuation of ‘The Sublime’ in 18 <sup>th</sup> and 19 <sup>th</sup> centuries derived and inspired by Salvator Rosa	51
Introduction	
Thomas Cole (1801-1848) Analysis of: <i>View from Mount Holyoake, Northampton, Massachusetts, After a Thunderstorm – the Oxbow</i> c. 1836	52
Continuation of ‘The Sublime’ as evident in Regional Victorian galleries	54
James Peel (1811-1906) <i>Valley of the Cumberland</i> 1870	
<b>Chapter III Methodology</b>	<b>55-85</b>
Introduction	55
Methodology questions	56
Process	57
Sources and practice	58-61
<i>Suiboku</i> study at Nagoya, Cultural Centre, Sakae, Aichi, Prefecture, Japan	58
Painting landscapes <i>in-situ</i> in art museums	61
Projects in art museums a procedural overview	64
Approaching an art museum and painting procedure	
Painting in museums – general painting procedure	66

Studio works <i>in-situ</i>	69-76
17 <sup>th</sup> century Grand Manner Classical landscape methodology	69
Jeff Woodger	
Analysis of:	
<i>Stalwart Oak Tree Overlooking an Extensive View in the Style of Claude</i> 2004	
18 <sup>th</sup> century Grand Manner Classical landscape methodology	72
Jeff Woodger	
Analysis of:	
<i>Italianate Landscape with Mt. Fuji</i> 2004	
19 <sup>th</sup> century Grand Manner Romantic painting methodology	75
Jeff Woodger	
Analysis of:	
<i>The Wheat Field With an Extensive Landscape</i> 2004	
Classical ink drawings in 17 <sup>th</sup> and 18 <sup>th</sup> century styles	77
Oil sketches in the field	
The Claude Glass	
Composing Grand Manner Classical (Western and Eastern) landscape compositions	78
Sourcing obscure texts – an approach to theory	80
The Installation and its underlying meaning	82
Art museums of the 19 <sup>th</sup> century	
The installation as a Zen garden and <i>Shinto</i> Shrine	
Presentation of data during the Phd (Fine Art) course of study	85
Solo installation shows	
Group shows	
<b>Chapter IV Conclusions</b>	<b>86-88</b>
The Research Question	86
Applications of the research	87
Implications of the research	88
<b>Appendixes</b>	<b>89-99</b>
<b>Appendix A</b>	89-93
Section 1 The Golden Section	89
Section 2 Down Hill Vanishing Point and Vertical Upsurge	91

<b>Appendix B</b>	94-97
Composition and Perspective in Chinese and Japanese Landscape Painting	94
Movement in Landscape Painting	95
Vertical-axis Composition	
Diagonal Composition (The One-Corner Composition)	96
S-Shape Composition	
'Banks on Two Sides of the River' Composition	97
 <b>Appendix C</b>	 97-99
The Golden Spiral	97
The Fibonacci Spiral	
 <b>Bibliography</b>	 <b>100-110</b>

## Abstract

This research project examines the impact and influence of Chinese and Japanese ink landscape painting on the genre of Grand Manner<sup>2</sup> Classical<sup>3</sup> and Romantic<sup>4</sup> landscape painting in Europe, from its beginnings as an independent genre in the 17<sup>th</sup> century. Specifically, the grand theme of woods and rivers<sup>5</sup> will be investigated and its stylistic and philosophical relationship to Chinese and Japanese aesthetics demonstrated. The work examines how Far Eastern landscape painting conventions and techniques can be effectively acquired, and practically applied to painting in the manner of Classical and Romantic landscapes. This resulting artwork will contribute to the thesis that there is a relationship in style conventions for depicting the landscape between the east and west, and that this style was instigated by the two most influential landscape painters of the 17<sup>th</sup> century, Claude Lorraine (1600-1682) who painted in a Grand Manner Classical style and Salvator Rosa (1615-1673) who painted in a Grand Manner Proto-Romantic style.

The aim of the investigation is to contribute to our deeper understanding of the genesis of this important style of artistic representation, and give fuller credit to the initiators of the technique and to those who realised its potential in the field of Western art.

---

<sup>2</sup> Grand Manner, an elevated style of landscape painting in idealized settings signified by its large size and grand design, often associated with the landscapes of such artists as Claude Lorraine, Salvator Rosa, Gaspard Dughet and Richard Wilson. Piper, David., Dictionary of Art and Artists, p.229.

<sup>3</sup> Classical, a term used to describe the qualities of order clarity and harmony associated with the art of ancient Greece and Rome. Claude's landscapes are Classical in that they evoke the pastoral beauty of Virgil's bucolic poems in their noble simplicity and calm grandeur. *ibid.*, p.117.

<sup>4</sup> Romanticism: a movement in art flourishing in the late 18<sup>th</sup> century until the mid 19<sup>th</sup> century. Nourished by the Romantic Literature (Rousseau, Byron, Ossian, Goethe). It had a Classical foundation. Romanticism had an intense identification with nature in its untamed state with an emphasis on the past. Natural phenomena became infused with human feeling and spirituality, as seen in the poetry of Wordsworth where trees, sky, rocks and rivers all became invested with reverence. *ibid.*, p.452.

<sup>5</sup> Woods and rivers – this theme has inspired me to depict the landscape. In Japan, I discovered that my name, Woodger, is translated as *Ki Kawa*. *Ki*: tree or wood. *Kawa*: river. My Japanese *hanko* (stamp): is Wood River. The Japanese believe that what your name is signifies your occupation from ancient *Shinto* mythological destiny. So, in Japan, I am known as Wood River-san or in Japanese, *Ki Kawa-san*.



## Statement of Authorship

Except where explicit reference is made in the text of this thesis, this thesis contains no material published elsewhere, or extracted in whole or in part from a thesis by which I have qualified for, or been awarded, another degree or diploma. No other person's work has been relied upon or used without due acknowledgement in the main text and bibliography of the thesis. Excluding footnotes and Appendixes this thesis does not exceed the required word count.

.....

Applicant – Jeff Woodger                      Date

.....

Supervisor – Allan Mann                      Date

## Acknowledgements

I wish to acknowledge the generous support and encouragement of the following people, without whom this thesis would not have been possible.

The University of Ballarat has supported my research project financially, administratively and academically. I would like to thank my supervisors Allan Mann, Jim Sillitoe and Loris Button, for their guidance and encouragement, and valuable insight, also Jane McLean for her steady assistance with endless re-types.

Thank you to Makiko Kohara for her assistance with exhibitions and Japanese translations of texts and also to Professor Laurence Dryden with giving me the impetus to conduct the research project in Los Angeles, Washington D.C., and Cleveland. I would also like to thank Christian Huggett for his support and interest. Thank you to Anna Traverso for her help and assistance with proof reading, also Helen Kaptein, Director of Swan Hill Regional Art Gallery, for her interest and assistance with my exhibition in 2005.

I would like to thank Sophie Matthieson, Phd (Fine Art) student at Leeds University for her insights and knowledge of 18<sup>th</sup> century landscape painting. Also Director Murray Bowes, Curator Brenda O'Connor and the staff at Warrnambool Art Gallery for their support for my research project. Thank you to Thomas O'Callaghan Jr, at the National Gallery of Art Washington D.C., for his assistance and interest in this project. Also to Shimmi Eiji for organizing meetings and contacts in Nagoya, for exhibitions in Japan. Thanks to Philip Lazenby for his assistance and help with the project.

Thank you to the Directors and staff of Castlemaine Art Gallery and Historical Museum, Ballarat Fine Art Gallery, Hamilton Art Gallery, Geelong Art Gallery, Benalla Art Gallery, Tasmanian Museum and Art Gallery and the National Gallery of Art Washington D.C., for allowing me to appropriate landscapes *in-situ* in their respective Art Museums.

Finally, a special thank you to my family for their support, patience and assistance with the project.

## List of Illustrations

### Illustration No.

1. Attributed to Kano Utanosuke *Birds and Flowers in a Landscape*, Momoyama Period c. 1560. Fenollsa-Weld Collection. Illustrated in Nagoya/Boston Museum of Fine Arts, The Brilliance of Bird and Flower Painting Gems of East Asian Art. Mitsumura Printing Co., Ltd., Nagoya and Boston, 2005, pp.74-77, pl.48.
2. Claude Lorraine, *Study of a Tree* c. 1640. British Museum, London. Illustrated in Kitson, Michael The Art of Claude, London Arts Council, 1969, p.31, No.54.
3. Huang Jun Bi, *Studying in a Pavillion by a River* (detail) Reproduced from the collection of the National Palace Museum, Taipei, Taiwan.
4. Claude Lorraine, *View of Delphi with a Procession* 1645. Galleria Doria Pamphilj, Rome Illustrated in Waddingham, R Malcolm, The Masters 55, Lorrain. Purnell and Sons Limited, London, 1966, p.VI.
5. Claude Lorraine, *View of Delphi with a Procession* (detail) 1645, *ibid*.
6. *Suiboku* foliage/dotting leaves. Illustrated in Sze, Mai-mai, The Way of Chinese Painting Selections from the 17<sup>th</sup> century Mustard Seed Garden Manual of Landscape Painting. Vintage Books, New York, 1983, p.164-5.
7. Claude Lorraine, *Park View* c. 1638, Ashmolean Museum, Oxford, Illustrated in Russell H. Dianne, Claude Lorraine 1600-1662. George Braziller Press, New York, 1982, p.221.
8. Claude Lorraine, *Park View* c. 1638. Foliage/dotting leaves (collaged detail), *loc. cit*.
9. Claude Lorraine, *The Judgement of Paris* 1646. Reproduced from National Gallery of Art Washington D.C.. Thames and Hudson, London, 2003, p.164.
10. Claude Lorraine, *The Tiber Above Rome* c. 1643. British Museum, London. Illustrated in Spero, James, Old Master Landscape Drawings. Dover Publications, New York, 1992, p.17.
11. Koho Takahashi, *Loosing Spring Cluster* (China) 1980. Illustrated in Takahashi, Koho, Water Ink Pictures For Wise Students. Kabushiki Kyokai, Tokyo, 1991, p.108.
12. Koho Takahashi, *Autumn Day Scenery* 1982. Reproduced from *ibid.*, p.104.
13. Claude Lorraine, *The Rest on the Flight into Egypt* 1646. Cleveland Museum of Art. Illustrated in Russell, H. Diane, *op. cit.*, p.20.

14. De Xinshe, *One Thousand Snow Covered Peaks*, c. 1920. Illustrated in Prosperous Treasures Artroom Model Art Book; Mountains and Water Section. Rongbaozhai Publishers, Beijing, China, 1993, p.15.
15. De Xinshe, *One Thousand Snow Covered Peaks* c. 1920. loc. cit.
16. Claude Lorraine *The Rest on the Flight into Egypt*, 1646. Illustrated in Russell, H. Diane, op. cit., p.20.
17. Zhong Qinili, *Landscape* (pair of hanging scrolls), Ming dynasty 16<sup>th</sup> century. Illustrated in Tokyo National Museum, Treasures of the Great Zen Temple The Nanzenji. Asahi Shimbun, 2004, p.119, pl.67.
18. Kano, Motonobu. *Sansuizu – Mountain Water Drawing*, first half of the 15<sup>th</sup> century. Illustrated in Nihon no bi a Meguro (Concerning Beauty of Japan). Shogakukan Weekly Book, No.38, Tokyo, 2003.
19. Chin Ying, *Waiting For a Ferry in Autumn*, Ming dynasty, 16<sup>th</sup> century. Reproduced from the collection of the National Palace Museum, Taipei, Taiwan.
20. Claude Lorraine, *The Judgement of Paris* 1646 (rocks detail). Reproduced from National Gallery of Art Washington D.C., op. cit., p.164.
21. Yuan Jiang, *Bamboo around Pine Trees #3 (Part)* (detail) Qing dynasty c. 1691. Illustrated in Prosperous Treasures Artroom Model Art Book, Mountains and Water, Classical Period Section #11. Rongbaozhai Publishers, Beijing, China, 1997, p.9.
22. Salvator Rosa, *Landscape with Cincinnatus called from the Plough* 1650. Earl Spencer Collection, Illustrated in Scott, Jonathan, Salvator Rosa: His Life and Times. New Haven and Harvill Press, London, 1995, p.34, pl.37.
23. Salvator Rosa, *Apollo and the Cumean Sibyl* c. 1657, Wallace Collection, London, ibid., p.206, pl.218.
24. Guiseppe Castiglione S.J. (Lang Shih-ning), *Kazak Kirghis Envoys presenting Horses to the Emperor Ch'ien Lung*. (Part of a hand scroll), after 1715, Musee Guimet, Paris. Illustrated in Cohn, William, Chinese Painting. Phaidon Press, London, 1948. p.96, pl.43.
25. Kuo Hsi, *Early Spring Landscape* (detail), 1072, Song dynasty. Reproduced from the collection of the National Palace Museum, Taipei, Taiwan.
26. Trees, foliage and rocks (collaged). Illustrated in Sze, Mai-mai, op. cit., pp.160-165, 196.
27. Salvator Rosa, *Landscape with St John the Baptist pointing out Christ* c. 1650, Glasgow Art Gallery and Museum, Illustrated in Kitson, Michael, Salvator Rosa, British Arts Council, Shenvall Press, London, 1973, p.31, pl.24.

28. In the manner of Motonobu, Kano, *Birds and Flowers in Four Seasons* c. 1550. Illustrated in Selected Works of Shizuoka Prefectural Museum of Art. Otsuka Kogeisha Co. Ltd., Shizuoka, Japan, 1996, p.51.
29. Salvator Rosa, *A Mountainous River Landscape* c. 1655, Shizuoka Prefectural Museum of Art, Japan. Illustrated in *ibid*, p.13.
30. Trees, foliage, plum blossom and rocks (collaged). Illustrated in Sze, *op. cit.*, pp.160-167, 196 and Takahashi, Koho, *op. cit.*, p.85.
31. Claude Joseph Vernet, *Italian Landscape* 1759. Reproduced from the collection of Warrnambool Art Gallery, Victoria, Australia.
32. Yuan Yao, *Mountains, Water and Pavilions* (detail) Qing dynasty c. 1720's. Illustrated in Prosperous Treasures Artroom Model Book, Mountains and Water; Classical Period Section #14. Rongbaozhai Publishers, Beijing, China, 1997, p.6.
33. Yin-Yang symbol. Reproduced from Bowker, John, World Religions. Dorking Kindersley, London, 1997.
34. Claude Joseph Vernet, *Italian Landscape* 1759. Reproduced from Warrnambool Art Gallery, *op. cit.*
35. Jean-Baptiste Pillement, *Landscape with a Waterfall* 1782. Reproduced from the collection of Museum der Bildenden Kuste, Leipzig.
36. Jean-Baptiste Pillement, *Landscape with a Bridge* 1782. Reproduced from *loc. cit.*
37. Yuan Jiang, *Mountains, Water and Pavilions*, (Screen #11) (detail) Qing dynasty c. 1690. Illustrated in Prosperous Treasures Artroom Model Art Book, Mountains and Water; Classical Period section #11, *op. cit.*, p.41.
38. Yuan Jiang, *Mountains, Water and Pavilions* (Screen #8) (detail). Qing dynasty c. 1690. Illustrated in *ibid.*, p.40.
39. Alexander Cozens, *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* 1785. Illustrated in Alexander Cozens, A New Method of Landscape. Paddington Press Ltd., 1977, p.12.
40. Alexander Cozens, *Blot ink painting*, mid 18<sup>th</sup> century. Illustrated in Lucie-Smith, Edward, Dictionary of Art Terms. Thames and Hudson, London, 2003.
41. Alexander Cozens, *Blot ink painting*, mid 18<sup>th</sup> century. Illustrated in A New Method of Landscape, *op. cit.*, pl.13.
42. Alexander Cozens, *Refined Blot ink painting*, mid 18<sup>th</sup> century, *ibid.*, pl.38.

43. Alexander Cozens, *Completed Blot ink painting*, mid 18<sup>th</sup> century, *ibid.* pl.39.
44. Claude Lorraine, *Study of a Tree* c. 1640. British Museum. Illustrated in Kitson, Michael, *op. cit.*, p.31, No.54.
45. Richard Wilson, *Solitude* c. 1762/70. Reproduced from National Gallery of Art, Washington D.C., *op. cit.*, p.145.
46. Joseph M. W. Turner, *Crossing the Brook* 1815, Tate Gallery, London. Illustrated in Wilson, Simon, Tate Gallery, An Illustrated Companion, Tate Gallery Publications, London, 1989, p.56.
47. Claude Lorraine, *Landscape with Hagar and the Angel* 1646-47, National Gallery, London. Illustrated in Andrews, Malcolm, Landscape and Western Art. Oxford University Press, Oxford, 1999, p.100.
48. John Clayton Adams, *A Golden Harvest* 1876. Reproduced from the collection of the Ballarat Fine Art Gallery, Victoria, Australia.
49. Thomas Cole, *View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm – The Oxbow* 1836, The Metropolitan Museum of Art, New York, Illustrated in Hughes, Robert, American Visions, The Epic History of Art in America. Harvill Press, London, 1997, p.145.
50. Joseph Goupy, *Augures, after Salvator Rosa* c. 1740, Museum of Fine Arts, Boston, Illustrated in Ellwood, C. Parry III, The Art of Thomas Cole Ambition and Imagination. University of Delaware Press, Newark, 1988, p.58, fig.32.
51. Claude Lorraine, *Study of a Tree* c. 1640 (top). British Museum, London. Illustrated in Kitson, Michael, *op. cit.* p.31, No.54. Kano School, *Small Birds with Peach Blossoms* (detail) (middle), Momoyama Period, 16<sup>th</sup> century. Illustrated in Tokyo National Museum, Treasures of the Great Zen Temple, The Nanzenji, *op. cit.*, p.155, pl.89-3. Joseph Goupy, *Augures, after Salvator Rosa* c. 1740. (bottom) Illustrated in Ellwood, C. Parry III, *op. cit.*, p.58, fig.32.
52. Claude Lorraine, *Study of a Tree* c. 1640 (top) British Museum, London, Illustrated in *loc. cit.* Kano School, *Small Birds with Peach Blossoms* (detail) (middle left), Momoyama Period, 16<sup>th</sup> century. Illustrated in *ibid.* *Ping Yuan* (perspective in breadth) (middle centre). Illustrated in Sze, Mai-mai, *op. cit.*, p.212. Joseph Goupy, *Augures, after Salvator Rosa* c. 1740 (bottom). Illustrated in *ibid.*
53. Thomas Cole, after Basil Hall, *View from Mount Holyoke in Massachusetts* 1829. Three versions top, middle and bottom. Published in Basil Hall, *Forty Etchings*. From sketches made with the camera *Lucida* in North America in 1827 and 1828 (Edinburgh, 1829), pl.11. Illustrated in Ellwood C., Parry III, *op. cit.*, p.173, figs 139-140.

54. Thomas Cole, *Salvator Rosa Sketching Banditti* c. 1832-40, Museum of Fine Arts, Boston. Illustrated in Andrews, Malcolm, Landscape and Western Art, Oxford University Press, Oxford, 1999, p.132, pl.72.
55. Thomas Cole, *A Wild Scene* 1831-32, Baltimore Museum of Art, Maryland, Illustrated in Scott, Jonathan, op. cit., p.232, pl.240.
56. James Peele, *The Valley of the Cumberland* 1870. Reproduced from the collection of the Ballarat Fine Art Gallery, Victoria, Australia.
57. *Suiboku* Japanese painting kit consisting of brushes and block of ink.
58. Ms Ito-san and Jeff Woodger, *Pine Tree study* 2004, ink on paper.
59. Ms Ito-san and Jeff Woodger, *Rocks study* 2004, ink on paper.
60. Wood/Tree *Ki* Kanji word in Japanese related to painting a wood or tree. Reproduced from Henshall, Kenneth G. et.al. A Guide to Learning Hiragana and Katakana and Takahashi, Koho, op. cit., p.84.
61. Palette set out, oil paints and liquin medium.
62. Claude Lorraine, *The Judgement of Paris* 1645/46. Red/pink digital print on canvas. Illustrated in National Gallery of Art Washington D.C. op. cit., p.164.
63. *Suiboku* foliage/dotting leaves and rocks (transparency overlay). Sze, Mai-mai op. cit., pp.164-165, 213.
64. Jeff Woodger, *Stalwart Oak Tree Overlooking an extensive view in the style of Claude* 2004, oil on canvas, 75 x 100 cm.
65. *Suiboku* foliage/dotting leaves exercises pine leaf mark, looking up head mark, rent brush mark, small to big head mark, Chysanthemum mark, and hanging head mark. Reproduced from Takahashi, Kaho, op. cit., pp.80-81.
66. *Meotoiwa* (Wedded Rocks), Toba, Japan.
67. Kano Geiami, *True Mountain Water Sketch* 16<sup>th</sup> century. Reproduced from Fukuoka *Bijutsukan* (Art Museum), Fukuoka, Japan.
68. Jeff Woodger, *View of Mount Fuji from Shizuoka City* 2004, oil on primed paper.
69. Golden section, Golden spiral.
70. Jeff Woodger, *Italianate Landscape with Mt. Fuji* 2004, red/pink digital print on canvas.
71. Jeff Woodger, *Italianate Landscape with Mt. Fuji* 2004, oil on canvas, 85 x 135 cm.

72. Pierre-Henri de Valenciennes, Frontispiece. Illustrated in *Elements of Perspective Pratique, a l'usage des Artistes, suivis de Relextions et Conseils a'un Eleve sur la Peinture et particulierement sur le genre du paysage.* Paris, 1800.
73. Jeff Woodger, *Examining the landscape 14 day development of Classical painting at Warrnambool Art Gallery, Victoria, Australia.*
74. Jeff Woodger, 'Linking East and West in art'. Reproduced from The Standard, April 30, 2004, p.12.
75. Jeff Woodger, *The Wheat Field with an Extensive Landscape* 2004, oil on canvas, 125 x 180 cm.
76. Rex Vicat Cole, frontispiece (top). Reproduced from The Artistic Anatomy of Trees; Their structure and treatment in painting. Seeley Service and Co. Ltd., London, 1920. Adrian Stokes R.A. frontispiece, (bottom). Reproduced from Landscape Painting. Seeley, Service and Co. Ltd., London, 1925.
77. Jeff Woodger, *The Pine Tree* 2005, ink on paper.
78. Jeff Woodger, *The Horseman* 2005, ink on paper.
79. Jeff Woodger, *The River Gifu* 2005, ink on paper.
80. Jeff Woodger, *The River at Kokokei* 2006, oil on primed paper.
81. Jeff Woodger, *View of Picnic Gully, Harcourt* 2006, oil on primed paper.
82. The Claude Glass. Black convex circular glass 40 x 40 cm in diameter, attached to wooden stakes.
83. Jeff Woodger, *Melville Caves with a River* collaged composed Grand Manner landscape, 2006.
84. Jeff Woodger, *Lake Weeroona with an Extensive Valley* 2006, collaged composed Grand Manner landscape.
85. Jeff Woodger, *Landscape Installation* 1998. Warrnambool Art Gallery, end view.
86. Jeff Woodger, *Landscape Installation* 2003. Daikokuya Gallery, Nagoya, Japan (corner view).
87. Jeff Woodger, *Landscape Installation* 2005, Swan Hill Regional Art Gallery, end view.



88. Perspective in Chinese and Japanese Landscape Painting *Kao Yuan* (distance in height - left) *Ping Yuan* (distance in breadth - centre) *Shen Yuan* (distance of depth - right).
89. The Golden Spiral over the Golden Section.
90. Claude Lorraine, *The Rest on the Flight into Egypt* 1646. Cleveland Museum of Art. Illustrated in Russell H. Diane op. cit., p. 20.
91. The Golden Spiral over the Golden Section.
92. Claude Joseph Vernet, *Italian Landscape* 1759. Warrnambool Art Gallery, Victoria, Australia, op. cit.

## List of Figures

### Figures No.

1. Maple leaf. Illustrated in Websters 20<sup>th</sup> century Dictionary unabridged, Second Edition. The World Publishing Company, Cleveland and New York, 1960, p.1099.
2. Silver Birch leaf. Illustrated in Cole, Rex Vicat, op. cit., p.240. fig. 211-231.
3. Oak leaf, *ibid.*, p.241, fig.222-233.
4. Ilex or Holm Oak Leaf, *ibid.*, p.339, fig.200-210.
5. Ash leaf, *ibid.*, p.243, fig.222-233.
6. Acacia or Thorn leaf. Websters Dictionary. op. cit., p.9.
7. Diagonal line design. Illustrated in Cooke, Lester Hereward. Painting Lessons from the Great Masters. Watson-Guption Publications, New York, 1972, p.44.
8. V-shape line design. Reproduced from *ibid.*, p.47.
9. Pyramid line design. Reproduced from *ibid.*, p.45.
10. *Silkworms Second Molting* (detail) from Illustrations of Tilling and Weaving (China, 1696). Woodblock print. Illustrated in Eyerman, Charlotte, et. al., Imaging the Orient. J. Paul Getty Museum Publications, Los Angeles, 2004, p.7.
11. Francois Boucher, *Seated Chinese Woman with Children and Servants from the scenes of Chinese Life Series*, c. 1738-45, The Metropolitan Museum of Art, New York. Reproduced from *ibid.*, p.7.

12. G. L. Le Rouge, Engraving from *Le Jardin Anglois – Chinois* 1786. Illustrated in Sullivan, Michael, *The Meeting of Eastern and Western Art*. Thames and Hudson, London, p.113, fig.63.
13. Fan K'uan, *Book of Rocks*. Illustrated in Sullivan, Michael, *ibid.*, p.113, fig.64.
14. Huang, Kung-wang, *Book of Rocks*. Illustrated in Sze, Mai-mai, *op. cit.*, p.195.
15. Fan Kúan. *Book of Rocks*. Illustrated in *ibid.*, p.196.
16. Ma Yuan and Kuo Hsi. *Book of Rocks*. Illustrated in *ibid.*, p.196.
17. Ni Yun-Lin. *Book of Rocks*. Illustrated in *ibid.*, p.199.
18. Three trees. *Book of Trees*. Illustrated in *ibid.*, p.159.
19. Trunks and main branches of five trees. *Book of Trees*. Illustrated in *ibid.*, p.160.
20. Rex Vicat Cole. Tree with a sapling beside it, c. 1900. Illustrated in Cole, Rex Vicat, *op. cit.*, p.61. fig.34.
- 21-25 Chinese and *Suiboku* Japanese stylistic dotting of leaves and foliage. Illustrated in Sze, Mai-mai, *op. cit.*, pp.164-165.
- 26-28 Wang Wei. Trees with exposed roots and vines. *Book of Trees*. Illustrated in *ibid.*, pp.162, 166, 167.
29. Yin-Yang symbol. Illustrated in Bowker, John. *op. cit.*
30. Comparison between Jean – Baptiste Pillement, Tree design style, 1782, and Ni Yun-lin, Crab-claw branch tree style and dwarf bamboos. Illustrated in Museum der Bildenden Kuste Leipzig, *op. cit.*, and Sze, Mai-mai, *op. cit.*, pp.161, 187.
31. Large and small tree, *ibid.*, p.159.
- 32-33 *Suiboku* foliage/dotting leaves. Illustrated in Takahashi, Koho, *op. cit.*, p.81 and Sze, Mai-mai, *op. cit.*, p.165.
34. Wang Meng, *Rocks*, *chieh so tsun* (raveled-rope strokes). Illustrated in Sze, Mai-mai, *op. cit.*, p.213.
- 35-36 Trees, foliage, plum blossom, and rocks (collaged). Illustrated in Sze, *op. cit.*, pp.160-167, 196, and Takahashi, Koho, *op. cit.*, p.85.
37. Jeff Woodger after Ma Yuan, *Landscape in Moonlight* 1200.
38. Jeff Woodger after Salvator Rosa, *Rocky Landscape* c. 1640.

39. Jeff Woodger after unknown Chinese Master, *Landscape with a River*, Ming Dynasty 16<sup>th</sup> century.
40. Jeff Woodger after Claude Lorraine, *The Rest on the Flight into Egypt* 1646.
41. Jeff Woodger after Claude Lorraine, *Landscape with Hagar and the Angel* 1646-7.
42. Jeff Woodger after Salvator Rosa, *Landscape with Erminea*, c. 1645.
43. Golden section dimensions. Reproduced from Stokes, Adrian, RA, op. cit., p58.
44. Chinese and Japanese perspective *kao yuan* (high distance perspective). Reproduced from Sze, Mai-mai, op. cit., p.209.
45. Chinese and Japanese perspective *shen yuan* (deep distance or perspective in depth). Illustrated in *ibid.*, p.210.
46. Chinese and Japanese perspective *ping yuan* (distance of breadth with vertical upsurge). Illustrated in *ibid.*, p.212.
47. Pierre-Henri de Valenciennes, View from a height; vertical upsurge perspective. Illustrated in *Elements of Perspective Pratique, a l'usage des Artistes, suivis de Reflexions et Conseils a'un Eleve sur la Peinture et particulierement sur le genre du paysage*, Paris, 1800, p. XXXV.
- 48-50 Views from the top of a hill leading to a down hill vanishing point, with a vertical upsurge leading to a perspective vanishing point on the horizon. Illustrated in Cole, Rex Vicat, *Perspective For Artists*. Dover Publications, New York, 1976, pp.86, 88.
51. Wang Houlai, *Landscape in Autumn* 1740. Three perspectives of height, depth, and breadth emphasising the Chinese concept of a moving perspective. Reproduced from the collection of the Hong Kong Museum of Art.
52. Wang Houlai, *Landscape in Autumn* 1740. Movement in a landscape painting. Reproduced from *ibid.*
53. Wang, Houlai, *Landscape in Autumn* 1740. Vertical-axis composition. Reproduced from *ibid.*
54. Lu Zhenhuan *Mountain Recluse in the Style of Ma Hezhi* 1941. Figure indicating asymmetry in a diagonal composition. Illustrated in early 20<sup>th</sup> century Guangdong Painting. Published by *ibid.*, 2006, p.4.
55. Gao Yan *Landscape* c. 1650's Ming Dynasty. Figure indicating S-Shape composition. Reproduced from *ibid.*
56. Li Guixin *Landscape in the Style of Ni Zan*, 1906. Figure indicating banks on two sides of the river composition. Reproduced from *ibid.*

57. The Golden Spiral.
58. The Fibonacci Spiral.

## Context

The very idea of a rock, a river, a tree, a mountain as something to be enjoyed of itself, and not merely as a component in a picturesque landscape, is entirely Chinese and Japanese in its origin.<sup>6</sup>

This thesis will illustrate, through gathered evidence and the preparation of a number of illustrative artworks, that many examples of European Grand Manner Classical and Romantic landscape paintings on the theme of woods and rivers have a stylistic and compositional relationship to Chinese and Japanese ink landscape painting. It will further indicate that this prevailing Far Eastern influence continued with landscape specialists into the 18<sup>th</sup> and 19<sup>th</sup> Centuries, where artists modelled their Grand Manner landscapes on the theme of ‘The Sublime’<sup>7</sup> and ‘The Beautiful’.<sup>8</sup>

‘The Sublime’ and ‘The Beautiful’ had its basis with landscape paintings of two great landscape painters who worked in Rome in the 17<sup>th</sup> century, namely Claude Lorraine and Salvator Rosa. Claude<sup>9</sup> represented ‘The Beautiful’ in his Arcadian visions of the landscape, whilst Rosa represented the terrifying prospects of ‘The Sublime’.

---

<sup>6</sup> Sullivan, M., *The Meeting of Eastern and Western Art*, p.113.

<sup>7</sup> ‘The Sublime’: an art term first used in the 18<sup>th</sup> century but derived from the Roman philosopher Longinus and was taken up by Edmund Burke’s ‘*Philosophical Enquiry into the Origin of Our Ideas of ‘The Sublime’ and ‘The Beautiful’* (1757). Immanuel Kant also wrote on the topic and it was characterized with ideas of limitlessness extraordinariness, grandeur, awe and sometimes terror. Lucie-Smith, E., *Dictionary of Art Terms*, p.180.

<sup>8</sup> ‘The Beautiful’: an 18<sup>th</sup> century art theory (Burke) which tends to please through absolute harmony of proportion, idealized representation of rural beauty; presenting an Arcadian vision often associated with the poetry of the Roman poet Virgil. This can be seen in his delicate suggestions of scenery which occur in the *Aeneid* and *Georgics*, expressing the enchanting myth of the Golden Age. The pastoral bucolic paintings of Claude Lorraine fully express the concept of ‘The Beautiful’. Piper, D., *op. cit.*, p.117.

<sup>9</sup> Claude: The first name of the artist Claude Lorraine is the standard used by most writers on the artist.

Apart from a number of forgetful and speculative comments, the influence of the Far East has not been examined in a scholarly manner, or given an appropriate place in the history of European landscape painting prior to Impressionism<sup>10</sup> and Post-Impressionism<sup>11</sup> and beyond in the 20<sup>th</sup> century.<sup>12</sup> This thesis sets out to address this lack of awareness and contribute to a deeper understanding and awareness of the roots of the Western landscape tradition.

---

<sup>10</sup> Impressionism, a movement in painting originating in France in the 1860's. The artists involved were not a formal body but grouped together for the purpose of exhibiting. Claude Monet (1840-1926), Camille Pissarro (1830-1903), Auguste Renoir (1841-1919) and Alfred Sisley (1839-1899) were the main artists in the movement. They reacted against Romanticism and tried to depict contemporary life in a new objective manner by rendering an impression of what the eye sees in one particular moment. Colour and its reflections with regard to light and painting the impression outdoors became one of the hallmarks of the movement. The artists were heavily influenced by Japanese woodblock prints known as *Ukiyo-e* by Katsushika Hokusai (1760-1849) and Ando Hiroshige (1797-1858) with their colourful linear designs of the floating world of 18<sup>th</sup> century Edo, Japan. Piper, D., op. cit., p.266.

<sup>11</sup> Post-Impressionism: Artists known as Post-Impressionists include Paul Cezanne (1839-1906), Paul Gauguin (1848-1903) and Vincent Van Gogh (1853-1890). Post-Impressionist painters rejected naturalism by an emphasis on purely formal values, and a renewed interest in religious and symbolic themes and in the expressive power of colour and line. The Post-Impressionists were also influenced by Japanese *Ukiyo-e* prints. *ibid.*, p.420.

<sup>12</sup> Australian contemporary artist, Brett Whiteley was influenced by Chinese and Japanese landscape painting evident in his Carcoar River Series 1976-78 *Summer at Carcoar* won the Wynne Prize for landscape in 1978.

# Chapter I

## Introduction

### **Background: Overview of Far Eastern influences in the history of European landscape painting**

This thesis will investigate the notion that the major stylistic progenitors of Classical and Romantic landscape painting in the Grand Manner, Claude Lorraine and Salvator Rosa, were both significantly aware of, influenced by, and interested in adapting and utilizing Chinese and Japanese landscape painting devices, to either overtly or subtly effect the stylistic and compositional outcomes of their landscape drawings and paintings.

Both Rosa and Claude were in Rome in the 17<sup>th</sup> century and both had mentors and collaborators who either wrote about, or were familiar with, the large body of oriental studies that were evident in Rome at that time.

Soon after they were established in China at the end of the 16<sup>th</sup> century, the Jesuits began to send Chinese books, blue China porcelain and landscape paintings back to Rome, to make the Holy City the first centre of Oriental studies in Europe. As early as 1585, four young Catholic *Samurai*<sup>13</sup> had arrived in Rome, bearing gifts which included Japanese *Kano School*<sup>14</sup> landscape paintings (Illustration 1, *Birds and Flowers in a Landscape*, attributed to Kano Utanosuke, Momoyama period, 16<sup>th</sup> century), that were presented and displayed in the Vatican Museum and the Museum in Verona. Chinese and Japanese scroll landscapes were on display in public and private collections and museums in Rome, which was the first city in Europe to publicly exhibit them. Rosa and Claude were familiar with these collections in Rome, and as will be shown in the Literature Review both artists learned and studied from

---

<sup>13</sup> *Samurai*: Japanese noble and warrior class who controlled Japan until mid 19<sup>th</sup> century.

<sup>14</sup> *Kano School*; Japanese hereditary school of painting in Japan founded during the Muromachi period (1392-1573) by Kano Masonobu. It lasted until the 19<sup>th</sup> century. Kano artists worked in the style of Chinese ink landscape painting signified by structure and design on a large scale notably on screen doors. Lucie-Smith, E., op. cit., p.108. I have studied the extensive collection of *Kano School* paintings at Nijo Castle Ninomaru Palace in Kyoto. Kyoto was the Imperial Capital of Japan where envoys would be dispatched to Rome during the Christian century (1543-1640), before the *Edo* Period.

these collections affecting their landscape painting style. They were the models for almost all Classical and Romantic Grand Manner landscape painters up until the late 19<sup>th</sup> century.<sup>15</sup>

Combined with Rosa's and Claude's Chinese influenced landscapes, there was in the 18<sup>th</sup> century, an influence from the East which became even more pronounced with the advent of *Chinoiserie*<sup>16</sup> and *Japonaiserie*<sup>17</sup> during the Rococo period.<sup>18</sup>

*Chinoiserie* was a vogue that swept Europe in the 18<sup>th</sup> century whereby all things Chinese and Japanese became fashionable. European artists began to adapt Chinese and Japanese motifs and design into their artistic creations, particularly in blue China porcelain design,<sup>19</sup>

---

<sup>15</sup> The other great school of landscape painting in the 17<sup>th</sup> century was the Dutch School in Amsterdam. Painters of note were Jacob van Ruisdael, Meinert Hobbema, and Hercules Seghers. Their landscapes also indicate a Far Eastern influence. From 1600 the Dutch were given a licence to trade with Japan, through the port of Nagasaki and with China. Ink landscape paintings and blue China porcelain plates were frequently transported to Amsterdam. This coincided with the development of Dutch landscape painting as an independent genre and Delft porcelain, which specialised in imitating Chinese and Japanese landscape designs.

Straddling Amsterdam and Rome the Italianate Dutch landscape painters such as Jan Both, Nicolaes Berchem, Adam Pynacker and Jan Asselyn worked in Rome and later returned to Amsterdam. Their works indicate a Far Eastern stylistic influence via Claude Lorraine and Salvator Rosa by whom they were influenced. However the main thrust of this thesis will deal with Claude and Rosa and their subsequent influence on the development of European landscape painting.

<sup>16</sup> *Chinoiserie*; artistic adaption and imitation of Chinese art and architecture generally associated with the Rococo style in the 18<sup>th</sup> century. Lucie-Smith, E., op. cit., p.54.

<sup>17</sup> *Japonaiserie*; artistic adaption and influence of Japanese art and craft in Europe in the 18<sup>th</sup> century. *ibid.*, p.122.

<sup>18</sup> Rococo, an early to mid 18<sup>th</sup> century artistic style characterized by intimacy of scale, asymmetry and grace. Born in France as a style of extravagant decoration characterized by scroll, rock, shell and plant motifs. The art of the period had an easy elegance in compositional details one of the greatest exponents of the style was Jean-Antoine Watteau (1684-1721). Piper, D. op. cit., p.448.

<sup>19</sup> Chinese landscapes and designs were imported on blue China plates from as early as the middle ages to Venice via the Silk Route. This increased rapidly by the late 16<sup>th</sup> and 17<sup>th</sup> centuries via the sea route around the Cape of Good Hope. Trading ships carried large amounts of Chinese porcelain, designs and ink paintings to the sea ports of Rome, Amsterdam and Lisbon. One Dutch sailor alone in 1612 brought back to Amsterdam 38,641 pieces of porcelain. Ducret, S. 'The Colour Treasury of Eighteenth century Porcelain', p.1.

From the early 17<sup>th</sup> century, Delft factories specialized in imitating Chinese landscape design. The patterns were taken from ink landscape paintings which were imported. Later in the late 17<sup>th</sup> and 18<sup>th</sup> centuries the designs combined European and Chinese landscape scenery. These were made by the Delft Factories in Holland, the Sevres manufactory in France, and Wedgwood in England. These designs became very popular. Coysh, A.W. 'Blue – printed Earthware' 1800-1850, p.7.



landscape park design,<sup>20</sup> and wall paper design.<sup>21</sup> In particular, painting the theme of woods and rivers, which has a strong Chinese and Japanese thematic basis, was utilized by European landscape specialists during the *Chinoiserie* Rococo period in the 18<sup>th</sup> century. This is evident in the paintings of artists such as Jean-Baptiste Pillement (1728-1808), Claude Joseph Vernet (1714-1789), Richard Wilson (1714-1782) and Alexander Cozens (1717-1786). Further, this continued through into the 19<sup>th</sup> century with the Romantic period, with artists who depicted the theme of woods and rivers such as Joseph M.W. Turner (1775-1851), Thomas Cole (1801-1848), Achille-Etna Michallon (1796-1822), John Glover (1767-1849), Thomas Wright (1830-1881), John Adams (1840-1906), Benjamin Leader (1831-1923) and James Peel (1811-1906) amongst others. It is arguable that all of these artists were significantly influenced by the earlier approaches of Claude and Rosa.

As a consequence; For this investigation, I will focus upon the theme of woods and rivers, and investigate whether, Chinese and Japanese influences were evident on the development of landscape painting as an independent genre from its beginnings in the 17<sup>th</sup> century through to the 19<sup>th</sup> century. The study will attempt to show that this influence is more important and influential than has previously been cited by the mainstream history of Western art.

### **Paintings and Drawings on the Theme of Wood River-*Ki Kawa*<sup>22</sup>**

The paintings and drawings that will be presented for the practical component of this thesis will depict Grand Manner Classical and Romantic landscapes on the theme of woods and rivers and which will concentrate on highlighting the influence of Chinese and Japanese landscape painting. This will be made evident in the compositional and

---

<sup>20</sup> Landscape gardening architecture in England it has been pointed out had its origins in China and Japan via the inspiration of the paintings of Claude Lorraine and Salvator Rosa. Continental European writers claim the real originators of English landscape estate park design were the Chinese that the English invented nothing but rather brilliantly applied Chinese gardening design to Britain. Hyams, E., *The English Garden*, p.23.

<sup>21</sup> Chinese landscape design wallpaper based on ink scroll landscape painting, was very popular in the 17<sup>th</sup> and 18<sup>th</sup> century in Europe.

<sup>22</sup> *Ki Kawa* Japanese words for tree/wood river which is a translation of Woodger.

stylistic outcomes of the paintings and drawings; at times very subtly and in others more overtly. The paintings will attempt to illustrate how ‘The Sublime’ and ‘The Beautiful’ are related stylistically and compositionally to the works of Claude and Rosa.

The paintings and drawings will be displayed in an installation<sup>23</sup> that will depict an 18<sup>th</sup> century salon style gallery, supplying those visual stimuli (ornate frames, labels, Classical sculptures, Buddha’s, hanging scrolls and bonsai trees), which prompt, indicate and reinforce the visual atmosphere of the period and the stylistic relationship between Eastern and Western Classical and Romantic landscape painting. Cabinets will display porcelain that has a Chinese stylistic influence<sup>24</sup> and other typically 18<sup>th</sup> century artifacts. The rationale for this installation is to present the landscape paintings within the context of its 18<sup>th</sup> and 19<sup>th</sup> century appearance related to Chinese and Japanese landscape painting influence.

The object of this approach is to create an atmosphere of a European salon style landscape room that has Chinese and Japanese elements clearly present and evident, in order to recreate the context in which the original paintings could have been conceived.

### **Evolution of the research question**

In 1987, after graduating with a BA (Fine Art) La Trobe University, I worked at Bendigo Art Gallery as a Gallery Assistant.<sup>25</sup> I became very familiar and was quite taken by the large Grand Manner Classical and Romantic landscapes in the collection, which, compositionally and stylistically, often express the ‘The Sublime’ and ‘The Beautiful’ in a similar manner to Claude and Rosa. I worked full-time and then part-time, at the Bendigo Art Gallery from 1987-89 and 1992-93.

---

<sup>23</sup> Installation: an artwork encompassing the whole of a gallery space akin to interior design.

<sup>24</sup> Refer footnote 19.

<sup>25</sup> The position entailed handling paintings, sending damaged or aged paintings to the conservation laboratory, hanging paintings with the aid of a mobile scaffold, monitoring temperature and humidity with a thermohydrograph and internal storage of paintings and drawings.

This gave me a close familiarity with 18<sup>th</sup> and 19<sup>th</sup> century landscape painting through works by John Glover, Thomas Wright, James Peele, Henri Harpignies, Theodore Rousseau, Paul Desire Trouillebert, Louis Buvelot and Arthur Streeton who are all represented by paintings in the public collection in that Gallery.

In 1992-94 I undertook an intensive study of 18<sup>th</sup> and 19<sup>th</sup> century landscape painting from the collection of the Bendigo Art Gallery and Castlemaine Art Gallery. I appropriated techniques and style by drawing and painting *in-situ* in those art museums as well as going out in the field and painting landscapes, while completing my MA thesis on '*19<sup>th</sup> century Landscape Painting and its Presentation*'. That research project signalled the beginning of an ongoing engagement with these ideas.

After completing my MA (Fine Art) in 1994, I travelled to Japan, and I have based myself there for various periods over a 10 year period and I maintain an artist's cultural visa for Japan. I believe that this exposure to the East has been very beneficial to my artistic development as a landscape painter, because being in Japan I was able to gain an aesthetic awareness of Japanese and Chinese landscape painting, garden design, bonsai trees, and kabuki theatre amongst other things.

At this time, I undertook an examination of Japanese and Chinese ink landscape painting with established masters of *Suiboku/Sumi-e*,<sup>26</sup> of the *Kano School*, and Sesshu<sup>27</sup> and having learnt *Sumi-e* stylistic devices was able to adapt them to my oil landscape painting. This technique has been an effective instrument for the re-creation of 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> century style landscapes, giving them a fresh traditionalism through the appropriation, of these older art techniques.

Combined with the development of my *Sumi-e* landscape painting techniques, I have been painting landscapes in art museums, appropriating the works of landscape

---

<sup>26</sup> *Suiboku* or *Sumi-e* (Japanese) ink painting in monochrome on paper or silk practiced in Japan. Often under Zen Buddhist influence during the 14<sup>th</sup>-17<sup>th</sup> century. It began as an imitation of Chinese painting of the Sung and Yuan dynasties (960-1368). Lucie-Smith, E., op. cit., p.180.

<sup>27</sup> Sesshu, born in 1420 was a buddist monk, ink landscape painter, and landscape gardener, who trained in China and later founded the *Haboku* style in Japan.

specialists who have inspired my practice. This work has been carried out in England at the National Gallery, London; in America at the National Gallery of Art, Washington D.C; National Gallery of Canada, Ottawa; in New Zealand at the Dunedin Art Gallery, and Sarjeant Art Gallery, Wanganui; in Australia at Ballarat Fine Art Gallery, Warrnambool Art Gallery, Geelong Art Gallery, Castlemaine Art Gallery and Historical Museum, Hamilton Art Gallery, Tasmanian Art Gallery and Museum and Benalla Art Gallery.

The opportunity to get up close and work in oils with a brush in my hand adjacent to paintings in museums has allowed me to see how paint is applied to the canvas, and to understand the layering, style and composition applied by acknowledged masters of the art of landscape painting whose work has stood the test of time.

In addition, whilst in London, I studied ink drawings and paintings of Claude, Rosa and Jan Both (1618-1652) in the prints and drawings room at the British Museum. This experience contributed to the genesis of this thesis because it crystalized an intuitive stylistic connection between what I had studied in the prints and drawings room, and Western art museums, with Japanese ink landscapes I had studied in *Suiboku/Sumi-e* class. This understanding was also enhanced by the opportunity to study Chinese and Japanese scroll landscape paintings in art museums in Japan, Taipei, Taiwan, Seoul, Korea, and Hong Kong, China.

As a result of this connection, I began to perceive in European Classical and Romantic landscape paintings and drawings, that the shapes, stylistic devices, and even in some cases the compositions, were similar to certain schools of Japanese and Chinese landscape paintings. This was particularly so in the paintings and drawings of Claude, Rosa, Both and Jacob van Ruisdael (1628-1682) and by successional influence through to 18<sup>th</sup> and 19<sup>th</sup> century landscape paintings.

What seemed apparent to me was the connection in terms of the empathy of purpose and the conventions relating to the simplification of form seen in foliage, trees, rocks, etc, and compositional elements such as vertical upsurge perspective.<sup>28</sup>

---

<sup>28</sup> See Appendix A, Section 2 (p.91) and Appendix B (p.94).

## **Significance of the study and practical application of the research**

This thesis sets out to examine and explore the influence of the East on Western landscape art, especially its relationship to the landscape theme of woods and rivers, related to my own life experiences and inspirations as an artist as a means of analysis.

I will attempt to demonstrate how, as a practical instrument, landscape *Suiboku/Sumi-e* techniques and style which continue to be taught in Japan today, and handed down in a continuous heritage and cultural tradition, can be effectively applied to re-rendering the extinct Western studio practice of Classical and Romantic landscape painting. As will be indicated in the Literature Review, I suggest that these techniques and stylistic devices were adapted by Claude and Rosa, in their landscape paintings and thus to approach it using *Suiboku/Sumi-e* techniques is in effect returning to an original source which informs my contemporary practice as a Post Modernist Grand Manner landscape painter. In doing so, I am claiming that this creation of hybrid landscape paintings is a type of ‘fresh traditionalism’.

## Chapter II

### Literature Review

Italianate<sup>29</sup> Muse, I would try now a somewhat grander theme.  
Shrubberies or meek tamarisks are not for all: If our song is of the  
woodland, let the woodland be worthy of a consul.

Eclogue IV. Virgil<sup>30</sup>

#### Introduction

This Literature Review will investigate the historical context of the artistic careers of Claude Lorraine and Salvator Rosa, focusing specifically on the analysis of drawings and paintings that appear to evidence Chinese and Japanese stylistic influences in their composition. In addition, elements of 18<sup>th</sup> century Rococo *Chinoiserie* and *Japonaiserie* will be investigated in an attempt to establish the influence of the Far East on 18<sup>th</sup> century landscape specialists, in particular Claude Joseph Vernet, Jean Pillement, Alexander Cozens and Richard Wilson.

In addition, the review will search for comments regarding the works of the 19<sup>th</sup> century, particularly those claiming that the Far-Eastern influenced landscapes of ‘The Sublime’ of Rosa, and ‘The Beautiful’ of Claude had a decisive influence on 19<sup>th</sup> century Grand Manner Romantic landscape painting. Further, an analysis of Turner’s Claudian landscapes and Thomas Cole’s Rosa-inspired landscape will be quoted to demonstrate a continued Chinese and Japanese influence in the 19<sup>th</sup> century Romantic Period.

In summary, the Literature Review will provide evidence intended to demonstrate the key stylistic influence of Chinese and Japanese landscape painting on Western landscape painting. It will argue that the interpolation of this style into Western landscape painting was through the works of Claude and Rosa, whose influence and effect was, for two centuries, continuous, varied and uniquely creative.

---

<sup>29</sup> Changed from the Sicilian; reference to Claude.

<sup>30</sup> Lewis, D. Virgil, The Eclogues, p.18

## Section 1. Claude Lorraine (1600–1682)

Claude is the most famous exponent of Grand Manner ideal Baroque landscape painting of the 17<sup>th</sup> century. He was one of the first artists to specialize in the genre of landscape painting and brought this genre to supreme heights of achievement. Claude was born in Lorraine, France. In 1613 he went to Rome as an apprentice pastry cook. By 1618-19 he was an apprentice of the Italian painter Agostino Tassi<sup>31</sup> and spent almost his entire career in Rome. From the mid to late 1630's onwards, he had many patrons including Pope Urban VIII and Italian princes and nobles. At that time, the Pope's Vatican collection had the most extensive collection of Chinese and Japanese scroll paintings in Europe and was the centre for oriental studies in Europe. The Jesuits had brought Chinese and Japanese scroll landscapes back with them whilst doing missionary work, and trade in the Far East from the late 16<sup>th</sup> century. In the year 1601 at the end of the Ming dynasty (1368-1644) the Italian Jesuit Matteo Ricci had received permission to live and preach in Peking. This was followed by a steady increase in Western visitors, traders, and artists from Europe.

Those Italian princes and nobles with whom Claude associated with as patrons, collected and displayed Chinese and Japanese landscape paintings amongst other curiosities from the orient. Collecting was a popular pastime amongst wealthy Italian gentlemen, and they often had private museums where their collections were catalogued, published and often accessible to the public. This 'cabinet of curiosities' was an essentially Italian invention<sup>32</sup> and Claude had an opportunity to study from these private collections as well as from the Vatican collections.

It seems that these Chinese and Japanese ink landscape paintings influenced Claude's ink and wash paintings and his subsequent oil paintings.<sup>33</sup> For example, he worked

---

<sup>31</sup> Agostino Tassi (c. 1580-1644) Italian painter, born and mainly active in Rome. He was one of the leading *quadratura* specialists of his day, being responsible, for example, for the illusionistic architectural settings of Guercino's ceiling fresco *Aurora*. Tassi also painted small landscapes, and for many years his significance as a decorator was largely forgotten and he was remembered chiefly as the teacher of Claude. Piper, D., op. cit., p.509.

<sup>32</sup> Sullivan, M., op. cit., p.92

<sup>33</sup> A comparative analysis between Claude's ink paintings and Chinese and Japanese ink landscape paintings will be given from page 15. Claude Scholars Marcel Roethlisberger, Michael Kitson, Gustav Lorenzen and Jean-Jacques Mayoux have all stressed the influence of the Far East in Claude's ink paintings.

diligently in the *Campagna* landscape near Rome and at the Falls of Tivoli, and almost 1000 ink paintings and drawings from this period survive. They display an extraordinary sensitivity to the changing effects of light on the landscape, combined with a Far Eastern stylistic aesthetic in many of his ink landscapes. This preliminary work clearly has formed the basis for his Grand Manner landscape paintings in oils. Compositionally and stylistically, it can be seen that the Far Eastern influence was transferred from the drawings and ink paintings to the oil paintings. In this respect, it is also worth noting that Claude's aim was to evoke the pastoral beauty of Virgil's bucolic poems<sup>34</sup> in his paintings, and there might well have been a conscious recognition of the success of the Far Eastern representations in this regard.

Claude's stylistic and compositional influence was enormous. His work informed numerous Italianate Dutch landscape painters of the 17<sup>th</sup> century, such as Jan Both,<sup>35</sup> Jan Asselyn<sup>36</sup> and Nicolaes Berchem,<sup>37</sup> and 18<sup>th</sup> century landscape painters Claude Vernet, Francesco Zuccarelli, Richard Wilson, Jean Baptiste Pillement, and Alexander Cozens. This influence was felt further into the 19<sup>th</sup> century through artists such as Joseph M.W. Turner, Thomas Cole and Achille-Etna Michallon, and included artists represented in the regional galleries of Victoria including John Glover, (Ballarat Fine Art Gallery and Bendigo Art Gallery), John Adams (Ballarat Fine Art Gallery) and Benjamin Leader (Geelong Art Gallery).

Claude also inspired a type of English landscape park design in the 18<sup>th</sup> century, where the landscapes of Grand Estates were modelled on the designs of his paintings.<sup>38</sup> This is evident generally in the constructed landscapes of British landscape estate designers of the 18<sup>th</sup> century, such as Capability Brown. Specific

---

<sup>34</sup> Also stories from the Bible, such as The Flight into Egypt. Chinese landscape paintings also relate to Chinese bucolic landscape poetry, where it is said by the ancients that poetry is a picture without form, and painting is a poem with form.

<sup>35</sup> Jan Both (1618-1652) he was in Italy working with Claude at times between 1637-1641.

<sup>36</sup> Jan Asselyn (1615-1652) lived in Italy in the 1630's and 1640's. His style was also based on Claude's.

<sup>37</sup> Nicolaes Berchem (1620-1683) Italianate landscape painter. He was in Italy in the 1640's and 1650's.

<sup>38</sup> English landscape gardening has a Chinese basis, see footnote 20.



examples are the grounds of Stourhead, Wiltshire and Holkham Hall, Norfolk that were laid out with reference to identifiable landscape paintings.

### **Claude Lorraine and the influence of Joachim von Sandrart (1606–1688).**

An interesting linkage in the context of this thesis is between Claude and Joachim von Sandrart. Sandrart was a German painter, engraver and writer on art who came to Rome in 1628, and had a wide knowledge of art and more pertinently Chinese painting from extensive travels in Europe.<sup>39</sup> He is acknowledged as one of the first art historians to write on Chinese painting in the 17<sup>th</sup> century. It is known that Claude worked in collaboration with Sandrart, and they drew and painted together in the *Campagna* and the falls of Tivoli. Sandrart became Claude's biographer and instructed him on Chinese and Japanese scroll landscape paintings from his private collection<sup>40</sup> that he had with him in Rome.

In this regard, Sandrart wrote a thesis on art called *Teutsche Akademie*<sup>41</sup> (German Academy) published in 1675. This thesis has sections on Far Eastern Art and, what is specifically of interest here, on Chinese and Japanese landscape painting (*Von de Chineser mahlerey*) and biographies of artists including Claude Lorraine.

Sandrart's Chinese and Japanese landscape scrolls and prints appear in Athanasius Kircher's *China Monumentis*<sup>42</sup> published in 1667. Athanasius Kircher (1601-1680), a German Jesuit, came to Rome in 1633, where he and Sandrart knew each other. A

---

<sup>39</sup> A reason for this is a few years after the Italian Jesuit Matteo Ricci (1601), the Germans Adam Schall and Ferdinand Verbiest came to China establishing trade and artistic links with Germany. From this source Sandrart was able to study Chinese landscape painting in abundance. John, W., Chinese Painting, p.87. There are 1,200 names of Ming painters in the *Pe'i We'n Shu Hua Pu* (Imperial Encyclopedia of Calligraphy and Painting) published in 1708.

<sup>40</sup> Claude scholar Marcel Roethlisberger has pointed out that Sandrart owned Chinese landscape paintings and he showed them to Claude in Rome in the 1630's. Claude studied stylistic techniques from these Chinese paintings. Russell, D., Claude Lorraine 1600-1682. p.221.

<sup>41</sup> Piper, D., op. cit., p.468.

<sup>42</sup> This book provided a wealth of visual and documentary information and was widely disseminated, translated and used by artists as a source material when designing *Chinoiserie* scenes in 17<sup>th</sup> and 18<sup>th</sup> centuries. See Eyerman C. et. al. Imagining the Orient; J. Paul Getty Museum, p.4.

Professor of Mathematics and Oriental Philology,<sup>43</sup> he was later to become papal librarian and remained in Rome for the rest of his life. Claude, who painted for the papacy, knew him as well. Through Kircher's guidance and direction he had ready access to study texts and appropriate the techniques and stylistic devices of Chinese and Japanese landscape painting from the Vatican's vast collection. It is interesting to note that it is documented that Kircher is one of the earliest artists to have copied Chinese and Japanese landscape paintings.<sup>44</sup> Claude, being a brilliant landscape artist, was able to subtly benefit stylistically and compositionally from Chinese and Japanese landscape painting as will be demonstrated in my analysis of his ink paintings *Study of a Tree*, *Park View* and *The Tiber Above Rome*, and the oil paintings, *View of Delphi with a Procession* 1645, *The Judgement of Paris* 1645/46, and *The Rest on the Flight into Egypt* 1646.

### **Claude's ink paintings indicating a Chinese and Japanese influence**

*Study of a Tree* c. 1640, ink wash on apricot-tinted paper (Illustration 2)

*Park View* c. 1638 ink on paper, dark brown wash (Illustration 7)

*The Tiber Above Rome*, *View of Monte Mario* c. 1643, ink on paper, dark brown wash (Illustration 10)

---

<sup>43</sup> Oriental Philology is the science of Far Eastern languages. Kircher could read Chinese so he could have explained Chinese landscape painting texts on composition, perspective, *Taoist* landscape number ratio's (see Appendix A, p.89) and technical style to Claude.

<sup>44</sup> Sullivan, M., op. cit., p.93

## Claude's stylistic use of ink compared to Japanese *Suiboku*<sup>45</sup> ink painting in depicting trees, foliage and leaves carried through into oil paintings

Claude's ink painting *Study of a Tree* (Illustration 2) can be compared to the Chinese ink painting *Studying in a Pavilion by a River* (detail), by Huang Jun bi<sup>46</sup> (Illustration 3). This comparison indicates a similarity in technique between Claude's painting and the Chinese style and design. Clearly, the touching in of the leaves almost one by one with the point of a partly charged brush and the refined silhouette strongly indicates a Chinese/Japanese influence. This ink painting was used in connection with the oil painting *View of Delphi with a Procession* of 1645<sup>47</sup> (Illustration 4). The ink painting of the tree with its entwined trunks has been used to compose the large *repoussoir* tree on the left of this oil painting, (Illustration 5) and its influence can be seen also in several other paintings of this period.<sup>48</sup>

Similarly, in the ink painting *Park View*, (Illustration 7) there seems to be a stylistic similarity with the Japanese ink painting style *Suiboku*. If an examination is made of the leaf and tree forms on the left of *Park View* with typical Japanese *Suiboku* ink painting stylistic exercises of leaves and tree forms, there is significant comparison in the style design and execution of the ink paintings<sup>49</sup> (Illustration 6). Further, the style of the clustered foliage leaves, which are deeply shadowed and silhouetted (similar in style to *Suiboku*) in Claude's ink painting, is identical to the stylistic depiction of

---

<sup>45</sup> See Footnote 26.

<sup>46</sup> National Palace Museum Taipei, Taiwan.

<sup>47</sup> Galleria Doria Pamphilj, Rome.

<sup>48</sup> Kitson, M. *The Art of Claude Lorraine*, p.31. Salvator Rosa appropriated Claude's Chinese derived *repoussoir* tree and the composition of *View of Delphi with a Procession* 1645 in his painting *Landscape with Cincinnatus called from the Plough* 1650. (See Illustration 21) Thus a Far Eastern influence has been carried from Claude to Rosa. See page 28.

<sup>49</sup> Marcel Roethlisberger the most knowledgeable Claude scholar of modern times referred to this drawing as having an 'oriental flavour', a Far Eastern appearance. As seen in Marcel Roethlisberger's Catalogue, *Raisonné* 1961 and 1968, the most comprehensive and thorough study of Claude's drawings and paintings, Russell, D. op. cit., p.221. Catalogue *Raisonné* (Fr reasoned catalogue) is a complete annotated catalogue of the works of one artist, usually giving provenance and bibliographical references for each work and listing attributed or doubtful works as well as engravings after the artist. Lucie-Smith, E., op. cit., p.45.

foliage in *The Judgement of Paris 1645/46*<sup>50</sup> (Illustration 9) amongst other pastoral landscapes. This can be seen most prominently in the clusters of foliage leaves in the large central tree above the central rocks. (See Illustration 8) Claude made very few detailed studies of plants or other natural forms. The ink painting *Park View* is one of the few surviving sheets and it indicates a Far Eastern stylistic connection that has been carried through into the artist's rendering of foliage in his Grand Manner Pastoral Landscapes.

### **Perspective and other techniques in Claude's Ink Paintings**

#### Atmospheric effects<sup>51</sup>

The atmospheric effects in the background of the ink paintings in Claude's *Park View*, and *The Tiber Above Rome, View from Monte Mario* (Illustration 10) both have a similarity with the *Suiboku* style as seen in *Autumn Day Scenery* (Illustration 12) and *Loosing Spring Cluster (China)*, (Illustration 11) by Koho Takahashi.<sup>52</sup>

There is evidence to suggest that Sandrart had shown Claude similar style Chinese ink landscape paintings, which he studied and adapted to his practice of depicting atmospheric perspective and effects.<sup>53</sup> Added weight to this speculation is afforded by a comparative observation of *Park View* and *The Tiber Above Rome* with *Suiboku*. They are similar in style and sentiment to the Japanese landscape paintings that I learned to

---

<sup>50</sup> In Japan I studied the *Suiboku* technique of dotting and rendering leaves and foliage from a Japanese master. I applied what I had learnt in Japan when in 2004 I painted a variant of *The Judgement of Paris 1645/46* in oil, *in-situ* at the National Gallery of Art Washington D.C. U.S.A. While painting I discovered through detailed comparison a similarity between Claudes foliage leaves and my *Suiboku* studies as well as foliage depictions from the Mustard Seed Garden Manual – Book of Trees. (See Page 71).

<sup>51</sup> Atmospheric or aerial perspective: A means of representing distance and recession in a painting based on the way the atmosphere effects the human eye. Outlines become less precise, small details are lost. Hues become noticeably more blue or grey, colours in general become paler. Colour contrasts are less pronounced. Lucie-Smith, E., op. cit., p.145.

<sup>52</sup> Professor Takahashi (born Gifu, Japan 1947 – Nangjing, China 2000), whose work is represented in the Oxford University collection was my *Sumi-e* ink landscape painting teacher in Nagoya, Japan.

<sup>53</sup> This similarity between the atmospheric effects of Claude's ink paintings and those in Chinese and Japanese scroll landscape paintings have been stressed by Gustav Lorenzen in 'Nogle Smabemaerkninger om Claude Gellee' Kaldet Le Lorrain" Kunstmuseets Arsskrift, 1952 – 1955 (Copenhagen, 1956), pp 157-168.

create from the *Suiboku* Master Takahashi-san<sup>54</sup> and whom I saw execute many examples. These techniques and styles he taught me have been passed down for centuries in Japan, and were derived from ancient Sung and Yuan dynasty Chinese landscape painting. Because of the strict reproductive tradition in *Suiboku*, it is likely that Takahashi-san's paintings would be similar in style to the paintings Sandrart had shown Claude in Rome in the 1630's.

It can be seen that in both Claude's ink paintings and the Japanese *Suiboku* ink paintings that the far atmosphere appears like a misty greyish haze. The objects in the distance are vague and indistinct as compared to foreground objects because of the intervention of an atmosphere that is rendered by both artists in a similar loose light stylistic manner, creating the illusion of depth and distance. Comparative atmospheric effects can be seen between the distant trees and low hills in Claude's *Park View* with the distant trees on a mountain in Takahashi's *Autumn Day Scenery*. Also, in Claude's *Tiber Above Rome* the far mountain and the dark tree shapes in the middle distance and foreground have a similarity with Takahashi's *Suiboku* painting *Loosing Spring Cluster (China)* as seen in the mountain's peak, the dark middle distance, and the foreground ravines and trees.

Aerial perspective in the west has been observed in Fresco painters of the Hellenistic<sup>55</sup> and Roman periods. Leonardo da Vinci was the first to codify the theory in 1508 in the manuscript *Di mondo ed acque* and *la prospettiva di colore* where he writes about his expeditions into the mountains in Italy. His notes set out to explain the perspective of disappearance with many acute observations concerning light striking on trees, the various greens of transparent leaves, and the blue sheen which they reflect from the sky. Da Vinci also notes the modification of colour by the atmosphere, for example with mountain flowers when seen through a great gulf of intervening air at a considerable height. In these manuscripts there are also comments on the apparent colour of smoke and mist.<sup>56</sup>

---

<sup>54</sup> *San* - honorific term used by Japanese roughly equivalent to Mr or Mrs. *San* is used for both males and females.

<sup>55</sup> Hellenistic art is a term applied to Greek art and Greek-inspired art in the late 4<sup>th</sup> to late 1<sup>st</sup> centuries B.C. until Greek art was taken over by the Romans c.30 B.C.-180 A.D. In the Hellenistic period poets such as Theocritus and later in the Roman period, by the poet Virgil, discovered the charm of simple life among shepherds. Artists also tried to conjure up the pleasures of the countryside for sophisticated town dwellers. However Hellenistic and later Roman landscape painters did not know the laws of perspective and aerial perspective was only barely understood and applied. Piper, D., op. cit., p.248.

<sup>56</sup> Clark, K. Leonardo da Vinci, p.135.

In the East, atmospheric aerial perspective along with other elements of perspective relating to landscape painting had been written and codified since before the Sung Period AD 960-1279. Kuo Hsi<sup>57</sup> in *An Essay on Landscape Painting* written in 10<sup>th</sup> century A.D. theoretically treated aerial perspective when he wrote;

A mountain viewed at close range has one appearance, a mountain viewed at a distance of several miles has another when viewed at a distance of scores of miles has still another. The change of appearance caused by the varying degree of distance from the object figuratively known as 'the change of shape in every step one takes'... the blue haze and white path arouse a longing to walk there. Now that portion of a mountain which is covered with mist is invisible, while that other portion which is untouched by mist is visible. Aspects of the mountains are dependent upon the absence or presence of mist. Without haze and mist there is no division of hidden or apparent parts. Depth is obtained by piling layer upon layer. The effect of distance is obtained by the use of misty lines which gradually disappear. Mountains with no mists and clouds are like springtime with no flowers or grass. If one wishes to paint a high mountain, one should not paint every part, or it will not seem high. When mist and haze encircle its waist, then it seems tall. Indeed, a mountain shown in its entirety is not only without beauty, but it is as awkward as a picture of a rice mortar. A stream painted in its entire course, is not only without grace, in its meandering, but resembles a drawing of an earth-worm. A distant mountain has no wrinkles, distant water no waves, a man at a distance has no eyes. Not that they have none, but that they seem to have none. This is one of the laws of three dimensions.

---

<sup>57</sup> Kuo Hsi was a famous landscape painter of Sung Period in China. He was born in Honan Province about 1020. He was admitted into the Imperial Academy of Painting at an early age and acquired great fame in middle life as court painter at the Imperial Palace. Kuo Hsi's *Essay on Landscape Painting* has been read for centuries by Chinese and Japanese artists and has been extremely influential in shaping the course of later schools of landscape painting including the *Kano School* in Japan. Sakanishi, S. Kuo Hsi, *An Essay on Landscape Painting*, p.22.

Also in the *Mustard Seed Garden Manual of Landscape Painting*,<sup>58</sup> a further explanation of aerial perspective is offered;

When distant mountains are drawn with perspective and one wishes to emphasize their range and extension, they can be made to spread out even more expansively by the suggestion of mists and haze.

---

<sup>58</sup> Sze, M. The way of Chinese painting selections from the 17<sup>th</sup> century *Mustard Seed Garden Manual of Landscape Painting*, p.211.

The *Mustard Seed Garden Manual*; a Qing dynasty painting manual that had a great impact on Japanese Southern-style *Nanga* painters. The Mustard Seed Garden refers to the Nanking villa of the Ming loyalist and literatus Li Yu (also known as Li Liweng) Li owned the *Shanshui Huapu* (Jp: Sansui Gafu, *Instruction Album in Landscape*) by Li Liufang (1575-1629), and asked his friend Wang Gai to expand it. The Manual was undoubtedly inspired by the earlier *Shizhu zhai shuhua pu* (The Ten Bamboo Studio Manual of Calligraphy and Painting) printed by Hu Zhengyan (1584-1674), but it was specifically designed as a pedagogical tool for aspiring painters. *The Mustard Seed Garden Manual of Painting* was published first in a colour woodblock printed edition in ca. 1679 according to the preface by Li Yu. The first section includes fundamental ideas and techniques of painting such as the Six Laws (*rikuhou*), Six Requirements, Six Merits and Three Weaknesses, Twelve Things to Avoid, Three Classifications (*sanpin*), Division of Schools, Works of Quality, Great Makers, Important Changes, Method of Texture Strokes, Explanation of Terms, Uses of the Brush, Uses of Ink, Brushwork and Colour, Placement of Earth and Sky, Avoiding Heterodoxy, and Avoiding the Banal. The next section on methods for colouring includes 27 rules for selecting materials. There follow illustrated sections on ways to paint and examples of how to paint trees, rocks, figures, birds and animals, houses, pavilions, terraces and towers, family and landscapes. In 1701 Wang Gai and his two brothers published the second collection that includes illustrations of how to paint orchids, bamboo, plum blossoms and chrysanthemum, as well as the third collection which added sections on flowering plants, grasses, insects, flowers, birds and animals, and technical and theoretical discussions. In each of the collections, the introduction summarizes the essence of the work, next are illustrated explanations of painting methods; last are copies of works by famous artists. Being very popular in 1818 a publisher produced a fourth collection including figure paintings taken from other sources. *The Mustard Seed Garden Manual* was first introduced to Japan in the late 17 century, and reprinted there in 1748 due to its great popularity with painters. Artists such as Gion Nakai (1677-1751) and Yanagisawa Kien (1706-58) valued the manual as the pre-eminent means of instruction in Chinese painting. Artists not only learned technique, theory and history from *The Mustard Seed Garden Manual* but frequently copied actual compositions from it, using the work as a template for their own paintings. Even creative artists such as Ike Taiga (1723-83) used it extensively, and Yosa Buson (1716-83) used the section on avoiding banality in his *haiku* theory. The impact of *The Mustard Seed Garden Manual* on *Nanga* painters was such that, until the 1980's, scholars overlooked the role of imported Chinese painting in the development of *Nanga*. *Japanese Architecture and Art*, <http://www.aisf.or.jp/ajaanus/deta/k/kaishiengaden.htm>.

## **Perspective and composition in Claude's painting vis-à-vis Chinese and Japanese landscape painting**

Analysis of

Claude Lorraine

*The Rest on the Flight into Egypt* 1646

Oil on Canvas,

Cleveland Museum of Art.

(Illustration 13)

The influence of Chinese and Japanese ink landscape painting appears in Claude's *Liber Veritatis*<sup>59</sup> in the design and perspective devices of looking at the landscape from above,<sup>60</sup> of deliberately distorting lines, the down hill vanishing point with a vertical upsurge and recession,<sup>61</sup> all leading up to a horizon on the Golden Section (Appendix A, Section 1). Comparing the composition of *The Rest on the Flight into Egypt*, with that of a Chinese Landscape, *One Thousand Snow Covered Peaks* by De Xinshe (Illustration 14), the view in both paintings is seen from the top of a hill with a vertical upsurge. Also in both paintings the placement of the middle ground trees and rocks combined with the curve of the river indicate compositional similarities. This is made clearly visible by juxtaposing the Chinese Landscape over Claude's landscape. (Illustration 15 and 16). It is significant to note that Claude has used a large and monumental vertical format 208 x 152.5 cm<sup>62</sup> in

---

<sup>59</sup> *Liber Veritatis* (Book of Truth - begun 1635 – 1636, London, B.M.) in which Claude made ink wash drawings of almost all of his paintings, indicating for whom they were painted. Stylistically the drawings related to his paintings indicate a Far Eastern appearance cited by Claude scholars Gustav Lorenzen, Marcel Roethlisberger and Jean-Jaques Mayoux. While studying the ink drawings of the *Liber Veritatis* in the prints and drawings room at the British Museum I made this connection intuitively with Japanese and Chinese ink landscape paintings.

<sup>60</sup> Prof. Eido Tanaka in *The Light from the East* p.5 points out that Ambrogio Lorenzetti (1319 – 1348) in the fresco *Good Government* (1338-39), Palazzo Pubblico at Siena, is one of the earliest realistic landscapes in Italian art, showing a view seen horizontally and downward from the top of a mountain. The birds-eye view perspective used in the painting is similar to one of the three perspectives which is theoretically treated by Kuo Hsi of the Northern Sung. Even at this early stage, Chinese influence is evident in early Sieneese landscape paintings. The silk trade and commerce was prevalent between Siena and China (Cathay) in the 14<sup>th</sup> century.

<sup>61</sup> Prof. Jean-Jaques Mayoux (Sorbonne University Paris) has noted the evident presence of Far Eastern influence on Claude's landscape paintings in the *Liber Veritatis*. Especially that of vertical upsurge, looking at a landscape from above seen horizontally and downward. Mayoux, J. *English Painting*, p.40.

<sup>62</sup> In the *Rest on the Flight into Egypt*, Claude is acknowledged to have shown a special interest in Zampieri Domenichino's (1581 – 1641) paintings during the 1640's. The Cleveland picture has sometimes been cited as an example of Domenichino's stylistic influence on Claude. It recalls for example Domenichino's *Tobias Laying hold of the Fish* c. 1615 (National Gallery London) also a



the work *The Rest on the Flight into Egypt*, because this use of the vertical format was quite rare in 1646 in Western landscape painting. In Chinese and Japanese landscape painting of this time, the vertical format is almost always used, and on occasions attains monumental size.<sup>63</sup>

### Use of *Repoussoir*

In *The Rest on the Flight into Egypt*, Claude has made use of the *repoussoir*, a large object, in this case a tree, placed in the immediate foreground of a pictorial composition. The purpose of the *repoussoir* is to frame the composition and direct the spectator's eye into the centre of the picture that contains a carefully organized recession. *Repoussoirs* are generally placed towards the left or right hand edge of a painting.

Claude introduced this pictorial format<sup>64</sup> to the Western world, and refined its use in landscape painting. It became so influential that its use dominated landscape painting<sup>65</sup> up until the middle of the 19<sup>th</sup> century. Significantly for this thesis, *repoussoirs* were used in Chinese and Japanese ink landscape painting from before the Sung Period A.D. 960. *Repoussoir* trees were used to guide the viewer to the centre of the composition or to a central mountain peak. Kuo Hsi explains the application of the *repoussoir* tree in Chinese landscape painting;

---

vertical work. Claude's interest in Domenichino's work during the 1640's is indicative of his desire to achieve a more Classical and monumental grandeur, a more impressive style of landscape painting with his arrangement of trees and sweeping distances. I share this desire with my landscape painting.

<sup>63</sup> I have studied Claude's *Flight into Egypt* at the Cleveland Museum of Art and also studied large scroll landscapes at the Nanzenji Temple Exhibition at the Tokyo National Museum of Oriental Art.

<sup>64</sup> Adapted and perfected the use of *repoussoirs* would be more precise. *Repoussoirs* were used in a simplified way in landscapes of decorative Roman fresco's, and further to antiquarian decorations by Polidoro Caravaggio in *S. Silvestro al Quirinale* in Rome done before 1530 from Roman models. These anticipated Claude's use of the *repoussoirs*, see Kenneth Clark '*Landscape into Art*' p.95 Marcel Roethlisberger stated Claude's art and the use of the *repoussoir* derives in part from the decorative Roman fresco.

<sup>65</sup> Claude is thought to have used a black convex glass that reflected the landscape in miniature, enabling an artist to see broad tonal values of a scene by subduing colour and detail. Trees seen in the Claude glass are tonally reduced and create *repoussoirs* on either side of the edge of the glass, which have a curve leading the eye into the composition enhanced by the curve of the glass. See Maillet, A. *The Claude Glass*. (See page 77, Illustration 84)

The tall pine tree (*repoussoir*) is so stately that it becomes a leader among the other trees. Its state is like that of a prince who wins the approval of his age and receives the services of lesser people, without sign of anxiety or vexation<sup>66</sup>.

As to pine trees (on the right or left foreground) these themes are possible; an old pine projecting from a cliff, some extremely tall pines. A pine tree set on a peak is felicitous, it should be green and tall<sup>67</sup>.

Illustration 17 shows a pair of landscapes by Chinese artist Zhong Qinti, from the 16<sup>th</sup> century, Ming Dynasty. Evident are the large *repoussoir* trees leading the eye into the composition. In Illustration 18, a landscape by Japanese artist Kano Motonobu entitled *Mountain Water Drawing* c. 1530, the *repoussoir* tree is also evident. These paintings are large in size and employ the use of the *repoussoir* tree in their vertical compositions.

It is suggested that Claude, having seen and studied Chinese and Japanese landscape paintings in Rome from the collections of Sandrart and the Vatican, had recognized the power of the Chinese and Japanese *repoussoir* devices. It is likely, however, that he also benefited from observation of Roman frescoes and his immediate contemporaries such as Domenichino, Tassi, Elshemier and Bril.

### The Idealised Landscape

Claude was convinced that taking nature as he found it seldom produced a satisfying vision of beauty. His pictures are a compilation of various drafts that he had previously made from various attractive scenes and prospects<sup>68</sup> in the Campagna, located in the Italian countryside outside Rome. These were artistically composed into a single idealized composition from all the best examples found in nature of different individual forms. Claude and Sandrart gathered these forms from the

---

<sup>66</sup> Sakanishi, S., op. cit., p.40.

<sup>67</sup> *ibid.*, p.66.

<sup>68</sup> Andrews, M. 'Landscape and Western Art' p.97.

landscape using the medium of ink drawings, paintings and oil sketches.<sup>69</sup> It is known that Chinese and Japanese landscape painting has always shared this same philosophical stance, and this has been manifested as a vigorously autonomous creation of a series of set formulas related to style and idealization.<sup>70</sup>

### Aerial Perspective and Dark/Light Recession

In Claude's *The Rest in the Flight into Egypt*, 1646 as with Chinese and Japanese landscape work, aerial or optical perspective can be seen in the far distant landscape and the mountain, which is seen through a veil of bluish mist and haze. In addition, alternating bands of shadow and sunlight on the landscape are used to create space, in that the spectator would imagine a perspective 'checkerboard' on the ground and unconsciously measure the distance in their minds eye. This feature of bands of dark and light often occurs in nature in a real landscape, and as Kuo Hsi points out;

A horizontal plane is sometimes clear and sometimes dark.

If one wishes to paint a stream stretching afar, one should not paint its entire course, or it will not seem long. When its course is interrupted and shadowed, then it seems long.<sup>71</sup>

### Repeat Motifs and Serpentine Rhythm

Trees, rocks and other objects of the same type and size repeated at different intervals in diminishing sizes are used to give an index of space and receding distance. This device is seen in *The Rest in the Flight into Egypt*, 1646 and is characteristic of many Chinese and Japanese landscape paintings. In addition to this, is the theory of the rhythm of motion. Michelangelo pointed out<sup>72</sup> that all living forms have a serpentine rhythm, and that this rhythm should be emphasized in order to make a landscape look alive. This is achieved through the use of curved accents with painting and drawing, where the use of thick and thin lines denote shadow and light, and as a result suggest

---

<sup>69</sup> Claude is said to have made oil colour studies in the field. Haldane Macfall in *The French Genius* (1911) p.64 states that Claude rose at the day's light to set his palette and paint the impression, however none are evident in collections.

<sup>70</sup> Mayoux, J., *English Painting*, p.99.

<sup>71</sup> Sakanishi, S., op. cit., p.50.

<sup>72</sup> Cooke, L., *Painting Lessons from the Great Masters*, p.44.

movement. In the 17<sup>th</sup> and 18<sup>th</sup> century, theorists<sup>73</sup> compared this design to the winding of a river through a plain, and without this serpentine quality a landscape was seen to lack movement, rhythm and life force, in conjunction with this the circular serpentine composition of Claude's painting indicates the application of the Golden Spiral/Fibonacci<sup>74</sup> Spiral in the paintings construction, (See Appendix A, p.89 and C, p.97 and Illustration 89-90).

This rhythmic serpentine quality is also evident in Chinese landscape painting, where the river meanders through the landscape to misty mountains in the distance. Kuo Hsi emphasized this serpentine rhythm in his *Essay on Landscape Painting*;

Valleys, hills, forests and trees in the foreground of the landscape painting may bend and curve wind and meander with great elaboration, the scene will not tire the viewer with its many details.<sup>75</sup>

Hsieh Ho, the first systematic writer on Chinese art, condensed his ideas in the celebrated *Six Canons of Art*. The first canon is of deepest significance here, since it contains the whole philosophy underlying Chinese and Japanese Art, which is that rhythmic vitality or spirited rhythm express movement and life, and that *Ch'i*<sup>76</sup> and powerful brushwork go together. In this regard, the serpentine rhythm of a flowing river articulates this philosophy of the fusion of the spirit with the movement of living things, thus making one the spiritual and the material. This is the *Zen* or *Tao* meaning of the 'winding river'. In Chinese philosophy, nature is used symbolically to suggest the notion of creation as typifying something higher. As a consequence, the clearer the artist's design in a creative work, the more apparent becomes the purpose. It is expected that the river's outline rendering should be alive with *Ch'i*, and each individual brushstroke should move and turn, sinuous as a dragon.<sup>77</sup>

---

<sup>73</sup> loc. cit. Such as Winckelmann, Goethe and Valenciennes.

<sup>74</sup> Leonardo Pisano Fibonacci (1170-1250) 13<sup>th</sup> century Italian mathematician born in Pisa. He travelled widely in the Mediterranean, and in 1202 he published the first of his four books, *Liber Abaci*, it used the Hindu Arabic numbering system introducing the Indian numbers 1 through 9 and zero (algorism) to Europe. He invented a number sequence (*Practica geometriae*) through observations of nature. His sequence is (1,1,2,3,5,8,13,21,34,55...) See Appendix C, p.97.

<sup>75</sup> Sakanishi, S., op. cit., p.51.

<sup>76</sup> *Ch'i* denotes spirit, vital force of heaven producing life – movement through the brush.

<sup>77</sup> Sze, M., op. cit., p.192.

## Haloing

Haloing is a technique of creating space about an object by putting a band of blurred light around it that is sharp along the edges of the object, and gradually fading out against the background. Optically, this is what happens in nature. In Claude's painting, this effect can be seen around the trees and the far mountain. With distant mountains, this technique is applied by becoming lighter low down, mimicking the appearance of mist and thus allowing the upper forms of the range before it to appear clear and distinct, with the lower sky around the range or mountain being a band of blurred light. In this way, the top of the mountain will stand out distinctly in the distance.

Kuo Hsi advises that this halo effect should be achieved in Chinese landscape painting where;

Depictions of far mountain shapes are dependent upon the light and shade of the sun, with blurred light around them.<sup>78</sup>

## Foreground Colour and use of rocks

In Claude's day, it was the practice of landscape painters to devise foregrounds composed of combinations of brown, red and yellow, as warm colours have a natural tendency to advance, and that cool and still cooler colours should be used as the distance receded.<sup>79</sup> This practice is evident in *The Rest on the Flight into Egypt*, and it is significant that this use of warm colours in the foreground was also used by Chinese and Japanese landscape painters. This can be seen in the Chinese landscape by Chiu Ying (1490-1552), *Waiting for a Ferry in Autumn*, 16<sup>th</sup> century, Ming

---

<sup>78</sup> Sakanishi, S., op. cit., p.47.

<sup>79</sup> Stokes, A., *Landscape Painting*, p.197.

dynasty (Illustration 19). Chiu Ying has used a combination of brown, red and yellow evident in the maple tree<sup>80</sup> in the foreground.

In addition to this, the rocks depicted in *Rest on the Flight into Egypt* and *The Judgement of Paris* (Illustration 20) have a comparative affinity in style with Japanese and Chinese depictions of rocks. For example, the Chinese artist Yuan Jiang's, *Rocks and Bamboo around Pine Trees* (detail) Qing dynasty c. 1691 (Illustration 21) make this comparison evident. This comparison is magnified by the use of coloured opaque inks on silk, which have a striking similarity with oil paint.

## Conclusion

The comparisons and discussion, that have been based upon analysis of the works of Claude and selected Far Eastern masters, have been advanced here to provide evidence that Sandrart and Kircher introduced Claude to Chinese and Japanese landscape paintings. This accords with the contemporary analysis put forward by Roethlisberger, Kitson, Lorenzen and Mayoux, and my own intuitive analysis based on my detailed study of *Suiboku* in Japan. Further support for this notion came from my close examination of Claude's ink paintings and drawings in the Prints and Drawings room at the British Museum, and his oil paintings in the U.K. and U.S.A. I claim here that the argument is convincing that Claude benefited from, and was stylistically influenced by, Chinese and Japanese landscape ink paintings in the execution of *Park View*, *Study of a Tree*, and *The Tiber Above Rome*.

---

<sup>80</sup> Smooth Japanese Maple: (*Acer Palmatum Thunberg*) "The smooth Maple is distributed in China, Taiwan, Japan and Korea. It is deciduous and attains a height of 15m. The bark is grey-brown and smooth, even in maturity. The overall shape of the tree is like a large bonsai, with horizontal broad spreading, meandering branches forking from the main stem quite close to the ground. The leaves are palmate with between five and seven deep, pointed lobes that have forward-facing serrations around the margin. They are up to 10cm across. The flowers are burgundy-red in the yellow stamens. They are borne in upright or drooping clusters as the leaves emerge in spring, (Figure 1). The fruit is green to red winged seeds carried in pairs, each wing is up to 1cm long and clustered together on the branch with up to 20 other seeds". Russell, T. et.al. *Trees; An Illustrated Identifier and Encyclopedia*, p.158.



Figure 1

Further, the stylistic relationship between *Study of a Tree* and the *repoussoir* tree in *View of Delphi with a Procession*, 1645, adds structural weight to the argument. This is also clear in the vertical upsurge evident in *The Rest on the Flight into Egypt*, 1646, and the foliage rendering in *Park View* evident in *The Judgement of Paris*, 1645/46, amongst other works.

## Section 2. Salvator Rosa (1615–1673)

Salvator Rosa was born in Naples, and divided his artistic career between Naples, Rome, Florence and the Italian countryside near Volterra. Rosa was influenced by Claude, who as I have discussed, was the leading landscape painter in Rome by the late 1630's. This influence of Claude was particularly noticeable in the formulation of Rosa's landscape style at two important stages of his development as a landscape painter. These two periods were the late 1630's when Rosa was in Rome, and secondly after his return to Rome from Florence in 1649, when Claude had developed his monumental Grand Manner landscapes.

The particular influence of Claude on Rosa of interest to this thesis is via his Romantic Pastoral Landscapes. This is seen in Rosa's handling of the details of asymmetrical compositions, for example groups of trees thickly clustered together, slender crossed trunks with trails of ivy, and broken branches crossing diagonally over masses of densely painted foliage adjacent to river banks and distant fields. Rosa, in his monumental landscapes, paints a crown of leaves on central groups of trees with a delicacy, style and transparency clearly reminiscent of Claude.

Claude's compositional style and stylistic detail is seen to be particularly influential, for example, in Rosa's *Landscape with Cincinnatus called from the Plough*, 1650 (Illustration 22). The composition and depiction of the trees is particularly close in style to Claude's *View of Delphi with a Procession* 1645<sup>81</sup> (Illustrations 4 and 5). The tree on the left foreground acts as a *repoussoir*, leading to a logical sequence of planes receding into the distance. As I have demonstrated earlier, the *repoussoir* tree in Claude's *View of Delphi with a Procession* 1645 is derived from an ink painting of a slender crossed tree which has been stylistically based on a Chinese or Japanese ink painting.<sup>82</sup> In this way, a Chinese and/or Japanese influence can be located in Rosa's *Cincinnatus called from the Plough* 1650 and claimed to be via the influence of Claude's *repoussoir* tree in *View of Delphi with a Procession* 1645 from which Rosa's trees and composition are apparently derived.

---

<sup>81</sup> Langdon, H., 'Salvator Rosa and Claude'. *The Burlington Magazine for Connoisseurs*, Vol.115, No.849, pp.778-785.

<sup>82</sup> Kitson, M., *op. cit.*, p.31.



This Chinese/Claudian stylistic connection is further more fully expressed in the *repoussoir* entwined sinuous trees in *Apollo and the Cumaean Sibyl*<sup>83</sup> (Illustration 23) from the late 1650's. In crafting this painting, he was also influenced by works using the style of Gaspard Dughet,<sup>84</sup> particularly in the representation of the large Silver Birch trees<sup>85</sup> in the composition.

Further, a friend and collaborator of Rosa, who appears to have supplied him with key ideas, was the intellectual Giovanni Ricciardi. Ricciardi was a reader in Moral Philosophy at the University of Pisa, which was set up by the Jesuits. Rosa leaned heavily on the support of Ricciardi<sup>86</sup> who often supplied him with ideas, and it is if the transition from concept to completed painting did not constitute Rosa's original effort alone.<sup>87</sup>

---

<sup>83</sup> Wallace Collection, London.

<sup>84</sup> Gaspard Dughet (1615-75) "French landscape painter, draughtsman and etcher. He spent his whole career in Rome and at the age of 15 entered the studio of Nicolas Poussin, who married his sister. Dughet concentrated exclusively on landscapes. His style combined those of Poussin and Claude, being less heroic and severe than Poussin's, but more solid than Claude's and less concerned with effects of light. He also preferred a somewhat – more rugged – type of scenery like Salvator Rosa, and was particularly taken with waterfalls and cascades (*Waterfall at Tivoli*, Newcastle upon Tyne, Hatton Gallery). Dughet's style was widely imitated and in the 18<sup>th</sup> century he was a revered figure in England, his paintings being used as models for gardens and parks and thus becoming an important element in the picturesque movement". Piper, D., op. cit., p.164.

<sup>85</sup> Silver Birch (*Betula Pendula*). "Silver Birch trees are distributed throughout almost all of Europe including Italy. The Silver Birch occurs principally on well drained drier soils. Silver Birch is a fast growing tree and can reach a height of 30 metres, the typical life span being between 60 and 90 years old, although some individuals can live up to 150 years.

The trees are slender with their trunks not normally exceeding a diameter of 40cm at breast height. In young trees the bark is reddish brown, but this changes to white as they mature. The white bark is most prominent on the Silver Birch, where it is interspersed with conspicuous reddish purple colour. New leaves are bright green at first, with the colour darkening to a duller green after a week or two. The colour changes to yellow or brown in Autumn.

The species can be distinguished by its leaves which are rounded leading to a pointed tip". (Figure 2). Russell, T., op. cit., p.130.



**Figure 2**

<sup>86</sup> There are 265 letters to Ricciardi.

<sup>87</sup> Roworth, W., *Salvator Rosa: His Life and Times* Review: Art History Journal, Vol.20, (1997) pp.177-8.

Ricciardi had associates amongst the Jesuit missionaries coming and going to China,<sup>88</sup> and amongst these travelers were Jesuit artists. One contemporary was the Jesuit landscape painter Guiseppe Castiglione (1688-1766), a student of the Roman Jesuit ceiling painter Andrea Fra Pozzo (1642-1709)<sup>89</sup> who was a contemporary of Rosa. Castiglione settled in China in 1715, and adopted the name of Lang Shih-ning. He attained a remarkable reputation in China, working for the Ch'ing dynasty princes and the Emperor K'ang Hsi. Many of his pictures are still in existence, and although they obviously exhibit European features, their general effect is Chinese. Castiglione employed the characteristic Chinese style and design in his paintings, and even went so far to sign his pictures with Chinese characters. Of relevance here is that his stylistic depictions of rocks and trees derived from Chinese sources have a striking similarity to the rocks and trees seen in the paintings of Rosa. As can be seen in *Kazak Kirghis Envoys presenting Horses to the Emperor Ch'ien Lung*, after 1715 (Illustration 24).

As well as a perceived Chinese and Japanese influence, Rosa is said to have developed early aspects of his style by observing the far side of the Bay of Naples, which combines calm water and an improbably jagged range of mountains. In addition, he may also have seen Roman and Hellenistic landscape wall frescoes in Pompeii and Herculaneum that are geographically close to Naples. However, it is traditionally claimed that he developed his mature characteristic landscape style while living in a villa at Monterufoli near Volterra, where he found the worthiest subjects for his artistic talents. Here, there were prospects, plains and mountains, streams and torrents, rocks and plants, and he combined these with his earlier views of the jagged mountains around the bay of Naples to construct his compositions.

---

<sup>88</sup> In 1601 the Jesuit Matteo Ricci was given permission to live, study and preach in Peking, followed by many others (see footnote 39).

<sup>89</sup> Pozzo, Fra Andrea (1642-1709) "Italian painter, architect and stage designer, one of the greatest of illusionist ceiling decorators. He was a Jesuit lay brother (he is often given the courtesy title of "Padre") and his masterpiece is *Allegory of the missionary work of the Jesuits* (1691-94) on the nave vault of S. Ignazio, one of the most important Jesuit churches in Rome. This huge ceiling is an astonishing feat of QUADRATURA illusionist painting, the architecture and the teeming figures surging towards the heavens with unprecedented energy and bravura. In 1702 he went to Vienna, where his decoration in the Jesuit church and elsewhere in the city indicated the direction Austrian Rococo would take. His influence was further spread by his treatise on perspective for painters and architects (1693), translated into English in 1707, and into Chinese by Jesuit missionaries in 1737". Piper, D., op. cit., p.423.

The giant rocks in his compositions are entirely imaginary, as are the Silver Birches since these are uncommon in southern and central Italy and not to be found in the forests of Monterufoli. In his works, the rocks and trees are similar stylistically to Chinese and Japanese depictions of these elements, and the Oak,<sup>90</sup> Ilex,<sup>91</sup> Ash<sup>92</sup> and Acacia,<sup>93</sup> that grow abundantly in the Monterufoli Forests, appear to find root in the most uncompromising rocks. Moreover, he has combined an ash tree with a birch tree, putting the bark of the birch onto the ash. In addition, the branch structure of this

<sup>90</sup> Oak tree (*Quercus*). “This majestic tree is one of the most familiar aboreal sights across Europe. The species are very numerous and are generally native to more temperate parts of the Northern Hemisphere. Evergreen in some but more generally deciduous. The common oak attains a height of from 15 to 30 or even 45 metres with a diameter of trunk of from 1.22 to 2.44 metres. The bark is pale grey and smooth developing regular vertical fissures. The leaves are variously lobed (Figure 3), bearing nuts called acorns”. Russell, T., op. cit., p.128.



**Figure 3**

<sup>91</sup> Ilex or Holm Oak. (*Quercus ilex Linnaeus*) “a genus of evergreen oak trees of the holly family. Occurring throughout temperate regions of the world. This domed, densely branched oak tree is one of the most important trees for shelter in coastal areas throughout Europe. In the wild it grows from sea level to altitudes above 1520m/5000ft in Italy, France and Spain. The bark is charcoal grey, smooth at first but quickly developing shallow fissures, which crack into small and irregular plates. In more mature trees the narrow evergreen leaf normally has an entire margin with no serrations”. (Figure 4), *ibid.*, p.129.



**Figure 4**

<sup>92</sup> Ash. (*Fraxinus excelsior Linnaeus*). “One of the largest of all European deciduous trees, common ash is found growing wild from the Pyrenees to the Caucasus. Ash grows particularly well on calcareous limestone soils. It is a shade tree with a broadly columnar shape. The overall form is of a light airy crown. Ash bark is pale fawn when young becoming grey and fissured with age, with a trunk that tends to be straight and long with little branching, producing a strong white timber. They have pinnate leaves (Figure 5), and velvet-black winged buds in winter”. *ibid.*, p.160. Jan Both made good use of Ash trees in his painting *The Judgement of Paris* c. 1645-50. N.G. London. I painted an interpretation of this landscape in London in 2000.



**Figure 5**

<sup>93</sup> Acacia. “A genus of thorn tree plants of the mimosa family natural order *Leguminose*, for the most part natives of warmer regions. As objects of ornament the acacias are usually of striking beauty”. (Figure 6). McKechnie, J., *Websters New Twentieth century Dictionary*, p.9.



**Figure 6**

hybrid is also imaginary, supporting the idea that his paintings were composed rather than being topographical depictions of a real place.<sup>94</sup>

The architect and founding member of the Royal Academy in London, Sir William Chambers (1723–1796), apparently observed and attributed Chinese-like characteristics to Rosa's landscape paintings. He was also an advocate of the idea that landscape gardeners, influenced by Rosa's art, should make Chinese gardens full of rocks, cataracts and stunted trees.<sup>95</sup> Chambers had lived in China for nine years and it is this experience that probably catalysed the recognition that Rosa's paintings indicate a Far Eastern influence in composition and design.<sup>96</sup> Similarly, having lived in Japan for seven years, I was separately struck by this apparent Far Eastern influence whilst studying Rosa's paintings.

Sir William Temple (1628-99) in his book, *Upon the Garden of Epicurus: Gardening in the Year 1685*, advocated a Chinese asymmetrical approach to landscape park design and composition that he termed '*Sharawadji*'. The basis for this approach is apparent disorder which is really rhythm in disguise. Temple felt that this Chinese concept<sup>97</sup> could be seen in a subtle way in the Proto-Romantic landscape paintings of Rosa and was evident later in Rococo *Chinoiserie* period landscape paintings.

John Ruskin, the 19<sup>th</sup> century art historian and critic, in his influential book *Modern Painters*,<sup>98</sup> criticised Rosa for expressing a mood by drawing a tree that clawed the air like a skeleton, when the tree in reality had a different branch structure. This, by coincidence, is exactly what is advocated in the *Mustard Seed Garden Manual of Landscape Painting – Book of Trees* which advises the artist to paint trees in the following manner;

The sharp points in the crab-claw strokes should be very clear.<sup>99</sup>

---

<sup>94</sup> Scott, J., *Salvator Rosa: His Life and Times*, p.65.

<sup>95</sup> *ibid.*, p.228

<sup>96</sup> Architect, William Chambers 21 Nov. 2002  
<http://www.greatbuildings.com/architects/WilliamChambers.htm>

<sup>97</sup> See Appendix B, p.94. Chinese asymmetrical diagonal composition.

<sup>98</sup> Ruskin, J. *Modern Painters*, Rosa, S.V.

<sup>99</sup> Sze, M., *op. cit.*, p.161

Similarities in the depiction of skeletal crab claw-like trees depicted by Kuo Hsi, in *Early Spring Landscape* (detail) 1072 (Illustration 25) and the trees and rocks in the *Mustard Seed Garden Manual* (Illustration 26) with trees and rocks depicted in Rosa's *Landscape with St John the Baptist pointing out Christ* (Illustration 27)<sup>100</sup> indicate the stylistic connection of Rosa's work to Chinese landscape painting.<sup>101</sup>

However, it is interesting to note that there is a counter claim to this, in that some see that the painting indicates the influence of Tintoretto's desert landscapes in the *Scuola di San Rocco* in Venice.<sup>102</sup> Tintoretto was predominantly a figurative painter who only occasionally painted landscape. In the *Scuola di San Rocco* Ground Floor Hall there are three landscapes; *Flight into Egypt*, 1582-87, *St Mary Magdalen*, 1582-87, and *St Mary of Egypt*, 1582-87 that are traditionally cited as Rosa's influential source. However, I feel that the shape of Rosa's central tree, the grouping of five trees together, and the general countenance and structure indicate a closer similarity to Kuo Hsi's style and the trees depicted in the *Mustard Seed Garden Manual* than those landscapes of Tintoretto in the *Scuola di San Rocco*. Nevertheless, it is possible both influences could be at work in the creation of Rosa's trees and rocks in *Landscape with St John the Baptist pointing out Christ*.

### **Compositional and Stylistic Similarity with *Kano School* Landscape Paintings**

I suggest that observation of the design and composition of Rosa's landscapes strengthens this similarity between his work and Chinese and Japanese ink landscape paintings. Examining the similarities between *Birds and Flowers in Four Seasons*, 1550's, *Early Kano School* in the manner of Motonobu, (Illustration 28) and *A Mountainous River Landscape*, 1650's by Salvator Rosa, (Illustration 29), it is as if

---

<sup>100</sup> Glasgow Art Gallery and Museum.

<sup>101</sup> Interestingly, Sir Kenneth Clark pointed out that 18<sup>th</sup> century landscapist Alexander Cozens appropriations of Salvator Rosa's depictions of the wild rugged grandeur of the landscape reminded him of the Chinese Southern Sung style of landscape painting.

<sup>102</sup> Langdon, H., '*Landscape with St John the Baptist pointing out Christ*' in Kitson, M., Salvator Rosa, p.32.

the *Kano School* painting has been used as the basis for the under drawing compositional design for the Rosa painting.<sup>103</sup>

In both paintings a diagonal cuts through the composition from the top right side to the bottom left side. The diagonals in the paintings connote motion or action which is evident by the angles of the rocks and the flow of the river. (Figure 7).



Figure 7

The V-shape (tilted on the side) is evident in the design of both paintings. This design element connotes tension and menace combined with motion. Consonance<sup>104</sup> of the V-shape is evident in the composition where it is represented in both the foreground and river in the background, therefore stitching the composition together. (Figure 8).

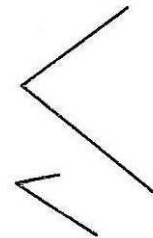


Figure 8

In both paintings, the far mountain has a pyramid design. This implies stability and permanency. So the motion and instability of the diagonals and V-shape lead to the tranquil stability of the mountain in the distance. (Figure 9).

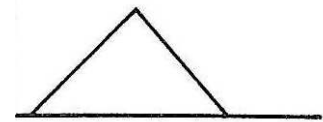


Figure 9

The *repoussoir* trees have a similar position, angle and length growing out of the rocks on the top right hand side,<sup>105</sup> and in both paintings, the trees lead the eye to the distant mountain. The river flows through the compositions, and the rapids that are placed at a similar position and angle in both pictures, denote the serpentine quality of movement.

---

<sup>103</sup> As previously stated Japanese Catholic Samuri envoys to the Vatican had by 1585 brought *Kano School* landscapes to Rome. The Christian century in Japan (1543-1640) saw a free flow of art and ideas fostered by the Jesuits and trade between Italy and Japan. (See page 3).

<sup>104</sup> Repetition of a design element.

<sup>105</sup> Trees growing between the cracks of rocks are a strong spiritual statement in both *Shinto* and *Buddhist* philosophy denoting strength to overcome and thrive in the face of adversity.

The placement of the rock in each painting is very similar. The foreground rocks in both paintings have a similar shape and angle as do the rocks on the ridge. Both paintings are on a large scale, with Rosa's *A Mountainous River Landscape* at 121.0 x 196.5 cm and Early *Kano School* in the manner of Motonobu, *Birds and Flowers in Four Seasons* at 138.5 x 269.4 cm.

## Conclusion

Rosa's major achievement was in inventing and creating a new type of 'wild' or 'rugged' landscape with the power to inspire sentiments of grandeur and sublimity.<sup>106</sup> It is the central claim of this study that the inspiration for his asymmetrical landscape designs and compositional elements were derived in part from Claude, and from Chinese and *Kano School* Japanese landscape paintings. Further, it is suggested that the impact of *Kano School* landscape paintings present in the Vatican Museum and Jesuit Collections in Rome at the time, significantly influenced his landscape paintings, and, through them, revolutionized the subsequent stylistic development of Western landscape painting as a genre. Further, it appears that Chinese and Japanese landscape painting has influenced Rosa's attention to detail as evidenced through stylistic similarities in his trees, foliage and rocks.

This opinion is supported by contemporaries of Rosa, who had lived and had close contact with China, and were familiar with both Chinese landscape painting and Rosa's landscape paintings. In addition, Clark also makes a veiled reference that it was Rosa's landscapes that inspired Alexander Cozens<sup>107</sup> in the 18<sup>th</sup> century, reminding him of Southern Sung landscape painting.<sup>108</sup>

It is interesting to note that Michael Sullivan<sup>109</sup> suggests that Japanese *Kano School* landscape painting itself would have been revolutionized by the impact of Rosa and Claude.

---

<sup>106</sup> Joshua Reynolds, *Discourse on Art 15*, (1770).

<sup>107</sup> For Alexander Cozens see page 45.

<sup>108</sup> Clark, K., op. cit., p.107.

<sup>109</sup> Sullivan, M., op. cit., p.19.

However, this feedback that would serve to muddy the arguments advanced to this point are unlikely to have occurred because in 1635 (the *Edo* Period), Shogun Tokugawa Ieyasu issued the ‘closed country’ edict. This edict stemmed the rise of Jesuit Christian missionaries in Japan, forbade foreigners from entering Japan or Japanese from traveling abroad and limited trade to the port of Nagasaki. Prior to this, the Christian century in Japan from (1543-1640) had allowed the free flow of art and culture from Japan to Italy, hence the Japanese *Kano School* and Chinese paintings were already evident in the Vatican collections and private collections in Italy. However, after Rosa and Claude were formulating their styles in the mid 17<sup>th</sup> century, trade was interrupted, making their influence in Japan most unlikely.

### **Section 3. 18<sup>th</sup> century *Chinoiserie* and *Japonaiserie* and its influence on 19<sup>th</sup> century Romantic landscape painting**

The formal grandeur of Baroque landscape paintings was replaced by the Rococo style in the 18<sup>th</sup> century. At the same time, Sir William Temple’s concept of Chinese ‘*sharawaji*’ was taken up more fully during this period, and a greater curiosity with the east and the expansion of trade created a vogue in the 18<sup>th</sup> century for all things Chinese and Japanese which is now known as *Chinoiserie* and *Japonaiserie*<sup>110</sup>

Chinese and Japanese ideas were subtly applied and reflected in landscape painting and drawings of the period. Far Eastern landscape paintings were not imitated directly, but certainly had a strong influence on the stylistic outcomes of many landscape specialists and

---

<sup>110</sup> *Chinoiserie* and *Japonaiserie* style influenced porcelain design, (eg willow pattern) textiles, wallpaper, illustrated books, furniture, buildings, gardens and philosophy.



genre painters<sup>111</sup> in the 18<sup>th</sup> century. It can be seen that the highly sophisticated asymmetrical landscape compositions of Rococo Period landscape painters followed on stylistically from the Proto-Romantic landscapes of Rosa and the ideal landscapes of Claude, and, as claimed earlier, these had drawn on Chinese and Japanese sources.

### **‘The Beautiful’ 18<sup>th</sup> century landscape painting as influenced by Chinese and Japanese landscape painting.**

#### **Claude Joseph Vernet (1714-1789)**

Analysis of: *Italian Landscape*<sup>112</sup> 1759 Oil on Canvas, (Illustration 31)

Warrnambool Art Gallery.

In the 18<sup>th</sup> century, the French landscape specialist, Claude Joseph Vernet, was Claude and Rosa’s closest follower, and worked in Italy from 1732–1753. He derived his rocks from Rosa’s earlier landscapes, and this is evident in the painting *Italian Landscape* of 1759, which clearly indicates the stylistic influence of Rosa and Claude.

---

<sup>111</sup> Genre painting depicts scenes from everyday life. Francois Boucher (1703-1770) French painter of mythology, gallantry, landscape and portraits. Boucher borrowed some of his motifs from actual Chinese sources such as wood block prints. Copying and adapting *Silkworms Second Moulting* (detail) from *Illustrations of Tilling and Weaving* (China, 1696) (Figure 10) to create his engraving *Seated Chinese Woman With Children and Servants* from the *Scenes of Chinese Life* series about 1738-45 (Figure 11). This in turn was adapted and copied by the French porcelain painter, Charles-Nicolas Dodin. The great French Rococo artist, Jean-Antoine Watteau (1684-1721), studied the Chinese collection of paintings of Jean de Julienne as well as the Royal Collection of France. He was acquainted with a Chinese artist in Paris called Tsao. He is known to have made forty pictures of *Chinoiserie* for the *Chateau de la Muette* (destroyed). His masterpiece *Sailing for the Island of Cythera* (Love) was derived from the landscape and figures in oriental pottery, according to Prof. Eido Tanaka in his book *Light from the East*.



**Figure 10**



**Figure 11**

<sup>112</sup> Attributed to Claude Vernet.

This painting was executed at the height of the vogue for *Chinoiserie* and *Japonaiserie* in the mid 18<sup>th</sup> century in France.

In the circle of, and contemporary to, Vernet, the French artist George Louis Le Rouge (1712 - 1790) created two volumes of landscape engravings entitled *Le Jardin Anglois-Chinois*. Some of the plates in this work were copied from Chinese paintings. There are also several pages of engravings of rocks, some of which were derived from Rosa and Vernet. Others appear to have been more or less directly inspired by the rocks in Chinese painter's manuals such as *The Mustard Seed Garden Manual of Landscape Painting* and *Ten Bamboo Hall*<sup>113</sup>.

Le Rouge's engraving (Figure 12) of the slab like faceting of a group of big rocks with little rocks clustered around their feet,<sup>114</sup> and the large slab in the right foreground all conform to the rules for painting set out in the in the *Mustard Seed Garden Manual of Landscape Painting – Book of Rocks* (Figure 13).



Figure 12

Vernet, whose drawings were appropriated in the volumes of *Le Jardin Anglois-Chinois* (1786) by Le Rouge, is likely to have known about *The Mustard Seed Garden Manual* and therefore seen and drawn from Chinese landscape paintings which were available in France at the time. For example, the slab like faceting of the rocks in *Italian Landscape* are stylistically very similar to the styles of depicting rocks set out in *The Mustard Seed Garden Manual*.



Figure 13

---

<sup>113</sup> Sullivan, M., op. cit., p.113.

<sup>114</sup> In the Chinese painting philosophy of *Tao*, the *Ch'i* of small rocks are children gathered around the larger rock of the mother.

The stylistic design set out in the manual were usually drawn in ink on paper, but Chinese landscape paintings depicting rocks were made using coloured inks on silk and paper applied in a deep and dark opaque manner, not dissimilar to oil on canvas. As seen in Yuan Jiang, *Bamboo Around Pine Trees* #3 (Part) (detail) Qing dynasty c. 1691 (Illustration 21).

The Huang Kung-wang (1269-1354) style of depicting upright rocks like the beak of a hawk (Figure 14) (Illustration 30) called *Shih Chun* (rock nose) has a stylistic similarity with the rocks on the small hill under the tree in *Italian Landscape*.

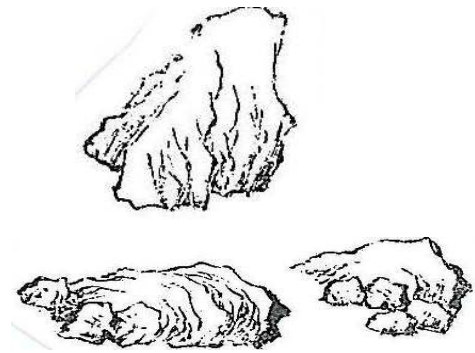


Figure 14

The Fan K'uan (990 – 1030) style of depicting the intersecting lines of rocks like raveled rope (Figure 15) can be seen to have a similarity with *Italian Landscape*.

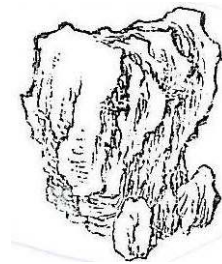


Figure 15

The Ma Yuan (1155-1235) and Kuo Hsi (1000-1090) brush strokes that are like big and small axe cuts are also evident in the painting of the rocks (Figure 16) (Illustration 30).

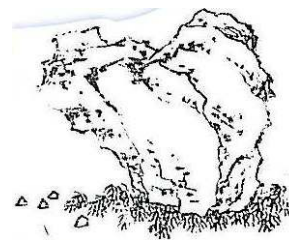


Figure 16

Also the large rock on the right edge of the painting has a similarity with the style of Ni Yun-lin (1306-1374) depicting brush strokes, like iron bands (Figure 17) (Illustration 30).

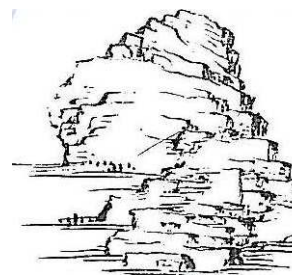


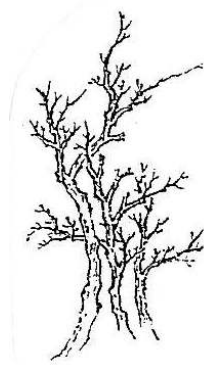
Figure 17

Further, the large *repoussoir* trees in the right and left foreground look like large Bonsai trees with roots extending to the rocks below.<sup>115</sup> The position of the tree and the rocks on the right side bank follows exactly the advice given by Kuo Hsi where he states;

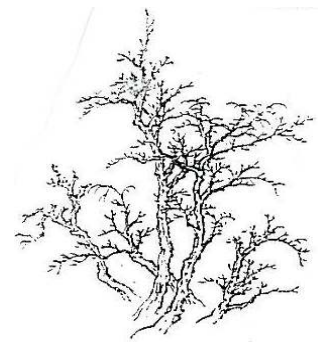
Big trees and big stones must always be painted on great banks and great slopes, and not on shallow shoals and flat inlets<sup>116</sup>.

Stylistically, these trees have a similarity with Chinese trees painted on silk like those painted by Yuan Yao, in *Mountains, Water and Pavilions* (detail) Qing dynasty, c. 1720 (Illustration 32). Vernet seems to have followed the advice of the *Mustard Seed Garden Manual – Book of Trees* in his depiction of his grouped *repoussoir* trees in the foreground of *Italian Landscape* 1759. On the right foreground there is a group of one large tree, together with two smaller trees with saplings and vines, with three trees behind them. On the left there is a large tree with a small tree adjacent. This follows the placement advice of the Chinese Manual which states;

There are two ways of painting three trees together. Draw a large tree and add a small one this is called *fu lao* (carrying the old on the back). Either having two trees crossing or two trees together yet separate. (Figure 18). Although trees may be in a row, like swallows in flight, avoid making them the same height, with tops and roots at the same levels. That would look like a bundle of firewood. The ancients painted trees mostly in groups of five. The key is skill in joining and crossing the branches. (Figure 19). (Illustration 30).



**Figure 18**



**Figure 19**

---

<sup>115</sup> See footnote 103.

<sup>116</sup> Sakanishi, S., op. cit., p.60.

In contrast, Western landscape painting design manuals of the 18<sup>th</sup> and 19<sup>th</sup> centuries<sup>117</sup> give a more practical aesthetic reason for placing a small tree adjacent to a larger tree. It is used when the artist wishes to make a tree appear larger. If the tree trunk does not give the impression of great girth and height as you wish it to do; add the line of a sapling beside it, and the tree will take its full size directly (Figure 20).



Figure 20

Clumps of foliage and leaves depicted in *Italian Landscape* 1759 have a stylistic similarity to those depicted in the *Mustard Seed Garden Manual – Book of Trees* and the Japanese *Suiboku* manuals (Figures 21-25 and Illustration 30).



Figure 21

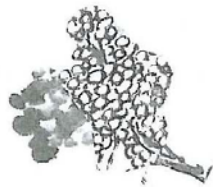


Figure 22

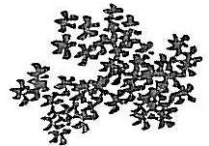


Figure 23



Figure 24



Figure 25

Also the exposed roots seen in the Vernet painting have a stylistic and philosophical affinity with Chinese and Japanese landscape painting, which is a traditional requirement as recorded in this way;

When trees grow on mountains with thick undergrowth among rocks, clinging to steep cliffs, the roots of old trees are exposed whose purity shows in their appearance. Lean and gnarled with age bones and tendons protruding.

*Mustard Seed Garden Manual of Landscape Painting – Book of Trees.*<sup>118</sup>



Figure 26

<sup>117</sup> Such as French artist/writer Pierre-Henri de Valenciennes (1750-1819) *Elements of Perspective Pratique, a l'usage des Artistes, Suivis de Reflexions et Conseils a un Eleve sur la Peinture et particulierement sur le genre du Paysage*, 1800 (Illustration 72), and English artist/writer Rex Vicat Cole *The Artistic Anatomy of Trees* 1920. (Illustration 76).

<sup>118</sup> Sze, M., op. cit., p.162.

This passage indicated that it is traditionally felt by the Chinese Masters that in painting a group of trees, it is good to vary the pattern by drawing one or two roots exposed, knotted and gnarled. This is what clearly has been done by Vernet in *Italian Landscape* 1759, where it is evident in the vines and roots amongst the rocks in the painting. (Figures 26, 27 and 28 and Illustration 30), depict Chinese examples of exposed roots and vines which can be compared to Vernet's vines and roots.



Figure 27



Figure 29

The compositional asymmetrical spiral design of the painting follows that of the ancient *Yin-Yang*<sup>119</sup> symbol in Chinese mythology as can be seen in Figure 29 and Illustration 33-34.



Figure 28

In this regard, the *Mustard Seed Garden Manual* states;

Mark well the way the branches dispose themselves, the Yin and Yang of them, those on the left and right.<sup>120</sup>

The use of naturalistic floral S-curves and C-curves were *Chinoiserie* Rococo motifs. The S-curve and C-curves are derived from natural spirals found in shells, pinecones, finger prints, sunflowers, trees leaf arrangements, ram's horns and the Milky Way Galaxy. The ancient Chinese derived the *Yin-Yang* symbol from observations of the curved spiral evident in the Milky Way Galaxy. Later Chinese landscape painters interpreted the *Yin-Yang* symbol in their S-curved representations of the Yellow River in China.

The Classical Geometric application of this naturally occurring spiral is known as the Golden Spiral and Fibonacci Spiral. It has been applied in conjunction with the

<sup>119</sup> The *Yin-Yang* symbol in Chinese *Tao* and *Confucion* philosophy represents balance, harmony and peace, and the harmonic relationship between male and female forms in nature. Chinese Classical philosophical literature was very popular in France at this time. *Tao* and *Confucion* Classical thought was widely disseminated by such French enlightenment philosophical writers as Voltaire (1694-1778).

<sup>120</sup> Sze, M., op. cit., p.157.

Golden Section in the construction of the composition of *Italian Landscape* 1759, which is more fully discussed in Appendix C. (See p.97).

### **Jean Baptiste Pillement (1728 - 1808)**<sup>121</sup>

Pillement specialized in elegant landscapes and ink designs. He was known for his *Chinoiserie* and *Japonaiserie* landscapes and designs,<sup>122</sup> and in his landscapes such as *Landscape with a Waterfall*, 1782 (Illustration 35) and *Landscape with a Bridge*, 1782,<sup>123</sup> (Illustration 36), influence of Chinese landscape painting is again indicated<sup>124</sup>. In particular, Pillement's trees may be seen to have a stylistic affinity with Chinese depictions. It appears that Chinese tree designs have been adapted to create Pillement's trees, because the shapes, design and angles of the trunks and branches evident in *Landscape with a Waterfall*, 1782, (Illustration 35) have a similarity with those illustrated in *The Mustard Seed Garden Manual of Landscape Painting - Book of Trees*. This can be seen when comparing two traditional Chinese representations of trees with the work of Pillement, where similarities are evident in the shape, mood and design (Figure 30).



**Figure 30**

---

<sup>121</sup> Pillement, Jean-Baptiste (1728-1808) French painter of landscape and marine subjects, designer and engraver. His elegant landscapes owe much to Boucher, but they show a greater sensitivity to atmospheric effect than is usual in 18<sup>th</sup> century decorative painting. He travelled widely in search of work, visiting Poland, Austria, England, Spain and Portugal. His extravagant Rococo and chinoiserie designs exercised a great influence on the decorative arts through the medium of engravings. Piper, D., op. cit., p.408.

<sup>122</sup> These landscapes were adapted to Sevres porcelain, interiors, fashion, teapots, tapestries and even petticoats.

<sup>123</sup> Both paintings are in the Museum der Bildenden Kuste, Leipzig.

<sup>124</sup> These large landscapes were executed using dry pastels of which Pillement was the leading exponent of the medium in the genre of landscape.

Indeed, if foliage were to be added to the large Chinese tree, the similarities would become even more pronounced. Also the Chinese concept of drawing three trees together is evident in *Landscape with a Waterfall*, 1782.<sup>125</sup> Here, small trees and a large tree (on the right side) are depicted clustered together. This is called *hsieh yu* (leading the young by the hand);

The older tree should show grave dignity and compassion, and the young tree should appear modest and retiring. They should be painted so as to seem to yield place to one another and to stand together naturally (*tzu jan*).<sup>126</sup>

*The Mustard Seed Garden Manual of Landscape Painting - Book of Trees.*

Furthermore when we compare his representations of trees and those painted in the Tang dynasty in China, it can be seen that Pillement has used the unmistakable criss-crossed trunk design evident in the Chinese painting. This is evident by comparing Pillement's criss-crossed trees in *Landscape with a Bridge*, 1782 (Illustration 36), with those of Yuan Jiang in *Water and Pavilions* (Screen #11) (detail) Qing dynasty c. 1690. (Illustration 37) and also *Water and Pavilions* (screen #8) (detail) Qing dynasty c. 1690 (Illustration 38).

Kuo Hsi in his rules for painting the pine tree states;

As to pine trees, these themes are possible; twin pines; a group of three, five or six, oddly-shaped pines, very ancient ones; old ones; others leaning against a bank.<sup>127</sup>

This again underscores the claim that, philosophically and stylistically, Pillement's trees owe a considerable debt to traditional Far Eastern landscape tree design and style.

---

<sup>125</sup> As has also been seen in Claude Vernet's *Italian Landscape*, 1759.

<sup>126</sup> The trees are described in ritual terms in the relationship of old and young. The old trees have an air grave and ceremonial, exhibiting the Buddha quality of compassion. The young trees appropriately unassuming and charming. Sze, M. op. cit., p.158.

<sup>127</sup> Sakanishi, S., op. cit., p.66.



## Alexander Cozens (1717-1786)

Alexander Cozens was born in Russia, and was possibly the natural son of Czar Peter the Great and an English mother. Cozens had seen and studied both Western landscapes and Chinese and Japanese landscape paintings in the Czar's collection in St. Petersburg.<sup>128</sup> He later lived and studied in Rome from 1740-1746. He devoted his talents to landscape art, making powerful studies of the Roman *Campagna*. He was influenced by Rosa and Claude and copied their works. While in Rome he spent two years in the studio of Vernet, studying his landscape techniques and style.

After this period he settled in England and became a fashionable drawing master. He published *The Shape, Skeleton, and Foliage of Thirty-two Species of Trees for the Use of Painting and Drawing*, in 1771, in which he devised twenty different schemes for drawing Classical landscape compositions. Cozens published a thesis on landscape painting entitled *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape*<sup>129</sup> (Illustration 39) in 1785, from material gleaned from his Classical studies in Russia and Italy. The *New Method* encourages inventiveness in landscape composition by first making random and accidental ink blots on paper, then later refining them, drawing on an artist's knowledge of Rosa and Claude, to create original Classical landscape compositions in a loose and inventive manner. This technique allowed the ambiguous and indeterminate to stimulate the imagination, but at the same time left it free to follow its natural course according to the inclination of the artist.

In this regard, the 11<sup>th</sup> century Chinese artist Sung Ti taught that to create landscapes;

throw a piece of white silk over an old tumbledown wall and gaze upon it morning and evening. Through the silk you will see mountains, rivers, hollows and ravines, lighter and darker points, plants and trees. Then ply your brush according to your fancy and the result will be of heaven not men.<sup>130</sup>

---

<sup>128</sup> Russia was the first European country to sign a treaty with China in 1689. This fostered trade and cultural exchanges between Russia and China during the Qing dynasty.

<sup>129</sup> Alexander Cozens, *A New Method of Landscape*, Paddington Press, 1977.

<sup>130</sup> *ibid.*, p.ix. Also Leonardo da Vinci in the 15<sup>th</sup> century wrote about seeing landscapes in old walls covered in dirt and drawing from this.

The *New Method* of Cozens then has some techniques similar to Japanese *Suiboku* and Chinese ink painting, and it is possible he may have drawn on Far Eastern sources from initial study of Chinese paintings in the Czars collection, also Chinoiserie was at its fashionable height during Cozen's career (Illustrations 40 and 41). The Chinoserie of Cozens coincides with the Chinese idea of the invented landscape,<sup>131</sup> where the blots are a loose stimulus for a refined response to composing landscapes. It appears that the Classical techniques, used in refining the blots, are important for obtaining the final result as they meld with the knowledge of Classical compositions held in Cozen's sub-conscious experience (Illustrations 42 and 43). Analysis shows that Cozens drew on what he learnt from Rosa, Claude and Vernet to refine the blots in terms of style and technique, and as a result the elements of his style and technique can be traced to Far Eastern sources.

Cozens has used the blots to create a randomness in composition but he has refined his blots with technique and style, where the means of simplification had been shaped as with Japanese and Chinese landscape painting by generations of taste and style derived from Claude and Rosa.<sup>132</sup>

Sir Kenneth Clark has pointed out that Cozens drew heavily for inspiration on the art of Rosa and Claude. Without Rosa and Claude, Cozens would have had no style in which to depict the grandeur and wildness of nature in those strange ink paintings that reminded him of the Southern Sung.<sup>133</sup>

The *Chinoiserie* art of Cozens combined with that of Claude was an inspiration for the English landscape specialist, Richard Wilson,<sup>134</sup> who was also in Rome in the 1750's and was a colleague of Cozens and Vernet.

---

<sup>131</sup> Jean-Jaques Mayoux raises the question of Cozens having knowledge of Chinese and Japanese landscape painting. The similarity with the brush dipped in ink and the idea implied in the title of the book of an invented landscape is similar to *Suiboku* practice. Mayoux, op. cit., p.43.

<sup>132</sup> Claude, Rosa and Vernet used definite systems and devices of accepted simplification to paint foliage, trees and rocks which I contend are derived in part from Chinese and Japanese ink landscape painting.

<sup>133</sup> Clark. K., op. cit., p.107

<sup>134</sup> Richard Wilson (1714-82) the outstanding British landscape specialist of the 18<sup>th</sup> century. He went to Italy in 1750, first to Venice, where he met Zuccarelli, then in Rome, where he discovered the art of Claude, and met willing British patrons, he turned wholly to landscape. His Italian period pictures

While studying Wilson's *Solitude* c. 1762/70 at the National Gallery of Art, Washington D.C., I observed the stylistic and design similarities between the *repoussoir* tree in *Solitude* and Claude's *Study of a Tree* c. 1640 (which I have indicated was derived from Chinese/Japanese painting). The shapes and angles of the trunks and design of the foliage coincide remarkably. (Illustration 44 and 45).

### **The Continuation of *Chinoiserie* in 'The Beautiful' in the 19<sup>th</sup> century, via the influence of Cozens and Claude.**

Joseph M.W. Turner is the most famous Grand Manner Romantic landscape painter of the 19<sup>th</sup> century. It is known that early in his career, Turner copied many of Alexander and his son John Robert Cozen's<sup>135</sup> ink paintings and compositional designs, in order to paint ravines, trees and peaks.<sup>136</sup>

Turner copied the two Cozens' ink and water colour paintings at Dr Monroe's house, and this is an indication that the *Chinoiserie* influence of the two Cozens on Turner, either direct or indirectly, helped formulate his later style. As a consequence it can be seen that Turner is linked with these artists stylistically in a continuance of a *Chinoiserie* grand manner response to the landscape.

---

show how skilfully he absorbed the lessons of Claude and Dughet (*Rome from the Villa Madonna*, 1753, New Haven, Yale Centre for British Art). On his return to Britain in 1757 he continued to produce Italianate works, but his finest and most original paintings are the ones in which he applied the principals of Classical composition to the landscape of England and his native Wales. His masterpiece, *Snowdon from Llyn Nantil* (c. 1770 versions, Liverpool, Walker Art Gallery, Nottingham, Castle Museum and Shizuoka Prefectural Museum of Art, Japan), combines nobility and serenity of composition with freshness of observation and a poetic response to the beauty of the mountain scenery. Wilson was a founder member of the Royal Academy. Wilson's student Thomas Jones, painted in a similar style with his spirited oil sketches done in Rome and the *Campagna*. Piper, D., op. cit., p.549.

<sup>135</sup> John Robert Cozens (1752-97) British landscape watercolourist, the son and pupil of Alexander Cozens. He specialised in highly atmospheric and poetic views of Swiss and Italian scenery, the sketches for which were made during two tours 1776-79, and 1782-83. With Pars and Towne he pioneered the Romantic representation of the Alps emphasising their grandeur and stillness, with the mountains forming elegant rhythmical shapes. In depicting Italian buildings he was attracted not to their archaeological associations, but to their silhouetted forms when seen in conjunction with trees and hills under a quiet evening sky. He often repeated works – *Lake of Albano* and *Castel Gundolfo* exists in nine versions (two are in the Yale Centre for British Art, New Haven). Piper, D., op. cit., p.134.

<sup>136</sup> Mayoux, J., op. cit., p.118.

Also importantly, for twenty years of his career, Turner adapted and transformed the style of Claude<sup>137</sup> thereby continuing his influence to suit Romantic tastes in the form of the Picturesque.<sup>138</sup>

Within the theme of woods and rivers, one of Turner's best known masterpieces is *Crossing the Brook*, 1815<sup>139</sup> (Illustration 46). Comparing this painting to Claude's *The Rest on the Flight into Egypt*, 1645 (Illustration 13), and *Landscape with Hagar and the Angel*, 1646-47, (Illustration 47), it can be seen that Turner has adapted Claude's composition and design, taking Claude's basic approach and adapting it to an English scene.

In *Crossing the Brook*, 1815, Turner has used a vertical format like that of Claude and Chinese and Japanese masters. Figures have been reduced to a smaller size and the painting does not tell a story from Virgil, it is nevertheless a philosophical spiritual response to nature itself. This Romantic reverence of the divine in nature alone is a shift from the 17<sup>th</sup> and early 18<sup>th</sup> century thought where narrative content was present. In Claude the narrative is present but reduced in importance. Claude, whose passion was for depicting nature and had awkwardness in his depiction of figures, was known to have said 'I sell the landscapes' but 'give the figures'. By the 19<sup>th</sup> century nature and natural phenomena became identified as divine manifestations of God, and landscape itself became the sole motif.<sup>140</sup> Thus 19<sup>th</sup> century Romantic landscape

---

<sup>137</sup> He also made paintings derived from Rosa, Vernet, Wilson and Philippe Jacques de Loutherbourg.

<sup>138</sup> Picturesque: The principle, originating in the 18<sup>th</sup> century of arranging parts of a pictorial composition or garden design in a pleasing irregular way as in the paintings of Claude and Dughet. It was Uvedale Price's 'An Essay on the Pictureque, as Compared with the Sublime and the Beautiful' (1794) which first established the use of the term. Piper, D., op. cit., p.906.

<sup>139</sup> Tate Gallery, London.

<sup>140</sup> The European medieval and early Renaissance attitude to landscape in the Judo-Christian tradition vis-à-vis *Taoism* in China and *Shinto* in Japan. The differences between the organic naturalism found in the beliefs of China and Japan, and the dualism of the Judo-Christian tradition was crucial for the development of landscape painting (Bazarov, K., *Landscape Painting*, p.20.). It was a natural development in China, with landscape painting flowering in the Sung dynasty (10<sup>th</sup>-13<sup>th</sup> centuries AD) and in Japan in the Kamakura (12<sup>th</sup> century) through to the Edo in the 17<sup>th</sup> century. In medieval Europe all art was subordinate to the Christian church and had to be religious, landscape painting simply did not exist. The medieval mind in Europe associated mountains and landscape with superstitious dread (ibid., p.21). No one would climb a mountain just to contemplate the view in the 11<sup>th</sup> – 14<sup>th</sup> century in Europe, but in China and Japan it was at that time, and still is, an important spiritual desire. Even today climbing the sacred Mt. Fuji is very important to Japanese spiritual culture. I climbed it in 2001 and observed the shrine and temple on top, which was paid homage to by Japanese climbers. Landscape painting had, and still has, an important spiritual function of contemplation of mountains, rocks, rivers, lakes, trees and skies.

painting and philosophy had intentions that were close to the Chinese and Japanese Zen landscape painting which expressed the beliefs of *Taoism*<sup>141</sup> and *Shinto*<sup>142</sup> which are essentially nature religions.

Turner's adaptation to the English landscape of Claude's Italian Grand Manner design<sup>143</sup> was a culmination of this movement. This Claudian Grand Manner conception of landscape had a great stylistic influence<sup>144</sup> on many subsequent English landscape painters of the 19<sup>th</sup> century.

The naturalistic landscape painter John Constable also copied Claude, making a full size variant of Claude's, *Landscape with Goatherd and Goats* c. 1636 which is now in the Art Gallery of New South Wales. Constable wrote to his friend Rev. Fisher about Claude's painting he was working from;

---

During the period of the Early Renaissance and Renaissance the emphasis was primarily on the figure of Jesus, Madonna and the Saints, with landscape assigned a minor role as the backdrops in some paintings.

The Romantic philosophical and artistic response to nature as a divine essence was a radical shift in relation to prior history in Europe, and this radical shift has occurred through the influence of Far Eastern aesthetics and philosophy from the 17<sup>th</sup> century onwards.

<sup>141</sup> *Taoism*: One of the three main religions of China along with *Confucianism* and *Buddhism*. Founded by the Chinese philosopher Lao-tsu in c. 604 B.C. *Tao* means 'the way' but the *Tao* is the source and guarantee of all that there is in this or any other universe – which means that the *Tao* is the unproduced producer of all that is – the source of all things. *Taoists* believe that two opposing forces in the universe come from the *Tao*, the *yin* and *yang*. The *yin*'s qualities include darkness and femininity and the *yang*'s qualities include brightness and masculinity. They are believed to be the basis of all creation in the universe and present in all things. These forces need to be balanced and in harmony with nature. Bower, J., *World Religions*, p.88 and Dr. Dossett, W., *Encyclopedia of World Religions*, p.92.

<sup>142</sup> *Shinto* is an indigenous Japanese religion that acquired its name 'the way of the gods' to distinguish it from *Buddhism* a later import. It grew out of an awe for manifestations of nature that included the sun, water, rivers, rock formations, trees and even sounds. All such manifestations were felt to have their god (*kami*) a belief that led to a complex pantheon of gods and a rich mythology. In particularly sacred spots, shrines were erected, as for example on top of Mt. Fuji. Importance to *Shinto* is the concept of purification before entering such sacred domains.

*Shinto* is an expression of the Japaneseness of Japanese. It encompasses myths of the origin of Japan and the Japanese people, including ancestor worship, beliefs and practices in local communities and highly structured rituals. This includes the growing of bonsai trees, appreciation of Japanese gardens and parks, and *Suiboku* landscape painting. Taylor, C., *Japan*, pp.42-57.

<sup>143</sup> Richard Wilson (1714-82) was the first British artist to apply the Grand Manner Claudian Classical design to the landscape of England and Wales.

<sup>144</sup> However Clark points out that except in so far as they introduce a certain democratic obviousness these works do not add very much to the history of landscape painting, but this style of painting is genuinely popular painting which delighted his contemporaries and continues to please. Clark, K. op. cit., p.182. This is also indicated by the contemporary survey of painting conducted by Russian artists Komar and Melamid with their 'Peoples Choice'. *Artform*, January, 1995, pp.72-73.

I will make a copy the very doing of it will bring me into communion with Claude himself and with whose great spirit I may seem to hold commune ...<sup>145</sup>

This Claudian influence is further seen in the landscape paintings displayed in the Regional Galleries of Victoria in Bendigo, Ballarat, Warrnambool and Geelong.

The English (Australian) 19<sup>th</sup> century landscape painter John Glover (1767-1849) derived his style from Claude Lorraine. In fact, being an assiduous copier of Claude,<sup>146</sup> he called himself the 'English Claude'. In 1814 he is recorded as working in the Louvre, engaged on a huge Claudian *pastiche*.<sup>147</sup> That year he was given by Louis XVIII a gold medal for exhibiting a *pastiche* of Claude which he had executed in front of the masters work at the Louvre.<sup>148</sup> Glover's practice depended heavily on copying, borrowing and translation,<sup>149</sup> primarily of Claude's paintings and drawings. Glover's technique of copying Claude's ink and oil paintings by splitting the hairs of his brush to apply tiny touches of wash, is used in *Suiboku* for rendering trees, bark and foliage.<sup>150</sup> Glover even purchased a number of Claude's ink paintings and two expensive oil paintings for his own collection.<sup>151</sup>

John Clayton Adams' *A Golden Harvest* 1876 (Illustration 48) at Ballarat Fine Art Gallery is an example of 'The Beautiful'. It is related in design and composition to Claude and adapted to the English landscape, through the use of the *repoussoir* trees,

---

<sup>145</sup> Pace, C., 'Claude the Enchanted: Interpretations of Claude in England in the Earlier nineteenth-century', *The Burlington Magazine*, Vol.III, No. 801, pp.733-740. Also Constables *The Vale of Dedham* 1827-28 in the National Gallery of Scotland, Edinburgh was a culmination of the Grand Manner in a more naturalistic application based on Claude's *Landscape with Hagar and the Angel* 1646-47. Constable had previously made an oil copy of Claude's *Landscape with Hagar and the Angel*, 1646-47 from the collection of Sir George Beaumont.

<sup>146</sup> Hughes, R., *The Art of Australia*, p.41.

<sup>147</sup> Kitson, M., *The Art of Claude Lorraine*, p.53. *Pastiche* (Fr). A work of art using a borrowed style and usually made up of borrowed elements, but not necessarily a direct copy. Lucie-Smith, E., op. cit., p.162.

<sup>148</sup> Topliss, H., 'Our Own Glover?' *Art in Australia*, Vol.19, pp.260-268.

<sup>149</sup> Hansen, D., *John Glover and the Colonial Picturesque*, p.36.

<sup>150</sup> See page 61.

<sup>151</sup> *ibid.*, p.40.

down hill vanishing points, vertical upsurge perspective (See Appendix A, Section 2, p.91) and its grand design, all in homage to Romantic conceptions of nature.

As a result, the Far East continued to influence Grand Manner Romantic landscape painting in the 19<sup>th</sup> century, even though the artists had not directly studied or had contact with Chinese and Japanese landscape paintings. It was via the *Chinoiserie* elements in Claude, Rosa, Vernet, Cozens and Wilson that the artists Turner, Constable, Glover and Adams were able to create their visions of ‘The Beautiful’, and, even though this Far Eastern influence is subtle and diffuse, it is nevertheless pervasive and discernable.

### **The Continuation of ‘The Sublime’ in the 18<sup>th</sup> and 19<sup>th</sup> centuries derived and inspired by Salvator Rosa.**

‘The Sublime’ in painting continued in the 18<sup>th</sup> century with artists such as Vernet with his dramatic storms and shipwrecks, and Phillip Jacques de Loutherbourg (1740-1812) with dramatic depictions of avalanches in the Alps. ‘The Sublime’ is characterized by depictions of precipices, mountains, torrents, waterfalls, untamed wilderness, thunderbolts, rumblings, and it appears that a feeling of awe was the inspiration for the Romantic movement in landscape painting in the 19<sup>th</sup> century. English artists such as Turner and John Martin (1789-1854) and in Germany Casper David Friedrich (1774-1840) continued the Rosa tradition of ‘The Sublime’, in the 19<sup>th</sup> century.

### **Thomas Cole (1801-1848)**

The American landscape painter, Thomas Cole studied and interpreted the style of Rosa and Claude in Italy and England between 1829-1832. He also studied the works of living artists J.M.W. Turner<sup>152</sup> and Martin in England. On his return to America he produced *View from Mount Holyoake, Northampton Massachusetts, after a Thunderstorm – The Oxbow*, 1836<sup>153</sup> (Illustration 49). He was able to pour the lessons of Rosa into this painting, which is a prospect view from high up and

---

<sup>152</sup> Cole visited Turner and his pictures in London in December 1829.

<sup>153</sup> The Metropolitan Museum of Art, New York.

commands a vast view. On the left can be seen the form of blasted trees that are straight out of Salvator Rosa,<sup>154</sup> (Illustration 50) clearly showing a stylistic descent from Rosa's paintings.<sup>155</sup> Further, *The Oxbow* is a landscape template derived from the landscape types of 'The Sublime' associated with Salvator Rosa.<sup>156</sup> The sinuous entwined criss-crossed trunks in *The Oxbow* 1836 also stylistically relates to Claude's *repoussoir* tree in *View of Delphi with a Procession* 1645 (Illustration 4 and 5), which Cole had studied in Rome. This *repoussoir* tree was stylistically used by Rosa in his painting of trees, particularly in *Landscape with Cincinnatus called from the Plough* 1650 (Illustration 22), amongst other paintings.

The original source for the *repoussoir* tree in Claude's *View of Delphi with a Procession* 1645 is his ink painting *Study of a Tree*, (Illustration 2) which has been appropriated from a Chinese or Japanese ink painting Claude has studied. Cole thoroughly studied and appropriated Claude's ink paintings and drawings including *Study of a Tree*, as well as etchings after Salvator Rosa in the British Museum in December 1829.<sup>157</sup> Cole has combined Claude's *Study of a Tree*, and an early 18<sup>th</sup> century etching of a dramatic tree after Rosa to form the trees in the composition. (Illustration 51 top and bottom, and 52 top and bottom).

---

<sup>154</sup> Hughes, R., *American Visions: The Epic History of Art in America*, p.146.

<sup>155</sup> Scott, J., *Salvator Rosa: His Life and Times*, p.35.

<sup>156</sup> Andrews, M., *Landscape and Western Art*, p.160.

<sup>157</sup> Ellwood, P., *The Art of Thomas Cole, Ambition and Imagination*. p.101. In 1996 I thoroughly studied Claude's ink paintings and drawings in the Prints and Drawings Room of the British Museum. From this study I intuitively perceived a Chinese and Japanese stylistic connection with Claude's ink paintings and drawings.



So therefore the blasted trees and rocks in Cole's painting have a Chinese and Japanese stylistic relationship stemming originally from Claude's ink painting and etchings after Rosa. The diagonal sinuous qualities in the curvature and expression of Cole's trees combined with the starkness and minimal foliage have a strong stylistic similarity with depictions of blasted trees in Japanese *Kano School* landscapes, with rocks at their base. (Illustration 51 middle and 52 middle). It also has stylistic similarities with the depiction of two trees criss-crossed in *The Mustard Seed Garden Manual - book of trees*. (Figure 31).



Figure 31

Cole also made an oil sketch in Italy depicting clearly two trees criss-crossed entitled *Salvator Rosa sketching Banditti* c. 1832-40 (Illustration 54), which almost seems like an oil adaptation of trees from the *Mustard Seed Garden Manual – Book of Trees*. Cole has painted this oil sketch from Rosa's trees.

Another painting by Cole illustrating the progression from a Chinese or Japanese tree design via Claude is *A Wild Scene*.<sup>158</sup> Here the large *repoussoir* tree on the right is very similar to Claude's *Study of a Tree* but is reversed (Illustration 55).

Also in *The Oxbow*, 1836, it is clear that the valley and river on the right have associations with the Claudian/Far Eastern application of upsurge perspective. The composition was composed by adapting a published etching by Basil Hall<sup>159</sup> *View from Mount Holyoke in Massachusetts*'s (Illustration 53 top, middle and bottom) from sketches made with the camera *lucida*<sup>160</sup> in 1827. This etching has been enhanced by Cole through his study of Claude's vertical upsurge perspective. The landscape composition of the painting depicts a view seen horizontally and downward from the top of a mountain, having a downhill vanishing point with a vertical upsurge leading

<sup>158</sup> Baltimore Museum of Art.

<sup>159</sup> Captain Basil Hall, a retired British Naval Officer and world traveller published his sketches in North America (Edinburgh, 1829).

<sup>160</sup> Camera *lucida* (Lat. 'light room'). A 19<sup>th</sup> century device using a prism to concentrate and project the light from an object onto a piece of paper on which it can be traced, also see Camera *Obscura*, Lucie-Smith, E., op. cit., p.43.

to the perspective vanishing point on the horizon, with the serpentine river leading the eye through the landscape. This is a Chinese perspective device theoretically treated by Kuo Hsi. The application of a Far Eastern related vertical upsurge *píng yuan* (distance of breadth) (Illustration 52 middle), has been demonstrated in Claude's *The Rest on the Flight into Egypt* 1646 (See Appendix A, Section 2, p.91) amongst other paintings. Cole has studied Claude's upsurge perspective in Italy and London and applied it to the river valley in *The Oxbow*, 1836.

Therefore a Far Eastern influence is evident in *The Oxbow* via Cole's intense study in Italy and London of Rosa's and Claude's<sup>161</sup> stylistic devices which have been demonstrated earlier to come in part from Chinese and Japanese sources. So even though Cole had not directly studied Chinese or Japanese landscape painting, his work can be seen to have a Far Eastern influence via Rosa and Claude.

James Peele's *The Valley of the Cumberland* 1870, (Illustration 56) in the Ballarat Fine Art Gallery depicts a 'Sublime' response to nature. The painting shows the influence of Rosa and thus has a partial subtle Far Eastern stylistic relationship. The trees and rocks, road and river lead to a down hill vanishing point. The vertical upsurge leads to a majestic mountain peak above the perspective vanishing point;

The mountain shrouded in clouds and mist is like an emperor presiding over his kingdom.

*Mustard Seed Garden Manual of Landscape Painting*<sup>162</sup>

---

<sup>161</sup> He also studied the works of Gaspard Dughet, and Adam Elsheimer.

<sup>162</sup> Sze, M., op. cit., p.207.



## Chapter III

### Methodology

I once asked Whistler “where should I study”.  
His answer came like a flash “Wherever you happen to be”

Adrian Stokes RA<sup>163</sup>

#### Introduction

In the Literature Review the research problem addressed the contention that Far Eastern influences are evident in the landscape paintings and drawings of Claude Lorraine and Salvator Rosa from the 17<sup>th</sup> century and that their stylistic influence continued through into the 18<sup>th</sup> and 19<sup>th</sup> centuries.

In the following Methodology, I will indicate how this Far Eastern stylistic influence in landscape painting has been identified *in-the-field* and practically analysed and utilized to enhance and inform my practice as a ‘Post-Modernist, Grand Manner Classical’ landscape painter and draughtsman specializing in the theme of woods and rivers.

Theoretical analysis has included seeking out and researching obscure Eastern and Western art historical texts related to the research question. This research of theoretical material has required translations of Chinese, Japanese<sup>164</sup>, German, Italian and French languages.

---

<sup>163</sup> Stokes, A., op. cit., p.31.

<sup>164</sup> I can speak and read basic Japanese.

## Methodology Questions

In terms of a Methodological analysis in answering the research question, I have set about in a practical manner to answer the following specific questions.

- What are the stylistic devices used in *Sumi-e/Suiboku* landscape painting?
- What are the stylistic similarities seen in foliage, trees and rocks in Claude Lorraine's *Judgement of Paris* 1645; Claude Vernet's *Italian Landscape* 1759 and Japanese *Suiboku* landscape painting?
- Can a study of *Suiboku* landscape elements be applied and adapted to the style of Claude, Rosa and Vernet amongst others?
- Can competence in *Suiboku* landscape painting be adapted to render Classical and Romantic landscape paintings?
- Can the continued tradition of *Suiboku* landscape painting in Japan assist in the depiction of Classical landscape elements replacing extinct European studio practices?
- Does my practical adaptation of *Suiboku* landscape painting style to Claude's style further indicate that a Far Eastern influence is present in Classical landscape painting?
- Do my resulting landscape paintings depict hybrid landscapes with an enhanced Far Eastern influence because of my experience of living and exhibiting in Japan and training under a *Suiboku* master?
- Is this combined with a pre-existing Far Eastern element present in the work of artists from Claude and Rosa to Vernet, Cozen's and Wilson. Further is there a continued influential effect in terms of Far Eastern style evident in

Turner, Cole, Glover and Adams, amongst other 19<sup>th</sup> century Romantic landscape painters?

These research questions have been coupled with my practical work as a painter and draughtsman, in which a *Chinoiserie* and *Japonaiserie* influence has grown in my landscape paintings and drawings executed both in museums and in the field.

## **Process**

Following the perceived stylistic influences of an Eastern origin in Western landscape paintings, I set about to study *Suiboku* in Japan. The techniques and skills I have learned while studying *Suiboku* have been used to render foliage, rocks and water in my contemporary interpretations of the classical style of landscape painting. The stylistic devices of *Sumi-e/Suiboku* combined with the excision of some figurative elements has given a more pronounced Far Eastern appearance to the resulting paintings. The landscapes have been painted *in-situ* in public art galleries, where, working directly from the original work I have appropriated the brush strokes, composition and style of 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> century landscape specialists. I have also incorporated *Suiboku* foliage, and dotting techniques in the appropriation process while painting Baroque, Rococo and Romantic landscapes, and chosen paintings that depict the theme of woods and rivers which have strong Far Eastern connotations that emphasize clearly the links I am claiming.

Through this process, I have discovered that *Suiboku* techniques, brush strokes and style when adapted to oil painting in order to render elements in Classical and Romantic landscape paintings, can be beneficial to an artist who studies landscape, because the foliage dotting and aerial perspective conventions are very similar between Western and Eastern styles and so can be adapted to Claude and Rosa's style. I argue that this ease of translation may be seen to underpin my assertion of Claude's adaption of Chinese and Japanese traditional style, to formulate his stylistic conventions for depicting elements in a landscape such as foliage, branches and rocks.

In my landscape painting, I have created hybrid images which indicate the influence of *Suiboku* evident within elements of Classical and Romantic landscape paintings.

Adapting traditional Japanese ink landscape painting techniques style and brush strokes to oil painting (which are both wet mediums), combined with working directly from paintings in museums, has resulted in the creation of landscape paintings that are fluid and dynamic, a 'fresh traditionalism'.

### **Sources and Practice**

#### ***Suiboku* study at Nagoya Cultural Centre Sakae, Aichi Prefecture, Japan.**

Traditional landscape *Suiboku/Sumi-e* courses are taught in Japan, at culture centres and they are open to participate in. In Nagoya in 2003, I studied *Sumi-e* landscape painting for a concentrated period of six months.<sup>165</sup> The language barrier is the only hinderance for a foreigner to effective learning. Practical demonstrations are given and are very effective in teaching the subtlies of brush strokes and style. These techniques have been handed down for centuries and are a respected part of the culture with links to the Zen spiritualism of nature in *Shinto* and *Buddhism*.

Furthermore, this continuance of technical excellence handed down for generations (which can be adapted to oil painting for the rendering of stylistic simplification of landscape forms) is an effective means of replicating lost Classical and Romantic style conventions and techniques that were shaped by generations of taste and style in the 17<sup>th</sup> and 18<sup>th</sup> centuries.

My Japanese *Suiboku Sensei*<sup>166</sup> was Professor Koho Takahashi<sup>167</sup>, and after he passed away this became his number one student Ms Ito-san. I studied under these *Suiboku* masters from 1995-2003. The location of the study was at the Nagoya Culture Centre, Sakae, Nagoya, Aichi Prefecture, Japan (specifically studying *Fukeiga*<sup>168</sup> landscape painting).

---

<sup>165</sup> I have previously studied *Suiboku/Sumi-e* in Nagoya in 1995, 1996, 2000, 2001.

<sup>166</sup> *Sensei*: Japanese word for teacher.

<sup>167</sup> See footnote 52, p.16.

<sup>168</sup> *Fukeiga*: Japanese word for landscape painting.

My primary concern in the study was to be able to effectively and stylistically paint all aspects of landscape depiction using *Suiboku* techniques. These elements included the pine tree, trees, groups of trees at a distance, branches, leaves and foliage dotting techniques, rivers, water, cascades, waterfalls, mountain scenery, atmospheric effects, aerial perspective, mists, storms, clouds, flowers, reeds, bamboo, buds, small birds, buildings at a distance, and figures at a distance. Also the three types of Far Eastern perspective for landscape painting known as *Kao Yuan* (high distance perspective), *Shen Yuan* (perspective of depth) and *Ping Yuan* (perspective of breadth). (See Appendix A, Section 2, p.91 and Appendix B, p.94). It was during these classes that I was made aware of the *Mustard Seed Garden Manual of Landscape Painting*<sup>169</sup> which I have used as a reference in this thesis.

I specifically joined a class specializing in Japanese traditional landscape painting (*fukeiga*) techniques and conventions, in order to gather data that would be used to answer my research question and to compare and apply this to classical landscape paintings of Claude, Rosa and Vernet, which I later painted in art museums.

My *Suiboku* painting kit included a large brush and small brush and a block of *Sumi-e* ink, a pad of traditional blotting paper, grinding stone, a sheet of felt to put under the ink painting to absorb excess ink, a split container of water, and a plate to wipe excess ink onto, together with a metal rod used to hold the paper flat. (Illustration 57).

Instruction was given on how to grind the ink, the amount of water used, and use of the paper. Practical demonstrations on technique and style were given on how to use the brush to paint foliage, trees, rivers, waterfalls, bamboo, branch structures and rocks. I was able to gain much from these demonstrations and I was therefore able to replicate the style, stroke order and techniques of *Suiboku* landscape painting. I have found it difficult to paint *Sumi-e/Suiboku* in isolation but at the Nagoya Culture Centre classes I was able to obtain good results under instruction from my *Sensei*.

---

<sup>169</sup> See footnote 58.



Illustrations 58-59 are some of my collaborative *Sumi-e* studies.<sup>170</sup> It is relevant to note that the conventions of simplification of style applied to elements within a landscape and landscape painting composition as a whole is not an individualistic thing in *Suiboku/Sumi-e* painting. Rather it is a technique to be learned through absorption and practice, via ‘copying’ that has been handed down for centuries in a continuous chain. The *Suiboku* landscape painting style taught today is as it has been taught for centuries and is part of Japanese traditional culture, therefore, I am seeing and learning exactly what Claude and Rosa would have seen three hundred and seventy years ago. Claude would however only have appropriated the style conventions without guidance from a Chinese or Japanese master, when he saw Chinese and Japanese paintings in Rome in the 1630’s.<sup>171</sup>

With Japanese *Suiboku* landscape painting there are definite rules, stroke orders and brush techniques for depicting elements in the landscape, which have a relationship to the stroke order in writing *Kanji*.<sup>172</sup> For example, the *Kanji* for wood or tree *ki* has a visual similarity with how a Japanese *Suiboku* landscape painter would paint a tree (Illustration 60). In this tradition, writing and painting are related,<sup>173</sup> and Kuo Hsi has pointed out that;

It is generally true that artists who are masters of calligraphy are also master painters.<sup>174</sup>

---

<sup>170</sup> I painted these *Suiboku* studies in collaboration with my *Sensei* Ms-Ito-san.

<sup>171</sup> See footnote 43.

<sup>172</sup> *Kanji*: Japanese letter characters of Chinese origin.

<sup>173</sup> I recall once attending a *Kanji* calligraphy class and using my initiative to write a letter more quickly a different way, this was frowned upon by the *sensei*. It could almost be seen as an affront to the established culture. This relates to the *Shinto* religion of respect and worship of ancestors. Also many elements of the culture are done in particular ways for example, the tea ceremony, Judo, sumo, flower arrangement, bonsai trees, kabuki theatre, kimono design and paper folding. This illustrates a difference between Eastern and Western thought where in the West since the 18<sup>th</sup> century Enlightenment and Romantic movement there has been an emphasis on the individuals sovereign right of creative expression an insistence on the rights of the imagination that led eventually to a genuinely modern art. The individual’s ego is pre-eminent. In the East there is more of an emphasis on being perfectors rather than pioneers.

<sup>174</sup> Sakanishi, S., op. cit., p.61. In Japanese and Chinese culture, poetry written in large *Kanji* letters is considered an art form and is hung on walls like a painting. Western culture doesn’t have an equivalent aesthetic cross over from letters to painting.

I once asked my *Sensei* while studying landscape *Suiboku* in Japan “Is there only one way to paint the pine tree?” The answer was “well, what I have shown you is the polite way”. That is the correct way in relation to stroke order, angle of the brush and the subtle varying amounts of ink and water, even whether the brush head is split and flattened, or whole. Therefore *Suiboku* landscape painting techniques and style have a relationship to Japanese culture at a deep and spiritual level.

Specific techniques with painting *Sumi-e/Suiboku* in the Japanese/Chinese style can be found in standard texts written in English. However, I have found that actually attending and being shown how to paint *Sumi-e* has been of far greater benefit to me and the opportunity to have a Japanese *Sensei* has been of great stylistic benefit, for use in adapting the style for painting elements in Western Classical and Romantic landscape paintings and drawings.

I used traditional inks under instruction in *Sumi-e* class and then in my studio, translated that technique through the combination of oil washes and a limited palette. Using liquin<sup>175</sup> instead of water mixed with oil paint including lamp black, raw umber, burnt sienna, raw sienna, olive green and sap green. Japanese large and small brushes were used on oil primed paper. My Japanese master instructed me in the nuances of this ancient Japanese technique and I have adapted it to oil painting. It is interesting to note that Glover who was strongly influenced by Claude throughout his artistic career in England, and who had collected Claude’s oil and ink paintings and drawings, evolved an ink and oil painting technique in which he split the hairs of his brush to apply tiny touches of wash.<sup>176</sup> A similar split brush technique was demonstrated to me by my Japanese painting *Sensei* in *Suiboku/Sumi-e* class.

### **Painting Landscapes *in-situ* in Museums**

As a teenager on a trip to Spain, I witnessed an artist with his equipment set up in a museum copying an El Greco painting. This was a seminal experience that has

---

<sup>175</sup> Liquin is a free flowing fast drying medium made by Windsor and Newton (See p.80).

<sup>176</sup> Michael Kitson, *The Art of Claude Lorraine*, p.53. (See page 51).

influenced my development to be an artist. I thought it was romantic, the epitome of what it was to be an artist, and as far away from technical school and bullies as I could get.

Years later, after completing my undergraduate studies, I worked in a public art gallery.<sup>177</sup> I enjoy public art museums with their educational opportunities that act as a cultural oasis from the rest of the modern world. I consider art galleries as a place of meditation, and landscape paintings are like zen gardens made of oil paint.

With regard to my working process of appropriating paintings *in-situ* in museums, my method can be equated to how a gallery guide verbally describes art works. I like the idea of both verbally and visually articulating in a public museum my response to Classical and Romantic landscape painting, thus entering into a method of painting that gains from its elements, which in turn, nourish technique, style and design.

During the course of this research study, I have worked *in-situ* in many art museums both in Australia and overseas. Permission has been gained to work from Classical and Romantic landscape paintings at Castlemaine Art Gallery and Historical Museum, Ballarat Fine Art Gallery, Benalla Art Gallery, Tasmanian Museum and Art Gallery, Warrnambool Art Gallery, Geelong Art Gallery, Hamilton Art Gallery and the National Gallery of Art, Washington D.C., USA.

The following are some observations and quotes from artists with regard to working from paintings in museums.

Constable's letters are full of understanding comments on Claude, Wilson and Dughet and quite late in life he would give up any commission in order to copy a Poussin or a Claude.<sup>178</sup> Turner was known for his great imitations, his 'Napoleonic Victories'<sup>179</sup> over the most famous landscape painters of the past. As previously stated Glover made a career and derived his style in England by copying Claude. Sir Joshua

---

<sup>177</sup> See page 6, footnote 25.

<sup>178</sup> Clark, K., op. cit., p.148.

<sup>179</sup> *ibid.*, p.183.

Reynolds said “Invention is one of the great marks of genius, but if we consult experience we shall find that it is by being conversant with inventions of others that we learnt to invent as by reading the thoughts of others we learn to think.”<sup>180</sup>

Degas said “The masters must be copied over and over again, and it is only after proving yourself a good copyist that you should reasonably be permitted to draw a radish from nature”.<sup>181</sup> Degas first received permission to copy paintings at the Louvre in 1853. Cezanne said “I want to make art that is solid and durable, like the art of the museums”.<sup>182</sup> Manet and Cezanne both made admirable copies and Degas was perhaps the finest copyist who has ever lived.<sup>183</sup>

In the Far East appropriation and copying were essential for an artists professional development. The *Mustard Seed Garden Manual* used as a guide by Chinese and Japanese landscape painters, states;

In copying seek to pass on the essence of the masters methods. The artist should begin to study the basic brush strokes of one school and then they should use the brush strokes of other schools and use them as they please. The artist must absorb the methods of the ancients who are established masters, and then add their own distinctive touches. Those who are studying painting should study and absorb the methods of established masters and their brushes will become fluent and expert.<sup>184</sup>

---

<sup>180</sup> Stokes, A., op. cit., p.54.

<sup>181</sup> Norton Simon Art Museum, Los Angeles.

<sup>182</sup> Piper, D., op. cit., p.110.

<sup>183</sup> Clark K., op. cit., p.172.

<sup>184</sup> Sze, M., op. cit., pp.131, 133-134.

## Projects in Art Museums a Procedural Overview

### Approaching an Art Museum and Painting Procedure.

My first step is to research a landscape painting that is held in the collection of a particular art museum that I feel coincides with my working practice. I then do a physical check because the painting might be in storage or on loan. If it is an overseas museum and I am in Australia I consult their website to see the image, I would then verify the painting's location via an email, telephone call or letter to the art museum.

When I have settled on a painting that I would like to work from, I write a letter to the Director of the art museum. In the letter I ask permission to set up *in-situ* in the art museum with my equipment, I state that I will make the painting 2.5cm bigger or smaller than the museum painting and that it will be a variant,<sup>185</sup> of the subject work in the art museum, absorbing its essence of style and design. Also I state how long I anticipate my painting will take to complete. Usually a larger painting takes from 15 to 20 working days in the museum. When permission has been formally granted, I make preparation for the project, to commence.

Initially, I make many oil sketches<sup>186</sup> in the field (*plein air*)<sup>187</sup> that refer to elements in the painting I am working from. They are executed on oil primed paper 15 x 30 cm in size.<sup>188</sup> These I refer to while doing the painting in the art museum giving it force gleaned from being close to the dynamics of light and wind and changing elements in the landscape that are reflected in my oil sketches. Next I buy all the necessary equipment, such as oil paints, painting mediums, and glazing mediums. I prepare the

---

<sup>185</sup> Variant., a version of an original work of art with slight differences. It may be by the same artist or by another hand. See also *Pastiche*.

<sup>186</sup> Oil sketches have been used since the 18<sup>th</sup> century for professional use by landscape painters. Pierre-Henri de Valenciennes (1750-1819) in his book on Neo-Classical landscape painting '*Elements of Perspective*' (1800) (Illustration 72) encouraged direct study from nature to observe the changing effects of light on forms, as well as the importance of classical studies. Also Thomas Jones (1742-1803) a student of Richard Wilson was noted for his spirited oil sketches in the open air made in and around Rome and Naples. See Thomas Jones Diary '*Walpole Journal*' Vol.32, published 1951.

<sup>187</sup> *Plein air* (Fr 'open air') Used of landscapes in oils painted out of doors. The practice was probably begun by Francois Deportes in the early 18<sup>th</sup> century, but was made a matter of doctrine by the Impressionists. Lucie-Smith, E., op. cit., p.170.

<sup>188</sup> See page 77.

canvas to the size required and either make a pinky/beige or raw sienna ink drawing of the painting on the canvas or make a pinky/beige or raw sienna tan<sup>189</sup> digital print of the painting onto the canvas to use as a guide. Pinky/beige or raw sienna being a contrasting warm colour which will be covered completely by the cool greens of the oil painting. When all the necessary preparations have been completed, I place all the materials and equipment in the back of the car. These include an easel, case with my kit in it and books etc. I then proceed on a journey to the city where the painting is housed. Once I arrive I set up my equipment *in-situ* in the museum room and commence work on the painting. I have previously sought out where a sink is located at the museum, where I can wash up my brushes and palette.

My painting kit is carried in an old-style brown leather brief case. In this case I have a wooden box with five divisions. In the first division I have earth colours, second division clay colours, third division greens, fourth division white and sky colours. In the fifth division I keep cleaning materials such as soap/dishwashing liquid (I do not use turpentine to clean); steel wool to clean the palette, toy animals,<sup>190</sup> pencils, pinky/beige ink pens, pegs, tape and a black Claude Class.<sup>191</sup> In the front section of the case I have palette knives, a selection of large, medium and small brushes, both flat head and round head, a bottle of painting medium, and barrier cream for my hands. I also bring a plastic tub in which to clean the brushes.

I also use a traditional wooden studio palette. (Illustration 61). I set out my palette arranged in order with *earth colours* – payne's grey, transparent black, lamp black, raw umber, burnt umber, burnt sienna, raw sienna and yellow ochre. *Clay colours* – naples yellow, beige grey, jaune brilliant, flesh tint deep, cadmium yellow, lemon yellow. *Greens for trees and foliage* – sap green, olive green, oxide of chromium, cadmium green, light leaf green, emerald green, chrome green, cobalt green, hookers green, viridian, and phthalo. *White as a mixer*, titanium white (brighter) zinc white (less bright). *Sky colours* – cobalt violet, cobalt blue, cerulean blue, cadmium

---

<sup>189</sup> Raw sienna tan is also the colour of the wooden palette. Therefore the colours mixed on the palette are in harmony with the Raw Sienna toned canvas.

<sup>190</sup> Toy animals are used to assist in the painting of staffage such as cows, sheep, donkeys and goats that are at times present in the landscape.

<sup>191</sup> See footnote 65 and page 77.

orange, cadmium red, alizarin crimson, and French ultramarine blue. With these I use a fast drying medium called Liquin by Windsor and Newton to assist in the fluidity of the paint. As I am painting each day in the museum enhanced drying speed is important. Also Liquin has little smell that alternatives might otherwise cause museum patrons distress. Colours are mixed on the palette with the palette-knife or brush, the whole range of colours in nuances can be employed to give subtle colour variations. For example, a little blue of the sky, reflected on the edges of the green leaves, or trees, combined with a small amount of red from underneath adds vibrancy to the green leaves. This particular technique is referred to in Itten's "The Elements of Colour"<sup>192</sup> I also always have a colour wheel displayed nearby while in the art museum to assist in my choice of colour mixes and to be aware of complimentary colours.

### **Painting in Museums – General Painting Procedure**

I begin painting the canvas by loosely blocking in areas with larger flat head and round head brushes, covering the pinky/beige or Raw Sienna ink underlay by stages. The main criteria at this early stage is to concentrate on darks, lights and half tones keeping the image loose. This process is continued for the first two days approximately. Thereafter I begin to resolve more details, following the advice of Daubigny,<sup>193</sup> of grasping the motif as a whole, observing which is the lightest value<sup>194</sup>

---

<sup>192</sup> Itten, J. The Elements of Color, p.45.

<sup>193</sup> Daubigny, Charles-Francois (1817-78), "French landscape painter and graphic artist, a member of the Barbizon School. He began his career as an illustrator and first exhibited landscapes in the Salon of 1838, the year he entered Delaroche's studio. Daubigny's early work shows a mixture of styles dominated by the Claudian tradition and by influences assimilated during a visit to Italy, but from the 1850's he moved closer to Dutch art and sought freer, *plein-air* effects. His reputation was established after the Government bought a *View of the Seine* in 1852 (Nantes Museum), followed by Louis-Napoleon's purchase of his *Pond of Gylieu* (Cincinnati Art Museum). In 1857 Daubigny launched his studio-boat, travelling the rivers of France, and from this time water was his principal theme. He had a great impact on the Impressionists through his devotion to the fleeting aspects of nature". Piper, D., op. cit. p.143.

<sup>194</sup> Values (Fr. *Valeurs*) "are the gradations of tone from light to dark observable in any solid object under the play of light. Tone values are independent of local colour and are best perceived by half-closing the eyes so that colour effects are diminished (a black and white photograph is an example of pure tonal effect). Since it is impossible to match the range from light to dark in nature with pigments ranging only from white to black, great judgement is needed to determine where the transitional tones must be modified, suppressed or exaggerated so as to maintain pictorial unity. The problem is complicated by colour values, when the relative importance to the composition as a whole of each patch of colour has to be determined simultaneously with its tonal value, one often interacting on the

and which the darkest in the motif, and referring to these values while painting the landscape. Then searching for the warmest tone and the coldest tone and comparing all other colours to them as I proceed and not simply copying each part as it seems by itself. Next I concentrate on the dominating line of the composition which creates unity and solidity.

At the end of the second day, the painting dries overnight and when I return to it on the third day I scrape off all rough raised bits of paint with a palette knife, creating a smooth surface especially in the sky which assists in giving an aerial effect. I then glaze the painting with a fast drying glazing medium<sup>195</sup> to which I add a small amount of transparent raw sienna and cover the whole painting taking it off the easel and laying it flat on the floor with a drop cloth under it for this step. This toned glazing process unifies the composition giving an effect of atmosphere and light to the unfinished canvas. This will then take about 45 minutes to dry depending on weather conditions. If the art museum will allow it, I speed up the drying time by applying a hair dryer.

After this stage is dry, I set the palette for the new day's work and refine more parts of the image on top of the glaze. This gives a three dimensional quality to the painting combined with aerial<sup>196</sup> and linear perspective<sup>197</sup> devices.

A blush white glaze using cerulean blue and zinc white is applied to the distant mountains the following day creating depth and distance through aerial perspective. The top edge of the far hills are more defined, with lower parts of the mountain less distinct with mist and haze thus replicating the actions of nature. Light orange in the

---

other. 'Keeping' is an old-fashioned word, frequent in 18<sup>th</sup> century criticism, signifying success in this operation". Murray, P. and L., *The Penguin Dictionary of Art and Artists*, p.540. I have found that the use of the Claude Glass is very helpful for observing and rendering values in a landscape while making an oil sketch. It eliminates the dazzle and spreading light, and shows tone values very clearly. Also the landscape reflected in the black glass is reduced to the relative size of the oil sketch. (See p.77).

<sup>195</sup> Art spectrum Liquol medium No. 4 or an equivalent has proven to be effective. The glaze is thin, to make it thicker add a small amount of linseed oil. Be aware however that this will slow the drying time.

<sup>196</sup> See footnote 51.

<sup>197</sup> See footnote 241.



lower sky above the bluish defined far hills creates a complimentary colour contrast and depth. This process of glazing and painting and gradually refining trees, branches, rocks, animals and foliage continues from between 15 to 20 days depending on the size of the painting.

As the painting process advances further, I paint the details using a mahlstick<sup>198</sup> to keep my hand steady. I use small pointed brushes and cotton buds sometimes painting with glazing medium to enhance brush flow detail and begin to ‘dig out’ the finer details of the scene. Gradually the elements of the painting are resolved. Manuals for painting landscapes and trees are further referred to for technical understanding of elements in the composition and practical guidance.<sup>199</sup>

I apply glazes of thin colour to create depth and atmosphere creating an effect of light, like looking at objects through coloured glass. I might apply between five to eight glazes in the course of a painting and it is important to keep the surface of the painting smooth, through the action of the glaze so that fine details can be painted on this surface. Finally I glaze the painting with a small amount of transparent black mixed with a glazing medium thus bringing a unity of values to the painting that replicates atmospheric effects in nature. Glazing a finished painting thinly with black is a process that was often used by French landscape painters from the 17<sup>th</sup> to the 19<sup>th</sup> centuries. The Italian 19<sup>th</sup> century landscape painter Giovanni Costa (1826-1903), for example, when completing a picture in raw brighter tones (strong high key) would glaze with black.<sup>200</sup> Colour values were thus brought closer together and the scale reduced, unifying the painting.

---

<sup>198</sup> Mahlstick: a long stick one end of which a painter holds in his left hand to support and steady his right (brush-holding) hand. The other end is padded and rests against the canvas. I have glued a golf ball to the end of the stick and covered it with a piece of canvas which is tied around neatly. Their use goes back to at least the 16<sup>th</sup> century. The term derives from the Dutch maalastock meaning paint stick.

<sup>199</sup> 19<sup>th</sup> century technical manuals such as the “Artistic Anatomy of Trees”, 1920 and “Perspective for Artists” 1921, by Rex Vicat Cole. “Landscape Painting”, 1925, by Adrian Stokes RA and “*Elements of Perspective Pratique a l’usage des Artistes suivis de Reflexions et Conseils a’un Eleve sur la Peinture et particulierement sur le genre du paysage*”, 1800, by Pierre Henri de Valenciennes. (Illustrations 72 and 76).

<sup>200</sup> Be careful only to use a small amount of transparent black in the glazing medium (art spectrum Liquol medium No. 4).

When the painting seems right and in keeping to my personal aesthetic, I then stop work. I dismantle my equipment – including the easel, table and pack away the paints. Everything goes back in the car including the painting and I return home. If the painting is too large I hire a van to take the painting home. Before leaving I thank the staff of the art museum and the director and the project is completed. A museum stamp is placed on the back of the painting indicating its origin.

### **Studio Works *in-situ***

#### **17<sup>th</sup> century Grand Manner Classical Landscape Methodology**

Jeff Woodger

*Stalwart Oak Tree Overlooking an extensive view in the style of Claude* 2004

(Illustration 64)

Oil on canvas

75 x 100 cm

Collection, The Sandhurst Club<sup>201</sup>

During August/September 2004, I painted *in-situ* a classical landscape interpretation of Claude Lorraine's "*The Judgement of Paris*" 1645, at the National Gallery of Art, Washington DC.

This project began by making a digital print<sup>202</sup> in red/pink ink of the image as a guide onto the canvas (Illustration 62). This was then painted over by the complimentary colour of green amongst other colours of the finished landscape painting. A small amount of red was seen through from underneath the finished painted surface, which gave the painting a vibrant dynamic quality. This red/pink ink image relates to 17<sup>th</sup> and 18<sup>th</sup> century European landscape painting practice of overlaying a white gessoed

---

<sup>201</sup> The Sandhurst Club, a business men's club in View Street, Bendigo. The history of the Club goes back to 1858, the early days of the gold diggings. It was named Sandhurst after the former name of the city, subsequently the city reverted to its original name of Bendigo.

<sup>202</sup> Sometimes I employ a digital print process or draw the image up with red ink covered with an *imprimatura* transparent glaze which is then rubbed back to create lights. French 19<sup>th</sup> century landscape painter Henri Harpignies (1819-1916) laid especial stress on drawing and insisted on outlining trees and other definite objects with a red reed pen in elaborate detail on the canvas before beginning to paint. Stokes, A., op. cit., p.29.

ground with an *imprimatura*<sup>203</sup> of opaque pinky beige.<sup>204</sup> I have modified this technique with digital technology.

The size of my painting is 75 x 100cm which is smaller than the 112 x 149.5cm of the Claude in the N.G.A., Washington D.C.<sup>205</sup> Usually I make the painting close in size to the painting in the museum. This makes the composition and brush strokes similar in size making the painting more authentic in style and design.

A studio easel, drop cloth and stool were provided by the N.G.A., Washington D.C. and I set up my canvas *in-situ* in front of Claude Lorraine's *The Judgement of Paris* 1645, on Monday the 23<sup>rd</sup> August 2004.

My daily oil painting procedure is as outlined in the *Painting in Museums – General Painting Procedure*.

Whilst working on this painting at the art museum, I visited the National *Bonsai* Arboretum in Washington D.C., which has the most extensive collection of *Bonsai* trees outside of Japan. They were given to the American people by the Japanese government as a symbol of peace and reconciliation after World War Two. I made sketches there and used these as a reference for the tree in the Claude painting I was doing at the National Gallery of Art, as it could be seen as a large bonsai tree growing out of a group of rocks.

---

<sup>203</sup> *Imprimatura*, a thin layer of colour applied to a white ground sometimes over a preliminary drawing to establish a middle tone for an oil painting. Lucie-Smith, E., op. cit., p.118. In landscape practice, with a warmer hue of red beige or raw sienna tan. It can be applied with a glazing medium for example Liquol, No. 4, Art spectrum.

<sup>204</sup> Jones, Rica, "Gainsborough's materials and methods", Apollo, August 1997, p.19

<sup>205</sup> This is because of a size restriction imposed by the National Gallery of Art, Washington D.C. that the canvas not exceed 100cm x 100cm. A way around this would be to appropriate a large painting in divided sections in the art museum, and then join the finished pieces together to produce a large Grand Manner variant. Larger sizes are permissible at most other public art museums. The National Gallery in London has a maximum size stipulation of 124cm in either direction.

Related to this I collected leaves and plants and placed them on my easel table along with toy animals, to use as a reference, while painting these elements within the composition.

Claude's large and elegant composition *The Judgement of Paris*, 1645, is unified and balanced. The foliage of trees and rocky outcrops are rendered elaborately and with finesse. Stylistically these elements would appear to indicate a Far Eastern influence. For example, the foliage shapes in the large tree, in the Claude is very similar to what I had been taught in Japan, employing the ancient technique of *Suiboku/Sumi-e*.

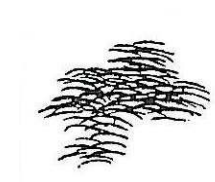


Figure 32

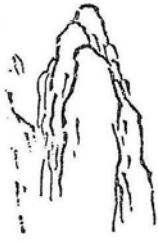


Figure 33

I brought to the museum the *Mustard Seed Garden Manual* with examples of foliage renderings from the *Book of Trees* and my studies made in 2003 of foliage and rocks executed during my *Sumi-e/Suiboku* classes in Japan. I rendered the foliage in the large tree using my *Sumi-e* studies as a guide in terms of style, combined with what I could see in front of me in the Claude painting. The shapes and style of both coincided remarkably. (Illustration 63 and 8, Figures 32 and 33).

In the later stages of the painting on the 16<sup>th</sup> day I had smoothed the surface by scraping and glazing. I glazed the area of the larger trees foliage with a glazing medium mixed with a little transparent raw sienna. The painting was placed on the floor and the glaze was applied evenly with a large brush and allowed to dry. This smooth surface with underpainting present created the opportunity to render the foliage above the rocks using the leaf dotting techniques I had learnt in *Suiboku* class in Japan. (Illustration 65).

The foliage leaf dotting was done using a small pointed Japanese painting brush. I used a mix of sap green, olive green and raw umber oil paint. Glazing medium and liquin were combined with the paint to increase accuracy and flow on the smooth tacky glazed surface. The mahlstick was employed to keep my hand steady.



I also used my *Sumi-e* studies of rocks to guide me in painting the rocks in this painting. (See Figure 34, Illustrations 59 and 63 (left)).

**Figure 34**

I did not paint the classical figures that appear in the original and reduced the number of animals that appear in the original painting, thus emphasizing in my interpretation a more Far Eastern quality to the painting which depicts a large tree with rocks looking out into a distant valley.

My *Sumi-e/Suboku* studies aided my rendering of elements of foliage, trees and rocks in the painting, where the stylistic relationship has translated well when adapted to the oil medium. Thus in the final stylistic renderings of the foliage, I have in a practical manner indicated a Far Eastern influence in the original painting, which has been further enhanced in my own interpretation to create a hybrid fresh interpretation with heightened Far Eastern emphasis gleaned from my studies in Japan, that emphasize these same, but far more subtle, references in the original painting by Claude.

### **18<sup>th</sup> century Grand Manner Landscape Methodology**

Jeff Woodger

*Italianate Landscape with Mt. Fuji* 2004.

(Illustration 71)

Oil on canvas

85 x 135cm

This painting's composition was conceived in Japan. The painting is based on a recollection of the *Meotoiwa* (Wedded Rocks) at Tobia<sup>206</sup> (Illustration 66), and also a *Kano School* ink painting that I had made an interpretation of using ink on paper (Illustration 67). This has been coupled to a oil sketch made of Mt. Fuji that I

---

<sup>206</sup> These two rocks in the ocean just off the coast in Aichi Prefecture which are considered to be male and female and have been joined in matrimony by sacred ropes which are renewed each year in a special festival.

executed on top of a hill at Shizuoka City in February 2004 looking at the snow capped mountain<sup>207</sup> (Illustration 68).

In the composition, I appropriated Claude Vernet's *Italian Landscape* 1759, (Illustration 31) with Kano Geiami, *True Mountain Water Sketch* 16<sup>th</sup> century, (Illustration 67) creating a composition related to the *Golden Spiral* (See Appendix C, p.97) with the top of the pine tree sitting on the *Golden Section* (See Appendix A, p.89) at the ratio of 8:13. The distant Mt. Fuji peak and the far trees sit on the bottom of the *Golden Section* at the ratio of 5:13. The edge of the *Kano School* rocks is on the vertical *golden cut* (5:13) and the edge on the right hand side rocks is on the *Golden Cut* (8:13). Mt. Fuji's peak intersects the lower right side *golden cut* vertically and horizontally. Illustration 69 shows the construction lines of the composition related to the *Golden Section* and *Golden Spiral*.

The image was collaged in position with the *Golden Lines* placed over it. After that I did a digital print of the collaged image onto canvas in red pink ink (Illustration 70) as an underneath guide, and the painting was commenced in April 2004 *in-situ* at Warrnambool Art Gallery.

The painting was painted on a studio easel, the first day it was blocked in. My daily oil painting procedure is as per given in the *Painting in Museums – General Painting Procedure*.

For technical advice on painting 18<sup>th</sup> century landscape paintings I referred to Pierre Henri de Valenciennes *The Elements of Perspective Pratique, a l'usage des Artistes, suivis de Reflexions et Conseils a' un Eleve sur la Peinture, et particulièrement sur le genre du paysage* 1800.<sup>208</sup> (Illustration 72) and Alexander Cozens *New Method of Assisting the Invention in Drawing Original Compositions of Landscape* 1785. (Illustration 39).

---

<sup>207</sup> In 1999-2000, I lived at the base of this small hill which from its top has a picturesque view of Mt. Fuji.

<sup>208</sup> I acquired a copy of this theoretical thesis which established the principles of Neo-classical landscape from the British Library, London.

On the second day I noted in my diary that the use of lean medium<sup>209</sup> as a glazing or painting medium did not work and did not solidify the surface to continue painting, creating a skin like rubbery surface even after being left for 24 hours. This was removed.

Illustration 73 shows a 2002 version of the painting that describes the day by day execution at Warrnambool Art Gallery, with a gradual refinement of the details.

In the large trees foliage, the foliage amongst the rocks, the peach coloured plum blossom, the rocks, trunks, vines and roots I was able to apply (in the refining stages



**Figure 35**

of the painting), the stylistic devices of my *Suiboku* studies (Figures 35, 36 and Illustration 30). Also the small pine tree was rendered from Kano Geiami, *True Mountain Water Sketch* 16<sup>th</sup> century, (Illustration 67), thus emphasising a Far Eastern stylistic similarity between Claude Vernet's *Italian Landscape* 1759 and Far Eastern stylistic devices.



**Figure 36**

I was interviewed by the 'Warrnambool Standard' newspaper on the project on the 9<sup>th</sup> day (Illustration 74).

After twenty days I completed the painting by refining edges, by delicately painting with small brushes and employing the mahlstick, scraping back and glazing.

The painting was finally exhibited at Warrnambool Art Gallery for two months after completion, hanging next to the Vernet painting that had been appropriated.

---

<sup>209</sup> Lean medium, a more slow drying glazing medium, I have found to be unsuitable for my purposes. When working in an art museum environment obviously it is quite important to have clear procedures and techniques in place.

To add additional *Chinoiserie* effect I presented the painting on a Japanese hanging scroll, which I had studied and made notes on in Japan. I matched the colours and design as closely as possible from an example of a scroll painting I brought back from Japan, and had it made with furnishing fabrics. (Illustration 87, Installation View of the Painting). The resulting painting is a hybrid landscape that reflects a *Chinoiserie Japonaiserie* response to the landscape combining Vernet's French 18<sup>th</sup> century Rococo style with that of the *Kano School* of Japan, once again emphasizing in my interpretation these Eastern elements evident to my trained eye in the original Vernet masterpiece.

### **19<sup>th</sup> century Grand Manner Romantic Landscape Painting Methodology**

Jeff Woodger

*The Wheat Field with an Extensive Landscape* 2004

(Illustration 75)

Oil on Canvas

125 x 180 cm

I began this painting by making a digital print in warm brown tone onto canvas using a mix of raw umber, burnt sienna and raw sienna. The size of the painting is 125 cm x 180 cm.

I set up *in-situ* at the Ballarat Fine Art Gallery, working from John Clayton Adams A *Golden Harvest*, 1876 (Illustration 48). As previously described the palette was set out each morning employing earth colours, clay colours, greens, white as a mixer, and sky colours. I proceeded by blocking in the darks/lights and half tones with larger brushes. I noted how the composition uses the *repoussoir*<sup>210</sup> trees in a 'Claude like' style. The whole composition relates to 'The Beautiful'.<sup>211</sup> With its grand size and sweeping distances, leading to a distance plain with a river in a valley. Abundance is

---

<sup>210</sup> See page 21, footnote 64.

<sup>211</sup> See footnote 8.



indicated by the wheat stacks and beauty is evident in the flowers. *The Wheat field with an Extensive Landscape* is an ideal<sup>212</sup> landscape in the tradition of Claude.

This painting took twenty six days to complete. The details were gradually worked up in stages and guidance was gained by reference to Adrian Stokes RA 'Landscape Painting', and Rex Vicat Cole 'The Artistic Anatomy of Trees'<sup>213</sup> (Illustration 76). I have found these two texts particularly informative with regard to technical details required to paint effective 19<sup>th</sup> century style landscapes. This is because these monographs give very practical advice 'straight from the horses mouth' so to speak. Stokes was a 19<sup>th</sup> century landscape painter who was an R.A. (Royal Academician), Cole and his father George Vicat Cole R.A. were both well respected landscape painters in the late 19<sup>th</sup> century. Cole Snr. has a large painting in the Ballarat Fine Art Gallery entitled *Day's Lock on the Thames* 1885.

Field studies of clouds, trees, and distances were referred to, whilst painting these details in this large painting. Glazes of bluish white pushed various elements back into the distance. Raw sienna glazes were also applied and finally a black transparent glaze was applied to unify the composition. On the smooth glazed surface in the final stages of the painting I rendered foliage related to *Suiboku* studies.

Also a down-hill vanishing point was found as well as a perspective vanishing point on the horizon. This painting therefore followed the design of Claude and Chinese masters of landscape where the scene is viewed from a height with a vertical upsurge perspective employed, as described in *The Mustard Seed Garden Manual – Book of Rocks* third form of perspective *Ping Yuan* (perspective of breadth). (See Appendix A, Section 2, p.91) and (Appendix B, p.94) and is yet again an example where I contend the Eastern influence is clearly evident if you know what to look for in a traditional Western landscape.

---

<sup>212</sup> 'Ideal, the'. That which unites artistically in a single form all the excellencies found in nature in different individual forms of the same type or belonging to the same category. 'The Ideal' thus aims to be more perfect than anything which can actually be observed but necessarily proceeds from the artists' own idea of perfection. The notion has its roots in Renaissance Neo-Platonism, and exercised most influence on artists in the second half of the 18<sup>th</sup> to the mid 19<sup>th</sup> century. See also Neo-classicism. Lucie-Smith, E, op. cit., p.116.

<sup>213</sup> See footnote 196.

## **Classical Ink Drawings**

### **17<sup>th</sup> and 18<sup>th</sup> century styles**

My classical ink drawings have applied the technique I have learnt from *Suiboku* studies in Japan combined with studies and observations of Classical drawings seen in the British Museum Prints and Drawings Room in London. Notably those of Claude, Rosa and Both, as indicated these artists were influenced by Chinese and Japanese ink and wash paintings in their graphic works on paper.<sup>214</sup> I make my drawings using ink pens, wash and grey tone markers. These are drawn on white paper, while red sealing wax with my initials or my *hanko* (sign) in Japanese adds a decorative red touch to the finish of the ink drawings and has an Eastern influence. (Illustrations 77-79).

## **Oil Sketches in the Field**

Oil sketches are made to add force, vibrancy and life to my large studio landscapes that are executed in museums *in-situ*. These oil sketches are painted on oil primed paper usually 15 x 30 cm, and for these I work with a limited palette of colours directly from motifs in the field. These motifs include trees, rocks, rivers, lakes, distant valleys, mountains, skies and clouds. *The River at Kokokei* (Illustration 80) and *View of Picnic Gully, Harcourt* (Illustration 81). Here I am attempting to capture the light and atmosphere in the moving target of nature, so that I can then utilize these 'immediate' sketches to inform my painting style and approach when undertaking large works in an art museum.

I have also used a Claude Glass<sup>215</sup> to help see more clearly values and tonal relationships in the field. Having investigated the application of the Claude Glass in Maillet, A., *The Claude Glass*, New York: Zone Books, 2004. I had a circular convex glass 40cm x 40cm in diameter made. The back of the glass is covered with black tape. The front of the glass has been taped with grey tape leaving a black convex window 15 cm x 30 cm. On the back of the glass I glued two hooks. I also made two

---

<sup>214</sup> See footnote 59.

<sup>215</sup> See footnote 65.

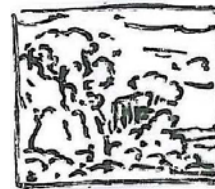
wooden stakes (90 cm long) with hooks at two levels. The hooks are attached 18 cm and 38 cm from the top of the stakes (Illustration 82). In the field I set up the Claude Glass with hooks, attaching them to stakes in the ground. In the glass is reflected the motif in reverse. I place my oil primed paper adjacent to the reflected image and paint the motif that is reflected therein. I have found that the reflected image which is the same size as the painting sketch, (on oil primed paper), has the tones and values reduced, and as the detail is simplified it is easier to accurately render the landscape motif.

### **Composing Grand Manner Classical (Western and Eastern) Landscape Compositions.**

With regard to composing Classical Landscapes I make many small, and simply executed, drawings from famous Classical landscape paintings of both the European and Chinese/Japanese traditions. I only consider the shapes and weight of large masses, the placement and force of accents, or objects of interest, and the character of the leading structural lines, concerning myself only with dark and light masses of tone and line without regard to accuracy of detail.



**Figure 37**



**Figure 38**



**Figure 39**

I have made approximately sixty of these small ink (5 cm x 7 cm) drawings onto clear plastic sheets. (Figures 37-42). From these I repeat the compositions onto a Mega-sketcher,<sup>216</sup> in an attempt to fully understand these compositions.

<sup>216</sup> Children's drawing device used to create tonal drawings which can be removed easily.

Further, I make larger ink landscape drawings onto clear plastic sheets about (19 cm x 24 cm). I then make black and white or red and white photocopies of various oil sketches that I have made, which are 15 cm x 30 cm. These have been executed in the landscape using the Claude Glass. Next I cut and arrange the various elements in the oil sketches such as a river valley, pine trees from a cemetery, a lake, oak trees, elm trees, birch trees, rocks, a waterfall and distances to fit the classical composition. I do this by arranging these elements under the clear plastic line drawing of the classical composition. Next I stick these compositions together with clear sticky tape or glue and finish it off with a little ink drawing on top of the arranged image. As a result I construct interesting Grand Manner Classical (Western and Far Eastern) landscape compositions (Illustration 83, 84). The parts of which are constructed by a combination of the landscape in Central Victoria and Japan, etc. These compositions can then be blown up with digital technology to the size of a proposed painting for example, 100 cm x 180 cm. This can be done in black/white and red/white and full colour. Thus creating full size Classical Grand Manner sketches,<sup>217</sup> which can be then used as a solid guide to painting an interesting Grand Manner landscape painting. In the finished Grand Manner landscape, *Suiboku* foliage rendering techniques and style are employed in the details.



Figure 40

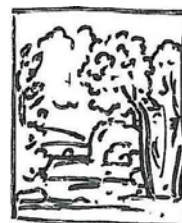


Figure 41



Figure 42

Claude was known to have said ‘that taking nature as he found it seldom produced beauty’ (in a painting). His pictures are a composition of the various draughts which he had previously made from various beautiful scenes and prospects.<sup>218</sup> Ancient Chinese and Japanese Classical landscape painting has always held this same

<sup>217</sup> English artist John Constable would make full size oil sketches as a middle guide to painting his finished Grand Manner landscapes.

<sup>218</sup> Andrews, M., op. cit., p.97.

philosophical stance being a vigorously autonomous creation, a series of variations on set ideal formulas.<sup>219</sup>

A procedure different in detail but with a similar result was used by Constable when he painted *The Vale of Dedham*, 1827-28<sup>220</sup> and Turner with *Crossing the Brook*, 1815<sup>221</sup>. Both of these landscape paintings are derived compositionally from Claude's *Landscape with Hagar and the Angel*, 1646-47.<sup>222</sup>

### **Sourcing Obscure Texts - An Approach to Theory**

A number of obscure texts, artists, and titles of paintings have been sourced as an approach to theory and to answer the research question.

These texts have included reviewing a copy of Joachim von Sandrart's *Teutsche Academie*, published 1675, one of which is in the possession of the Shizuoka Prefectural Museum of Art in Japan. In this 17<sup>th</sup> century text I was able to see the sections referring to Chinese and Japanese art.

At the British Library in London I was able to gain a copy of Pierre-Henri de Valenciennes *Elements of Perspective* (1800). This is a major theoretical book establishing the principals of Neo-classical landscape painting. The book is written in French and I have had sections translated into English for my research.

Japanese Professor of Art, Eido Tanaka's book *The Light from the East*, 1985, which puts forward arguments in a general sense for an Eastern influence on Western art, has been translated in parts from Japanese. Helpful assistance with translation has been given by Makiko Kohara and Zumie Dryden.

---

<sup>219</sup> Mayoux, J., op. cit., p.84.

<sup>220</sup> National Gallery of Scotland.

<sup>221</sup> Tate Gallery, London.

<sup>222</sup> National Gallery, London. Claude's composition was in turn derived from Domenichino's '*Landscape with Tobias Laying Hold of the Fish*' c. 1615. (National Gallery, London) and Chinese landscape painting designs with a vertical upsurge perspective.

In Japan, Taiwan, Korea and Hong Kong I have purchased books, and catalogues on the collections of traditional schools of Far Eastern landscape painting, held in art museums and temples. I have also collected hanging scroll prints and originals of traditional landscape paintings. These sources written in Chinese and Japanese indicating schools of painting, periods, artists and titles have needed to be translated. For Chinese translations I have gained assistance from Robin Hutchinson, Lecturer in Chinese at LaTrobe University, Bendigo, and Japanese translations from Beveley Cook, a freelance Japanese teacher.

Obscure Chinese technical texts on landscape painting have been sourced and read in translation. These have included the *Mustard Seed Garden Manual of Landscape Painting*, (1679) which outlines in sections the Chinese and Japanese approach to landscape painting. Also Kuo Hsi *An Essay on Landscape Painting*, (c. 1070's) outlines the principles of Chinese landscape painting.

At the Hong Kong Museum of Art I was able to photograph some very informative illustrated explanations on composition, and perspective in Chinese landscape painting. These have been translated for this thesis (See Appendix C).

Obscure English texts have been sourced at the Victorian and Albert Art Library in London, the British Library in London, the Aichi Prefectural Art Museum Library in Nagoya, Japan and the Congress Library in Washington D.C. U.S.A. Also Sue Taylor, Librarian in charge of Document delivery at the Ballarat University Library has sourced many books and art historical journals from libraries and collections in both Australia and overseas.

Keyword assisted searches have been carried out via computer databases such as Art Abstracts, J. Store, Grove dictionary of Art On-line and Muse.

Some primary source obscure books in English which have given methodological assistance in answering the research question have included *Thomas Jones Diary*, published in the Walpole Society Journal, 1951. This Journal gives a great insight into the life, practice and influences on an 18<sup>th</sup> century landscape specialist living and

working in Rome. Also obscure technical books on 18<sup>th</sup> and 19<sup>th</sup> century landscape painting have been sourced such as Rex Vicat Cole's *The Artistic Anatomy of Tree's* (1920) and *Perspective for Artists* (1921), Adrian Stokes RA *Landscape Painting* (1925), Sir Alfred East *Landscape Painting* (1920) and Alexander Cozen's *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (1785).

### **The Installation and its Underlying Meaning**

The landscape paintings, oil sketches, ink drawings, and *Suiboku* studies will be presented in a Salon style Installation. (Illustrations 85-87). The Installation will present a constructed red<sup>223</sup> room of velvet material, with wooden architraves placed at the bottom and top of the material. White classical sculptures, furniture, display cabinets, stuffed animals and bonsai trees on plinths decorate the space. On the red velvet walls my landscape paintings will be presented in ornate gold frames, some with hanging scrolls, as well as classical ink drawings, *Suiboku* ink studies, and oil sketches. The Installation will have Western and subtle Eastern influences present both in the art work and the interior design props, ie, Classical sculptures, furniture and gold ornate frames, *vis-à-vis* bonsai trees, hanging scrolls and buddha's. The Red Room of the Installation relates both to Western and Eastern traditions. The original Western Art Museums of the Louvre, Paris and the National Gallery, London presented their paintings in grand red rooms. The Bendigo Art Gallery where I worked as an assistant curator followed this traditional colour presentation.<sup>224</sup> The colour red is also used in the east on the walls of *Shinto*<sup>225</sup> Shrines in Japan and *Taoist*<sup>226</sup> Shrines in China. Red denotes peace, happiness and reverence in *Shinto* and *Taoist* philosophy.<sup>227</sup> Robert Hughes the renowned art critic has pointed out that the

---

<sup>223</sup> Green, Gold and other colours have also been used.

<sup>224</sup> In 1987, I supervised the painting of the walls from white back to the original red colour.

<sup>225</sup> See footnote 139.

<sup>226</sup> See footnote 138.

<sup>227</sup> However in the west, red is associated with anger, 'a red rag to a bull'. The red material on the walls of the installation creates a complimentary contrast to the predominate green of the landscape paintings creating visual harmony.

(red walled) art museum has largely supplanted the church as the emblematic focus of American Society.<sup>228</sup>

Further in my installation the concept of a *Shinto* Shrine is evident in the paintings forming a kind of *zen* garden<sup>229</sup> in relation to each other. Where the Classical and Romantic landscapes refer to the *zen* placement of rocks and trees relating to a studied irregularity of nature, asymmetrical in design.<sup>230</sup> Combined with a reverence for nature *Shinto* also includes ancestor worship. In some ways art museums are ancestor worship shrines of past dead great artists. I had this feeling while working at Bendigo Art Gallery of the presence of the past. Related to this I dress in the Installation as an artist from the early 19<sup>th</sup> century.<sup>231</sup> This reverence for the past has manifested itself in visits to the graves of past landscape artists such as Constable,<sup>232</sup> Glover,<sup>233</sup>

---

<sup>228</sup> Hughes, Robert, *Nothing If Not Critical*, p.389.

<sup>229</sup> In Japan I have felt the harmony of Japanese *Shinto* zen gardens in Nagoya, Kyoto, and the famous *Kenroku-en* garden in Kanazawa and *Koraku-en* in Okayama. *Kenroku-en* is one of the three top gardens in Japan – the other two are *Kairaku-en* in Mito and *Koraku-en* in Okayama. The name of the garden (*Kenroku* translates as ‘combined six’) refers to a renowned Chinese garden from the Sung dynasty which required six attributes for perfection: seclusion, spaciousness, artificiality, antiquity, abundant water, and broad views. In its original form, *Kenroku-en* formed the outer garden of Kanazawa Castle, but from the 17<sup>th</sup> century onwards it was enlarged until it reached completion in the early 19<sup>th</sup> century. The garden was opened to the public in 1871. The grounds are (100.74 hectares) with many paths, bridges, trees (5000), shrubs (3500) waterfalls and stone lanterns. Each season brings with it some special botanical attraction. Winter for example (when I visited it) sees the use of *yuki-tsuri*, intricate umbrella-like structures, which protect the trees from snow damage. *Kenroku-en* attracts enormous crowds on a zen inspired pilgrimage. Taylor, C., *Japan*, p.333. I have also visited *Koraku-en* landscape garden in Okayama. Constructed between 1687 and 1700, *Koraku-en* means ‘the garden for taking pleasure later’, taken from the Chinese proverb that ‘the lord must bear sorrow before the people and take pleasure after them’. The landscape garden has an expanse of flat lawn, attractive ponds, a constructed hill in the centre with a small pavilion to contemplate the beautiful scenic vista of composed pines, and Japanese maple trees amongst many other species. Traditional tea ceremonies are held in the garden, and in the past poetry composing contests were conducted. Okayama is the home town of Sesshu (born 1420) the famous ink landscape painter and landscape gardener. Also I have visited and contemplated Ninomaru Palace Garden in Kyoto designed by the tea master and landscape architect Kohori Enshu in the 17<sup>th</sup> century. These and other Japanese gardens have inspired my practice as a landscape painter.

<sup>230</sup> This is the concept originally put forward by Sir William Temple in the 18<sup>th</sup> century as ‘*Sharawadgi*’ see *Literature Review* p.32.

<sup>231</sup> This is as per a description of the first landscape artist who came to the woods at Barbizon in 1810 or thereabouts. He wore a big three corned hat (tricorn), green frock coat and high leather boots. The artist was Stamati Bulgari a pupil of David and friend of Corot. Bouret, J., *The Barbizon School and 19<sup>th</sup> century French landscape painting*, p.81.

<sup>232</sup> John Constable’s grave is in the Church yard at Hampstead Heath in North London.

<sup>233</sup> John Glover’s grave is at Dedington, Tasmania behind a small church.



Roberts<sup>234</sup> and Woodward.<sup>235</sup> Therefore the Installation's presentation of Grand Manner landscapes creates a harmonious Post-Modernist landscape room transcending time and place.

---

<sup>234</sup> Tom Roberts' grave is about 30km from Launceston in a Church graveyard.

<sup>235</sup> Arthur Thomas Woodward was born in England in 1865. He taught at the Birmingham School of Art. After arriving in Victoria in 1889 he was prominently associated with Australian art. He was a painter and teacher, he taught at the Bendigo School of Mines for more than 27 years, teaching many successful students including Agnes Goodsir (1864 - Paris 1939). Woodward died in 1943. His paintings are represented at the N.G.V., Melbourne, Bendigo Art Gallery, Ballarat Fine Art Gallery and Castlemaine Art Gallery. At the turn of the century he wrote a thesis on painting called 'A New Principle of Painting'. How I became aware of this is that I was painting the ceiling cornices of the entrance hall of our 19<sup>th</sup> century home. This involved being on top of a ladder and painting hundreds of roses, stems and leaves. Halfway through this project an aunt of mine came up from Melbourne. She had recently been widowed after the death of my uncle to motor neurone disease. My aunt remembered that a friend of my late uncle had given him a brochure of an exhibition from the 1920's which he had found under some floor boards at a building site in Melbourne. When I saw my aunt again she gave me the brochure which had been at the bottom of my late uncle's drawer for a few years. The brochure was for an exhibition of Arthur Woodward at Seddon Art Galleries, Melbourne dated 10 July, 1929. In the brochure he outlines his thesis for a 'New Principle of Painting' which he felt would add to the body of knowledge in painting. At the end of the brochure it says Arthur T. Woodward 'The Roselands', View Street, Bendigo. I live and am writing my thesis at 284 View Street, Bendigo and I was painting hundreds of roses. I consulted the historical society and found that Arthur T. Woodward lived at the subdivision of 284 View Street (one hundred years ago). This subdivision was divided into three named houses, 'The Roselands' being the third house on the subdivision of 284 View Street. After this I decided to visit the Bendigo cemetery and found Mr Woodward and his wife's grave, which proclaims he was an artist and poet (1864 - 1943), he loved everything that was beautiful'. I just happened to see a withered red rose with leaves, and a withered white rose near the grave which I placed on it. A curious phenomenon or just coincidence?

This reminded me of an old poem I had remembered.

The wind that blew today  
My love and a few small drops of rain.  
I only had but one true love  
in cold grave she was lain.  
I'll fit and mourn her all my days  
For twelve months and a day.  
When twelve months and a day were up  
The dead began to speak.  
Oh who's that lying on my grave and will not let me sleep  
T'is I my love who sits upon your grave and will not let you sleep,  
For I crave one kiss of your clay cold lips and that is all I seek.  
If you crave one kiss of my clay cold lips  
Your time will not be long,  
T'is down in yonder garden love  
Where we used to walk  
The finest rose you ever saw  
Has withered to a stalk.  
The stalk has withered dry my love  
And so will our hearts decay  
So make yourself content my love  
Till God calls you away.'

**18<sup>th</sup> century Scottish Border Poet.**

The installation has been presented in the course of this study in four solo shows *Museum of the Pictureque*, at Allan's Walk Gallery, Bendigo, 2002; *Wood River*, at Daikokuya Gallery, Nagoya, Japan, 2003, (Illustration 86); *Pastoral*, Gallery, M. Kyoto, Japan, 2003 and Classical *Landscape and Japonaiserie*, at Swan Hill Regional Art Gallery, Victoria 2005, (Illustration 87). Also individual paintings *Stalwart Oak Tree Overlooking an Extensive View in the Style of Claude*, 2004 and *The Wheat Field with an Extensive Landscape*, 2004, are displayed at the Sandhurst Club, Bendigo. *Italianate Landscape with Mt. Fuji*, 2004 was exhibited at Warrnambool Art Gallery, Victoria next to Claude Joseph Vernet's *Italian Landscape c. 1759* in 2004 and was later exhibited at P.I.C.A. Perth Institute of Contemporary Art in 2005.

## Chapter IV

### Conclusion

Strive for perfection in everything you do. Take the best that exists and make it better. When it does not exist, design it.

Sir Henry Royce<sup>236</sup>

In the early Chapters of this exegesis, I suggested that there was a significant gap in our understanding of the roots of Classical and Romantic western landscape painting. Although there are some hints and suggestions of the Eastern genesis of this genre, I believe the supporting historical evidence to date has not been particularly convincing, and, in the main, based on speculation and intersection of circumstance.

In order to contribute a deeper understanding of this issue, in the earlier Chapters of this work I have attempted to describe, in some detail, my analysis of a number of early landscape paintings, indicating what I saw as the stylistic influence of Far Eastern *Suiboku/Sumi-e* and *Kano School* that was evident in the compositional elements of foliage, leaf dotting, rocks, composition and perspective. I have specifically focused upon analysis of the landscapes of Claude Lorraine and Salvator Rosa, because it was their style that largely informed and influenced 18<sup>th</sup> century Rococo and 19<sup>th</sup> century Romantic landscape painting.

To put this notion of eastern influences to a practical test, in the Methodology Chapter, I outlined the approach I have used for (re)painting Western Classical and Romantic landscapes using traditional *Suiboku-ga/Sumi-e* elements such as foliage dotting, branch structure, rock formations and aerial perspective. This was done in order to highlight and emphasize the quintessentially eastern composition of these works, and to illustrate that the substitution of eastern techniques of painting into the landscape did not produce a sharp disjunction in effect.

---

<sup>236</sup> The Weekend Australian, March 11-12 2006, p.7.

I suggest that the wider acceptance of this new understanding of the early influences on Claude and Rosa, and through them on Western landscape representation, is important because Grand Manner landscape painting is, according to Komar and Melamid,<sup>237</sup> arguably one of the most popular genres globally. Grand Manner landscape painting, with its focus upon the environment, trees, rivers, and mountains, also provides an important link to our historical past, and, in these days of impending global catastrophe, has gained an added relevance to our contemporary consciousness of the natural world. This thesis, through gathered evidence and practical demonstration, has added a more profound awareness of the roots of the style, and in so doing, paid due respect to the founders of the approach.

There is also a more practical consideration. Due to the changes in taste and style in the western art world, Classical and Romantic 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> century landscape painting techniques are no longer widely taught, and the techniques involved in their production have not been handed down from generation to generation in a continuous cultural tradition, as is the case with *Suiboku* and *Kano School* techniques in Japan. The implication here is that if the genre is not being continually renewed by a contiguous school of artists, then reintroduction of the style will be aided by a knowledge of its original source. Because I contend that Claude and Rosa had adapted Chinese and Japanese stylistic devices to draw and paint foliage and rocks, it would follow that the study of *Sumi-e* landscape painting as a preparation to this original style will be important.

It is this latter point that has been exhibited in the prepared paintings for this study. By adapting this eastern style of *Sumi-e* brushwork to the production of large oil paintings that appropriated the landscapes of Claude, Rosa and Vernet, I have effectively revived a lost art and illustrated the Far Eastern technical link with Classical and Romantic landscape painting. I refer particularly to my methodological appropriation of Claude Lorraine's *The Judgement of Paris*, 1645/46, Claude-Joseph Vernet's *Italian Landscape*, 1759 and also John Clayton Adams' *A Golden Harvest*, 1876.

---

<sup>237</sup> See footnote 141.

In terms of public acceptance of this thesis, the concept has been presented and articulated to the public via four solo shows completed during the course of this candidature. In preparation for these shows, Classical and Romantic landscape works held in public galleries were recreated *in-situ*, and critically reviewed by the media.

As a result of this experience, I recommend to future Classical landscape painting students that a stylistic appropriation of Classical, Rococo and Romantic landscape painting via Japanese *Suiboku-ga/Sumi-e* techniques<sup>238</sup> will produce works that are rich in their stylistic composition and will be a true reflection of the original intent of artists such as Claude and Rosa.

---

<sup>238</sup> Having a Japanese *Suiboku-ga/Sumi-e Sensei* attached to an Australian art school would foster a cross cultural exchange between Australia and Japan. In conjunction with this, the highly successful adaption of Far Eastern style and design, in the landscapes of Claude and Rosa, is similar to the known influence of Japanese *Ukiyo-e* style and design, within the remarkable successes of Impressionist and Post Impressionist landscapes. Especially evident in the work of Vincent Van Gogh's *Arles Series* of 1888. Vincent and his brother Theo collected a large number of *Ukiyo-e* prints by Katsushika Hokusai (1760-1899) and Ando Hiroshige (1797-1858) amongst others. Whilst drinking absinthe at a bar in Paris the night before he left for Arles, Vincent exclaimed, that he was leaving for Japan the next morning. I have purchased a large collection of Japanese *Suiboku-ga* and *Kano School* landscape prints which have influenced my Grand Manner landscapes on the theme of woods and rivers. Further, in the Australian context, both Vincent Van Gogh together with Japanese style and design were important influences on Brett Whiteley with his highly successful *Carcoar River Series* of 1976-78. (See footnote 12).

## Appendix A

### Section 1

#### The Golden Section

In Claude's *The Rest on the Flight into Egypt*, 1646, the horizon line falls on the base of the far mountain which is exactly on the Golden Cut or mean at the ratio 3:5 and or 5:13.<sup>239</sup> Many ancient Chinese landscape paintings also show the Golden Section and achieve an accuracy of three decimal places in the major and minor ratio of their paintings<sup>240</sup>. Claude and his associates Sandrart and Kircher<sup>241</sup> (a professor of Mathematics and Oriental Philology) would have noted this.

In ancient Chinese texts the principal of *Tao*<sup>242</sup> related to art is connected to the harmony of numbers<sup>243</sup> as a basis of creation.

---

<sup>239</sup> This classical rule, devised by the Greek geometrist Euclid, divides an area in such a way that the two parts are in the same proportion to each other as is the larger part to the whole approximately the ratio 3:5. In painting this has always been considered particularly harmonious and Claude uses it to give his great and complex composition unity and solidity tying the distant horizon firmly to the picture surface.

If a line AC is taken and cut at B so that AB is to BC as BC is to the whole AC, the proportion then formed suggests beauty. So a canvas can be divided at the horizontal and perpendicular to create this pleasing effect. The figures 5:8:13 very nearly represent these proportions. (Figure 43) These proportions occur continually in nature for example, the three bones of a well formed finger the placement of the eye on a head-as between the top of the forehead and the bottom of the chin – the position of the mouth between nostril and bottom of the chin. Also many trees show the Golden numbers in the arrangement of the basic branch growth rates. Also the leaves around their stems, (looking down on a bunch of leaves) as seen in the elm, lime, beech, hazel, oak, apple, holly, willow and almond (See Golden Spiral, Appendix C, p.97). In fine works of art this cut usually coincides with important points in their construction. Stokes, A., op. cit., p.58.

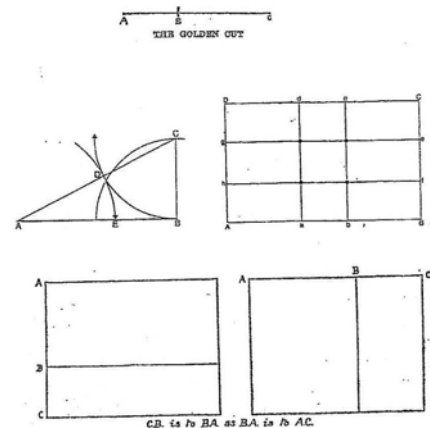


Figure 43

<sup>240</sup> Julyan H.E. Cartwright, Diego L. Gonzalez. Published paper in *J. New Music Research* 31, 51-58, 2002. Universitat de les Illes Balears, Spain.

<sup>241</sup> See page 14, footnote 43.

<sup>242</sup> See footnote 138.

<sup>243</sup> Sakanishi, S., op. cit., p.29.

Once the Golden Cut has been found the Perspective Vanishing Point (P.V.P.)<sup>244</sup> can be found from the Station Point (S.P.) the place where the painter is standing. The horizontal line of sight from the top of the hill directly facing the painter to the centre of the picture at the base of the far mountain on the Golden Cut is the P.V.P. All level lines that are in nature at right angles facing parallel to our line of sight seem to steer to that P.V.P. The position of Diagonal Vanishing Points (D.V.P.) is determined by the distance the painter is from his (canvas) picture or from the object being painted. In order to fix the D.V.P. an artist must decide at what distance he will be from the picture. The actual distance from the D.V.P. measured along the horizon line of the picture to the P.V.P. will be the same as the measure distance from the Station Point (S.P.) painter (i.e., the place you suppose yourself to be while painting) to the P.V.P. on the horizon directly in front of you. In this case, at the base of the far mountains.

Claude found the D.V.P. in his compositions by looking along the center of the golden cut (line) to find the P.V.P., he then took a thread and placing one end at the eye and the other on the P.V.P. rotated it in a circle upon the picture including in this circle the whole of the picture. Placing his distance D.V.P. upon that spot where the line traversed the circle. Claude has used the Golden Spiral in his composition. (See Appendix C, p.97). In other words Claude usually made the horizon on the Golden Cut, in *The Rest on the Flight into Egypt* 1646 it is at the ratio of 5:13, selected a centre point for the P.V.P. on the horizon, measured (with a thread) the distance from the eye to the P.V.P. and marked off that distance on either side of the P.V.P. (by rotating the thread) to find the D.V.P. on either side, as well as the S.P. of the painter at the bottom.<sup>245</sup>

---

<sup>244</sup> The perspective vanishing point on the horizon on a flat surface (linear perspective) is a mathematical system of creating the illusion of space and distance, where lines converge to an imaginary point on the horizon. Filippo Brunelleschi (1377-1446) and Leon Battista Alberti (1404-472) were the first artists to develop the concept in the early 1420's during the Renaissance in Italy. Cole, R.V. *Perspective for Artists*, p.216. Kuo Hsi wrote about it much earlier as *ping yuan* (distance of breadth).

<sup>245</sup> Claude learnt perspective from Goffredo Wals in Naples and Agostino Tassi in Rome who studied under Paul Bril.

## Section 2

### Down Hill Vanishing Point and Vertical Upsurge

Claude's *The Rest on the Flight into Egypt*, 1646 has a down hill vanishing point with a vertical upsurge. The use of two vanishing points with a vertical upsurge is similar to that used by Chinese landscape painters.

A vertical upsurge may be described as a view seen horizontally and downward, looking across from a height, with a mountain in the background. This is one of the three perspectives which is theoretically treated by Kuo Hsi,<sup>246</sup> (See Appendix B, p.94) called *ping yuan* (perspective in breadth with a vertical upsurge). (Illustration 88 middle) A view looking out at neighbouring hills and a far mountain from a plateau. In Claude's painting the viewer;

---

<sup>246</sup> In Chinese and Japanese landscape painting there are three kinds of perspective: looking at a peak from base to top is called *kao yuan* (high distance or perspective in height). (Figure 44) In Claude's painting the large tree on the left indicates perspective in height. (Illustration 88 left)



Figure 44

Looking across from a mountain in the foreground to mountains in the back of a painting is called *shen yuan* (deep distance or perspective in depth, which gives an effect of repetition of planes). (Figure 45). In the Claude, the group of trees and embankment on the middle right side, indicates perspective in depth. (Illustration 88 right).

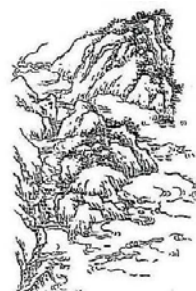


Figure 45

Thirdly, looking from a place in the foreground into the far distance across a flat landscape from a plateau is called *ping yuan* (distance of breadth with the effect of vertical upsurge) (Figure 46). This perspective has a similarity with *The Rest on the Flight into Egypt*, 1646 with the upsurge evident in the river leading to the P.V.P. on the horizon. (Illustration 88 middle). Sze, M. op. cit., p.209-212. (Also see Appendix B, p.94 for a more detailed explanation of Chinese perspective.)



Figure 46





Looks across at a mountain from an opposite height which gives a horizontal dimension. Height is obtained by expressing an upward force. Depth is obtained by piling layer upon layer.<sup>247</sup>

*Mustard See Garden Manual – Book of Rocks*

This upsurge perspective poses the problem of whether flat land seen from a height should be made to look as if it were a horizontal plane as we know it to be or inclined upwards as it appears to be. The incline upwards will increase or decrease depending on the angle of sight and the height from which the landscape is viewed. Figure 47 indicates a figures differing perception of upsurge at differing heights from a hill.

The Downhill Vanishing Point (D.h.V.P.) will be found below the P.V.P. In *The Rest on the Flight into Egypt*, 1646 the foreground rocks, uneven contours, bushes and the slope descending on a downward course lead to the D.h.V.P. If these receding lines are continued they will end at the D.h.V.P. if you could see through the hill.

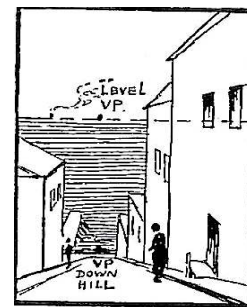


Figure 48

In the painting the inclination is steep so the depth of the canvas occupied by its length will be slight even though it goes up the canvas. The figures in the foreground above add to the deception of a D.h.V.P. The river indicates the change in direction and vertical upsurge to the P.V.P. on the horizon.

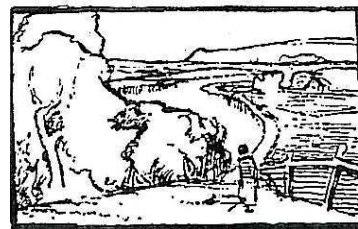


Figure 49

Imaginary perspective lines converge upwards to the P.V.P. and the D.V.P. on the Golden Cut. Those above the horizon line descending as in the trees foliage and those below are ascending as for example the bridge and small building. Figures 48, 49 and 50 are examples of down hill vanishing points with a vertical upsurge leading to a P.V.P. on the Golden Cut, at the ratio of 8:13.

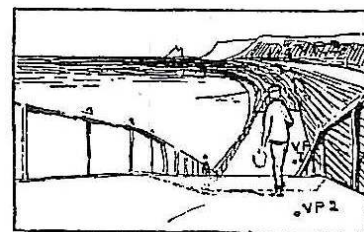


Figure 50

<sup>247</sup> Sakanishi, S., op. cit., p.49.

## Appendix B

### Composition and Perspective in Chinese and Japanese Landscape Painting.<sup>248</sup>

Chinese painting has a unique method for creating perspective. It consists of the so-called ‘three distances’. These are the distances of height, depth and breadth mentioned by *Guo Xi* and *Guo Rouxu* in “*Linquangaozhi*” (*The Lofty Message of Forest and Streams*).

A Mountain has three planes of distance:

Looking at the top of a mountain from its base one notes a distance based on height (distance of height). (Figure 51 middle). (Illustration 88 left).

Looking towards the back of the mountain from its face reveals a distance that stresses depth (distance of depth). (Figure 51 right). (Illustration 88 right).

Looking out at neighbouring hills and far mountains from the plateau reveals a broad plane of distance (distance of breadth). (Figure 51 left). (Illustration 88 middle).



Figure 51

Chinese painting is not restricted by the use or requirement of a focal point in its representation of perspective. Instead, it emphasizes a moving perspective based on the interplay of these three distances which allows the eye to move between various pictorial elements without being limited to one fixed, static point of view. Thus, the viewer is encouraged to visually ramble through the image of the landscape.

---

<sup>248</sup> C. Chu, Y. Szeto, et.al., Guangdong Painting, Hong Kong Museum of Art.

## Movement in Landscape Painting

The artist makes use of the smaller peak standing on the left and the waterfall rising from the valley on the right to create two flows that enforce the paintings' vertical upward movement. The great boulders and giant trees in the foreground offer an invitation to fully take in this magnificent scenery by helping to guide the viewers' eyes upward to the highest peak depicted in the painting. (Figure 52).

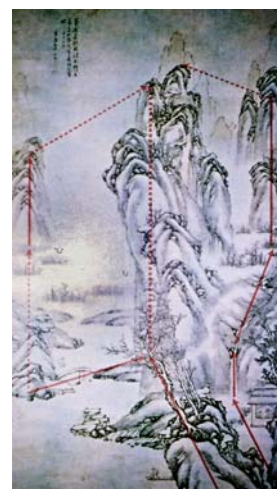


Figure 52

## Vertical-axis Composition

Since the 'Vertical-axis composition' was first introduced by Northern Song painter, Fan Kuan, this significant style has become one of the most typical compositions found in Chinese landscape painting. In the ensuing years, Chinese artists have continued to use this approach to help foster a special sense of monumentality in their landscape painting.



Figure 53

In this vast composition, the pictorial space is divided into three distinct parts, the foreground, mid-ground and background, arranged from bottom to top, along the vertical axis of the painting. The height of the mid-ground (the steep slope and the misty ravine), is twice that of the foreground (the rocky riverbank with giant hardwood trees) and the height of the mountain in the background occupies nearly one half of the picture's area. This hierarchic approach towards proportion leads the eye straight up through the mountains of the mid-ground to the summit of the highest mountain in the background. This upward movement reinforces the already strong sense of verticality and grandeur found in the painting. (Figure 53).

### **Diagonal Composition (The One-corner Composition)**

The renowned Southern Song court painter, Ma Yuan, was much-admired for the asymmetry of his compositions. The focus of his paintings is often found off to one corner or side. In this case, a large tree and delicate figures occupy the frontal view and the mid-ground of the painting, serving as its focal point. On the other side of the painting, the artist utilizes the subtle possibilities of unpainted areas to establish an illusion of space together with an unfixed perspective to coordinate a beautiful and poetic scene.

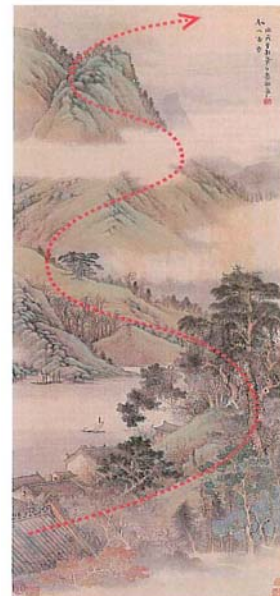


**Figure 54**

Another outstanding painter in the Song court, Xia Gui, was also noted for his asymmetric landscape painting. Ma and Xia were honoured as “One-corner Ma” and “Half-a-side Xia”, nicknames which accurately impart their particular methods of creating special spatial effects in their paintings. (Figure 54).

### **S-Shape Composition**

Shen Zhou and Wen Zhengming, the leading figures of the cultured Wu School, dominated the trend of literati painting during the mid-Ming period. They provided a new way to approach landscape painting with what is now a common characteristic of Wu School’s painting; the S-shape composition creates a zigzag movement of interlocking mountain ranges and streams flowing through the painting. (Figure 55).



**Figure 55**

## “Banks on Two Sides of the River” Composition

Ni Zan, the most representative literati artist of the Yan dynasty, used a new method of composition in his atypical landscape paintings where the bottom section acts as the foreground while the top acts as the background. This draws the viewer’s focus upward across the picture’s surface as well as deeper into the represented space. A large portion of unpainted area acts not only as a river but also as an imaginative space for the view. A long inscription on the upper right corner suggests an abstract notion applies to the spatial arrangement of the painting. (Figure 56).



Figure 56

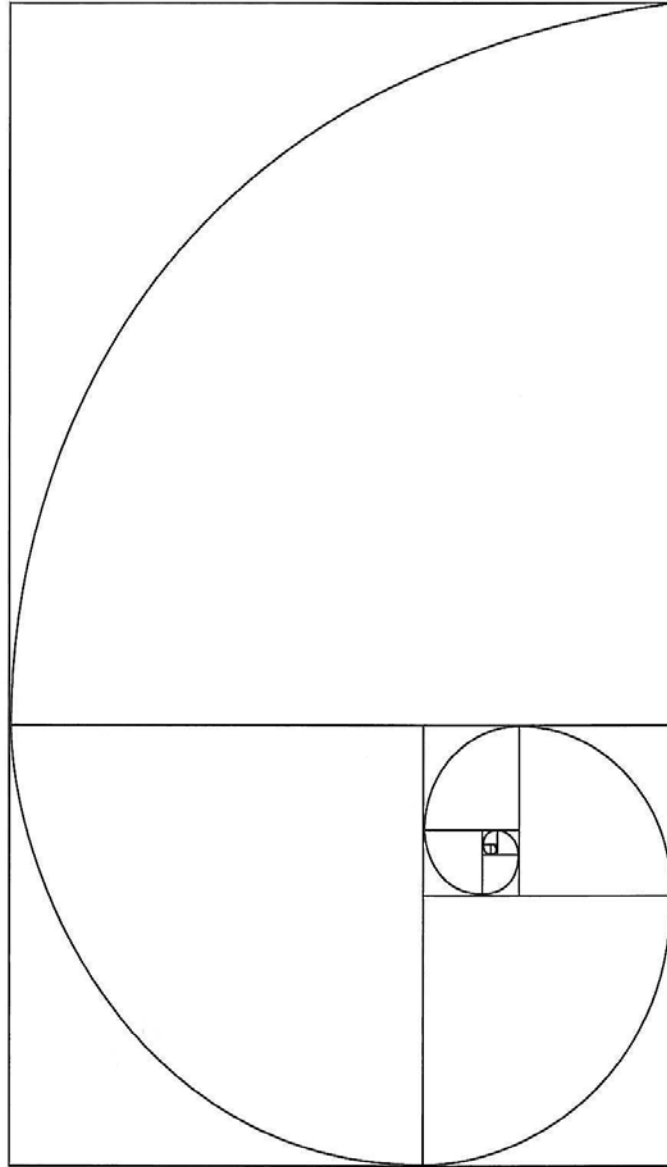
## Appendix C

### The Golden Spiral and Fibonacci Spiral

The Golden Spiral is created by dividing a rectangle at the Golden Lines using the approximate ratio of 5:8:13. Then creating a Golden Section of the rectangle formed. This is sub-divided at the Golden Cut until it gets too small to draw. The limit of the spiral is called the eye of God. Then an arc is formed spiraling out from the smallest Golden rectangle diagonally dissecting each Golden rectangle to create the Golden Spiral. (See Figure 57).

The Fibonacci Spiral closely replicates the Golden Spiral using the numbers 0 1 1 2 3 5 8 13 21 34 55 89 144 etc., to infinity. Each number is the sum of the two proceeding numbers. (See Figure 58).

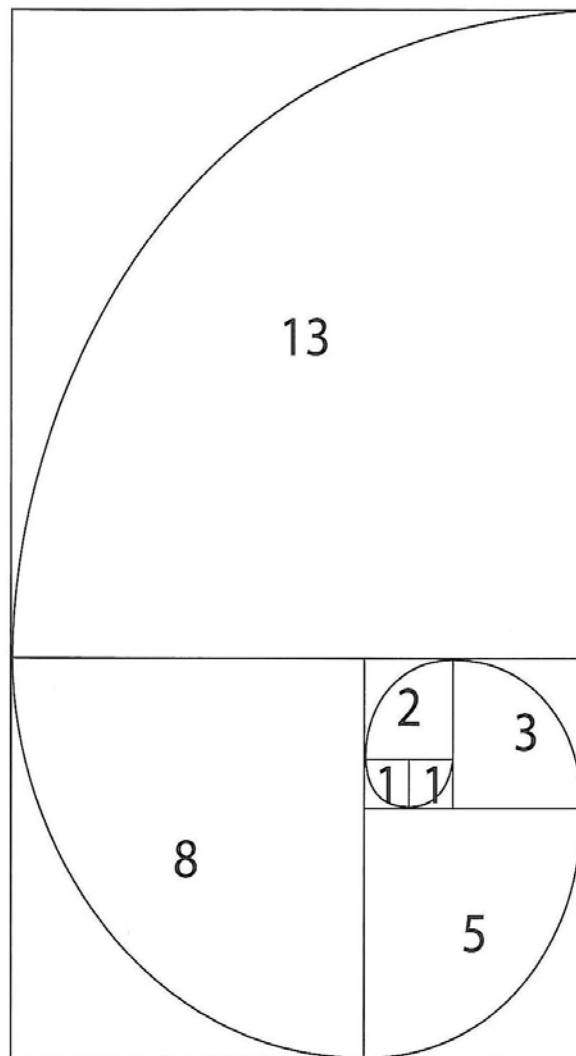
In Claude’s *The Rest in the Flight into Egypt* 1646, the Golden Section is evident in the composition. On the horizontal length line the distant horizon P.V.P. (perspective vanishing point) is on the Golden Line at the ratio of 5:13, as are the middle distance tree tops at 8:13. On the vertical length line the middle of the far mountain and the



**Figure 57**

under tip of the large tree are on the Golden Line at 5:13. The figures of Mary, baby Jesus, the castle, and the edge of the centre tree, as well as the high point of the middle distance trees are at 8:13. The Golden Rectangle formed has been sub-divided at the Golden Ratio to form the eye of the spiral. The arc formed at the golden section diagonally dissects the Golden rectangles creating the Golden Spiral. (See Illustration 89-90).

In the Vernet *Italian Landscape* 1759, the Golden Section of the canvas has been found using the ratio of 5:8:13, thus creating the Golden Rectangle. The rectangle has been divided using the Golden Cut and the Golden Spiral has been drawn arcing out of it to create the basis of the composition, indicating a circular spiral evident in Vernet's composition. (See Illustration 91-92).



**Figure 58**











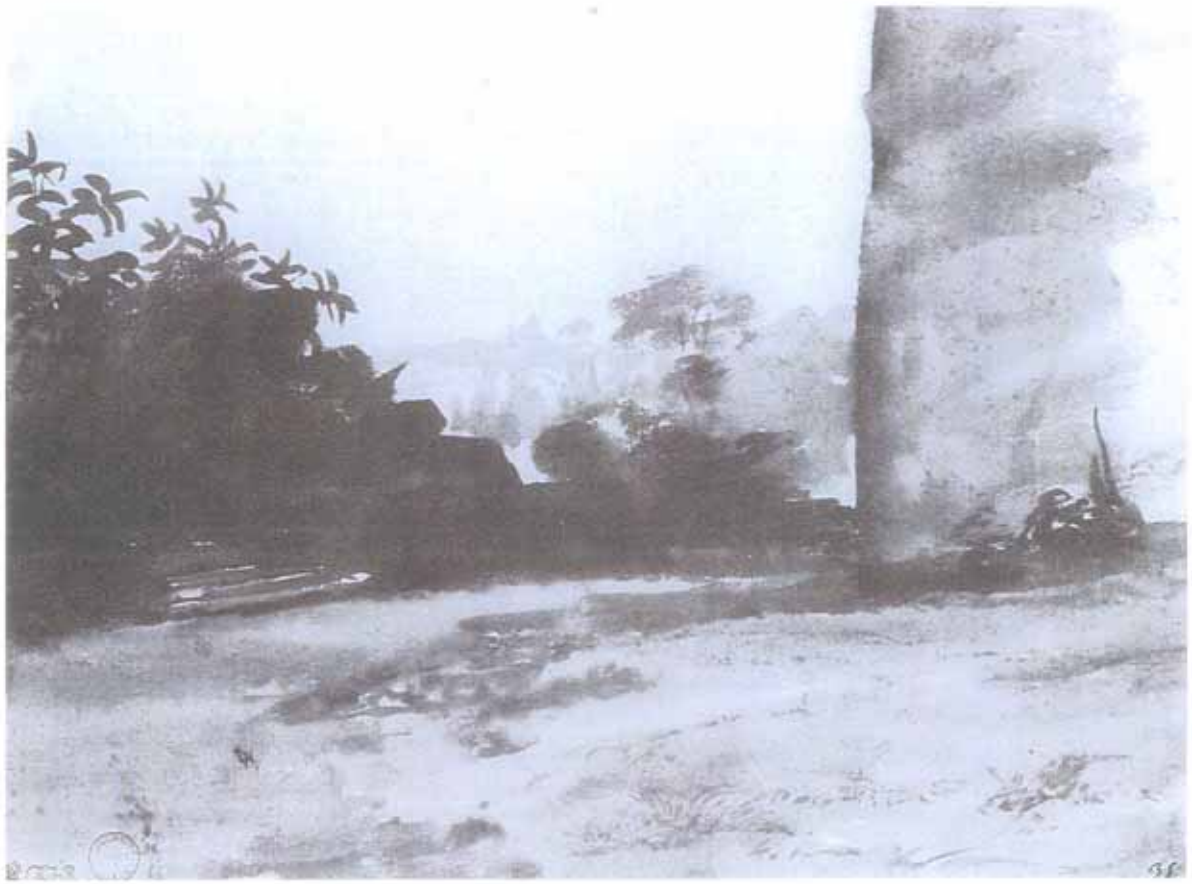




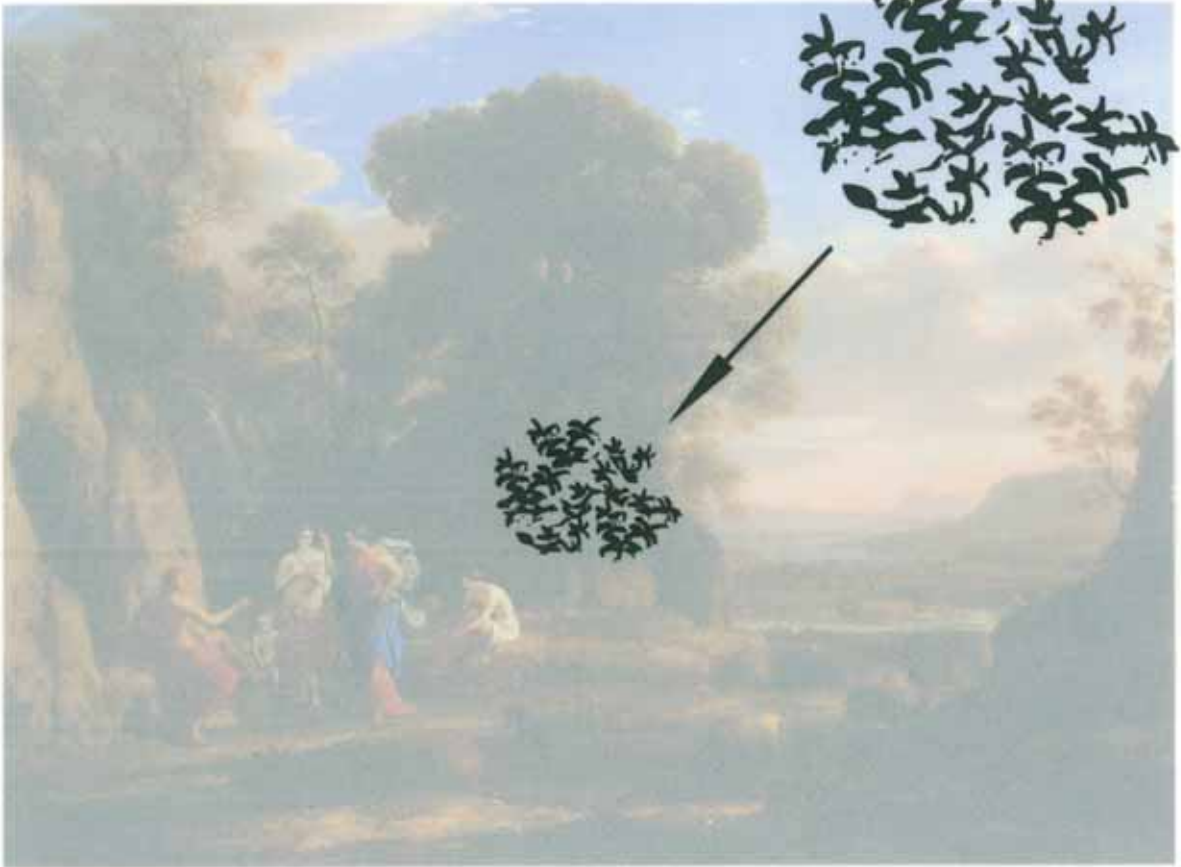


破筆点

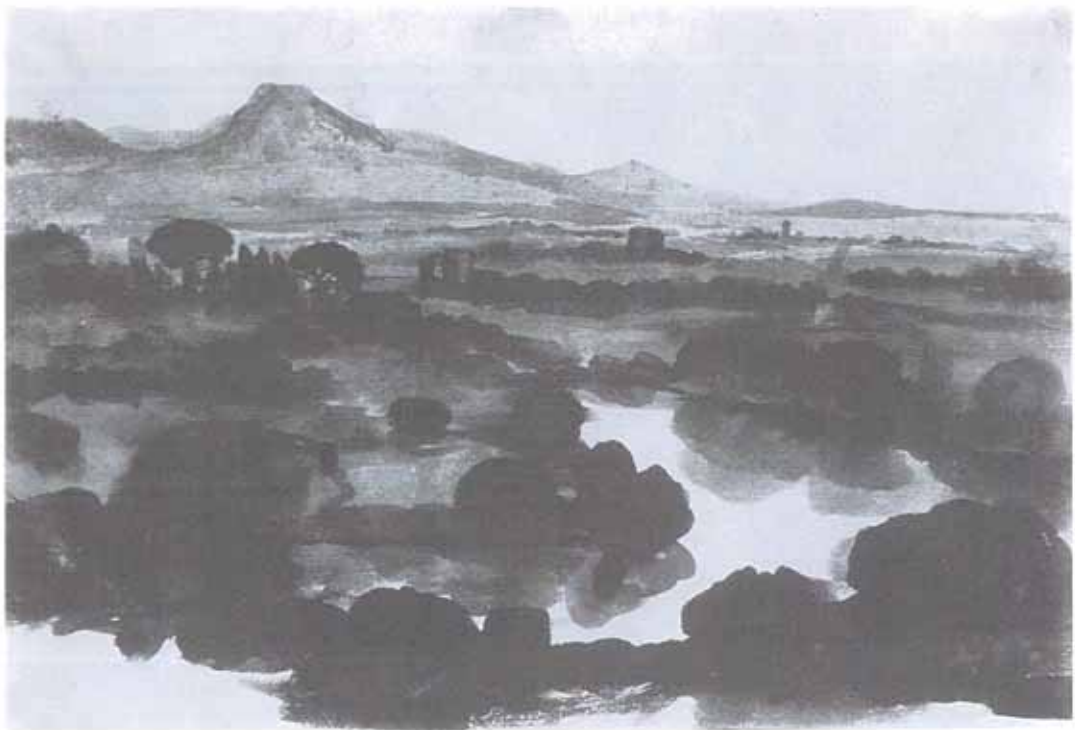










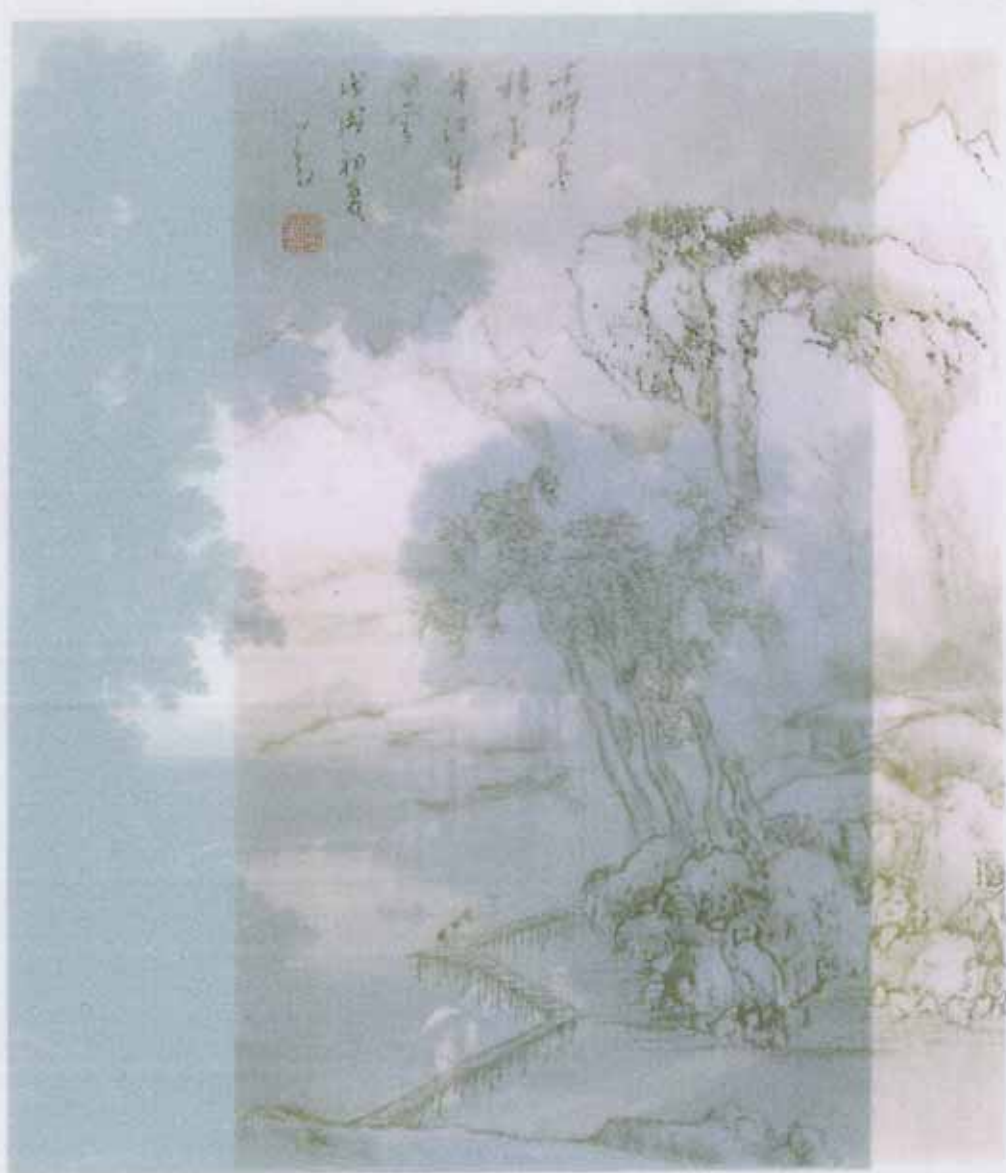




















































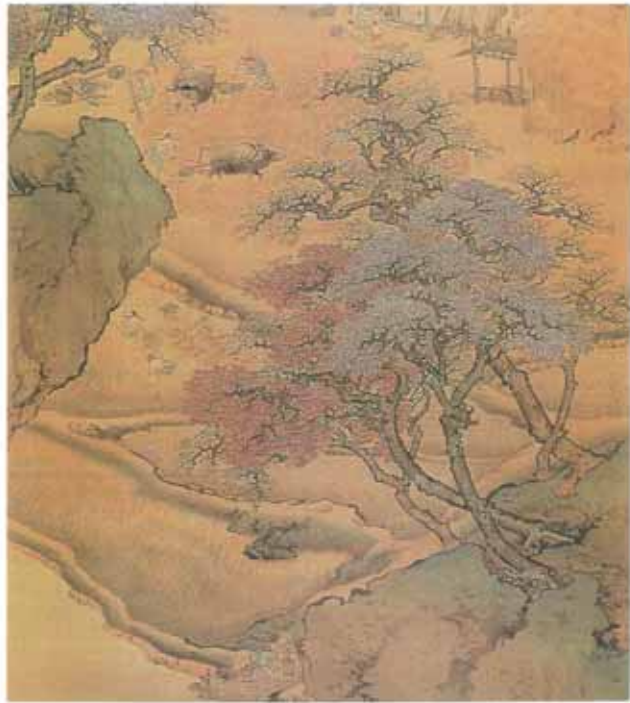












A  
NEW METHOD  
OF  
ASSISTING THE INVENTION  
IN  
DRAWING  
ORIGINAL  
COMPOSITIONS of LANDSCAPE.

---

By ALEXANDER COZENS.

---

————— “ Ex fumo dare lucem  
“ Cogitat, ut speciosa dehinc miracula promat.” HORACE.

“ Sometime we see a Cloud that's dragonish,  
“ A Vapour sometime like a Bear, or Lion,  
“ A tower'd Citadel, a pendant Rock,  
“ A forked Mountain, or Promontory,  
“ With Trees upon't, that nod unto the World,  
“ And mock our Eyes with Air.”

SHAKESP. *Ant. and Cleop.* Act IV. Scene II.

————— “ This is an Art  
“ Which does mend Nature, change it rather; but  
“ The Art itself is Nature.” SHAKESPEAR.

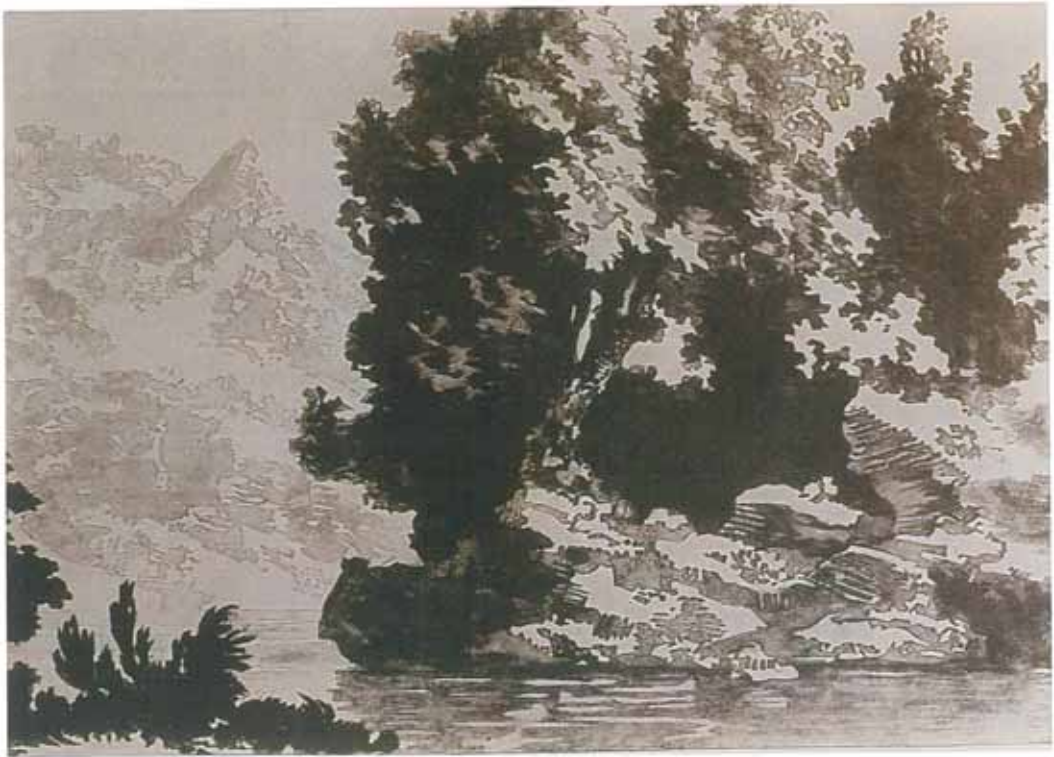
---

L O N D O N:  
PRINTED FOR THE AUTHOR,  
BY J. DIXWELL, IN ST. MARTIN'S LANE:  
AND SOLD BY  
MR. A. COZENS, NO. 4, LEICESTER STREET, LEICESTER FIELDS;  
AND J. DODSLEY, IN PALL MALL.







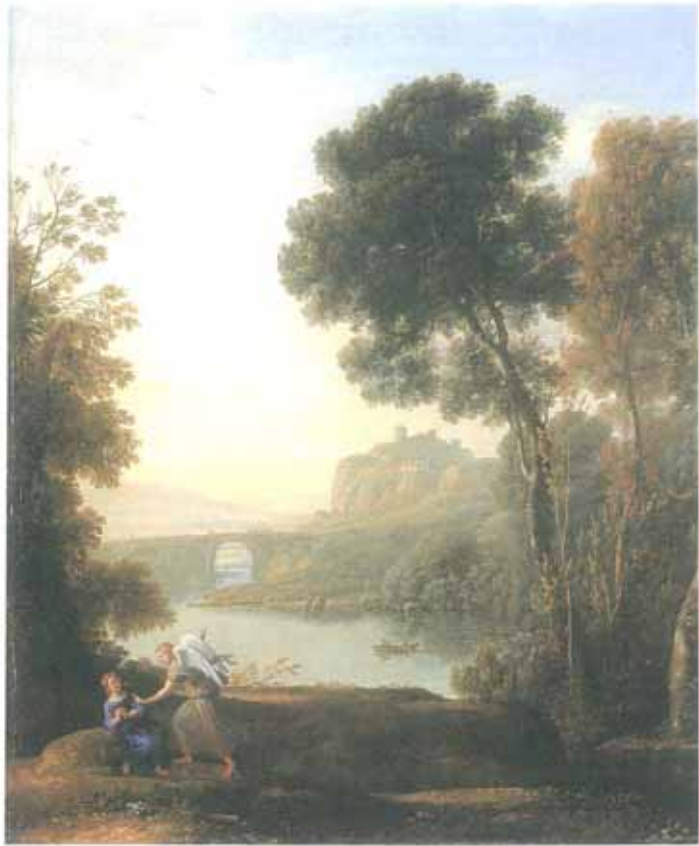








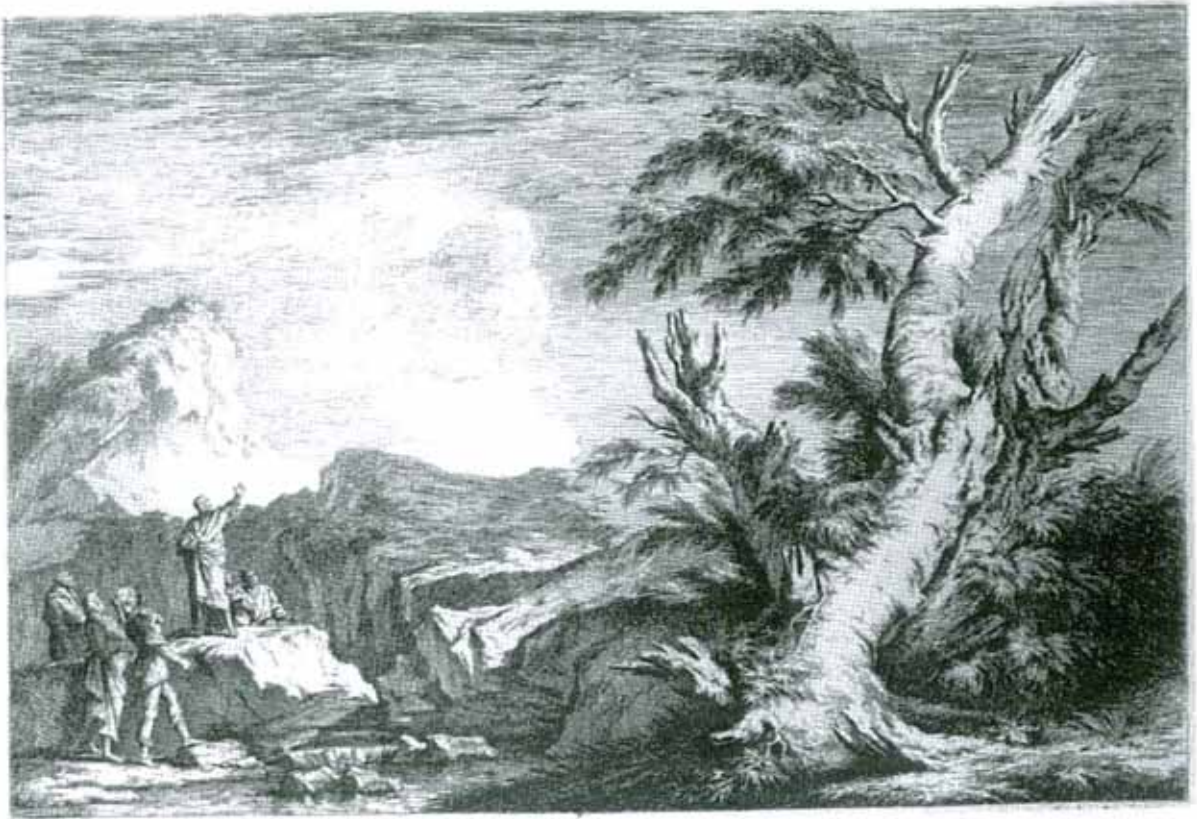






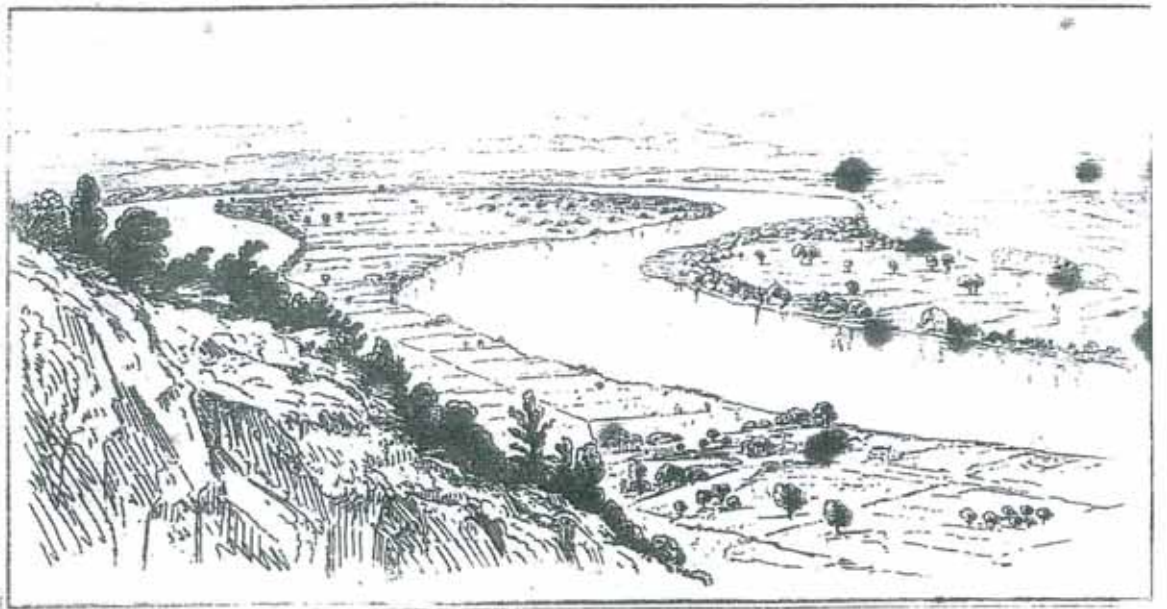
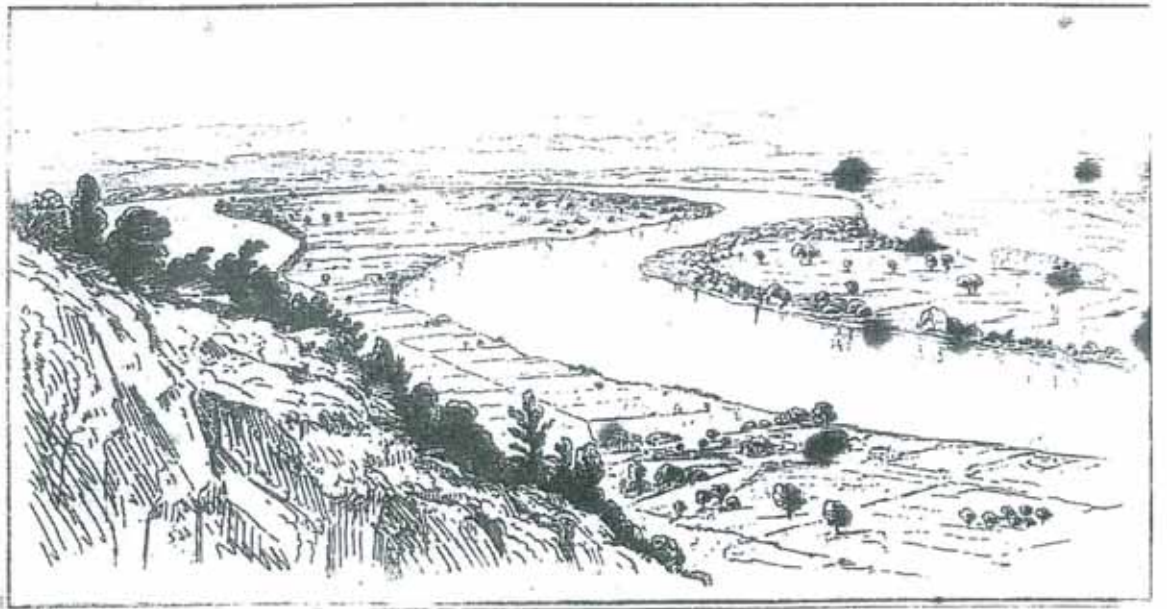
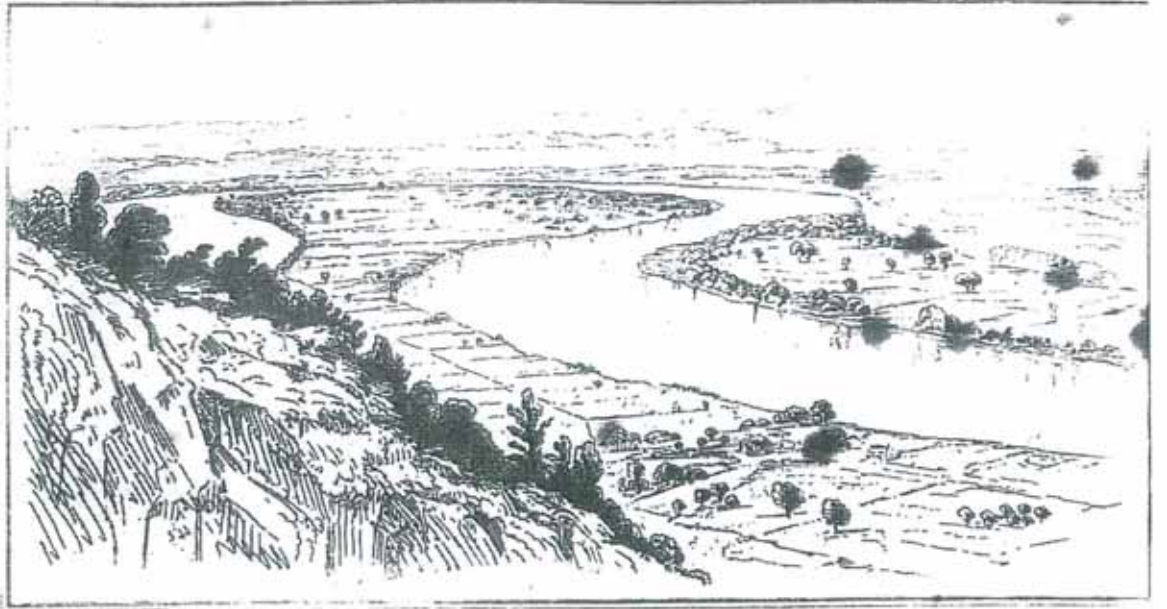


























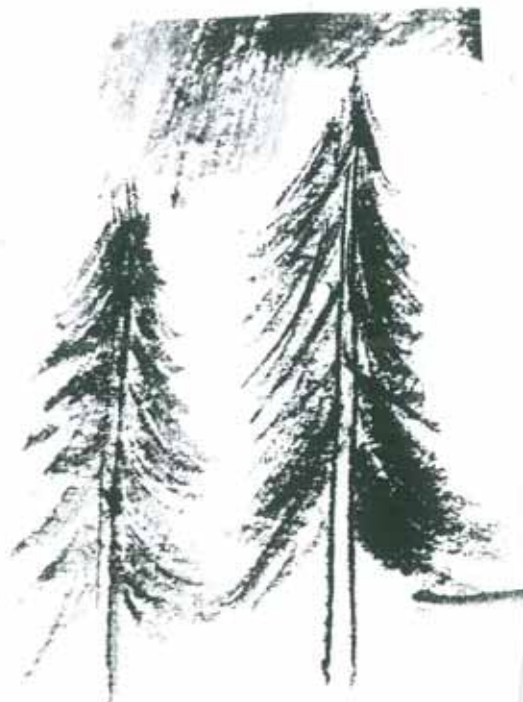
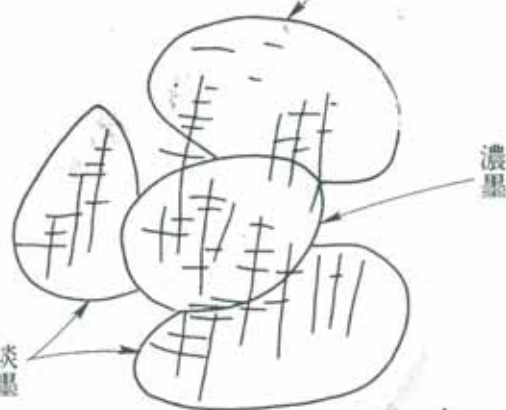
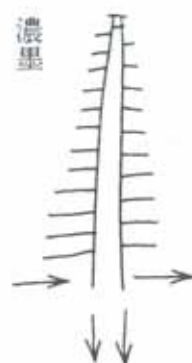
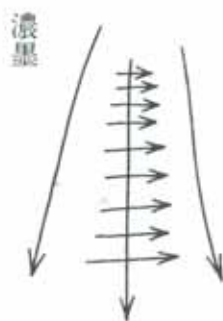
wood / tree ki 木



STROKE ORDER

一	十	才	木
---	---	---	---

樹木の基本的な描き方













松葉点



仰頭点



尖頭点



破筆点



垂頭点



菊花点

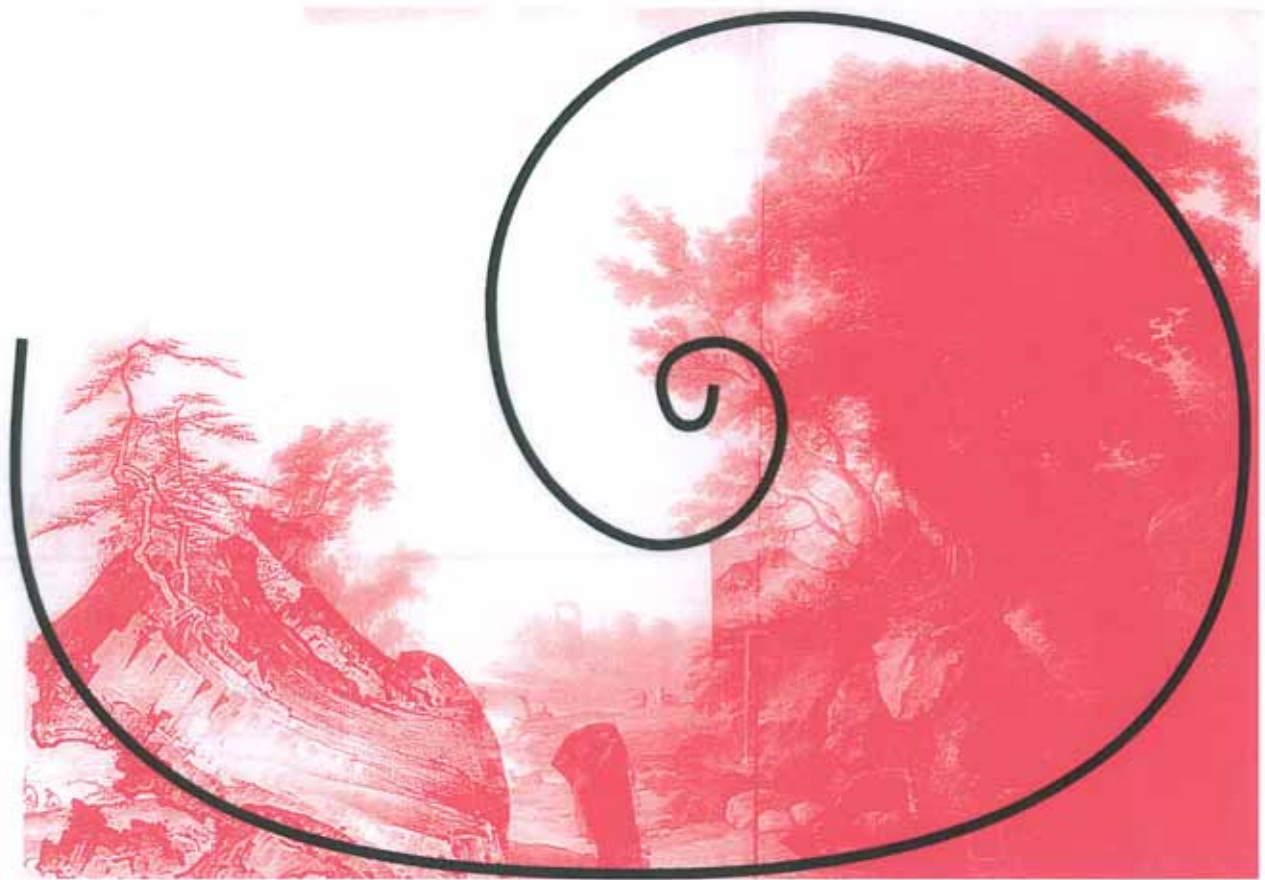


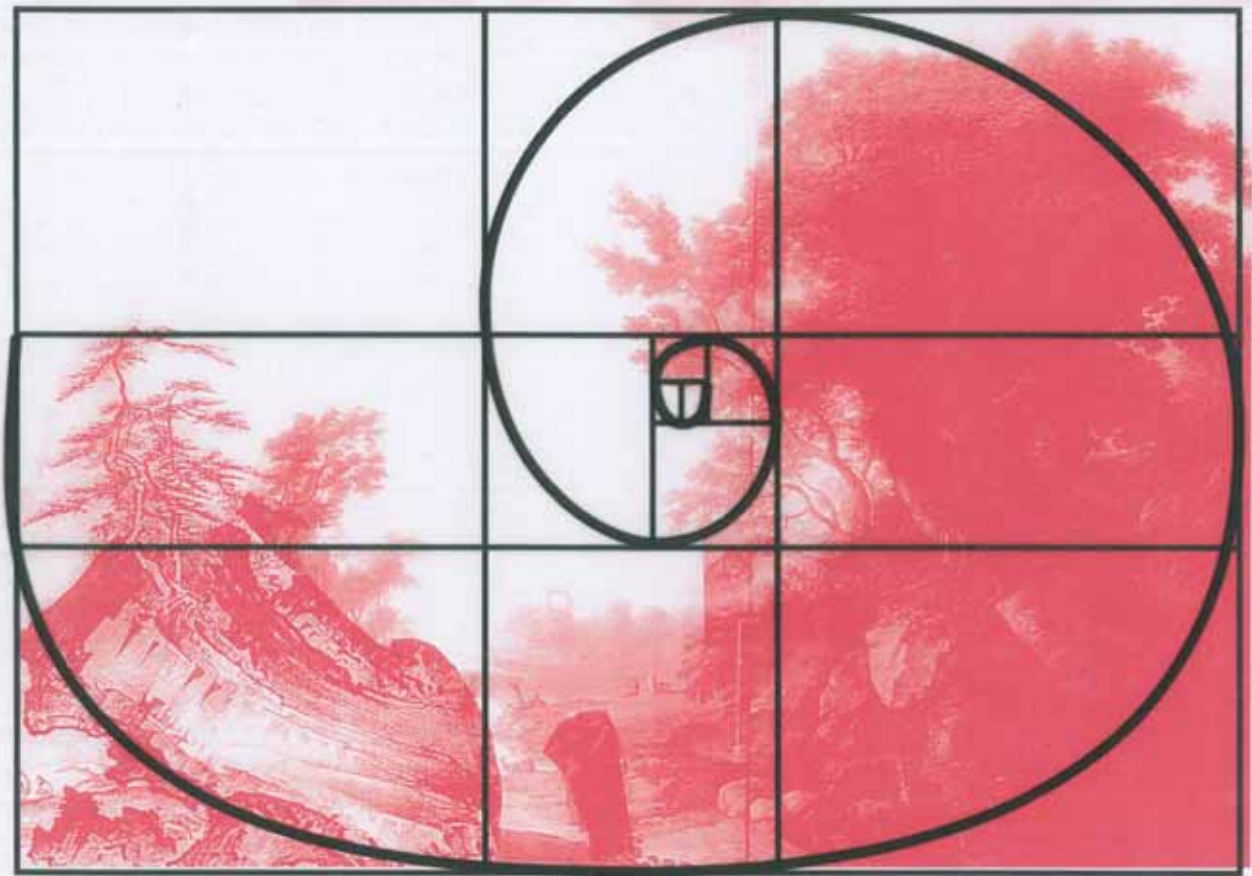


















# É L É M E N S

D E

PERSPECTIVE PRATIQUE,

A L'USAGE DES ARTISTES,

S U I V I S

*De Réflexions et Conseils à un Elève sur la Peinture,  
et particulièrement sur le genre du Paysage.*

PAR P. H. VALENCIENNES,

Peintre ; de la Société Philotechnique, de celle libre des Sciences  
et Arts de Paris, etc. etc.



A PARIS,

CHEZ { L'Auteur, au Palais national des Sciences et Arts.  
DESENNE, Libraire, au Palais-Egalité, n°. 2.  
DUPRAT, Libraire pour les Mathématiques, quai des Augustins ;  
près le Pont-Neuf, n°. 71.

---

AN VIII.





Jeff Woodger working in the Warrnambool Art Gallery on his bucolic painting. 040427gw30

## Linking East and West in art

JEFF Woodger, artist and PhD student, described himself as a "bit of a drifter" as he soaked up the sun while the glaze dried on his painting outside Warrnambool Art Gallery.

The life of a drifter his may be but it is also one many may envy as the Ballarat-based artist's work takes him across the globe — this fortnight to Warrnambool, in three months, to LA.

It is a painting which has brought him to Warrnambool — bucolic, classical European, done in subdued tones — but this is no ordinary painting, Mr Woodger said.

Donated to Warrnambool Art Gallery by a member of parliament in 1891, the scene is the work of French artist

Claude Vernet, painted in 1759, and for Woodger it is a prime example of the main contention in his PhD thesis.

The thesis aims to highlight the link between Chinese and Japanese landscape art traditions and their influence on European classical landscape painting from the seventeenth century onwards.

Having lived in Japan for a decade, Mr Woodger noted the tradition of depicting nature in art was closely linked with Chinese Taoism and Japanese Shintoism spiritual traditions long before landscape depiction became a genre in its own right in Europe.

Trade between the Orient and Europe influenced the development of the genre in

Europe from the seventeenth century, his thesis contends, and the Vernet painting in Warrnambool's collection is one of the best examples of the link.

"It's a very unique example to have," said the artist, who has appreciated a similar Vernet painting held at Tokyo's Metropolitan Museum of Western Art.

While in Warrnambool he is painting his own bucolic work which aims to highlight the Oriental-European landscape art link by copying and adapting Warrnambool's Vernet painting to include overt references to the Oriental landscape traditions.

When completed the work will be displayed in an international exhibition.





Plate I

PENCIL STUDY BY THE AUTHOR

"Trees hanging over a bank would often appear unbalanced, if it were not for the projecting roots that grip the bank surface and reach down its face."

# THE ARTISTIC ANATOMY OF TREES

THEIR STRUCTURE & TREATMENT IN PAINTING

BY  
REX VICAT COLE

ILLUSTRATED BY 20 EXAMPLES OF PICTURES FROM THE TIME  
OF THE EARLY ITALIAN ARTISTS TO THE PRESENT DAY  
& 125 DRAWINGS BY THE AUTHOR, SUPPLEMENTED  
BY 300 DIAGRAMS IN THE TEXT

"Painting is jealous, and requires the whole man to herself."  
MICHAEL ANGILO.

SECOND EDITION

LONDON  
SEELEY, SERVICE & CO. LIMITED  
38 GREAT RUSSELL STREET  
1920

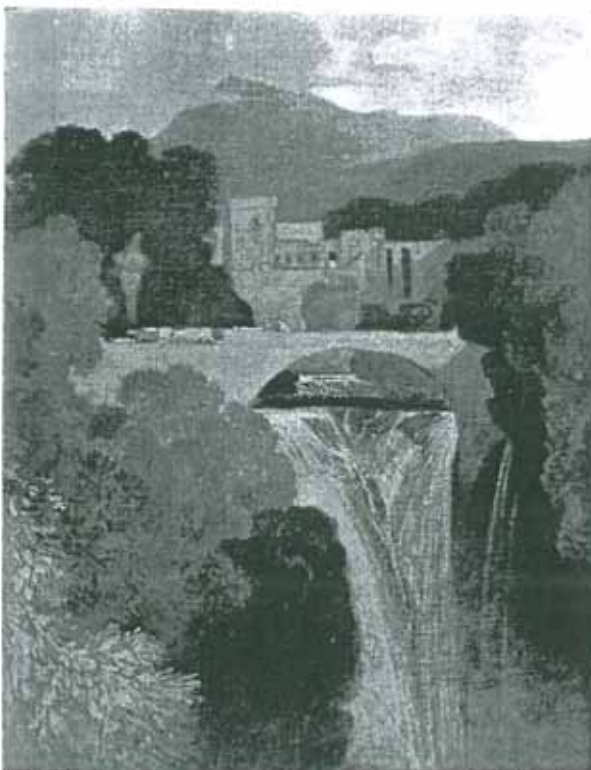


Illustration No. I.

WATERFALL. J. R. COYMAN.  
10" x 12"

Photo, Campbell-Grey.

An exceedingly fine example of the art of Cotman. It is grand in largeness of composition, lovely in quality and colour, and beautiful in line. The variety of straight lines and curves is especially admirable, and it has a subtle and natural scheme of values. The scene has been grasped with distinction, as a whole.  
By courtesy of Russell J. Colman, Esq.

# LANDSCAPE PAINTING

BY  
ADRIAN STOKES, R.A.  
*Associate of the Royal Society of Painters in Water-colours*

WITH 97 PLATES & DIAGRAMS

London  
Seeley, Service & Co. Limited  
196 Shaftesbury Avenue  
1925



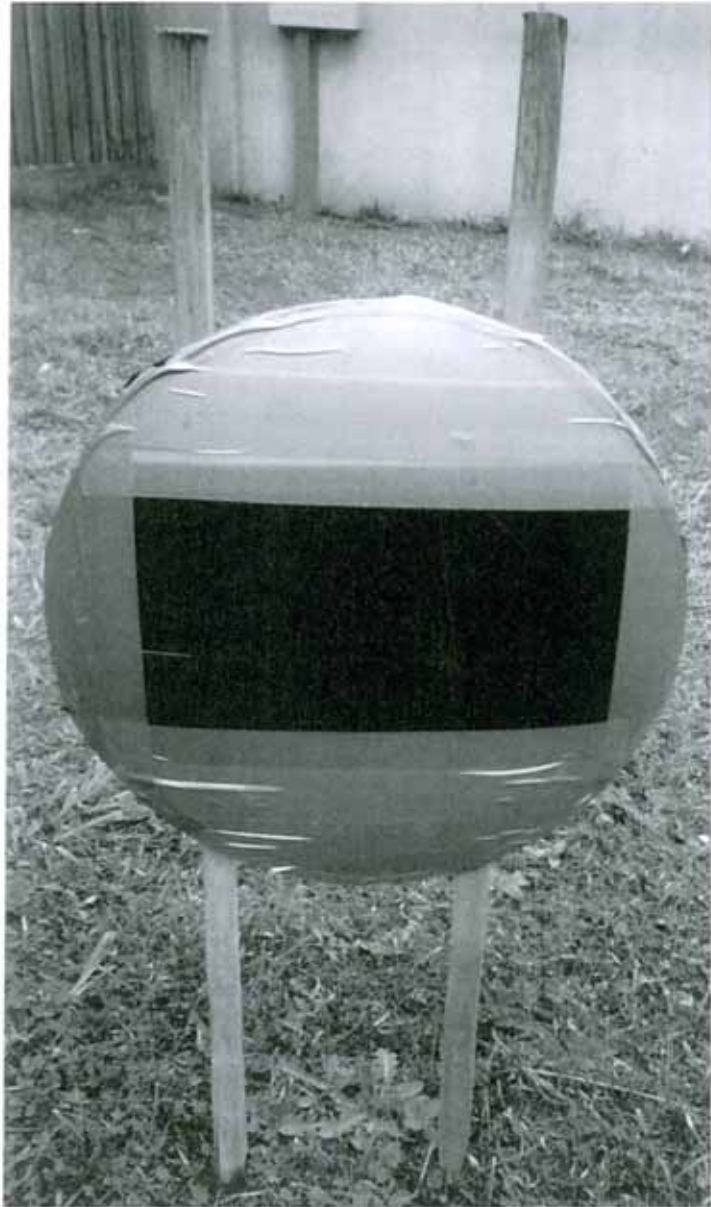






















18th-19th C. paysage 風景 landscape installation



