Transtaled text from: Schone

de, +41: nn.Ae reader light: The visual light of the 15th to 18th centuries (Renaissance, mannerism, baroque)> preliminary remarks The history of pictorial light in the 16th, 17th, 18th centuries: Leonardo, Raphael ,;Corggio, Tizian, Tintoretto, Greco, Drer, Grnewald, Altdorfer, Caravaggio, I Rubens, Rembrandt, Velazquez, Poussin, Claude, Vermeer, Ruisdael, Watteau, Chardin, Fragonard, Guardi: Where to start and where?The names called 7 5 7 PP GL already show, since our investigation in the framework stuck here has to impose even larger attention than before.She.will essentially be able to be used with the treatment of panel painting and will only be able to enter into a must.However, the emergency of the creation and selection is not only to the extent!of the substance, but also in the limitation of my knowledge.You can only talk about the light in painting as far as you can do the extent of your own ingress!Original works.However, I do not fall over these in all areas (to be at: game at Velazquez) in a generous extent or in a generous freshness.Colored.7;A 1;Images can support the memory, but not your own view |replace, especially since the effects of color and light in painting to the originals;Format are tied up, in which, strongly reduced reproduction;become one of the main mngels of the best colored Gemld reproductions;Is in her little, which allows you to grasp with a glance, which is in front of the picture;Even the silent eye is only drawn.The effects of color and light are particularly bound to this silence.zn .234) See the remarks by Ernst Strauss (1928, p. 58, note 61): ne of the incorrect reproduction of the colored opposite, as further size afwrigity of the color reproduction, the necessary reduction, of thethe stbes, which the colored quantity significantly reduces, while the Cu en oh damie should remain preserved at the same time;Furthermore, the completely different nature of the material, where Ol ni m is included, since the eye in addition to the pure visual sensation also a TASE FE IE OBE.Rch who does not get the noise from the RA for the picture.I would also like to refer to another shift of the EN accentuation in the reproduction to the originals, which of my Dflach - openly based on it, since the different colors on the reduction of your color |not the same, but react differently, san apart from that, since it $ |107

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The absolute boundaries of the pictures do not play the role that one may attribute it to him: because a small picture is involuntarily appeared than a big and narrow field. 25 The visual light of the medieval painting offers very varied and |Complicated Phnomene, his individual modifications by the individual knitlors, keep to narrow limits, so since its story can essentially be written as an anonymous.For large parts of the image art of the 15th century, this also applies, but not more to the painting of the 16 to $.X.\* +);18th century.Her visual light is now also essentially a scoop of the tales of great masters.The art historical examination of the newer image light is therefore in the same tension between style history and Knstler history.Like art history in view of the recent art at all,Velazquez can be omitted more sensitive Lcke than the creation of the H m..a trhmetal images on the Ottonian book painting, es;However, gives a ray of hope: Not all big masters have contributed to the art history of the image light.Like special masters of Zeid;, the space formation, the color, the ITI 5 dere;Nnn8, the room) 8, e, which has given composition, also special;Mei Es Il 5 (a good greater Leonardo than Michelangelo, Grnnald 5 Orfer more than the drivers i.), Claude More than Poussin, Vermeer more than Ruisdael.;5 is other, whether we have an extended blue in front of us, for example, or which affects the same blue into another question, which refer to the Verhhltni fa mern), ai between the original and colorless photography.The color times not can af a photography even the ravi or collapsing, the different colors, which the different colors expand as 0b, also expanding the purely formal image certificate dowil of photography.Appear equivalent;285) With regard to the picture mam, there is a voltage between the factual image surface and the one shown on it;which, as Helmholtz has explained (optieches Ste difference between large and small bil, the foothold, painting, painting, 1884, pp. 101/102): the two -way> vision field, turns out to be it.Roaring depth extension of the YO p. 1351. By saying badly saying against the painter [this wording :;A representation on the flat flch is, seeing after a picture, we recognize immediately, since it would show both eyes at the same time.Sleblede from that of the real against 04 1 of if only with an aupe - the increase in the rivally liveliness of a |- as a work of art].The admission of the view [what of course cine sausage against the picture decided, through which Krper in the R: iclenraumes also serve when we see the bescha, srpe aume vorcinander shiff] or da.gen, so the GC occurs again.Pa chicben, etc. But if we are painted V&CS on a flche, the opposite: we notice: m so clearer, be moments that in the aaa of more distant Groen Gemlde are all of these |between the crashes that lie and in the movement of the body, ineffective!, because |te the views of neighboring transmission between the pictures of both eyes or between!Sen ine less.2 ei SL the dinzelntaTen view of your core will be my, greater gemlde deshat |Sn could be on the resting unmoving eye of an Ile as a small, while the impression 37 ame na from its big and distant.Only the same Sabc Holtz, p. 102) EL is only close to the same, a lot of Krftiner ha is going on in the nearby reality, since NN.ger and clearer of our perception (Helm 23 108 |

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.hr g our;ANF A PIE DETRIATION AUS AUSTOME on individual Knstler B e From the house a flexible simplification means not smoking the visual light phnomena of recent painting |I only come ad 1 aluminum only then the members are good he holds, not darkened and freely used (Galerieton).The varnish not only has a stre d from Gilflich's varnish, but also the original Hell du ae sr the pictorial n dr -dark: J and thus, for example, the pointer of the lighting light.The at the right process in the European Museums BR I insisted on very bright (for example Louvre, uff- je a the \ Gallery London, Kunsthalle Hamburg and Lichencl len, National Allery, etc.)Painting in favor of their color effects, because the bright wall the image light B :.uA Claude Lorrain, for example, acts particularly clearly on such a wall than a magical color structure made of blue, light blue and richly stored size, but it has largely been done about its elementary lighting power.The Grnde IR This exhibition process lies in the influence of modern painting, in which the color has become more important than the light;I will be on the next chaptercome to speak.The pictures of the 16.However, a> bad service has been proven with him until 18 or century, since light is more important in them than the color, fundamental to light, shadow, color in the painting of the 46, to the 18th century in the world of the right to light (light source fall (Licaceed light) and shown in the world.Both are divorced in the world of lighting light.If we want to recognize the meaning of the lighting light, we must, like BL.1 i};will also show, also ask for the lighting light: The light slope of the light light in the image world is less to be regarded for its own sake than above all as a communication of the lighting light and thus as information about Hi Ahesein.Therefore, the question of him, after the light source, will be in the Milte'-} OK of this chapter.+ Smtliche individuals in his book from painting has probably made a world of the world of light, shadow and color, the tioste.Additional lights are possible.We have to go to the important one.) and applied light (lume), dne shocking between lighting light (luca. Shadow (ombra sian primitive shadow (ombra primitiva) and derived darkness crivativa) 5 wet \_\_ is the.And the en light, which on the insight into the dualism of the Eich ung.i n a enis, we have already mentioned, as well as me 1 and 37% of light and shadow: the shadow hidden, the light 295.Pa Iragen (pp. 261-265. \ 8l. On these points in Appendix 58 18 and 19 Museum | 109

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1 In the light itself, it now distinguishes FNF varieties, more precisely FNF of his J appearance (they arise if you take up your stze 569 and 663- 21): 2 1.and light flames go out (Lume Particulare).|'DE 2. The width (broad) light, like s through a TR, a window or AI another limited opening, v 3. The all -round daylight without sun (lume universal).A 4, the recessed light (Ume reflesso).I;5. The light.237 x.Accordingly, it distinguishes three shades of shadow: the two shadows, which are brought about by Z a sharply and broad light, and the shadow that is through as.is created all -round, scattered daylight?ET Finally, his definition of the light dark is to be mentioned: between light and!Because dark, the lift between light and shadow is a bit in the middle of that] SP you cannot call light or dark, but in the same size of the bright!(And the darkness becomes partially. Sometimes it stands equally of the light and:; dark, and sometimes it is one of one with the other2, such a light darkness forms once on the illuminated body in the gradual transition from the emphasis to the body light,On the other hand, in the voltage I A 1 space between lighting light and darkness in the medium of the atmosphere,) GES so much for the concept of the concept of Leonardos.If we now paint the |Ex lighting light from the point of view, as it also has a decisive basis for her |We remember to think about the light source, because they do everything they canbilmu, a vlligal context between lighting light (light- | Dri source) and illuminated image world to produce in this wayWhere: of the lighting light from the picture itself to be read (accessible).That |;Painted in high Mae in the 17th century;The painting of the |U.N.15th and 16th centuries is in this consideration, that of the 18th and 19th centuries |AW hundreds.|237) Leonardo's book by the painting, ed. Ludwig, II, p. 74, sentence 663: Lumi che aluminano eb ren ae ak ut 500 before the not Rent Come Cela, 0 Carta, o Simili, Ma no trasparen EN 238) LeonardosBuck I Sn Ide Tombre, delle Quali 1 Gar Si Sl 8, sentence 569: and soruella;5 5 Derivn da Port, Anestras, Altra Aprittura, Donde Si Veda Gran Parte del Cielo;Yes Terza & Quelle, 'VOS 229) EE Com Il Jume del Nostro Emispero, Essendo Senza Sole.Dot,!on il iume e lombre, Hanno von der painterel ed. Ludwig, U, 5. 80, sentence 672: il hiaro lo se mente jess parlecipante desso chiaro e scuro;et se vale .nominars nl dad al oscut the na volta piu vicina & lun ch Valtro.'A 110}

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|The immediate connection between the light source and the illuminated image world is when we produce the stubborn extreme options in three ways: to consider the eye, 1. which is based on the light source, which is above the image world.Painting can be presented here;Crual lights, the body shadow, the shadow of the stroke and the (rising or possibly) darkness, without the descriptive continuit between the image world and light source (caravaggio, comparisons Figure 11).2. The light source, which is located on the world of the image, sends a wide, essentially unbounded light into the picture.In order to make the connection between illuminated image world and light source being continuously vivid, the painting must also represent the intermediate stages of the light passage, i.e. (light source) lighting atmosphere (light dark).Dark) shaded object side (body shadow) shadow float atmonics (derived shadow, light dark) slattal shadow (derived shadow) (darkness).The variation width of the pictorial light is greater than) in this second option.The painter of the first way has to put his accents on light and darkness, otherwise the continuous beamed light beam cannot be represented.The painter of the second way can put the sound on either (firstly) on the light or (secondly) strongly on the dark or (thirdly) equally on both, in the first case there is an image light that is referred to the so-called freedom(For example, Velazquez Rider-Portrait of the Don Balthasar Carlos), in the second case a night light and in the third case a balanced light-dark image (such as Rembrandt's emmauses Yon 1648 in the Louvre, Figure 14).3. The light source appears in the image world itself (comparisons Fig. 8, 12:13).The .Immediate connection between her and the image world that is illuminated by it is in any case vivid, same as whether the light gear itself uses the beamed beam (such as in zucchis amor and psyche?) Or the continuing agent just described (Claude, Rembrandt).These three options determine the history of the pictorial light of modern times.In contrast to the image light history of ancient painting, which also knew lighting and shadow, she apparently has the |Connection between light source and illuminated image world decisively. ?4 A i, Rome, Galleria Borghese;Made at: Hermann W250 Jacopo Zucchl, Amor and Peyale, Florence, Berlin 1920, 1, p. 321.241) My penetration of ancient painting, apart from the vase painting, is divided into the top in Rome, Naples and Pompeii.I did not see an ancient picture,] the visual light of which would be comparable to the dynamic visual light of modern painting.Rather, it is always a day -to -day bright, which is the character of the swelling and thus the relation to a source of light, as in detail.'{141

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It was wrong to grate Caravaggio in it only a small rank, so her performance is only about Rembrandt and from the 19th year of open-air painting.Hundreds to wrap.The FNF varieties of the light light that differentiates Leonardo are not species, but in the picture in the picture.Understanding. We have to differentiate between three or four illuminated lights in the painting of the 15th to 18th centuries :.1. The naturally light light: sun, moon, daylight, 2. The kneading light light: candle, torch, fire and so on, 3. The sacred light light: a glory or the like.!4. The indifferent illuminated light: With this term I want to designate the light of light that is not one of the three from the clearly given of the respective pictorial light, according to type and being;Light lighting can be identified.The word indifferent should therefore not describe the property of the light in question.It should only say because this.Yo z.1 With regard to the names, the names of course, Knstal, sacral behave in 'different, but not because it is essentially indifferent.The question, ;Whether the indifferent light is also a real light light light |If or do not act, remain open until further notice, I know that the term can give an indifferent pension to MiVerstusnen, and therefore instead of it too!Nameless or unn known light can say if these words did not lack the neutral shares of the foreign word that I would like to have in the game |may;Because the word indifferent becomes in my examination ..;As in a mathematical equation, the unknown x.\*?Missing, Cine Helle, in which there are only shadows so that the things shown can be articulated.I was particularly evident in the antique visual light, the light-ground Pom- \ Pejan picture group, such as it is represented by the image of Europe on the bull (reasonably useful colored illustration at Ludwig Curtius, the Pompeiis wall painting,. Leipzig 1929, Plate IV, according to p. 104): As here between the body room of the figures and the floating space of the landscape there is no continuous connection, but only the two areas are tanged (as if the body room of the figures is also silhouetted against the landscape area asThe comparatively strongly colored, closed figure-complexes against the much lighter landscape), figures and landscape both have their own bright, which they articulate the figures in different ways, the landscape swing!Bender, so that there is no continuous connection between both lights.Before this;Synthetic sculpture therefore does not come to a light gear and therefore of course, also not to the impression, since it is fed by a light source, so much, as far as I know, there are no ancient images (at least there are none) that a light quel!Display within the image world as the source of image world lighting (sun, moon, candle, facke !; etc.)..|About light and shadow in ancient painting see Ernst Pfuhl, painting and drawing of the |Greeks, 3 Bnde, Mnchen 1923 (see vol. III, p. 948, index 7 light and shadow)..242) I have the terms 1 to 3 impartial from the view of the painting of the 16th to;18th century won and only seen afterwards, since the art theorists of the 16th year} hundreds, especially Lomazzo, differentiated between daylight (Lume Naturale), Knstal Li (Lume Artificiale) and gbliche light (Lume Divino).See Darber: Josep 112 '

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;..A, (I have set the names of course, Knst, sacral and indiff, n in the sign of the start, in order to indicate because they are essentially determined, but of course, for example, of course not without any further noticeof course;. - oleich- |.Always thinking along, but I put it out of it to keep the text more legible, usually only in the case with the word indifferent.).;;u..The three or four types of the lighting light and his appearances mentioned by Leonardo determine together with the three possible |to establish a clearly evident relationship between the illuminated light and the image world he lits, the history of modern visual light, of which the type, development and nature is to be asked.212 The treatment of the way of appearance of the luminaire WRDE a story |result in lighting.As interesting as their results, I keep it, so as not to burden the examination with too many errors, for fertile, especially to draw our attention in particular to the types of the lighting light and to treat its ways of appearance only as far as it is for the context of illuminated lightis unbelievable.This applies above all to the multi-greater and one-sided light and one-sided light as well as to the side and with each other of several light sources, the third parties of the light-light light, the reflex light, is really essential as a light source in the illuminated image world 'in mannerism.But it should be noted because the entire G |Actual visual light in the age of the lighting light is fundamentally wideat least from the moment as reflex light, because the widely color of the 15th century in the beginning of the |.16th century converts to predominantly illuminated color.It is possible with the fourth way of performing the illuminated light, the transparent light: as Meder, the hand drawing, 2nd ed., Vienna 1923, pp. 627-631, and Karl Birch-Hirschfeld, the teaching of painting in Cinquecento, Rome1912, Sect. 5 The lighting, pp. 45-58.What that.Asking indifferent light, so in addition to the three types of light, Meder also gives a fourth FR, which he calls the purely nasty lighting;The painter has had this with and without a view of motivation, CS Gehre, for example, the unification of several colored different light sources in a representation, such as.In |Raphael's liberation Petri was given (p. 631).However, it will show that Meder is the pH 'noun that I hope to meet with the concept of the indifferent illumination,.;243) The question of type, industrial and essence of modern images has so far not been asked in research.An essential, but reversed 89 OT) |The approach can be found in David Katz (Psychological on the question of the Far Enge, 0 'I report on the appendix (5 8 gemldeoptik, p. 242 ff. What else I have here is, pretends to be made of lighting,Hardly over the question of how far there is light (knitlike) illuminated light in the naturalistic sense? The Ri of the really adopta today- but is in demand from the 19th century, resp.; i. 9. Century under the overall version, which saw the development of the painting of the 15th to 19th) <| \ aspect of a YA more and more determining naturalistic desire to art. 113 |) |{||

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