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Pictorial Composition Schemes

Introduction

Let us determine pictorial composition as an arrangement of parts for forming a unified whole in such order that maximally helps for idea's expression.

Let us determine compositional scheme (or pictorial composition scheme) as a structural geometric figure on that basis picture details are arranged.

In most wide way pictorial composition schemes were analyzed by American artist and art theorist Henry Rankin Poore and published as book Pictorial Composition in 1903. Undoubtedly this Henry Rankin Poore's publication and two others (The Conception of Art, 1913; Art Principles in Practice, 1930) are substantial works of worldwide significance in realm of art composition. They represented best tutorials for American artists of the first half of the 20th century. On Poore's theoretical basis the generation of E.Hopper grew.

I suxeeded to read H.R.Poore's Pictorial Composition in Lithuanian republican library in the end of 1994 when I prepared to represent my own art theories for professors of Vilnius art academy and interested in works of other similar authors. Later I tried to find this book for rereading in the same library, but could not -- it was already stolen -- what shows Poore's popularity. Fortunately leastwise my conspectus of Pictorial Composition survived in five pages.

Thus I can know that H.R.Poore marked the seven schemes of pictorial composition: the triangle, the scales, the circle, the cross, rays, curvature or figure of letter S, and the rectangle (Fig.1).

Some indetermination lies in H.R.Poore's addition of perspective planes:

1. Does the leaning ship in the cross scheme signify perspective? If this same ship in this same position would stand on water straightly, we would have a regular cross. On the other hand, any two lines intersected at different angles from right angles are not necessary crosses in perspective plane.

2. Though it is evident that squeezed ellipsis is a circle in perspective, but we can find a lot of examples when

squeezed ellipsis is in vertical plane and it can be seen as circle in perspective plane.

4. H.R.Poore mixes together S curvature with zigzag though a lot of S and zigzag qualities are just opposed.

JUPITER The Triangle *emblem of* Physical Stability	MINERVA The Scales *emblem of* Truth	OLYMPUS The Circle *emblem of* Eternity	VULCAN The Cross *emblem of* Mechanical Resistance	HELIOS Radii *emblem of* Attraction, Diffusion	MERCURY Curvature *emblem of* Grace, Movement	MARS The Rectangle *emblem of* Equalized Force

Fig.1 Poore's table of compositional schemes.

Thus I set a task to establish the validity of Poore's schemes concerning about such questions:

1. Do Poore's schemes fit for any masterpiece?

2. Can we find more compositional schemes, simplest geometric figures, with properties and aesthetic principles different from those Poore's seven?

3. Can we specify some Poore's indeterminations and form a comprehensive table of compositional schemes?

I hope that this my research will be useful for contemporary artists and equally for professors of contemporary art academies.

Compositional Scheme 1 -- The Triangle

The first flat shape bounded by three lines and containing three angles, had substantial signification in ancient

cultures. In Egypt the triangle was a symbolic representation of triad related with unity of man, woman and offspring, Pharaohs built their tombs in form of pyramids; in Greece a triangle was the door of life; for Pythagoreans a symbol of goddess of wisdom Athena; in Buddhism triangle symbolized pure flame and three treasures of Buddha; in Christianity equilateral triangle signifies the consummation, closure, accomplishment, completion, Trinity.

The first H.R.Poore's compositional scheme also is the triangle. Poore pays attention only to an equilateral triangle in vertical plane and isosceles obtuse-angled triangle in perspective. According to Poore, the triangle is an emblem of physical stability, it carries aesthetical principles of domination and climax. Let us review some examples.

In picture of Veronese Pieta (Fig.2) we see how three heads of personages place themselves in the apex of triangle which sides connect lower corners of picture with the middle point of upper side. The heads become well visible, stead, sublime. Together the picture remains persuasive and natural.

Fig.2 Veronese, Pieta.

Though Poore mentioned only equilateral and isosceles obtuse-angled triangles, but in art history we often meet any type of triangles being in role of compositional schemes: scalene, isosceles, equilateral; right-angled, or oblique-angled; oblique-angled triangle are acute-angled or obtuse-angled. In these cases characters of pictures are not identical to described by Poore. Especially oblique triangle standing on an angle loses significant part of stability, bodies become more lively and expressive or unsteady.

Let us look at two portraits of Bronzino Portrait of a Young Man and Portrait of Bartolomeo Panciatichi) (Fig.3 and Fig.4). The men in both portraits are placed on central verticals. In the first portrait's construction at least two triangles lie: 1) equilateral one with angles -- head, hand on the left, elbow on the right; 2) head and hands. In the second portrait we also can separate two

triangles: 1) head and hands; 2) hand at the left corner, elbow and face's underneath.

Fig.3 Bronzino *Portrait of a Young Man.*

Fig.4 Bronzino, *Portrait of Bartolomeo Panciatichi.*

Triangles of the first portrait are more regular, one equilateral and other right with one vertical side. Triangles of the second portrait are though right, but leaning. In the first case we have more stabile, hard composition, in the second more unsteady. Conclusion from this intellection such -- the more regular triangles form composition, the more stable composition is.

Reviewing some masterpieces let us look how does artists applied triangle's compositional scheme. In The Silver Turee (Fig.5) Chardin simple decompounds various things (kettle, fruits, dead hare, living cat) in form of leaning approximately isosceles triangle along its sides, emphasizing angles. One part of the hare falls on the middle of triangle what gives for it more importance. Continuation of line cat-kettle reaches intersection of vertical dark line of interior with upper side of picture forming with remaining objects the right triangle in perspective and joining less visible outside elements to the whole. The lean of triangle at small enough angle gives to composition liveliness and inner movement.

Fig.5 Chardin, *The Silver Turee.*

We can notice that often artists used compositional scheme of the triangle for expression of ideas of care, patronage, protection, guardianship, etc. So Austrian artist Friedrich Amerling in his picture Mother and Kids (Fig.6) shows some mother clasping kids, stowed all into two triangles. The first less visible isosceles triangle, like in Fig.1, covers half area of all surface, it was marked in the first stage of drawing; the second bright leaned isosceles triangle springed up in later process of painting when brightness was separated from darkness. Both triangles crossing one another interlink details into cohesive whole. Picture's theme by itself signifies care. The bright triangle with head and arms of mother in outline contains two kids -- objects of care. The third kid does not go into triangle exactly, but he is covered with the red wrap of mother. Red color signifies care and protection in this case too. Figures of kids by themselves forms still one triangle.

Fig.6 Friedrich Amerling, Mother and Kids.

In conversation piece of Gaetano Chierici, Discipline (Fig.6) there are many role players players: the standing girl, sitting boy, sitting cat, hen, chics, and turkey-hen. The children feed chicks, the cat sit in front, the children frighten the cat grimacing, because it can catch chicks and eat them. Such is plot of picture. All players fill triangle with angles -- girl's head, tail of turkey-hen, cat. The side of triangle -- girl's head, boy's head, turkey-hen -- is the side of defence. The cat sitting opposite is antihero, a subject who want to eat chicks who are the objects of worth, protected by children and adult poultry. The chicks and the hen are located in the middle of the triangle and below. This example confirms the case of Fig.6 -- protected objects are inside of triangle, defence is around, along sides of triangle. Difference of Fig.6 that one protector is not trusty, that is the cat, and other protectors (children) compounding united front educate this cat.

In Fig.4, we see predator cat in one angle of triangle too. This cat also is dangerous to the dead hare. For hare's "protection" Chardin uses red fruits. As we remember red color as protector was seen in Friedrich Amerling's Mother and Kids (Fig.6).

Fig.7 Gaetano Chierici, *Discipline.*

This same model is seen in picture of German artist Rudolf Epp, Feeding The Baby (Fig.8). The older sister feed the youngest kid, the boy sit on ground and looks, mother prepares feed. Here the object of care -- the kid. He also within triangle. Safety lines are supplemented by the bright edge of stove representing light and warmth and by the little window behind mother -- warmth and light protect human beings. Such approach made Epp's picture nearer to Buddhist understanding where triangle is a symbol of flame. Red color of clothes of Amerling (Fig.6) also had this same meaning of flame.

Fig.8 Rudolf Epp, *Feeding The Baby.*

In examples above we had cases with by comparison peaceful scenes, but some artists used triangle scheme for representation of brutal pictures too (Caravaggio, Salome with the Head of St John the Baptist; Caravaggio, Taking of Christ; Sorolla Joaquin Otra, Margarita; Guido Reni, Salome with the Head of Saint John the Baptist).

Compositional triangle of Caravaggio, Salome with the Head of St John the Baptist (Fig.9), is upturned and moved a bit to the right side. Interesting instance is Caravaggio's forming of triangle with sides going not to exact points of vertex of angles, but a bit beside it, askance. Such approach creates effect of some inner movement. The scene is built on black empty background, details placed also on angles of triangle what gives dramatic mood. The hardly visible hand of the man on the right corner of the picture makes possible participation of a parallelogram scheme as well.

Fig.9 Caravaggio, *Salome with the Head of St John the Baptist*

Some other examples of appliance of the triangle compositional scheme

A pyramid lies in basis of composition of Fig.10, Andrea del Sarto's, Madonna in Glory and Saints. Similar case also in Madonna della Scala of this same author.

Fig.10 Andrea del Sarto, *Madonna in Glory and Saints.*

Idea of cordial communication represented by scheme of the trapezium, that is a truncated triangle (Fig.11).

Fig.11 Winslow Homer, *Two Ladies.*

Some artists applied upturned triangle for mountain landscapes (Winslow Homer, Cannon Rock; William Linton, Falls Of Tivoli; Gaspard Dughet, The Falls of Tivoli).
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Compositional scheme of the triangle determines compositional centre that lies in upper angle of triangle (Veronese, Pieta, Andrea del Sarto, Madonna in Glory and Saints, Winslow Homer, Two Ladies, portraits of Bronzino, Vigee Lebrun Elisabeth Louis, Madame Vigee Lebrun Et Sa Fille, Paul Baudry, Madeleine Brohan de la Comedie Francaise). Other important elements place themselves along sides of triangle emphasizing angles. Object of care located within triangle. Insignificant

elements of composition are related with important ones also using triangles intersecting with the mains.

Slip of glance of viewer is determined by triangle. Primarily a glance slips from compositional center, after along sides of triangle pausing on angles, finally it notices badly visible parts and returns to compositional center again.

As we could notice the triangle scheme fits well for portraits of one or a few persons, for conversation pieces containing care objects, for landscapes of mountains.

Compositional scheme of the triangle especially popular became in the Renaissance. In earlier epochs it appeared occasionally.

This scheme was liked by artists of all European countries. Some artists consider it as main compositional scheme.

Compositional Scheme 2 -- The Scales

The scales are a measuring instrument for weighing, working through pull of gravity with help of two scale pans and weights. They are an emblem of truth, representing equipoise and balance, a symbol of justice, dispassion, court, evaluation. They are also the second outline in H.R.Poore's table of compositional.

Triangle composition was clear understandable -- objects are placed along triangle's outline emphasizing angles. Case of the scales is more abstract and indeterminate. Here we have no outline, but weighing. The scheme as if does not exist sheer, only principle of equipoise of the left and the right sides. Let us do a precondition that if picture is as if divided into two parts, the left and the right, and if it has two main objects (or their groups) one on the left, other on the right, such picture's composition belongs to type of the scales.

The most trivial case of balance can be done setting one object on the right and this same object's reflection in the same distance from the central vertical on the right. So Albert Moore, Midsummer (Fig.12) is constructed. Symmetry or non complete symmetry is a way for arranging details to the whole giving for image beauty. One figure in the middle, two similar figures on the sides. Moore had no any other intent, with exception of pretty fineness, and he achieved his purpose entirely.

Fig. 12. Albert Moore, *Midsummer.*

Sometimes pictures based on scales' scheme have theme also related with procedure of weighing (William Powell Frith, At My Window Boulogne; Quentin Massys, The Money Lender And His Wife). So the lender scales coins in Belgian artist Q.Massays's picture (Fig.13) It is an example of asymmetric appliance of the scales' scheme. The lender in grey covers larger part than his wife in red. Axis is moved to the right, because red is better seen and harder than gray.

Fig. 13. Quentin Massys, The Money Lender And His Wife.

Similar picture of English artist John Byam Shaw with long title It Is Better To Hear The Rebuke Of The Wise Than For A Man To Hear The Song Of Fools (Fig.14) is more complicated asymmetric appliance of the scheme, carrying charge of some plot. The picture is divided into two parts, has two main objects one on the left, other on the right. J.B.Show represents certain scene from British history, or illustrates some literary creation, or creates his own allegoric plot. Looking at the picture we understand that the man in red standing in aggressive pose castigates the man in black who did or said something ridiculous. The man in red is dominant, the man in black subordinate. Both figures reach central vertical of picture, but position of the proud red man is fortified by the red tablecloth and by vertical detail of interior behind him, when the man in black is impacted and looks tearfully. His weakness is emphasized by ridiculous detail of costume vertically going from his head downward to middle of his thigh. For balance the artist adds thin figure of the yellow hound set almost vertically. Hound's consolation makes the man in black still more crummy. Looking formally some extrinsic details (the long scarf, columns, ornament of floor) are of doubtful necessity for the whole, but for idea's expression they go.

Fig. 14 John Byam Shaw, It Is Better To Hear The Rebuke Of The Wise Than For A Man To Hear The Song Of Fools.

Russian painter Nikolay Gae in his *What is Truth?* (Fig.15) depicts a scene of New Testament -- the dialog between Pontius Pilate the governor (on the left) and Christ (on the right). The scene corresponds to words of Bible: *"Pilate saith unto him, What is truth? And when he had said this, he went out again unto the Jews, and saith unto them, I find in him no fault at all."* (John 18: 38).

Title of the picture What is Truth? typically expresses idea of the scales -- truth, justice, dispassion, court, and evaluation. Its figures also are set one against other competing between themselves. Thus composition must be ascribed to type of the scales.

Figure of Pilate is nearer, against the light and it is emphasized by lighting, dark vertical detail of interior and shadow. Lighting of Pilate, however, has no positive meaning, it points up his bad power and ugly clothing.

Fig. 15 Nikolay Gae, *What is Truth?*

An example of balance of dark objects and light emptiness is picture of German artist Felix Friedrich Von Ende, *Courtship* (Fig. 16). Paintings of this kind are signed by strangeness, psychological hardiness, tingling silence. Ende's personages solve hard problem. Though the man seems strong, but to say words of love to his girl it is difficult.

Fig. 16 Felix Friedrich Von Ende, *Courtship*.

Scheme of the scales was used for representation of such scenes: dispute, polemic (Nikolay Gae, What is Truth? (Fig. 5); Frank Moss Bennett, An Important Despatch), scolding (John Byam Shaw, *It Is Better To Hear The Rebuke Of The Wise Than For A Man To Hear The Song Of Fools* (Fig.14)); communication of two persons (John Henry Fuseli, Lady Macbeth With The Daggers; Georges de La Tour, The Porridge Eaters; Beraud, The Drinkers; Pedro Berruguete, Annunciation; Eduardo Leon Garrido, A Leisurely Promenade; Juan de Flandes, Christ and the Woman of Samaria; Rhoda Yanow, The Conversation); communication of two groups, meeting (Thomas Couture, The Duel after the Masked Ball; Jose Gallegos y Arnosa, An Important Visitor); two groups separated, competition (Sorolla Joaquin, Escena Valenciana; Cecchi Adriano, Old Fashioned Gallantry, Titian, The Three Ages of Man); a crowd (Bernardo Cavallino, St Peter and Cornelius the Centurion); a play in cards (Frederick Goodall, Old Maid); opposition of a person and group (Alexander Hohenlohe Burr, Games With Grandfather; Chartran, The Signing of the Protocol of Peace Between the United States and Spain on August12 1898; Julien Dupré, Laitiere; Rodriguez Manuel Garciay, Feeding Poultry In A Courtyard, Gil Jose Benlliure, Oyendo misa Rocafort; Franz Ludwig Catel, Crown Prince Ludwig In The Spanish Wine Tavern In Rome.); portrait of mother with two children (Sir Thomas Kennington, A Mothers Love); two lowers (Madox Brown); possibility of choice (Simeon Solomon; Waterhouse, Penelope and the Suitors, Koller, Wilhelm Faust And Memphistopheles Waiting For Gretchen At The Cathedral Door); dramatic parting (Waterhouse, Dante and Beatrice); allegories (George Frederick Watts, Time Death and Judgement); group and emptiness (Jean-Antoine Watteau, Two Cousins); alienation (Rhoda Yanow, December Brighton Beach); crucifixion (Francesco Francia, Crucifixion With Sts John And Jerome); Madonna of mercy (Ghirlandaio Domenico, Madonna of Mercy); transfiguration (Lotto Lorenzo, Transfiguration, Giovanni Bellini, Transfiguration); townscape with frontal houses in sides (Henry Courtney Selous, A Venetian Canal Scene With The Santa Maria Della Salute; Hoermann Theodo von Marche, Aux Fleurs A La Madeleine Avec Plantes Potageres)

Mood of images in their basis with scheme of the scales usually excited, often cheerless, depressing.
Tension between two objects often is too significant and creates disharmony.

This compositional scheme especially is liked in England, Denmark, Spain, Italy. We may state also that it characteristic for Brits -- striving for objectivity, the choice, the doubt, truth.

Some other examples of the scales compositional scheme

In Fig. 17 an example of tomb wall painting of ancient Egypt what can be considered as the scales composition.

Fig. 17. Egyptian wall painting *The Barc.*

Perspective plane of the scales scheme using figures as a weight (Fig.18).

Fig. 18. Peter Ilsted, *Two of the Artists Daughters at Liselund.*

Balance of vertical and horizontal objects (Fig.19).

Fig. 19 Julien Dupré, *Laitiere*

Formal balance approximately symmetric (Fig.20).

Fig. 20 Pietro Cavallini, *Crucifixion.*

Balance of one figure and the group of figures (Fig.21).

Fig. 21. Franz Ludwig Catel, Crown Prince Ludwig In The Spanish Wine Tavern In Rome.

Balance by horizontal axis (Fig.22).

Fig. 22 Emile Vernon, La Belle Aux Fleurs.

Balance by diagonal axis (Fig.23).

Fig. 23. Walter Langley, When the Boats are Away.

Compositional Scheme 3 -- The Circle

The circle is the third figure entered in the list of compositional schemes of Poore.

Fig. 24. George Frederick Watts, *Endymion.*

The circle is a universal symbol signifying integrity, continuity, initial perfection, eternity. The circle is time that closes in itself space. It is absence of time as absence of the beginning and the end. As circularity and sphericity it is a negotiation of time and space, but it

signifies return, return movement, eternal movement, finality. Also it is a symbol of God and sun.

The scheme well fits for complicated scenes with a lot of personages -- with help of the circle they are easily arranged into a single entity, into a whole.

By various eminent painters the scheme of the circle was applied for representation of such themes, scenes and states: a lyric woman portrait (Daniel Huntington, Anna Watson Stuart; Marie Spartali Stillman, Self portrait; T.Vaikuntham, Lady in whit polkadot sari m); jolly portrait of a young girl (Buhler Fritz Zuber, Young Girl Holding A Doll); jolly portrait of a man (Lambert, Self Portrait with Gladioli; Friedrich von Amerling, Portrait Of Count Istvan Szecheny; Croegaert Georges, The Letter; Holbien the Younger, Portrait of Charles de Solier Lord of Morette); jolly portrait of a man with kid (Guido Reni, St Joseph with the Infant Jesus); love scene (George Frederick Watts, Endymion (Fig.24)); rollick scene (Franz von Der Defregger, Zitherspieler Auf Der Alm; Fragonard, Music Lesson; Gustav Oskar Min Bjorck, Hobby); dynamic fight (Robert Riggs,The Brown Bomber; Bertholet Flemal, Heliodorus Driven From The Temple; Francois Lemoyne, Perseus And Andromeda); warmth lively still life (William Michael Harnett, Munich Still life; Cornelis Gijbrechts, Quodlibet; Rene Magritte, Personal Values; Georg Flegel, Still Life With Stag Beetle); floral still life (Franz Xavier Pieler, A Still Life In A Crystal Vase; Virginie De Sartorius, A Still Life With Assorted Flowers Fruit And A Marble Bust Of A Woman; Sigvardine Neergaard Hermania, A Lily Pond; Olaf August Hermansen, A Still Life With Vase Basket And Parrot; Jan Brueghel the Elder, Bouquet); dinner of a family or company (Charles Meer Webb, A Satisfying meal; Emanuel Phillips Fox, The Arbour, Leopold Schmutzler, The Center Of Attention; Willem Buytewech, Merry Company); fantastic dance (Robert Alexander Hillingford ,The Fairy Dance); fantastic lively landscape (Joseph Wright, Virgil's Tomb; Josef Rebell, Arkadishe Landschaft; Anthonie van Borssum, Extensive River View With A Horseman; Michelangelo Cerquozzi, Figures In A Tree Lined Avenue; Jozef Czajkovski, Winter; Christian Mali, Cattle Watering); lively seascape (Joseph Fishermen Turner, At Sea (The Cholmeley Sea Piece)); eating or drinking man (Walter Dendy Sadler, The Monks Repast; Eduard Von Grutzner, A Good Vintage); kittens (Carl Reickert, Kittens Playing With Beetles); mass holiday, feast (Franz Von Defregger, Wallfahrer, Pieter Bruegel the Younger, Battle Of Carnival And Lent; Frans Floris, Banquet Of The Gods; Jacob Jordaens, Eating Man; Jacob Jordaens, Education of Jupiter, Richard Brankenburg, May Queen Festival; Nicolas Lancret, Company In The Park; Agnolo Bronzino, Allegory Of Happiness; Domenichino, Diana and her Nymphs); a mythological scene (Salvator Rosa, Odysseus

And Nausicaa; Tiepolo, Jupiter and Danae); adoration (Colijn de Coter, The Adoration Of The Magi; Charles Le Brun, Adoration Of The Shepherds; Correggio, Madonna With St George); Trinity (Andrey Rubliov, Trinity); treatment (Gerrit Dou, The Extraction of Tooth).

Mood of images in their basis with scheme of the circle positive, jolly, soft. Movement represented dynamic.

Scheme of the circle is liked by artists. Especially it popular in Austria, Belgium, Denmark, Germany.

Some examples of appliance of the circle compositional scheme

Symbolic of the circle is congenial to depiction of divinity, and this property was applied by Russian monk Andrey Rubliov in his Trinity (Fig.25).
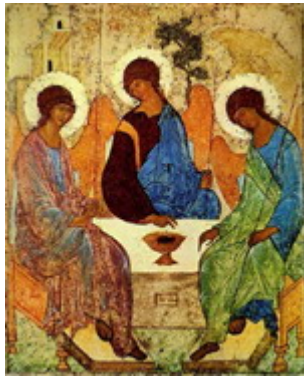

Fig. 25. Andrey Rubliov, *Trinity.*

The example of portrait-circle (Fig.26).

Fig. 26. Holbien the Younger, *Portrait of Charles de Solier. Lord of Morette.*

The example of fight scene in the circle (Fig. 27).

Fig. 27. Bertholet Flemal, *Heliodorus Driven From The Temple.*

The case of the fourth part of circle, gracefully set in form of crescent (Fig. 28, Guillaume Signac, La Libellule). Slip of glance of viewer differs from one's in full circle. Now it gains height from foot to face, woman's elbow leads down till water, and at right angle returns to foot.

Fig. 28. Guillaume Signac, *La Libellule*

In figure 29 another case of half circle or crescent scheme.

Fig. 29. Bernardo Cavallino, *Clavichord Player.*

The fourth part of the circle lies as compositional scheme of Rembrandt Prodigal Son (Fig. 30).

Fig. 30. Rembrandt, *Prodigal Son.*

H.R.Poore stated that the circle is in vertical plane, and ellipsis in perspective. The example that disprove Poore's conclussion (Fig. 31). In Georges de La Tour's Job Mocked by his Wife the ellipsis is clearly in vertical plane.

Fig. 31, Georges de La Tour, *Job Mocked by his Wife.*

Compositional Scheme 4 -- the Cross

Intersection of horizontal and vertical lines forms figure of a cross. The cross is the fourth H.R.Poore's compositional scheme (see Introduction). H.R.Poore considers it as emblem of mechanical resistance with aesthetic principles of cohesion and relation.

A cross is the oldest universal symbol related with cosmos, it signifies cosmic axis, cosmic tree, archetypical human being, four directions - East, South, West, North. In Platonism it is a symbol of creator. In ancient Rome it meant penalty for misdeed. A cross as a wooden structure consisting of an upright post with a transverse piece, is an emblem of Christianity, it is a salvation by Christ, delivering from sin or saving from evil, it is a suffering, hope, atonement.

By various painters the scheme of the cross was applied for representation of such themes, scenes and states: Christ (Fra Bartalomeo, Christ; El Greco, Christ on the Cross); pieta (Cosme Tura, Pieta; Franz von Stuck, Pieta); Virgin and other saints (Sandro Botticelli, The Virgin with the child and five angels; Carpaccio, Apotheosis of St Ursula); a function (Cesare Auguste Detti, Flowers For Her Ladyship; Leopold Schmutzler, The Suitor); portrait of strong man (Andrea Solari, Man with a Pink Carnation; Andrea Solari, Portrait of a Man; Jan Matejko, Mikolaja; Jacques-Louis David, Napoleon in his Study; Murillo, Portrait of a Gentleman in a Ruff Collar); portrait of strong lady (Cesare Auguste Detti, Waiting For Her Escort; Parmigianino, Portrait Of A Young Woman; Charles Joseph Frederic Soulacroix, Le Modele; Puget, Portrait of the Artist-s Mother); lady in room (Eduardo Tofano, But I Want to Stay; Edouard Manet, Nana), portrait of lady in architectural setting (Godward, The Ring; Josef Straka, Evening Mood; Jean Georges Vibert, The Bullfighter's Adoring Crowd; John Riley Wilmer, Constance In Captivity); portrait in landscape (Munch,

Girl on Shore; Frederik Hendrik Kaemmerer, A Day At The Carnival; Mengs, Carlos IV, principe de Asturias; Jeffrey Larson, 1999 A View Of Spring; Michael Peter Ancher, On The Beach At Skagen; Julien Dupré, Le Repos, Returning from the fields, A Shepherdess with her flock); Salome (Carlo Dolci, Salome with the Head of St John the Baptist); hole family (Michelangelo, Madonna Doniy); human being and big animal (-Bouveret Dagnan, In The Meadow); urbanistic landscape (Thomas Eakins, The Pair-Oared Shell; Cezanne, The Bridge of Maincy near Melun); worker in constructions (Rhoda Yanow, Construction Worker); scene of business affair (Isidor Kauffman, A Business Transaction); guard (Antonio Fabres y Costa, Keeping Guard); terrible still life (Franciscus Gysbrechts, Vanitas; Matisse, Intérieur, bocal de poissons rouges); scenes of deaf, funeral (Pierre Narcisse Guerin, The Return of Marcus Sextus; Jean-Paul Laurens, Funerailles de Guillaume le Conquerant); massacre of the innocents (Guido Reni, Massacre of the Innocents); wizards (Pietro Longhi, The Soothsayer); terrible merry-andrew (William Merritt Chase, Keying Up The Court Jester; Jean Georges Vibert, The Bullfighter-s Adoring Crowd; Jose Miralles Darmanin, Columbine); degeneration (Joaquin Sorolla, Triste Herencia); absurdity (Dali, Leda Atomica; Dali, Madonna of Port Lligat).

The cross fits for showing something static, serious, brute, powerful, angry, terrible, evil, dead, absurd, or degenerate. It does not fit for scenes of relaxation. For example, pictures of Corcos Vittorio Matteo On The Balcony and Reginald Ernst Arnold, Gently Wakened, where the cross scheme is applied to theme of relaxation, depicted figures look unnatural, overstrained.

The cross scheme was popular in Spain, France, Italy, Germany, Poland. Spaniards used it for showing terrible laugh, degeneration. In rare English and Austrian appliances of this scheme we see not succeeded very much lyrics. Only in Austrian painter Josef Straka's picture Evening Mood scheme of the cross stands up proof -- his expression of nostalgia looks well.

Some examples of appliance of the cross compositional scheme

Two examples of portraits-crosses (Fig.32 and Fig.33). In Fig.32 vertical dominates, in Fig.33 the cross as if merges into a loop.

Fig.32. Jacques-Louis David, *Napoleon in his Study.*

Fig.33. Jan Matejko*, Mikolaja.*

In Fig.34 and Fig.35 we have examples of cross-death. Light concentrates on part of picture with cadaver's head in Fig.34. On horizontal sets what is dead, on vertical what is living. Fig.35 scene of funeral.

Fig.34. Pierre Narcisse Guerin, *The Return of Marcus Sextus.*

Fig.35. Jean-Paul Laurens, *Funerailles de Guillaume le Conquerant.*

Some artists like to represent human figure straight, lifeless and hard as a pillar. This is a case of the cross scheme with withered horizontal line. (Fig.36).

Fig.36. Waterhouse, *Circe Invidiosa.*

In Fig.37 we see a case of a cross merged to swastika.

Fig.37. Jan Sanders van Hemessen, *Christ Carrying The Cross.*

Compositional Scheme 5 – Rays

Rays are a symbol of sun, divine brilliance, favor of divinity. Rays, (the cross and its copy rotated in 45°) are the fifth scheme in H.R.Poore's table of compositional scheme.

By various painters in various epochs the scheme of rays was applied for representation of such themes, scenes and states: representative portrait (Hyacinthe Rigaud, Portrait Of Louis XIV; Francisco de Goya, Dona Tadea Arias de Enriquez; Giuseppe Maria Crespi, Cardinal Prospero Lambertini); man in room (Alfons Spring, In The Atiic); flowers (Anton Hartinger, Flowers In An Urn On a Ledge; Jean Capeinick, White Lilacs; Eugene Delacroix, Bouquet of Flowers); girl with flowers (Charles Courtney Curran, Peonies; John Singer Sargent, In a Garden Corfu); girl sitting (Cezanne, Young Italian Girl Resting on Her Elbow, Serebryakova, Selfportrait); woman on horse (Briulov, Rider); love scene (Franēois Boucher, Shepherd and Shepherdess Reposing); ship and sirens (Herbert James Draper, Ulysses and the Sirens); breakdown

(William Etty, Hero and Leander; Camille Felix Bellanger, Chalonidas Last Appeal); girls sewing, concentration of every separately (Frank Holl, The Song Of The Shirt; John Everett Millais, North-West Passage); factory (Johann Hamza, The Feather Makers; Edgar Degas, cotton exchange); shiny landscape with mountains (Percy Sidney Richard Easdale Tarn Westmoreland; Anton Erik Christian Thorenfeld, En Stille Sommerdag-Hellebok Mod Kronborg; Leu August Wilhelm, A Shepherdess And Sheep Resting By A Lake In An Alpnie Landscape); shiny landscape with clouds (Frederick William Watts, Along The River; Jan Michael Ruyten, Figures At A Market Stall By A Harbour; Meyndert Hobbema, Road on a Dyke; Anton Mauve, Weg Met Koeien Homeward Bound; Caspar David Friedrich, Neubrandenburg In Flames); landscape with trees (Adolf Kaufmann, A Young Woman By A Forest Stream; Emile Claus, Afternoon Along The River; Jan van de Capelle, Winter Landscape' Petrus Paulus Shiedges, Grazing Sheep Near Laren; Ivan Shishkin, Rain in the Oak Grove); landscape with roads (Adam Chmielowski, Landscape; van Gogh, Country Road); townscape (Petrus Gerardus Vertin, A Town View In Winter With Figures Conversing On Porches; Edouard Leon Cortes, Le Pont Neuf, Paris; Eugčne Galien-Laloue, A View of the Assemblee Nationale; Loir Luigi, A Parisian Street Scene With Sacre Coeur; Voirin, A Summer's Day Nancy; Mariano Barbasan, Vista Rural De Los Al Rededores De Un Pueblo De Roma; Giovanni Antonio Canal, View Of The Grand Canal And Santa Maria Della Salute With Boats And Figures In The Foreground Venice; Rubens Santoro, A Venetian Canal with the Scuola Grande); wedding (Johann Hamza, The Wedding; Tintoretto, Marriage at Cana); dispute (Johann Lucas Kracker, The Dispute Between St Catherine Of Alexandria And The Philosophers); feast, dances (Pieter Brueghel the Younger Village Feast; Lucien J.Simon, Dancing Couples); group merry-makings (Gustave Moreau, Apollo and the Nine Muses; Nicolas Lancret, Lady And Gentleman With Two Girls And A Servant; Koloman Dery; Jose Benlliure y Gil, An Outing To The Island Of San Giorgio Maggiore; Francois Brunery, A Merry Melody); choir (Jean Georges Vibert, The Convent Choir; Francesco Bergamini, Reading The Choir Notes); return of soldier (Girolamo Induno, The Soldier's Return); group merry-makings in room (Pieter de Hooch, A Woman Drinking with Two Men and a Serving Woman); musician (Jean-Antoine Watteau, Mezzetin; Eduardo Leon Garrido, A Musical Afternoon; Caravaggio, Rest on Flight to Egypt); market (Nicolai Francois Habbe, Market Day); negative mass event (Remy Cogghe, Depart des Prisonniers; Carl Spitzweg, Wascherinnen Am Brunnen); divinity (Lord Buddha from a Sarnath temple painting); torture of saint (Michiel van Coxcie, The Torture Of St George; Ribera, The Torture Of St Bartholome); Christ healing (El Greco, Christ Healing the Blind); vision (Francisco Collantes, The Vision Of St Ezechiel; Alonso

Cano, The Vision Of Saint John); last judgment (Raphael Coxcie, Last Judgment); Susana (Jean-Jacques Henner, The Chaste Susannah); Salome (Sesto Cesare da Salome); fantastic mass scene (Alphonse Maria Mucha, The Apotheosis of the Slavs; Domenico Veneziano, St Zenobius Performs a Miracle); pomp allegory (Dali, Santiago El Grande); mass scene in street (Ludwig Knaus, In The Schtetl); mass scene in room (Eugenio Alvarez Dumont, Mar Del Plata); rest of soldiers (Jose Benlliure Gil, El descanso en la marcha); adoration (Correggio, Nativity Holy Night; Lippi Fra Filippo, Adoration Of The Magi).

The scheme of rays having character of brilliance is used for jolly dynamic scenes in noise conditions (various mass scenes, work in factories, feasts, weddings, flowers, singing, return, representative portraits, perspective pomp landscapes and townscapes, adorations), but together in rare cases as eccentricity it is applied in negative sense, for showing of disintegration, depart, breakdown, last judgment, torture of saints.

Rays' scheme liked in various epochs especially in France, Italy, Spain, Austria, Belgium.

Some examples of appliance of rays compositional scheme

Rays' scheme for mass scene (Fig.38).

Fig.38. Pieter Bruegel the Younger, *Village Feast.*

Representative portraits (Fig.39 and Fig.40).

Fig.39. Hyacinthe Rigaud, *Portrait of Louis XIV.*

Fig.40. Briulov, *Rider.*

Scenes of rays-entertainment in rooms (Fig.41-43).

Fig.41. Francois Brunery, *A Merry Melody.*

Fig.42. Tintoretto, *Marriage at Cana.*

Fig.43. Koloman Dery.

Scheme's appliance emphasizing rays to the right (Fig.44).

Fig.44. El Greco *Christ Healing the Blind.*

An example of rays-torture (Fig.45).

Fig.45. Ribera, *The Torture Of St Bartholome.*

An example of rays-landscape (Fig.46).

Fig.46. Hobbema Meyndert, *Road on a Dyke*

An example of rays merged to a pentagonal star (Fig.47)

Fig.47. Rembrandt*, Rihel.*

Rare example of rays from two sources (Fig.48).

Fig.48. van Gogh, *Country Road.*

Eccentricity of rays softened directing human figures to centre (Fig.49).

Fig.49. Japanese Anonymous, 1624–1643.

Compositional Scheme 6 -- Curvature, the Figure of S or the Snake

According with Poore, curvature expresses grace and movement, procedure and sequence.
By various painters the scheme of S curvature was applied for representation of such themes, scenes or states: mountains' landscape (Carl Spitzweg, The Angler); fantastic mountains (Thomas Cole, Valley of the Vaucluse; Edmund Friedrich Kanoldt, Sappho Am

Vorgebrige Leukate; Robert Hubert, Figures By A Waterfall In A Wooded Landscape); landscape with road (Benjamin Williams Leader, Sunshine After Rain); landscape with river (Arthur Streeton, The Purple Noon's Transparent Might; Kuinji, Dnieper; Garrido Leandro Ramon, The Lure Of Sirens); landscape with trees (Kano Motonobu); theme of love (John William Waterhouse, Knight; Guillaume Seignac, Innocence; Pierre-Auguste Cot, Springtime); fantastic seascape (Luca Carlevaris Seascape); aristocratic love on stair (Blair Leighton Alain Chartier; Burne-Jones); portrait of woman (Sir Thomas Lawrence, Margaret Countess Of Blessington; Thomas Jones Barker, Margaritte in the Cathedral; Rembrandt, Saskia; Jose Mongrell y Torrent, The Maja); portrait of man (Domenico Capriolo, Portrait Of A Man); woman's figure (Lord Frederick Leighton, Girl; Alfred Seifert, The Promenade; Niels Frederick Schiott-Jensen, A Lady Walking On A Beach, Torii Kiyonobu, Raphael, Saint Catherine), woman sitting (Guillaume Van Strydonck, An Elegant Lady In Pink; Modigliani, Jeanne Hebuterne (In Front of a Door); Piot Etienne Adolphe, A Young Beauty); naked woman standing (Lorenzo di Credi, Venus; Pascal Adolphe Jean Dagnan Bouveret, Ophelia); naked woman sitting (Michael John Angel, Female Nude; Diaz De La Pena Narcisse Virgile Baigneuse; Luis Riccardo Falero, La Pose; Edmond Aman Jean, Miss Ella Carmichael; Jacques-Louis David, Madame Raymond de Verninac); naked man sitting (David Jacques, Louis Patroclus); woman's head (Francois Joseph Navez, Portrait of A Woman with a Turban); woman in fantastic stuation (Edward Jakob von Steinle, The Lorelei); people going down by stair (O'Neil Henry Nelson, Home Again; Vittorio Matteo Corcos, The Rendezvous); fantastic stairs to heaven (George Frederick Watts, The Denunciation of Adam and Eve; Correggio, Allegory Of Virtue; Carracci, Assumption of the Virgin; Claudio Coello, The Triumph Of St Augustine; Charles Le Brun, Apotheose Of Louis XIV); fantastic inspiration (Caravaggio, The Inspiration of Saint Matthew); fantastic scene with horse in mountains (Puget, The Education of Achilles by Chiron); pieta (Eugene Delacroix, Pieta); ghost (Witold Ppuszkowski, Ghost); scene in vertical format with a lot of things and people (James Jacques Joseph Tissot, The departure Platform Victoria Station).

Curving lines express dynamic movement, elemental forces, grace, sensuality, regeneration. This is a positive compositional scheme overall.

S scheme loved in France, England, Italy, in Far East. In the 18th century this scheme was obtruded for Englishmen by influence of William Hogarth who thought that S curve is most beautiful. Some English artists went over the top wedging their images into S scheme without necessity. In my opinion Godward's, Yes or No (Fig.50) is

just such example. Even the title of the picture shows being in need compositional scheme of the scales.
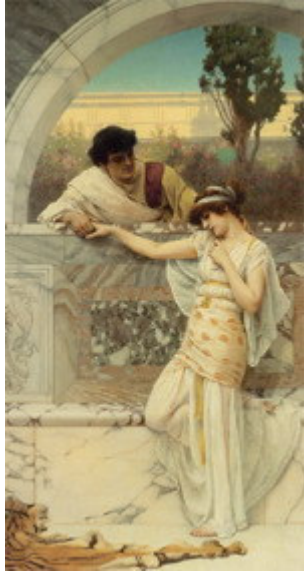

Fig.50. Godward, *Yes or No.*

Some examples of appliance of the cross compositional scheme

Fig.51 an example of showing elemental forces.

Fig.51. Edmund Friedrich Kanoldt, *Sappho Am Vorgebrige Leukate*

Fig.52-- S portrait.

Fig.52. Rembrandt, *Saskia*

Fig.53 -- woman's figure standing.

Fig.53. Torii Kiyonobu

Fig.54 -- fantastic scene.

Fig.54. Caravaggio, *The Inspiration of Saint Matthew*

Fig.55 -- fantastic stairs to heaven.

Fig.55. Carracci, *Assumption of the Virgin.*

Fig.56 -- an example of horizontal S -- the snake.

 Fig.56. John William Waterhouse, *Awakenadon.*

Compositional Scheme 7 -- the Rectangle Moved to a Corner

By ancient symbolic a rectangle signifies earth, earthly existence, close space of gardens, abbeys, palaces, also it means honesty, sincerity, morality. By Poore the rectangle expresses equalized force, contrast, equivalence, opposition and it is the seventh and last scheme in his table (see Introduction).

In my opinion this last Poore's scheme (Fig.57) is laid, defined and illustrated most weakly and obscure. Firstly, if other Poore's schemes are general, this is only separated case of rectangle usage in pictorial composition. The illustrations are chosen accidental and not pure, they have features of a parallelogram, curvature, a cross, and a triangle. Below I tried to select examples more fitting to that Poore's scheme (Fig.58 - Fig.66).

 Fig.57. Poore's scheme of the rectangle from his table.

Let us review various painters of various epochs for what themes they applied the scheme of a rectangle moved to corner: mother with child (Mary Cassatt, Young Thomas And His Mother); child sleeping (Thomas Sully, Child Asleep); children playing (Edmund Adler, Dolls Supper); kid playing (Correa Benito Rebolledo, A Boy At A Water Barrel); portrait on landscape background (Vittorio Corcos, An elegant Woman at St Malo; Max Volkhart, The Promenade); landscape (Hyde, The Coming Storm; John Constable, The leaping horse; Hans Andersen Brendekilde, Early Morning over the Marsh; Cezanne, Landscape; Pissarro, Landscape; Lepine Stanislas, Landscape With A Bridge); landscape with horses (Tavernier Paul Chevaux Dans La Campagne); landscape

with cows (Constant Troyon, Returning From Pasture; Eugenio Zampighi, Cows Watering At A Quiet Pool); landscape with mythological scene (Abbate, Orpheus); plowing (Anthony Troncet, Plowing); stone or brick fence (Winslow Homer, A Wall nassau); townscape (Martin Rico y Ortega, Venetian Lagoon Near the Church of Santa Maria della Salute; Antonio Reyna, Venetian Canal Scenes; Alberto Pasini, In The Courtyard); figures in town (Jules Le Worms, Nouveau Qui Arrive; Eduardo Leon Garrido, Elegante, Place De La Concorde, Paris); figure in cellar (Guercino, Parable of the Lost Drachma); prisoners (Winslow Homer, Prisoners From The Front; Francisco de Herrera the Elder, St Catherine Appearing To The Prisoners; Jozef Brandt, Pozegnanie); wounded soldier (Carrick John, Mulcaster Mort Arthur); death (Granell Antonio Fillol, Despues de la refriega; Franz von Stuck, Judith and Holofernes); hunt (George Wright, The Hunt); guard (Alphonse de Neuville, The post of danger; Frans Hals, Company of Captain Reinier Reael known as the "Meagre Company"); figure on background of houses (Sir Alfred James Munnings, Charlotte Gray And The Green Caravan; Jean Francois Raffaelli, Les Petits Metiers De Paris); discussion (Isidor Kaufmann, Discussing The Talmud); prayers (Martin von Molitor, Morning Prayers; Jorge Ingles, Saint Preaching; Joaquin Sorolla, El Beso De La Reliquia; Wladyslaw Czachorski Zakrystia; Nesterov, Women in Village); healing (Caravaggio, The Raising of Lazarus); priest eating (Georges Croegaert, Teatime); vulgar women (Leon Herbo, Les Cerises; Christoffer Wilhem Eckerserg, Woman Standing In Front Of A Mirror; Cabanel Phedre); insanity (Dali, Self Portrait 1954); banquet in open air (Willem Buytewech, Banquet In The Open Air; Adrien Moreau, Toast to the Heir Presumptive); ride (Edgar Degas, At the Races in the Country); merry-makings in room (Raimundo de Garreta, Madrazo y The Music Lesson; Menzel, Theatre); conversation piece (Frederic Soulacroix La Demande En Mariage; Gerard Ter Borch, Paternal Admonition); still life with a lot of food (Jan van Kessel, Still Life).

The scheme of the rectangle is used for static landscapes and townscapes, sessile scenes, it fits for showing prayers, priests, prisoners, soldiers on patrol, death scenes, for its simplicity it was used also for children's depiction in some situations. The rectangle was used for representation of silence, seriousness.

Moved rectangle's scheme liked in Denmark, Spain, France, Italy, Poland especially in epochs of classicism and romanticism.

Some examples of appliance of compositional scheme of the rectangle moved to corner of picture

Compositional approach of the rectangle is most ancient. Egyptians it used for tombs' wall painting for arranging small figures, hieroglyphs, symbols into long continuous strips running horizontally or vertically and most important figures of pharaohs and gods into big rectangles. In Fig.2 a tomb wall painting of ancient Egypt.

Fig.58. Egyptian wool painting. *Osiris.*

In Fig.59 the rectangle coincides with figures.

Fig.59. Mary Cassatt, *Young Thomas And His Mother.*

German, Polish and English examples of rectangle-landscape with figures (Fig.60-62). Figures are placed on angle or near it, also on rectangle's lower horizontal line.

Fig.60. Max Volkhart, *The Promenade.*

Fig.61. Jozef Brandt, *Pozegnanie.*

Fig.62. John Constable, *The leaping horse.*

Rectangle formed by light and shadow with figure on its angle (Fig.63).

Fig.63. Guercino, *Parable of the Lost Drachma.*

Seriousness, silence and concentration of rectangle composition in Fig.64.

Fig.64. Francisco de Herrera the Elder, *St Catherine Appearing To The Prisoners*

Rectangle composition with weakened vertical part Fig.65.

Fig.65. Caravaggio, *The Raising of Lazarus.*

The rectangle scheme in modern art (Fig.66).

Fig.66. Cezanne, *Farm Bouffan.*

Rectangle in perspective (Fig.67). In my opinion this kind of rectangle scheme of Poore is under discussion yet. Though Poore's scheme ⟍⟋ represented clearly, but the picture may be considered also or as the scales, or the triangle on a corner, or the cross in perspective.

Fig.67. Georges Clairin, *Elegant Figures Watching The Regatta.*

Compositional Scheme 8 -- the Centered Rectangle

Though for representation of the rectangle compositional scheme H.R.Poore gives a rectangle moved to a corner of picture as only one variant (see Introduction), but studying some examples from art history we notice that other combinations of rectangular forms also were in usage. Such is a centered rectangle.

For example, the composition of a wall of Egyptian tomb (Fig.68) can not be identified with any Poor's scheme though visibly it is a rectangle placed symmetrically between two columns of similar human figures and limited from bottom with wider strip of depicted still life and from top with more narrow strip of ornament. Everyone shall agree that this wall painting looks well arranged.

Fig.68 Egyptian tomb.

Another example of centered rectangle noticeable in miniature of Arabian artist Hashim y Abu I-Hassa (Fig.69). Human figure is separated by doubled rectangle around it.
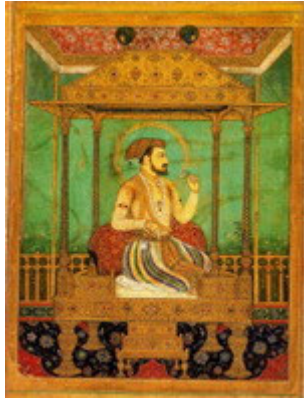
Fig.69 Hashim y Abu I-Hassa

One of most beautiful pieces of Caravaggio *Narcissus* also built on compositional scheme of a centered rectangle (Fig.70). For rounded up Narcissus's shoulder at the right the composition approaches to the scheme of the circle as well. Italians like soft configurations generally. The left upper corner of the rectangle is emphasized by head of Narcissus, viewer's eye slips along vertical and horizontal sides that shows, however, predominance of rectangular scheme, but not circular. Yes, a rectangle is closed figure like a circle, but nonetheless it has different features from a circle. These differences we can recognize in rectangle compositions' static and sessile character, when circle's compositions are dynamic and have no emphasized objects near corners of picture.

Fig.70 Caravaggio, *Narcissus.*

Another picture of Caravaggio with this same scheme with emphasized all angles of the rectangle by David's head; hands of David and Holofernes's head; foot of David and fist of Holofernes; David's back-end (Fig.71). Picture David can be characterized as powerful.

Fig.71 Caravaggio, *David.*

Similar arrangement of many figured composition at Fig.72.

Fig.72 Abbate, *Scipio.*

The case when sides of a rectangle are not visible, but only its angles are marked by a single figures or groups (Fig.73).

Fig.73. Albani, *Annunciation.*

In Fig.74 the rectangle has visible linear sides, the left and lower ones devious, going along body of dead Christ. In center of rectangle we can notice woman's hands having narrative importance as sign of mourning.

Fig.74 Andrea del Sarto. *Lamentation of Christ.*

Fig.75 is an example of rectangle-ghost. Inside of the rectangle filled by much dark trees symbolizing death. White human figure in boat of dead placed in the middle of lower side of the rectangle.
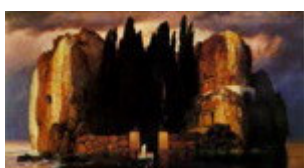

Fig.75 Arnold Böcklin, *Island of the Dead.*

Configuration of dancing girls in Fig.76 also has clear form of the rectangle emphasizing its angles and middle points of sides.

Fig.76 Perrault Leon, *La Tarantella.*

After analysis of some samples above we may conclude that the centered rectangle in role of compositional scheme gives for it static, serious, powerful, monumental character. Compositionally important details are placed on angles of the rectangle, on middle points of its sides or in the center of picture. It much fits for depiction of figures at close range what was liked especially by Caravaggio.

Centered rectangle's scheme gives more monumentality than scheme of rectangle moved to a corner of picture.

Compositional Scheme 9 – Zigzag

Scheme of a zigzag is noted by H.R.Poore as variant of curvature S in perspective (see Introduction). Of course we can find points of view for seeing snaky river as zigzag, but in a lot of masterpieces we meet zigzag as compositional scheme in vertical plane, not only in perspective, what signifies that a zigzag is an unaffiliated scheme.

Having similarities in expression of movement as procedure, and sequence, figures of zigzag and curvature are different. Curvature is a curved line going like snake and having rounded corners. A zigzag is a straight line broken in more than one point, but survived as one, or in other words, an angular shape characterized by sharp turns in alternating directions.

Zigzag composition's character and symbolic is different from S curvature's too. Curvature is sailing grace and soft sensuality. Zigzag is a prickly, brute, dire lightning.

The zigzag scheme was applied for representation of such themes, scenes or states: dramatic scene in rocks (Alexandre Desgoffe, L-ira di Oreste); women in rocks (Charles Courtney Curran, Noonday Sunlight; Jacobs, Ted Seth Ariadn; Poynter, The Cave of the Storm Nymphs); portrait of a strong spectacular person (Joseph Arpad Koppay, A Portrait Of Kaiser Karl Archduke Of Austria; Jacques-Louis David, Bonaparte Calm on a Fiery

Steed Crossing the Alps; Goya, Ferdinand Guillemardet; Valentin Serov, Countess Orlova); spectacular dames (Joseph La Reine Caraud, Marie-Antoinette Et Sa Fille; Merle Hughes, Maternal Affection; Poussin, The Empire of Flora; Tissot, Autumn on the Thames; Tissot, Spring; Jose Villegas y Cordero, Noticias De El; Vicente Palmaroli y González, The Attentive Student; Miguel Viladrich, A Portrait Of A Lady With a Parakeet; Ramon Zubiaurre, Mother And Daughter; Bassano, Jacopo madonna); spectacular nude (Gustave Clarence Rodolphe Boulanger, Phyrne; Michelangelo, Leda); drinkers (Karlovsky, In the tavern, Munch, Day After; Conrad Grob, Bacchanale; Prolss Friedrich Anton Otto Die Herzoglich Nassauische); spectacular scenes (Tiepolo, A Seated Man and a Girl with a Pitcher; Tiepolo, John the Baptist Preaching; Uccello Paolo, St George And The Dragon); conversational theme (Jules Worms, A Proposal Of Marriage); conspiracy, soldiers (Willem Cornelisz Duyster, Soldiers beside a Fireplace; Emmanuel Michel Benner, Hercules Between Virtue And Vice; Henri Adolphe Laissement, News From The Front); wounded knight (Cubells Salvador Martinez, La vuelta del torneo); death (Ilya Repin, Ivan the Terrible and His Son Ivan on November 16, 1581); torment (Charles Le Brun, Martyrdom Of St John The Evangelist At Porta Latina; Francois Guillaume Menageot, Le Martyre De Saint-Sebastien); picture with falling still life (Otto Didrik Ottensen, A Still Life With Fruit Flowers And A Vine' Gil Jose Benlliure Monaguillos); dramatic religious scene (Sebastien Bourdon, Moses And The Brazen Serpent; Ferrer Bassa, Three Women At The Tomb; Murillo, Mary and Child with Angels Playing Music; Murillo, The Holy Family; Ribera, Blessing; Caravaggio, The Denial of St Peter); hermit (Francisco Collantes, St Onuphrius); triumph (Charles Le Brun, The Triumph Of Faith; Luca Giordano, The Fall Of The Rebel Angels); ball (Julius Stewart, The Ball; Juan Pablo Salinas, An Evening With The Cardinal); Spanish dances (Crespo M Patio Andaluz); manual work (Julien Dupré, La faneuse); peasants (Louis Le Nain, Landscape With Peasants And A Chapel; Louis Le Nain, The Peasant Meal; Valentin de Zubiaurre; Kramskoi, Girl with Washed Linen on the Yoke); townscape with embankment (Stewart Julius LeBlanc, View Of Venice; Tito Ettore, The Grand Canal, Venice); townscape with horse (Tissot, Going to Business); mountain landscape (Fruhes Schweizer Schule, Gletscher Landschaft); landscape with broken trees (Ivan Shishkin, Morning in the Pine tree Forest 1889); landscape with broken buildings (Charles Gabriel Gleyre, Egyptian Temple).

After above analysis of appliance of zigzag scheme we can conclude that it was used for representation of entirely other themes, scenes, moods, and expressions, than S curvature was. If S scheme positive overall, zigzag's one

used as well for some negative cases like torment, conspiracy, death, wound, breaking, drinkers.

The zigzag compositional scheme was liked mostly in Spain, because in best way it is able to express hot temperament of Spaniards, it is near as well with spirit of Spanish most beautiful music and dances. Besides Spain, a zigzag had great appreciation in France and Hungary. In Italy it meets rarely and often has similarity with S curvature.

Some examples of appliance of zigzag compositional scheme

The excellent examples of composition with zigzag scheme in vertical plane plainly are pictures of Hungarian artist Karlovsky, *In the Tavern* and Julien Dupré's *La faneuse*.

Fig.77. Julien Dupré, *La faneuse.*

An example of zigzag-portrait (Fig.78).

Fig.78. Goya Ferdinand Guillemardet.

A zigzag used in horizontal state (Fig.79).

Fig.79. Caravaggio, *The Denial of St Peter.*

An example of spectacular scene (Fig.80).

Fig.80. Paolo Uccello, *St George And The Dragon.*

An example of zigzag-death, the dramatic theme of father with killed by him himself his son (Fig.81).

Fig.81. Ilya Repin, *Ivan the Terrible and His Son Ivan on November 16, 1581.*

Compositional Scheme 10 -- the Wave

Having certain features of schemes like zigzag, S curvature or half circle some pictorial compositions create unique conditions for slip of viewer glance allowing to sway moving sideways or upwards and downwards. Such motions alludes to a swing on the waves or to a gliding feather. Perpetual return to this same or near place by this same or almost by this same way is endless movement. In case of a gliding feather viewer's glance gives a new spatial position together with every swing. When it reaches bottom, it finds some way for get on top again (Fig.82).

This scheme can be an affiliated scheme and attached to other schemes. For example, composition of Mathieu Ignace van Brée Le Christ Guerissant un Malade based on the rectangle, but within this scheme in main part of action the wave survives (Fig.83).

What are differences between schemes the wave and the scales? Especially in pieces expressing communication wave scheme can have appearance similar to the scales'. In case of wave, sides of picture are light and have tendency to gain height (Fig.84), in case of the scales, sides get weight and are pulled down.

Let us review for what themes, scenes and moods the wave fits. Women resting (Pierre Billet, Ramasseuses De Bois; Francois Boucher, Diana resting after her Bath; Francois Boucher, Venus Consoling Love); swing in the sea (Cabanel, The Birth of Venus; Aivazovsky); hammock (Picou Henry Pierre, The Hammock); battle (Eugene Delacroix, Liberty Leading the People 28th July 1830; Eugene Delacroix, The Massacre at Chios);conversation

between people at the left and at the right (Pierre Guerin, Narcisse Dido and Aeneas; Nandalal Bose; Rubens The Four Continents; Cuyp Aelbert, Landscape Near Rhenen; Cormon Fernand, Un Dejeuner D-Amis); funeral (Girodet Anne Louis The Entombement Of Atala); victim and tormenters (Caravaggio, Christ at the Column); adult dandling a baby (Piot Adolphe, Sisterly Love; Romney George, Portrait Of Charlotte Bosanquet; Correggio, The Adoration Of The Magi; Everdinger Caesar van, Allegory Of The Birth Of Frederik Hendrik); pieta (Guercino, The Entombment of Christ); apotheosis (Baciccio, Apotheos); surfeit (Malhoa Jose, Os Bebados ou Festejando); wave between head and jointed hands in portrait of a man (Perov, Portrait of Dostoyevsky); portrait of a man in light spirit -- gliding feather (Fragonard Jean Honore, Portrait of a Man).

The wave compositional scheme fits for depiction of communication, of light sunshiny mood, babies in care, apotheosis. For some cases scheme wave holds negative meaning representing disaster, battle, beat, death, funeral, when tragedy seems so great that the ground sways under your foots.

The wave scheme is mostly liked in France.

Some examples of appliance of the wave compositional scheme

A case of a gliding feather (Fig.82). Firstly eye falls onto wide white collar, after onto face, hand, along arm to its elbow, to other elbow, to hand touching sheets of book. The book leads eye to head again.

Fig.82. Jean Honore Fragonard, *Portrait of a Man.*

Composition looking as moved to a corner rectangle in reality has wave scheme (Fig.83). Theme of healing represented through swing dandling a patient like a baby.

Fig.83. Mathieu Ignace van Brée, *Le Christ Guerissant un Malade.*

Double wave (Fig.84).

Fig.84. Cabanel, *The Birth of Venus.*

Vertical wave (Fig.85).

Fig.85. Adolphe Piot. *Sisterly Love.*

Wave composition especially popular in rococo epoch (Fig.86).

Fig.86. Franēois Boucher, *Diana resting after her Bath.*

A wave with negative message (Fig.87).

Fig.87. Anne Louis Girodet, *The Entombement Of Atala.*

Compositional Schemes 11 – Characters

Latin characters as simplest figures also are met in role of compositional scheme. Often they have an affiliate nature

being relative to other schemes. Let us review some characters most frequently met in painting.

Boltraffio's The Virgin and Child (Fig.89) is an illustration of infrequent case when the triangle scheme obtains form of character **A**. Together with oncoming movements of figures it coheres them interestingly and gracefully.

 Fig.89 Giovanni Antonio Boltraffio, *The Virgin and Child.*

Nostalgia and care cover half circle or character **C** in Millet's work of art In the Garden (Fig.90).

 Fig.90. Millet, *In the Garden.*

Nostalgia and a daydream attend as well character **E** (Fig.91). By its form E is made from rectangles and its scheme can be considered as affiliated.

 Fig.91. Anselm Feuerbach, *Iphigenia.*

Character **F** is similar to E and in Watts's picture it purports some religious zeal (Fig.92).

Fig.92. George Frederick Watts, *May Prinsep (Preyer).*

Character **H** is met often in paintings having purpose to show scenes of near communication of two persons, warm atmosphere of chat, their spiritual nearness. Two verticals -- the human beings, and horizontal line that is usually a table, a part of other furniture, outstretched arms, etc. H scheme is mostly liked in Germany (Fig.93) and France.

Fig.93. Carl Seiler, *The Cosy Chat.*

Character **M** indicates some couple: two houses (Hopper Edward, Second Story Sunlight); two human beings standing beside (Thomas Gainsborough, Painters Daughters (Fig.94); Anthony van Dyck, William II Prince of Orange and Princess Henrietta Mary Stuart; Weyden, Sts Margaret and Apollonia; Theodore Chasseriau, The Two Sisters; Caravaggio, The Fortune Teller); pillars (Canaletto, Capriccio Ruins And Classic Buildings);

Fig.94. Thomas Gainsborough, *Painters Daughters.*

Character **N** indicates something shaky or standing between two shaky objects. This is a variant of horizontal zigzag too. Examples: Jose Ribera, St. Andrew (Fig.95). Tiepolo, The Martyrdom of St Agatha; Tiepolo, The Death of Hyacinth; Carracci, The Choice of Heracles;

Siemiradzki Henryk, By a Temple (Idyll); Batoni, Holy Famiily; Chasseriau Theodore, Apollo and Daphne, etc.

Fig.65. Jose Ribera, *St. Andrew.*

Character **Y** in Appert's The Choice (Fig.66) is a case of the scales -- the middle woman deliberates who from two friends is better. In Cristobal de Antonio's The Basket Of Roses Y scheme helps to show friendship of two girls.

Fig.66. Eugene Appert, *The Choice.*

Scheme of character **V** often is lacking seriousness, weak and likely to lose consciousness. It fits for subjects like: representative spectacular portraits (Joseph Highmore, Portrait Of A Lady And Gentleman (Fig.67)); playing children (Brooks Maria Matilda, Cats Cradle); vanity (Cregart Georges, A Difficult Decision); singing (Jan van Biljert, The Concert; John Russell, Portrait Of A Lady); triumph scenes (Velazquez, Coronation of Mary).

Fig.67. Joseph Highmore, *Portrait Of A Lady And Gentleman.*

Scheme of character **U** is similar to scheme V and fits also to not serious subjects like games (Franz Wiesenthal, The Childrens' Game); banquets (Tiepolo The Banquet of

Cleopatra (Fig.68)). By its round lower side scheme U can be near to scheme of the wave.

Fig.68. Tiepolo *The Banquet of Cleopatra.*

Character **W** used for monumental compositions like Botticelli's The Punishment of Korah (Fig.69). Fragonard applied it for showing a playful scene with lying young woman and a dog on her foots (Fig.70). This frivolous subject is near to subjects of character V.

Fig.69. Botticelli, *The Punishment of Korah.*

Fig.70. Fragonard, *Young Woman Playing with a Dog.*

The figure of character **X** is near to cross's. Poore even considered it as the cross in perspective. This scheme gives to composition masculine power and brutality. Caravaggio's , The Crucifixion of Saint Peter is very evident case of X scheme with clearly visible all parts of the X character (Fig.71) Some artists X scheme used with one line or one edge weaker and less visible (Ribera, Mary Magdalene; Georges de La Tour, St Sebastien Attended by St Irene; Gustave Boulanger, Clarence Rodolphe Reception Of An Emir; Archibald Thorburn, A Greenland or Gyr Falcon). Some artists represented X scheme depicting a musician with a musical instrument in their hands (Virgil Elliott, Songstress).

Fig.71. Caravaggio, *The Crucifixion of Saint Peter.*

Some images have configurations similar, for example, to Chinese characters (Fig.72-73).

Fig.72. Jean-Baptiste Robie.

Fig.73. Frans Meerts, *Un Marche Aux Legumes.*

Some images have configurations making a more or less disguised reference to some **virtual characters**. Especially works of artists with a turn for illustrative representation and design approach often are of that kind -- American illustrators Maxfield Parrish (Alarums and Excursions; Jason and His Teacher) and Norman Rockwell (Little Boy Writing a Letter; Gaiety dance Team), some artists from ranks of old masters like Crespi (Fig.74), Gleyre (Fig.75), Ary Scheffer (Fig.76), Watts (Fig.77).

Fig.74. Crespi, *Pieta.*

Fig.75. Gleyre Charles Marc Gabriel, *Daphnis Et Chloe Revenant De La Montagne.*

Fig.76. Ary Scheffer, *Francesca da Rimini 1835.*

Fig.77. George Frederick Watts.

Compositional Schemes 12 – Entities

Besides abstract signs some outward appearances of entities can be in base of structure of picture. Let us review a few examples of simplest entities serving as compositional schemes.

An example of a **flower** is Rosseti's work of art Mary Magdalen (Fig.78). Three bright floral leafs (head, and hands) of trillium compose image of Mary Magdalen giving her some chastity and purity as flowers contain. Flower-scheme brings for painting some sublimity, nobility. Color of body of Mary Magdalen make a reference to gold. Golden flower is a symbol of regeneration. Painting any image ancient Chinese tried to envisage flowers in them.

Fig.78. Dante Gabriel Rossetti, *Mary Magdalen.*

The scheme of **mushroom** with the red cap and white stem represented by Artemisia Gentileschi in his *Susanna*

And The Elders (Fig.79). It is possible that Gentileschi's mushroom is a fly agaric (Poisonous (but rarely fatal) woodland fungus having a scarlet cap with white warts and white gills). Such assumption is suggested by the thin white stem (Susanna's body is the stem) with skirts and by mushroom's cap rough and dotted (the heads of elders and hands perform dots). In Chinese symbolic representations mushroom is a symbol of longevity and insistence what fits for subject of Susanna And The Elders -- the old men insistently thrust for seeing a naked young woman. Sooner the Chinese had in mind that those who eat mushrooms long live or they think that mycelium long lives.

Fig.79. Artemisia Gentileschi, *Susanna And The Elders.*

In Fig.80 the mushroom again. Tissot's mushroom is formed by figure of resting young woman. Velvet fabric of the robe shows that this is a mushroom of higher kind. Such brown cord only edible boletus owns. A mushroom is a plant fast growing, it fast becomes wormy and sag. Rest of a woman in an armchair alludes to that sag. Other examples of tiredness-mushroom can be such pictures: Etty William, Nude Woman Asleep; Yanow Rhoda, Red Head; William Shakespeare Burton, The Wounded Cavalier.

Fig.80. James Jacques Joseph Tissot, *Kathleen Newton In An Armchair.*

Fig.81 illustrates scheme of a **bow**.

Fig.81. George Frederick Watts, *Orlando Pursuing the Fata Morgana.*

Two representations of **flame**. Calm flame (Fig.82), and flame in wind (Fig.83).

Fig.82. Auguste Glaize, *The Bath of Venus 1845.*

Fig 83. Rubens. *Rape of the Daughters of Leucippus.*

Entity in semblance of **vase** (Fig.84) -- woman's figure static and frozen, her clothes and light going from side of her back make her similar to soft flower in porcelain vase.

Fig.84. Leighton. *Invocation.*

An entity represented by a **drop of water** (Fig.85-86). In the first case the drop's underneath is its wider side. Dead Christ like a tear slips down from the cross (Fig.85). In the second case in portrait of George Washington (Fig.86) it has opposite direction and keeps euphoric mood and representative character.

Fig.85. Rembrandt. *Deposition.*

Fig.86. Stuart Gilbert, *George Washington. 1798.*

Compositional Scheme 13 -- the Trident

A spear with three prongs, a trident, symbolizes lightning and thunder, a weapon of powers of sky, earth and waters, also it may be the past, the present and the future. For the Chinese the trident is a symbol of power and reign. For Christians the trident is Trinity or a weapon of devil.

As painting compositional scheme, the trident, was used for expression of such states: death (Kirk Richards, Lamentation; Poussin, The Massacre of the Innocents; Artemisia Gentileschi, Judith Beheading Holofernes); configuration of human figures similar to flower (Friedrich Von Amerling, The Oriental; A Viggo Christian Frederick Pedersen, Mother and Children by a Window at Dusk; Benjamin-Constant Jean-Joseph, Limperatrice Theodora Au Colisee; Diaz De La Pena Narcisse, Nymphs In The Forest Fontainbleau; Perrault Leon Jean, La Baigneuse); three men playing cards (Ribera Roman, Partida De Cartas); unpleasant landscape (Paul Bril, Pan And Syrinx; Carl Gustav Carus, Oaks At The Sea Shore); excitement (Juan Antonio Frias y Escalante, An Angel Awakens The Prophet Elijah); teaching of a child (Eduard Charlemont,

The Music Lesson); dressing of a child (Kever Jacob Simon Hendrik, Dressing The Baby); infliction of a child (Compte Calix Francois Claudius, The Spanking); unpleasant figures (De Jonghe Gustave Leonhard, Idle Moments; Ferdinand Roybet, La Sarabande; Glaize Pierre Paul Leon, The Sandal Makers; Henner Jean Jacques, Le reveil de 1 enfant; Mathieu Le Nain, The Supper At Emmaus; Jose Jimenez y Aranda, Los Dos Pintores; Agnolo Bronzino, Portrait Of A Lady; Parmigianino, Mazzola Girolamo Francesco Maria Portrait Of A Man With A Book; Simoni Gustavo, The Musicians; Edvard Munch, Hans Jaeger); king (van Dyck, Charles I King of England at the Hunt; E Lopez Rocha, The Witches); a guard sitting (Charles Barque, The Sentinel); a man with a weapon (Georges de La Tour, St Thomas); vanity (Perrault Leon Jean Basile, Vanitas).

The scheme of the trident was used for revelation of unpleasnt scenes, teaching, inflection, vanity, comfortless, excitement, death, dissonance. As a symbol of power and reign it was applied for portrais of kings, guard, soldiers. It fits for situations when between some two a third inserts. This scheme brings almost completelly negative meaning in exception of case when trident's points are sited in configuration similar to a flower's.

The scheme had success in France, Spain, also it was liked by some isolated artists in Italy, Belgium, Norway, Germany, the United States.

Some examples of appliance of the trident compositional scheme

An example of the trident as a symbol of power and reign (Fig.87).

Fig.87. Antony van Dyck, *Charles I King of England at the Hunt.*

The trident as infliction (Fig.88).

Fig.88. Calix Francois Claudius Compte, *The Spanking.*

Between the two bright nymphs the third dark one inserted (Fig.89).

Fig.89. Diaz De La Pena Narcisse, *Nymphs In The Forest Fontainbleau.*

Poussin used the trident scheme for showing a scene of murder (Fig.90).

Fig.90. Poussin. *The Massacre of the Innocents.*

An example of the trident-dissonance, representation of the musician playing lute. Musician's music does not seem highly enjoyable (Fig.91).

Fig.91. Fra Bartolomeo, *Play Lute.*

An example of unpleasant landscape-trident (Fig.92).

Fig.92. Carl Gustav Carus, *Oaks At The Sea Shore.*

Compositional Scheme 14 -- Spiral or Snail

Spiral as a symbol was used from Paleolithic Age. It is a power of sun and moon, it is ear, water, lightning and thunder, or a whirl. Also a spiral is a symbol of labyrinth, what can be a dance or game. Sometimes a labyrinth constructed under ground in darkness. Spiral also can be identified with involute snail's shell. Snail is a symbol of laziness.

Let us review what themes were represented using compositional scheme of spiral. Conversational piece (Jan David Col, Retour De Chasse; Loose Basile, De A Special Biscuit; Rorbye Martinus, Royal Hunt Master Von Zeuthen And His Wife; Eugenio Zampighi, My Bird is Dead); mother with kid (Joseph Stallaert, Maternity); children on shore playing (Henri Jacques Bource, A Toy Boat); people on shore (Edouard Manet, On the Beach at Boulogne); children holding berries (dan-Olrik Ole Henrik, Sisters Gathering Raspberries And Roses Summer); men with fruits (Morcillo Gabriel Raya, Bacanal; Caravaggio, Boy with a Basket of Fruit); men playing cards (Portielje Gerard, The Card Game); reading (Toussaint Fernand, Quiet Afternoon; Caravaggio, St Matthew and the Angel); Christ removed from the cross (Weyden Lamentation); women spinning (Carl von Marr, The Gossips); women embrodering (Gampenrieder Karl, Prinzessin Elvira Von Bayern Mit Freundin); playing (Holsoe Carl Vilhelm, A Lady Playing The Spinet; Lucius Rossi, The Minuet); women around statue (Carlos Vasquez y Cleo Obeda, De Merode Au Salon); company drinking (Kroyer Peder Severin, Almuerzo con pintores de Skagen; Marstrand Nicolai Wilhelm, A Welcome Refreshment); tavern (Salomon van Ruysdael, Tavern with May Tree; Schuster Rudolph Heinrich, The Inn At The Estuary); company smoking (Louis Le Nain, Smokers In An Interior); company planning (Jose Villegas y Cordero, A Good Plan; Albert Friedrich Schroder, Die Backgammon-Spieler); company in open air (Matteo da Angelo Rossotti, Warriors In A Market Square; Knaus Ludwig Zigeuner, Im Walde); still life (Joseph de Bray, Still Life In Prase Of The Pickled Herring; William Hammer, Fruits Of The Garden And Field; Flegel Georg, Still Life With Parrot); parkway (Hans Anderson Brendekilde, A Wooded Path In Autumn); landscape with a village (Cezanne, View of Auvers-sur-

Oise); yard (Vicente March y Marco, A Roman Courtyard In Summer); bitch with kids (Tilly Vilhelm Eyvind, The Tired Family); monks (Jose Gallegos y Arnosa, The Geographers); women at temple (Boris Theo Vessely, At The Temple Of Sweet Waters); adoration (Le Brun, Charles Holy Family With The Adoration Of The Child); torture (Ribera, Apollo and Mars).

We can conclude that spiral scheme used usually for representation of various games, dances, companies with concentrated attention on some actions whose location coincides with spiral's center. This scheme connects separated players into one sometimes complicated chain. Most often a spiral is identified with involute snail's shell. Spiral composition is nearly connected with slip of viewers looking.

Spiral scheme was liked especially in Germany, Denmark, Belgium.

Some examples of appliance of spiral compositional scheme

Scheme of snail shell is seen as if from inside (Fig.93). Light going from top through the arc with stair shows as if shell's opening. The people, players of a scene, are in comparative darkness. The whirl runs in clockwise direction from top of stair through the environment of the players, the woman in white going down, the man in red, the hunter, other women and again to the woman in white and the hunter.

Fig.93. Col Jan David, *Retour De Chasse.*

Similarly in Fig.93 shell's opening coincides with the window. Whirl runs in clockwise direction finishing in zone of table with players.

Fig.93. Gerard Portielje, *The Card Game.*

An example of spiral running in counterclockwise and finishing on the black sleeper (Fig.94).

Fig.94. Louis Le Nain, *Smokers In An Interior.*

In Fig.95 counterclockwise spiral finishing on globe researched by monks.

Fig.95. Arnosa Jose Gallegos Louis. *The Geographers.*

Caravaggio's boy as if represents a snail (Fig.96). Snail's head coincides with lazily looking boy's head.

Fig.96. Caravaggio, *Boy with a Basket of Fruit.*

An example of spiral-landscape (Fig.97). Its entrance is in foreground of picture and coincides with the pool on road. Spiral whirls in clockwise direction through sky, buildings to crowd near tavern.

Fig.97. Salomon van Ruysdael, *Tavern with May Tree.*

Compositional Scheme 15 – Stairway

As a symbol stairway signifies transition from one level to other higher. Such its property is good for representation of hierarchy.

Let us review a few examples of appliance of the stairway compositional scheme. As we can guess in home of the woman with child a search is carried out (Fig.98). The chief of executors of this search takes away the sword

which woman and child do not want to render up it. The woman standing on her kneels pleads for sword, but the chief is strong and it seems he will return it never. The first step of this composition is some things in the box on the left, that is non living entities. The second step is formed by heads of the woman, her child and soldier/policeman. Kneeling of woman signifies herself humiliation, that is descent is slight. The third step is on level of head of the chief who represents power and domination. Further viewer's eye touching the fourth executor of the search runs down along white belt on breast of soldier/policeman standing behind chief's back and through foots of players returns to place whence it came. The white jumper of the boy like a pointer conveys his silent and timid resistance. Thus the higher or standing on higher level is more powerful than who is underneath.

Fig.98. Grant William James Eugene Beauharnais *Refusing To Give Up His Fathers Sword.*

In (Fig.99) stairway's first level is formed by the empty vessel and bright line of path on ground, second by the girl and vessel with water, third by the boy. What is non living has lower rank than living girl, what is empty has lower rank than what is full. Drinking girl is inferior to the boy who gives her water. Thus what has low ranking is beneath, what has high ranking is above. In that way hierarchy is organized.
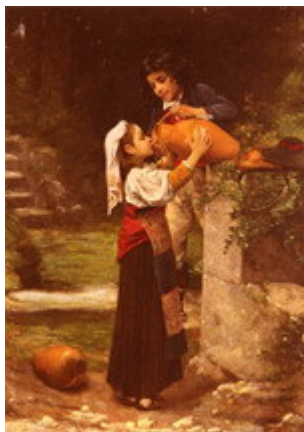

Fig.99. Charles Victor Thirion, *At The Spring.*

An example of complicated stairway scheme from two branches going down (Fig.100). One its branch goes down and bending from heads of the men on the left to the mourning woman till the foot of the picture. Another branch runs from the drapery on the top of the picture through the man on the right, along Mary's body to her foots, and lowest step is where the nearest man on the

left stands. In that way Caravaggio endues pathos to the scene of Mary's death out of the common run.

Fig.100. Caravaggio, *The Death of the Virgin.*

Compositional Scheme 16 – Rows

Compositional scheme of rows is one from most olden. Especially this scheme was liked by ancient Egyptians. They drew various figures along horizontal or vertical lines forming entire complexes of rows readable like pages of book (Fig.101).

Fig.1. The Decoration of Sarcophagus.

Egyptian principle survived in European painting. For example, still life of Snyders's built using this same rule. The artists created ways for passing from one row to other. Thus in picture of Snyders such passages are the swan's neck and wing, the wing of eagle on the left, boar's muzzle on the right upper corner, the handrail, legs of the stork on the left upper corner (Fig.104). Principle of rows is seen in pieces of Italian Piero della Francesca (Fig.102), German Jorg Breu the Elder (Fig.103), Belgian, and Russian painter Levitan (Fig.105).

Fig.102. Piero della Francesca, *Nativity.*

Fig.103. Jorg Breu the Elder, *The Suicide Of Lucretia.*

Fig.104. Frans Snyders, *Still Life.*

Fig.105. I.Levitan, *Landscape.*

After reviewing some examples above we can conclude that scheme of rows is used wishing to itemize of a lot of entities aligning them. Because horizontal lines are architectonical, rows scheme infuses to pictorial composition monumentality.

Compositional Scheme 17 – Noose

Noose, a loop formed in a cord or rope by means of a slipknot; it binds tighter as the cord or rope is pulled. Often symbolic meaning of noose negative. It is a trap for birds or small mammals, it often used as tool by self-murderers.

Let us premise that a loop is a geometric figure comprised a circle or ellipse and two tails, that is entrance and exit.
In art the scheme of noose applied for showing scenes and situations without way out, other various difficult situations, for narrow interests within limits of a noose.

Some examples of appliance of noose compositional scheme

The two children counting coins which received for harvest the grapes are depicted in Fig.106. The round part of noose, a closed figure, formed by heads and arms of the children. One tail runs from the bottom right corner of the picture to the boy's head; the second, from the girl's hands and boy's head to the upper right corner. Interests of children contain within limits of a noose, to count earned money.

Fig.106. Murillo, *The Little Fruit Seller.*

The French painter shows the loggers in hour of their amusement for a while they dine (Fig.107). Scheme noose concatenates them very closely.

Fig.107. Dagnan Bouveret, I*n The Forest 1892.*

In Fig.108 noose is formed similarly, with exception that tails touch the left side of picture. Subject of image also is different. As we can consider the wicked monk in violet objurgates the young woman who is her student. Agree please, situation is not too kind.

Fig.108. Jean Georges Vibert, *The Reprimand.*

An example of noose converted into a knot (Fig.109). Using scheme of knot Veronese shows Lukretia's situation without way out.

Fig.109. Veronese, *Lucretia.*

Noose's application for picturing Cleopatra's kiss of death (Fig.110).

Fig.110. Guido Cagnacci, *The Death Of Cleopatra.*

Compositional Scheme -- The Figure of Eight

The figure of eight 8 can be perceived as two interlaced figures, S and its symmetric reflection. It is a closed figure having one flowing way and can be considered also as two circles, one circle placed onto another. The figure of eight has similarity with sandglass. Figure 8 put on a side ∞ sometimes can be identified with the scales with main player standing in the site of touch of circles.

Features of compositional scheme of eight are the sum of features of curvature S and the circle.

Scheme 8 is liked especially by German artists having a turn to complicated compositions.

Fig.111. Luis Paret y Alcazar, *Still Life of Fruit.*

Fig.112. Alexandre Cabanel, *Nymphe et Satyr.*

Fig.113. Andrea Sacchi, *The Vision Of St Romuald.*

Fig.114. Heinrich Hofer, *Travellers.*

Fig.115. Holbien the Younger, *Portrait of Catherine Howard.*

Fig.116. Joseph Heintz the Elder, *The Fall Of Phaeton.*

Compositional Scheme 18 -- the Rhomb

In symbolic representations the rhomb, a parallelogram with four equal sides, often means prolificacy and feminineness.

Some examples of appliance of the rhomb compositional scheme

In Fig.117 doubled rhomb helps for magniloquent representation of saint woman.

Fig.117. Jose Antolinez, *Assumption Of Mary Magdalene.*

The rhomb scheme exceptionally was used only for delineation of women, alone or with children, in French tradition (Fig.118).

Fig.118. Hughes Merle, *Maternity.*

Being similar to human figure holding hands on hips a rhomb is associated also with mightiness, power, pride (Fig.119).

Fig.119. Frans Hals, *Claes Duyst Van Voorhout.*

With help of rhomb scheme Ary Scheffer pictured scene of death of Gericault. Placing along sides of the rhomb human figures he expressed the unhappy and worried mental state of Gericault alter egos (Fig.120).

Fig.120. Ary Scheffer, *The Death Of Gericault.*

Thus we found that besides prolificacy and feminineness the rhomb carries meaning of mightiness and pride, also fluster and distress.

Compositional Schemes 19 -- V under V and Λ under Λ

The scheme of the figure V habitually means positive mood, because its branches as if move upward. But compositional scheme made from form V or a tick and other one below contains meaningful load not positive. Such double V like a pointer showing down means a pit, hollow. Being in a pit is not pleasurable, agree.

Let us review a few examples of appliance of the compositional scheme V under V.

Fig.121. Dogs eating a dead horse under V. The plot actually is not joyful.

Fig.121. Gustave Guillaumet, *Dogs of the Douar Devuring a Dead Horse.*

Fig.122. One V is presented by the pigeon, the second by clouds and heads. This approach helps for showing of hardness of body of Christ that are pulled upwards as if from pit by God Father.

Fig.122. El Greco, *The Holy Trinity*.

Fig.123. Double V by vertical applied for showing beastliness.

Fig.123. Charles Cottet, *Selling Livestock.*

Fig.124. The V form's decoration of the room with the two sitting girls also in form V endue for composition hardness and a feeling of being oppressed.

Fig.124. Georges Croegaert, *A Quiet Moment.*

Fig.125. A illustration of case of upside-down V that becomes Greek letter Λ and by force of contrast demonstrates reverse effect though lines directed down along Λ express sadness. For this reason figures of the painter and the woman seem in a contented state of being happy and healthy and prosperous.

Fig.125. Emile Pierre Metzmacher, *The Artist And His Admirer.*

Thus by force of contrast scheme double V represents depression, double Λ well-being.

Compositional Scheme 20 – Diagonal

Diagonal is a line having an oblique or slanted direction, running either from the upper left to lower right corner of picture or running from the upper right to lower left corner. Compositions with domination of horizontal and vertical lines are architectonical and static. In comparison with them compositions comprised of diagonal lines are dynamic. If composition is compound of forms along both diagonals, we have X scheme what was always mentioned in article Characters. Let us review cases with emphasized one diagonal.

The diagonal composition is used for representation of such scenes and poses: figures on hillside (Watts, Ariadne on the Island of Naxos); figures on stairway (Gerard Theodore, The Farmers Children); ranged figures lying, sitting, standing, and flying (Caravaggio, Adoration of the Shepherds); ranged figures by their height (Pietro da Cortona, The Guardian Angel); figures on the ground, others climbed (Carducho Bartolome, Descent From The Cross); leaning figure (Emilio Sala y Frances, Picking Flowers); half lying figure (Fowler Robert, Aphrodite); catching of something or somebody in water (Draper Herbert James, Flying Fish); still life, branch of tree (Chinese, Rossignol sur une branche de néflier); still life on oblique surface (Virginie de Sartorius, Still Life with Fruit and Flowers on a Rocky Ledge).

Thus we see that diagonal composition is connected mostly with position of depicted objects in space: on hillside, on stairway, leaned, half lying, ranged figures by height, etc.

Some examples of diagonal compositions (Fig.126-231).

Fig.126. Anthony van Dyck, *Saint John the Baptist in the Wilderness.*

Fig.127. Jean Marc Nattier, *Marie Adelaide Of France As Flora.*

Fig.128. Gustave Dore, *32…*

Fig.129. Bartolome Carducho, *Descent From The Cross.*

Fig.130. Pietro da Cortona, *The Guardian Angel.*

Fig.131. Chinese.

Compositional Scheme 21 -- a Part of Concentric Circles

Compositional scheme of the circle was analyzed already (The Circle), but we must touch question of concentric circles aside, because the circle has closeness as one of its main properties when a part of concentric circles is an open configuration.

Often scheme of a part of concentric circles or ellipses is applied for showing more than a few human figures, watchers who look at some event in centre. On principle of concentric circles theatres of ancient Greeks and Romans were built.

Fig.132. Cornelis Anthonisz, *Banquet Of Members Of Amsterdams Crossbow. Civic Guard.*

Fig.133. Caravaggio, *The Tooth Drawer.*

Fig.134. Botticelli, *Venus.*

Compositional Scheme 23 -- Two Points of Strain

Two points of strain are not a scheme yet. In paintings of this kind everything other has little importance excluding two points/objects connected by orientations horizontal/vertical/diagonal or gaze. Let us review some examples.

Composition of French artist Beraud The Wait may be called ill for doubtful balance of left and right sides though this picture must be described to type of scales (Fig.135). It seems the woman in black is too hard for very small figure of the man in the distance on the right. But picture's essence lies in gazes of these two persons, one at another. We even do not see their eyes, but their poses show that their gazes affect and influence one another strongly through long distance, the field of strain. The row of houses as if objectifies their stares. Thus in this case the gazes create the field of strain.

Fig.135. Jean Beraud, *The Wait.*

Another similar example is Charles van den Eycken's Surprise (Fig.136). Its players are the two little dogs, white and black, looking at sheer little snail depicted on lower right corner. In original or in bigger reproduction of this painting you would notice that all effect is built also on gaze of dogs. They stare at the snail with so strongly fixed eyes that it seems anything other is not important, only these gazes and the object of their interest -- snail. It is clear that other details of the picture exist, they painted masterly and effectively, but viewer consider only the dogs, their gazes, and the snail.

Fig.136. Charles van den Eycken, *Surprise.*

In portrait of German painter and engraver Holbein the Younger (Fig.137) such two points are the face of the man and his lower hand connected by vertical orientation. The piece of white shirts and the fingers of other hand as if show way from the face to lower hand.

Fig.137. Holbein the Younger, *Portrait of a Member of the Wedigh Family.*

An interesting complicated case of two objects connected by field of strain and gaze is A Market Scene By Candlelight of van Schendel (Fig.138) containing three such units of strain yet. The first and main unit is the woman in centre looking at candlelight. Two subsidiary units of strain, as reiteration of main scene, lie in background and are formed by illuminated and dark figures.

Fig.138. Petrus van Schendel, *A Market Scene By Candlelight.*

Compositional Scheme 24 -- Angles Oncoming and/or Lying Across

Some pictures are composed using oncoming angles for balance and for creation of discrete and convince space. This scheme fits for showing deep space in painting.

An example of oncoming angles we can reckon Jansen's Shepherds in a Landscape. I have marked them in Fig.140.

Fig.139. Fig.140. Joseph Jansen, *Shepherds in a Landscape* and this same with marked oncoming angles.

Some compositions in their basis have crossed angles as it is shown in Fig.142. Pictures built on this scheme carry some bad news, at least a doubt, distrust, or tenderness (Fig.143-145).
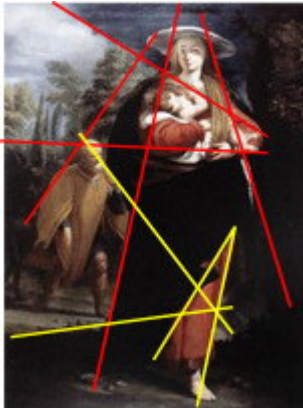

Fig.141. Fig.142. Ansaldo G. Andrea, *The Flight Into Egypt* and this same with marked crossed angles.

Fig.143. Goya, *Volaverunt* from Caprichos.

Fig.144. Vasily Surikov*, Boyarynya Morozova*

Fig.145. Émile Friant, *Les Amoureux.*

Compositional Scheme 25 – Complex

Analyzing various cases of compositional schemes we could notice that some examples of pictorial compositions contains two simple schemes or more. Let us denominate such compositions complex. Here we can separate two branches again: successive and simultaneous.

An example of successive case can be Virgilio Mattoni de la Fuente's, The Court Of Caligula (Fig.146). On the right the scheme of rays, in central position the rectangle, on the left the circle or ellipsis. Such complex scheme bears sense of serious, difficult and complicated process with its past, the present and the future.
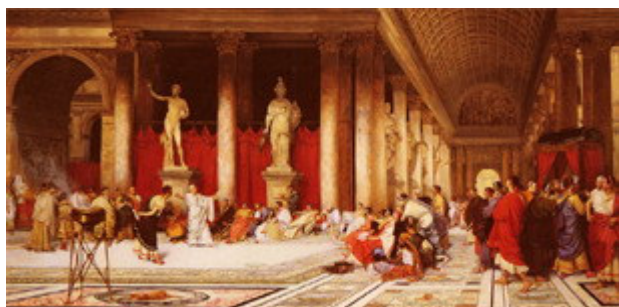

Fig.146. Virgilio Mattoni de la Fuente's, *The Court Of Caligula.*

An example of simultaneous case of complex schemes can be Annibale Carracci's Pieta (Fig.147). In that composition we can notice features of such schemes: the triangle, the trident, S curvature. Properties of such composition consist of sum of component schemes. The scheme of figure eight may be described to simultaneous complex compositions as containing S curvature and the circle.

Fig.147. Annibale Carracci*, Pieta.*

The Table of Schemes of Pictorial Composition

After ending of this research in Pictorial Composition Schemes I extended H.R.Poore's table of seven schemes and formed the table of over 25 compositional schemes based on most simple geometric figures, characters, and entities (Fig.148). These schemes take place in painting masterpieces widely.
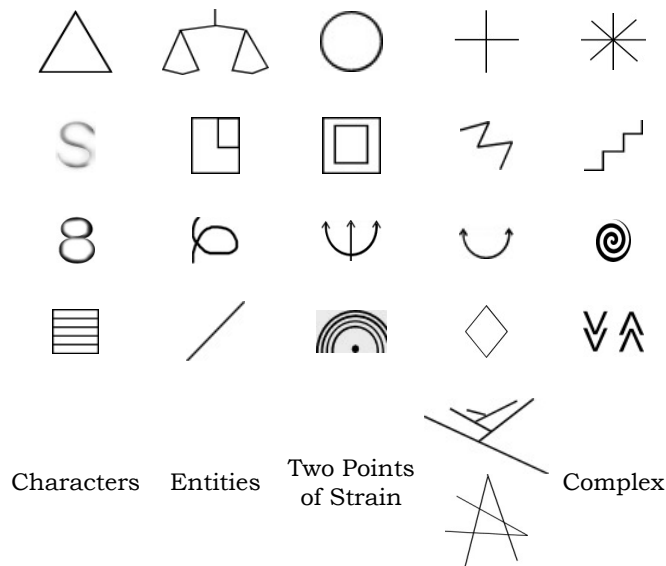
Characters   Entities   Two Points   Complex
                          of Strain

Fig.1. The table of compositional schemes.

The Conclusions of Pictorial Composition Schemes

This research in Pictorial Composition Schemes showed that H.R.Poore's table of seven schemes is not the sufficiency for artistic needs (see Introduction). I found over 25 compositional schemes based on most simple geometric figures, characters, and entities. These schemes take place in masterpieces widely. Also I characterized every scheme with a lot of examples and determined for what scenes, situations, moods, and states it was applied in history.

After analysis I made such conclusions:

1. Compositional scheme of the triangle determines compositional centre that lies in upper angle of a triangle. Other important elements place themselves along sides of triangle emphasizing angles. The triangle composition has a property to represent the state of protection. Objects of care are located within triangle, their guards along triangle sides. The triangle scheme fits for portraits of one or a few persons, for conversation pieces containing care objects, for landscapes of mountains. The more regular triangles form composition and on larger side they stand, the more stable composition is. Compositions standing on the apex are mostly unstable.

2. The scales scheme was used for representation of such scenes: dispute, polemic, scolding, communication of two persons, communication of two groups, meeting, two groups separated and competing, a crowd, a play in cards, opposition of a person and group, two lowers, possibility of choice, dramatic parting, allegories, a group and emptiness, crucifixion, Madonna of mercy, transfiguration, townscape with frontal houses in sides.

Mood of images with compositional scheme of the scales usually excited, often cheerless, depressing. Tension between two objects often is too significant and creates disharmony.

3. The scheme of the circle well fits for complicated scenes with a lot of personages -- with help of the circle they are easily arranged into a single entity, into a whole.
By various eminent painters the scheme of the circle was applied for representation of such themes, scenes and states: lyric woman portrait, jolly portrait of young girl, jolly portrait of man, jolly portrait of man with kid, love scene, rollick scene, dynamic fight, warmth lively still life, dinner of a family or company, fantastic lively landscape, lively seascape, eating or drinking man, kittens, mass holiday, feast, adoration.

4. Mood of images with the scheme of the circle positive, jolly, soft. Movement represented dynamic.
Also I disproved H.R.Poore's statement about ellipsis in perspective.

5. By various painters the scheme of the cross was applied for representation of such themes, scenes and states: Christ, pieta, Virgin and other saints, a function, portrait of strong man, portrait of strong lady, lady in room, portrait of lady in architectural setting, portrait in landscape, Salome, human being and big animal, worker in constructions, scene of business affair, guard, terrible still life, scenes of deaf, funeral, wizards, terrible merry-andrew, degeneration, absurdity.

6. The cross fits for showing something static, serious, brute, powerful, angry, terrible, evil, dead, absurd, or degeneration. It does not fit for scenes of relaxation.
The scheme of rays having character of brilliance is used for jolly dynamic scenes in noise conditions (various mass scenes, work in factories, feasts, weddings, flowers, singing, return, representative portraits, perspective pomp landscapes and townscapes, adorations), but together in rare cases as eccentricity it is applied in negative sense, for showing of disintegration, depart, breakdown, last judgment, torture of saints.

7. Curving lines express dynamic movement, elemental forces, grace, sensuality, regeneration. This is a positive compositional scheme overall.

8. The scheme of the rectangle moved to a corner of picture is used for static landscapes and townscapes, sessile scenes, it fits for showing prayers, priests, prisoners, soldiers on patrol, death scenes, for its simplicity it was used also for children's depiction in some situations. The rectangle was used for representation of silence, seriousness. Figures are placed

on angle or near it, also on rectangle's lower horizontal line.

9. The centered rectangle in role of compositional scheme gives for it static, serious, powerful, monumental character. Compositionally important details are placed on angles of the rectangle, on middle points of its sides or in the center of picture. It much fits for depiction of figures at close range. Centered rectangle's scheme gives more monumentality than scheme of rectangle moved to a corner of picture.

10. The scheme of the trident was used for revelation of unpleasnt scenes, teaching, inflection, vanity, comfortless, excitement, death, dissonance. As a symbol of power and reign it was applied for portrais of kings, guard, soldiers. It fits for situations when between some two a third inserts. This scheme brings almost completelly negative meaning in exception of case when trident's points are sited in configuration similar to a flower's.

11. Having similarities in expression of movement as procedure, and sequence, figures of zigzag and curvature are different. Zigzag composition's character and symbolic is different from S curvature's too. Curvature is sailing grace and soft sensuality. Zigzag is a prickly, brute, dire lightning. We can conclude that it was used for representation of entirely other themes, scenes, moods, and expressions, than S curvature was. If S scheme positive overall, zigzag's one used as well for some negative cases like torment, conspiracy, death, wound, breaking, drinkers. In that way I showed a mistake of Poore who mixed these two schemes into one.

12. The wave compositional scheme fits for depiction of communication, of light sunshiny mood, babies in care, apotheosis. For some cases scheme wave holds negative meaning representing disaster, battle, beat, death, funeral, when tragedy seems so great that the ground sways under your foots.

13.Latin characters as simplest figures also are met in role of compositional scheme. Often they have an affiliate nature being relative to other schemes.

14. Besides abstract signs some outward appearances of entities can be in base of structure of picture. Flower, mushroom, bow, flame, vase, drop of water, etc.

15. We can conclude that spiral scheme as labyrinth used usually for representation of various games, dances, companies with concentrated attention on some actions whose location coincides with spiral's center. This scheme connects separated players into one sometimes

complicated chain. Most often a spiral is identified with involute snail's shell. Spiral composition is nearly connected with slip of viewers looking.

16. As a symbol stairway signifies transition from one level to other higher. Such its property is good for representation of hierarchy.

17. The scheme of rows is used wishing to itemize of a lot of entities aligning them. Because horizontal lines are architectonical, rows scheme infuses to pictorial composition monumentality.

18. In art the scheme of noose applied for showing scenes and situations without way out, other various difficult situations, for narrow interests within limits of a noose.

19. Features of compositional scheme of eight are the sum of features of curvature S and the circle.

20. Besides prolificacy and feminineness the rhomb carries meaning of mightiness and pride, also fluster and distress.

21. By force of contrast scheme double V represents depression, double Λ well-being.

22. Diagonal composition is connected mostly with position of depicted objects in space: on hillside, on stairway, leaned, half lying, ranged figures by height, etc.

23. Often scheme of a part of concentric circles or ellipses is applied for showing more than a few human figures, watchers who look at some event in centre. On principle of concentric circles theatres of ancient Greeks and Romans were built.

24. Two points of strain are not a scheme yet. In paintings of this kind everything other has little importance excluding two points/objects connected by orientations horizontal/vertical/diagonal or gaze.

25. Some pictures are composed using oncoming angles for balance and for creation of discrete and convince space. This scheme fits for showing deep space.

26. Some compositions in their basis have crossed angles. Pictures built on this scheme carry some bad news, at least a doubt, distrust, or tenderness.

27. Complex compositions contains two simple schemes or more. Complex compositions are successive and simultaneous. Successive complex scheme bears sense of serious, difficult and complicated process with its past,

the present and the future. Properties of simultaneous composition consist of sum of component schemes.

General References

H.R.Poore. Pictorial Composition. New York. 1903.