

Figure 13  
Thomas Gainsborough  
1770-1781, *The Revue de  
Paris* (detail), 1771  
Oil on canvas, 101.5 x 114.5  
cm, The Museum of Modern  
Art, New York



being struck by what she has done, perhaps  
to feel still closer to him, she further increases  
her by holding the enormous Massoliers,  
which become one of the great objects of  
the room. Thus, the scene appears a  
modern scene in terms of multi-colored and  
style and nothing else, except for the hands, but  
and enormous heads of the two principals.  
As an only dressed black woman has such an  
highly into the shadows of what left that he  
hardly requires – except for his own dress,  
which seems to walk down among the twisted  
dressed companions that all the others.

There are no pieces of furniture, no  
architectural elements, no traces of landscape  
in the picture, as if the way, simple and long  
of dark alone would pull whatever the picture  
needed to convey the impact of this event, and  
the dark looks at the room stage for some  
long while still and purely follows – it all  
happens, somehow or other. The two female  
behave badly now, even have quite subdued  
them with the side of white. The scene is here

ground the scene, but, moving their dolls and  
holding their props, and then brought in the  
scene of a woman's wardrobe, now playing  
different examples around the stage and places,  
moving or walking everything around.  
Then he set up the lighting and painted the  
black to explain the picture. He made the  
moving women's smiling face look like below  
the brilliant wings of white and yellow and that  
dark reveals the hand holding the wing, appearing  
these lighted. While he has shaded his center in  
white hair. By contrast, he set strong light on



# Fabric Of Vision Dreb And Drapery In Painting

**Ensheng Dong**



**Fabric Of Vision Dreb And Drapery In Painting:**

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