



Theodore  
Besterman

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A. Busford

Manchester

1845

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Handwritten text, possibly a signature or name, written in cursive script. The text is faint and difficult to decipher, but appears to be written in dark ink on aged paper.



DE  
F. R. S.  
GRAPHICA  
LIBER





De Arte Graphica.

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T H E  
**Art of Painting,**

B Y  
C. A. DU FRESNOY.

W I T H  
**R E M A R K S.**

---

Translated into *English*,  
Together with an *Original Preface* containing  
A **PARALLEL** betwixt **PAINTING** and **POETRY**.

---

By Mr. **D R Y D E N**.

---

As also a **Short Account** of the most Eminent **PAINTERS**,  
both *Ancient* and *Modern*, continu'd down to the  
*Present Times*, according to the **Order** of their **Succession**.

---

By another *Hand*.

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*Ut Pictura Poesis erit* ---- Hor. de Arte Poetica.

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**L O N D O N,**

Printed by *J. Heptinstall* for **W. Rogers**, at the Sun  
against St. *Dunstan's Church* in *Fleetstreet*. MDCXCV.

De Arte Graphica

THE

Art of Printing

BY

C. ANDREW PRESSMAN

WITH

J. B. M. A. R. I. C. S.

A. J. B. M. A. R. I. C. S.

OF THE ART OF PRINTING

AND THE ART OF PRINTING

IN THE ART OF PRINTING

OF THE ART OF PRINTING

OF THE ART OF PRINTING

OF THE ART OF PRINTING

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# PREFACE

OF THE

# TRANSLATOR,

With a Parallel,

*Of Poetry and Painting.*

**I**T may be reasonably expected, that I shou'd say something on my own behalf, in respect to my present Undertaking. First, then, the Reader may be pleas'd to know, that it was not of my own choice that I undertook this Work. Many of our most Skillfull Painters, and other Artists, were pleas'd to recommend *this Authour* to me, as one who perfectly understood the Rules of Painting; who gave the best and most concise Instructions for Performance, and the surest to inform the Judgment of all who

lov'd this noble Art. That they who before were rather fond of it, than knowingly admir'd it, might defend their Inclination by their Reason: that they might understand those Excellencies which they blindly valu'd, so as not to be farther impos'd on by bad Pieces, and to know when Nature was well imitated by the most able Masters. 'Tis true indeed, and they acknowledge it, that beside the Rules which are given in this Treatise, or which can be given in any other, that to make a perfect Judgment of good Pictures, and to value them more or less when compar'd with one another, there is farther requir'd a long conversation with the best Pieces, which are not very frequent either in *France* or *England*; yet some we have, not onely from the hands of *Holbein*, *Rubens*, and *Vandyck*, (one of them admirable for History-painting, and the other two for Portraits,) but of many *Flemish-Masters*, and those not inconsiderable, though for Design, not equal to the *Italians*. And of these latter also, we are not unfurnish'd with some Pieces of *Raphael*, *Titian*, *Correggio*, *Michael Angelo* and others. But to return to my own undertaking of this Translation, I freely own, that I thought myself incapable of performing it, either to their Satisfaction, or my own Credit. Not but that I under-

understood the *Original Latine*, and the *French Author* perhaps as well as most *Englishmen*; But I was not sufficiently vers'd in the *Terms of Art*: And therefore thought that many of those persons who put this honourable task on me, were more able to perform it themselves, as undoubtedly they were. But they assuring me of their assistance, in correcting my faults where I spoke improperly, I was encourag'd to attempt it; that I might not be wanting in what I cou'd, to satisfie the desires of so many Gentlemen who were willing to give the world this usefull Work. They have effectually perform'd their promise to me; and I have been as carefull on my side, to take their advice in all things; so that the Reader may assure himself of a tolerable Translation. Not Elegant, for I propos'd not that to my self: but familiar, clear and instructive. In any of which parts, if I have fail'd, the fault lies wholly at my door. In this one particular onely I must beg the Readers pardon. The *Prose Translation* of the *Poem* is not free from Poetical Expressions, and I dare not promise that some of them are not sustian, or at least highly metaphorical; but this being a fault in the first digestion (that is, the *Original Latine*) was not to be remedy'd in the second (*viz.*) the *Translation*. And I may confi-

dently say, that whoever had attempted it, must have fallen into the same inconvenience; or a much greater, that of a false Version. When I undertook this Work, I was already engag'd in the Translation of *Virgil*, from whom I have borrow'd onely two months, and am now returning to that which I ought to understand better. In the mean time I beg the Readers pardon, for entertaining him so long with my self: 'Tis an usual part of ill manners in all *Authours*, and almost in all Mankind, to trouble others with their business; and I was so sensible of it beforehand, that I had not now committed it, unless some concernments of the *Readers* had been interwoven with my own. But I know not, while I am attoning for one Error, if I am not falling into another: for I have been importun'd to say something farther of *this Art*; and to make some *Observations* on it in relation to the *likeness* and *agreement* which it has with *Poetry* its Sister. But before I proceed, it will not be amiss, if I copy from *Bellori* (a most ingenious *Authour*, yet living) some part of his *Idea* of a *Painter*, which cannot be unpleasing, at least to such who are conversant in the Philosophy of *Plato*. And to avoid tediousness, I will not translate the whole Discourse, but take and leave as I find occasion.

God.

God Almighty, in the Fabrique of the Universe, first contemplated himself, and reflected on his own Excellencies; from which he drew, and constituted those first Forms, which are call'd Idea's. So that every Species which was afterwards express'd was produc'd from that first Idea, forming that wonderfull contexture of all created Beings. But the Cœlestial Bodies above the Moon being incorruptible, and not subject to change, remain'd for ever fair, and in perpetual order: On the contrary; all things which are sublunary are subject to change, to deformity, and to decay. And though Nature always intends a consummate beauty in her productions, yet through the inequality of the Matter, the Forms are alter'd; and in particular, Humane Beauty suffers alteration for the worse, as we see to our mortification, in the deformities, and disproportion which are in us. For which reason the Artfull Painter and the Sculptour, imitating the Divine Maker, form to themselves as well as they are able, a Model of the Superiour Beauties; and reflecting on them endeavour to correct and amend the common Nature; and to represent it as it was first created without fault, either in Colour or in Lineament.

This Idea, which we may call the Goddess of Painting and of Sculpture, descends upon the Marble and the Cloth, and becomes the Original of those Arts; and being measur'd by the Compass of the Intellect, is it  
self

*self the Measure of the performing Hand; and being animated by the Imagination, infuses Life into the Image. The Idea of the Painter and the Sculptour, is undoubtedly that perfect and excellent Example of the Mind; by imitation of which imagin'd form, all things are represented which fall under humane sight: Such is the Definition which is made by Cicero in his Book of the Oratour to Brutus. " As therefore in " Forms and Figures there is somewhat which is Excel- " lent and Perfect, to which imagin'd Species all " things are referr'd by Imitation which are the Objects " of Sight, in like manner we behold the Species of " Eloquence in our Minds, the Effigies, or actual " Image of which we seek in the Organs of our Hear- " ing. This is likewise confirm'd by Proclus in the " Dialogue of Plato call'd Timæus: If, says he, " you take a Man, as he is made by Nature, and " compare him with another who is the effect of Art; " the work of Nature will always appear the less beau- " tifull, because Art is more accurate than Nature. But Zeuxis, who from the choice which he made of Five Virgins drew that wonderfull Picture of Helena, which Cicero in his Oratour beforemention'd, sets before us as the most perfect Example of Beauty, at the same time admonishes a Painter, to contemplate the Idea's of the most Natural Forms; and to make a judicious choice of several Bodies, all of them the most*

*Elegant*



*Elegant which he can find. By which we may plainly understand that he thought it impossible to find in any one Body all those Perfections which he sought for the accomplishment of a Helena, because Nature in any individual person makes nothing that is perfect in all its parts. For this reason Maximus Tyrius also says, that the Image which is taken by a Painter from several Bodies produces a Beauty, which it is impossible to find in any single Natural Body, approaching to the perfection of the fairest Statues. Thus Nature on this account is so much inferiour to Art, that those Artists who propose to themselves onely the imitation and likeness of such or such a particular person, without election of those Idea's before-mention'd, have often been reproach'd for that omission: Demetrius was tax'd for being too Natural; Dionysius was also blam'd for drawing Men like us, and was commonly call'd Ἀνδραπόνητος, that is, a Painter of Men. In our times Michael Angelo da Caravaggio, was esteem'd too Natural. He drew persons as they were; and Bambovio, and most of the Dutch Painters have drawn the worst likeness. Lysippus of old, upbraided the common sort of Sculptours, for making Men such as they were found in Nature; and boasted of himself that he made them as they ought to be: which is a Precept of Aristotle, given as well to Poets as to Painters. Phidias rais'd an admiration even to astonishment,*

nishment, in those who beheld his Statues, with the Forms, which he gave to his Gods and Heroes; by imitating the Idea rather than Nature. And Cicero speaking of him affirms, that figuring Jupiter and Pallas, he did not contemplate any Object from whence he took the likeness, but consider'd in his own mind a great and admirable form of Beauty, and according to that Image in his Soul, he directed the operation of his Hand. Seneca also seems to wonder, that Phidias having never beheld either Jove or Pallas, yet cou'd conceive their divine Images in his Mind. Apollonius Tyanæus says the same in other words, that the fancy more instructs the Painter than the imitation; for the last makes onely the things which it sees, but the first makes also the things which it never sees.

Leon Battista Alberti tells us, that we ought not so much to love the likeness as the beauty, and to choose from the fairest Bodies severally the fairest Parts. Leonardo da Vinci instructs the Painter to form this Idea to himself: And Raphael, the greatest of all modern Masters, writes thus to Castiglione, concerning his Galatea: "To paint a Fair one, 'tis necessary  
 " for me to see many Fair ones; but because there is so  
 " great a scarcity of lovely Women, I am constrain'd to  
 " make use of one certain Idea, which I have form'd to  
 " my self in my own fancy. Guido Reni sending to  
 Rome

Rome his St. Michael which he had painted for the Church of the Capuchins, at the same time wrote to Monsignor Massano, who was Maestro di Casa (or Steward of the House) to Pope Urban the Eighth, in this manner. I wish I had the wings of an Angel, to have ascended into Paradise, and there to have beheld the Forms of those beatify'd Spirits, from which I might have copy'd my Archangel: But not being able to mount so high, it was in vain for me to search his resemblance here below: so that I was forc'd to make an Introspection, into my own mind, and into that Idea of Beauty, which I have form'd in my own imagination. I have likewise created there the contrary Idea of deformity and ugliness; but I leave the consideration of it, till I paint the Devil: and in the mean time shun the very thought of it as much as possibly I can, and am even endeavouring to blot it wholly out of my remembrance. There was not any Lady in all Antiquity, who was Mistress of so much Beauty as was to be found in the Venus of Gnidus, made by Praxiteles, or the Minerva of Athens by Phydias; which was therefore call'd the Beautifull Form. Neither is there any Man of the present Age, equal in the strength, proportion, and knitting of his Limbs, to the Hercules of Farnese, made by Glicon: Or any Woman who can justly be compar'd with the Medicean Venus of Cleomenes. And upon this account, the noblest Poets

## P R E F A C E.

*and the best Oratours, when they desir'd to celebrate any extraordinary Beauty, are forc'd to have recourse to Statues and Pictures, and to draw their Persons and Faces into Comparison. Ovid endeavouring to express the Beauty of Cillarus, the fairest of the Centaures, celebrates him as next in perfection, to the most admirable Statues.*

Gratus in ore vigor, cervix, humeriq; manusq;  
Pectoraq; Artificum laudatis Proxima Signis.

*A pleasing Vigour his fair Face express'd;  
His Neck, his Hands, his Shoulders, and his Breast,  
Did next in Gracefulness and Beauty stand;  
To breathing Figures of the Sculptour's Hand.*

*In another place he sets Apelles above Venus.*

Si Venerem Cois nunquam pinxisset Apelles,  
Merfa sub æquoreis illa lateret Aquis.

*Thus vary'd.*

*One Birth to Seas the Cyprian Goddess ow'd,  
A Second Birth the Painter's Art bestow'd:  
Less by the Seas than by his pow'r was giv'n;  
They made her live; but he advanc'd to Heav'n.*

*The*

The Idea of this Beauty, is indeed various, according to the several forms which the Painter or Sculptour wou'd describe: As one in Strength, another in Magnanimity; and sometimes it consists in Chearfulness, and sometimes in Delicacy; and is always diversify'd by the Sex and Age.

The Beauty of Jove is one, and that of Juno another: Hercules, and Cupid are perfect Beauties, though of different kinds; for Beauty is onely that which makes all things as they are in their proper and perfect Nature; which the best Painters always choose by contemplating the Forms of each. We ought farther to consider, that a Picture being the representation of a humane action, the Painter ought to retain in his mind, the Examples of all Affections, and Passions, as a Poet preserves the Idea of an Angry man, of one who is fearfull, sad or merry, and so of all the rest. For 'tis impossible to express that with the Hand, which never enter'd into the Imagination. In this manner as I have rudely and briefly shewn you, Painters and Sculptours, choosing the most elegant natural Beauties, perfectionate the Idea, and advance their Art, even above Nature it self, in her individual productions, which is the utmost mastery of humane performance.

From hence arises that astonishment, and almost adoration which is paid by the Knowing to those divine remainders of Antiquity. From hence Phydias, Ly-

*lippus, and other noble Sculptours, are still held in veneration; and Apelles, Zeuxis, Protogenes, and other admirable Painters, though their Works are perish'd, are and will be eternally admir'd; who all of them drew after the Idea's of Perfection; which are the Miracles of Nature, the Providence of the Understanding, the Exemplars of the Mind, the Light of the Fancy; the Sun which from its rising, inspir'd the Statue of Memnon, and the fire which warm'd into life the Image of Prometheus: 'Tis this which causes the Graces, and the Loves to take up their habitations in the hardest Marble, and to subsist in the emptiness of Light, and Shadows. But since the Idea of Eloquence is as far inferiour to that of Painting, as the force of Words is to the Sight; I must here break off abruptly, and having conducted the Reader as it were to a secret Walk, there leave him in the midst of Silence to contemplate those Idea's; which I have onely sketch'd, and which every man must finish for himself.*

In these pompous Expressions, or such as these the Italian has given you his *Idea* of a Painter; and though I cannot much commend the Style, I must needs say there is somewhat in the Matter: *Plato* himself is accustom'd to write loftily, irritating, as the *Critiques* tell us, the manner of *Homer*; but surely that inimitable Poet, had not so much of Smoke in his writing, though not less of  
Fire.

Fire: But in short, this is the present *Genius* of *Italy*: What *Philostratus* tells us in the *Proem* of his *Figures* is somewhat plainer; and therefore I will translate it almost word for word. “ *He who*  
 “ *will rightly govern the Art of Painting, ought of*  
 “ *necessity first to understand Humane Nature. He*  
 “ *ought likewise to be endued with a Genius to express*  
 “ *the signs of their Passions whom he represents; and*  
 “ *to make the dumb as it were to speak: He must*  
 “ *yet further understand what is contain'd in the con-*  
 “ *stitution of the Cheeks, in the temperament of the*  
 “ *Eyes, in the naturalness (if I may so call it) of the*  
 “ *Eye-brows: and in short whatsoever belongs to the*  
 “ *Mind and Thought. He who thoroughly possesses all*  
 “ *these things will obtain the whole. And the Hand*  
 “ *will exquisitely represent the action of every particu-*  
 “ *lar person. If it happen that he be either mad, or*  
 “ *angry, melancholique, or chearfull, a sprightly Youth;*  
 “ *or a languishing Lover; in one word, he will be able*  
 “ *to paint whatsoever is proportionable to any one:*  
 “ *And even in all this there is a sweet error without*  
 “ *causing any shame. For the Eyes and Minds of*  
 “ *the beholders being fasten'd on Objects which have no*  
 “ *real Being, as if they were truly Existent, and be-*  
 “ *ing induc'd by them to believe them so, what pleasure*  
 “ *is it not capable of giving? The Ancients, and*  
 “ *other Wise Men, have written many things concer-*  
 “ *ning*

“ *ning the Symmetry which is in the Art of Paint-*  
 “ *ing; constituting as it were some certain Laws for*  
 “ *the proportion of every Member, not thinking it*  
 “ *possible for a Painter to undertake the expression of*  
 “ *those motions which are in the Mind, without a con-*  
 “ *current Harmony in the natural measure. For*  
 “ *that which is out of its own kind and measure, is*  
 “ *not receiv'd from Nature, whose motion is always*  
 “ *right. On a serious consideration of this matter it*  
 “ *will be found, That the Art of Painting has a*  
 “ *wonderfull affinity with that of Poetry; and that*  
 “ *there is betwixt them a certain common Imagination.*  
 “ *For as the Poets introduce the Gods and Heroes,*  
 “ *and all those things which are either Majestical, Ho-*  
 “ *nest or Delightfull, in like manner the Painters, by*  
 “ *the virtue of their Out-lines, Colours, Lights and*  
 “ *Shadows, represent the same Things and Persons*  
 “ *in their Pictures.*

Thus, as *Convoy Ships* either accompany, or  
 shou'd accompany their *Merchants* till they may  
 prosecute the rest of their *Voyage* without danger,  
 so *Philostratus* has brought me thus far on my  
 way, and I can now sail on without him. He  
 has begun to speak of the great relation betwixt  
*Painting* and *Poetry*, and thither the greatest part  
 of this *Discourse* by my promise was directed.  
 I have not engag'd my self to any perfect *Method*,  
 neither



neither am I loaded with a full Cargo. 'Tis sufficient if I bring a Sample of some Goods in this Voyage. It will be easie for others to add more when the Commerce is settled. For a *Treatise* twice as large as this of *Painting* cou'd not contain all that might be said on the *Parallel* of these two *Sister Arts*. I will take my rise from *Bellori* before I proceed to the *Authour of this Book*.

The business of his *Preface* is to prove, that a learned *Painter* shou'd form to himself an *Idea* of perfect Nature. This Image he is to set before his Mind in all his Undertakings, and to draw from thence as from a Store-house, the Beauties which are to enter into his Work; thereby correcting Nature from what actually she is in individuals, to what she ought to be, and what she was created. Now as this *Idea of Perfection* is of little use in *Portraits* (or the resemblances of particular persons) so neither is it in the Characters of *Comedy*, and *Tragedy*; which are never to be made perfect, but always to be drawn with some specks of frailty and deficiency; such as they have been described to us in *History*, if they were real Characters; or such as the *Poet* began to shew them at their first appearance, if they were onely fictitious, (or imaginary.) The perfection of such

*Stage.*

*Stage-characters* consists chiefly in their likenesses to the deficient faulty Nature, which is their Original. Onely, as it is observ'd more at large hereafter, in such cases there will always be found a better likeness, and a worse; and the better is constantly to be chosen: I mean in *Tragedy*, which represents the Figures of the highest form amongst Mankind. Thus in *Portraits*, the *Painter* will not take that side of the Face which has some notorious blemish in it; but either draw it in profile (as *Apelles* did *Antigonus*, who had lost one of his Eyes) or else shadow the more imperfect side. For an ingenious flattery is to be allow'd to the Professours of *both Arts*; so long as the likeness is not destroy'd. 'Tis true that all manner of Imperfections must not be taken away from the *Characters*, and the reason is, that there may be left some grounds of pity for their misfortunes. We can never be griev'd for their miseries who are thoroughly wicked, and have thereby justly call'd their calamities on themselves. Such Men are the natural Objects of our hatred, not of our commiseration. If on the other side their Characters were wholly perfect, (such as for Example, the *Character* of a *Saint* or *Martyr* in a *Play*,) his, or her misfortunes, wou'd produce impious thoughts in the Beholders: they wou'd

accuse

accuse the *Heavens* of injustice, and think of leaving a *Religion*, where Piety was so ill requited. I say the greater part wou'd be tempted so to do, I say not that they ought: and the consequence is too dangerous for the practice. In this I have accus'd my self for my own *St. Catharine*, but let truth prevail. *Sophocles* has taken the just medium in his *Oedipus*. He is somewhat arrogant at his first entrance; and is too inquisitive through the whole *Tragedy*: Yet these Imperfections being balanc'd by great Vertues, they hinder not our compassion for his miseries; neither yet can they destroy that horror which the nature of his Crimes have excited in us. Such in *Painting* are the *Warts* and *Moles*, which adding a likeness to the Face, are not therefore to be omitted. But these produce no loathing in us. But how far to proceed, and where to stop, is left to the judgment of the *Poet* and the *Painter*. In *Comedy* there is somewhat more of the worse likeness to be taken. Because that is often to produce laughter; which is occasion'd by the sight of some deformity: but for this I refer the *Reader* to *Aristotle*. 'Tis a sharp manner of Instruction for the *Vulgar* who are never well amended, till they are more than sufficiently expos'd. That I may return to the beginning of this Remark, concerning perfect

*Idea's*, I have onely this to say, that the *Parallel* is often true in *Epique-Poetry*.

The *Heroes* of the *Poets* are to be drawn according to this Rule. There is scarce a frailty to be left in the best of them; any more than is to be found in a *Divine Nature*. And if *Æneas* sometimes weeps, it is not in bemoaning his own miseries, but those which his people undergo. If this be an Imperfection, the *Son of God* when he was incarnate shed tears of *Compassion* over *Jerusalem*. And *Lentulus* describes him often weeping, but never laughing; so that *Virgil* is justify'd even from the *Holy Scriptures*. I have but one word more, which for once I will anticipate from the *Authour* of this *Book*. Though it must be an *Idea of Perfection*, from which both the *Epique Poet*, and the *History Painter* draws; yet all Perfections are not suitable to all Subjects: But every one must be design'd according to that perfect Beauty which is proper to him. An *Apollo* must be distinguish'd from a *Jupiter*, a *Pallas* from a *Venus*: and so in *Poetry* an *Æneas* from any other *Heroe*: for *Piety* is his chief *Perfection*. *Homer's Achilles* is a kind of Exception to this Rule: but then he is not a perfect *Heroe*, nor so intended by the *Poet*. All his *Gods* had somewhat of humane imperfection; for which he has been tax'd

tax'd by *Plato*, as an Imitatour of what was bad. But *Virgil* observ'd his fault, and mended it. Yet *Achilles* was perfect in the strength of his Body, and the vigour of his Mind. Had he been less passionate, or less revengefull, the Poet well foresaw that *Hector* had been kill'd, and *Troy* taken at the first assault; which had destroy'd the beautifull contrivance of his *Iliads*, and the moral of preventing Discord amongst Confederate Princes, which was his principal intention. For the *Moral* (as *Bossu* observes) is the first business of the Poet, as being the ground-work of his Instruction. This being form'd, he contrives such a *Design*, or *Fable*, as may be most suitable to the *Moral*. After this he begins to think of the Persons, whom he is to employ in carrying on his *Design*: and gives them the *Manners*, which are most proper to their several *Characters*. The thoughts and words are the last parts, which give Beauty and Colouring to the Piece. When I say, that the *Manners* of the *Heroe* ought to be good in perfection, I contradict not the *Marquess* of *Normanby's* opinion, in that admirable Verse, where speaking of a perfect Character, he calls it *A Faultless Monster, which the World ne'er knew*. For that *Excellent Critique*, intended onely to speak of *Dramatique Characters*, and not of *Epique*. Thus at

least I have shewn, that in the most perfect *Poem*, which is that of *Virgil*, a perfect *Idea* was requir'd, and follow'd. And consequently that all succeeding *Poets* ought rather to imitate *him*, than even *Homer*. I will now proceed as I promis'd, to the *Authour* of this *Book*. He tells you almost in the first lines of it, that the chief end of *Painting* is to please the *Eyes*: and 'tis one great End of *Poetry* to please the *Mind*. Thus far the *Parallel* of the *Arts* holds true: with this difference, That the principal end of *Painting* is to please; and the chief design of *Poetry* is to instruct. In this the latter seems to have the advantage of the former. But if we consider the *Artists* themselves on both sides, certainly their aims are the very same: they wou'd both make sure of pleasing, and that in preference to instruction. Next, the means of this pleasure is by Deceit. One imposes on the *Sight*, and the other on the *Understanding*. *Fiction* is of the Essence of *Poetry* as well as of *Painting*; there is a resemblance in one, of *Humane Bodies*, *Things* and *Actions* which are not real, and in the other, of a true *Story* by a *Fiction*. And as all *Stories* are not proper *Subjects* for an *Epique Poem*, or a *Tragedy*, so neither are they for a noble *Picture*. The *Subjects* both of the one, and of the other, ought to have nothing of immoral, low, or filthy in them;

them ; but this being treated at large in the *Book it self*, I wave it to avoid repetition. Onely I must add, that though *Catullus*, *Ovid* and others were of another opinion, that the Subject of *Poets*, and even their thoughts and expressions might be loose, provided their lives were chaste and holy, yet there are no such licences permitted in *that Art* any more than in *Painting*, to design and colour obscene Nudities. *Vita proba est*, is no excuse, for it will scarcely be admitted, that either a *Poet* or a *Painter* can be chaste, who give us the contrary examples in their *Writings* and their *Pictures*. We see nothing of this kind in *Virgil*: that which comes the nearest to it, is the *adventure of the Cave*, where *Dido* and *Æneas* were driven by the Storm: Yet even there the *Poet* pretends a Marriage before the Consummation; and *Juno* her self was present at it. Neither is there any expression in that Story, which a *Roman Matron* might not reade without a blush. Besides the *Poet* passes it over as hastily as he can, as if he were afraid of staying in the Cave with the two Lovers, and of being a witness to their Actions. Now I suppose that a *Painter* wou'd not be much commended, who shou'd pick out this Cavern from the whole *Eneids*, when there is not another in the Work. He had better leave them in their obscurity, than let in a flash of  
Lightning

Lightning to clear the natural darkness of the place, by which he must discover himself as much as them. The *Altar-Pieces*, and holy Decorations of *Painting*, show that *Art* may be apply'd to better uses, as well as *Poetry*.

And amongst many other instances, the *Farnesian Gallery*, painted by *Hannibal Carracci*, is a sufficient witness yet remaining: the whole Work being morally instructive, and particularly the *Herculis Bivium*, which is a perfect *Triumph of Vertue over Vice*, as it is wonderfully well describ'd by the ingenious *Bellori*.

Hitherto I have onely told the *Reader* what ought not to be the subject of a *Picture* or of a *Poem*: what it ought to be on either side; our *Author* tells us: it must in general be great and noble: and in this, the *Parallel* is exactly true. The subject of a *Poet* either in *Tragedy* or in an *Epique Poem* is a great action of some illustrious Hero. 'Tis the same in *Painting*; not every action, nor every person is considerable enough to enter into the Cloth. It must be the Anger of an *Achilles*, the Piety of an *Aeneas*, the Sacrifice of an *Iphigenia* (for *Heroins* as well as *Heroes* are comprehended in the Rule;) but the *Parallel* is more compleat in *Tragedy*, than in an *Epique Poem*. For as a *Tragedy* may be made out of  
many



many particular *Episodes* of *Homer* or of *Virgil*, so may a noble *Picture* be design'd out of this or that particular *Story* in either *Author*. *History* is also fruitfull of designs both for the *Painter* and the *Tragique Poet*: *Curtius* throwing himself into a *Gulph*, and the two *Decii* sacrificing themselves for the safety of their *Country*, are subjects for *Tragedy* and *Picture*. Such is *Scipio* restoring the *Spanish Bride*, whom he either lov'd or may be suppos'd to love, by which he gain'd the Hearts of a great *Nation*, to interests themselves for *Rome* against *Carthage*: These are all but particular Pieces in *Livy's History*; and yet are full compleat Subjects for the *Pen* and *Pencil*. Now the reason of this is evident. *Tragedy* and *Picture* are more narrowly circumscrib'd by the *Mechanick Rules* of *Time* and *Place* than the *Epique Poem*. The time of this last is left indefinite. 'Tis true, *Homer* took up onely the space of eight and forty days for his *Iliads*; but whether *Virgil's* action was comprehended in a year or somewhat more, is not determin'd by *Bossu*. *Homer* made the place of his action *Troy*, and the *Grecian Camp* besieging it. *Virgil* introduces his *Æneas*, sometimes in *Sicily*, sometimes in *Carthage*, and other times at *Cumæ*, before he brings him to *Laurentum*; and even after that, he wanders again to the *Kingdom* of

*Evander.*

*Evander* and some parts of *Tuscany*, before he returns to finish the War by the death of *Turnus*. But *Tragedy* according to the Practice of the *Ancients*, was always confin'd within the compass of 24 hours, and seldom takes up so much time. As for the place of it, it was always one, and that not in a larger Sence; as for example, A whole City or two or three several Houses in it; but the Market or some other publick place, common to the *Chorus* and all the Actours. Which establish'd Law of theirs, I have not an opportunity to examine in this place, because I cannot do it without digression from my subject, though it seems too strict at the first appearance because it excludes all secret Intrigues, which are the Beauties of the *modern Stage*: for nothing can be carry'd on with Privacy, when the *Chorus* is suppos'd to be always present. But to proceed, I must say this to the advantage of *Painting*, even above *Tragedy*, that what this last represents in the space of many Hours, the former shows us in one Moment. The Action, the Passion, and the manners of so many Persons as are contain'd in a *Picture*, are to be discern'd at once, in the twinkling of an Eye; at least they would be so, if the Sight could travel over so many different Objects all at once, or the Mind could digest them all at  
the

the same instant or point of time. Thus in the famous Picture of *Poussin*, which represents the *Institution of the Blessed Sacrament*, you see our *Saviour* and *his twelve Disciples*, all concurring in the same action, after different manners, and in different postures, onely the manners of *Judas* are distinguish'd from the rest. Here is but one indivisible point of time observ'd: but one action perform'd by so many Persons, in one Room and at the same Table: yet the Eye cannot comprehend at once the whole Object, nor the Mind follow it so fast; 'tis consider'd at leisure, and seen by intervals. Such are the Subjects of Noble *Pictures*: and such are onely to be undertaken by *Noble Hands*. There are other parts of Nature, which are meaner, and yet are the Subjects both of *Painters*, and of *Poets*.

For to proceed in the *Parallel*, as *Comedy* is a representation of Humane Life, in inferiour persons, and low Subjects, and by that means creeps into the nature of *Poetry*, and is a kind of *Juni-per*, a Shrub belonging to the species of *Cedar*, so is the painting of *Clowns*, the representation of a *Dutch Kermis*, the brutal sport of *Snick or Snee*, and a thousand other things of this mean invention, a kind of *Picture*, which belongs to Nature, but of the lowest form. Such is a *Lazar* in com-

parison to a *Venus*; both are drawn in *Humane Figures*: they have *Faces* alike, though not like *Faces*. There is yet a lower sort of *Poetry* and *Painting*, which is out of *Nature*. For a *Farce* is that in *Poetry*, which *Grotesque* is in a *Picture*. The *Persons*, and *Action* of a *Farce* are all unnatural, and the *Manners* false, that is, inconsistent with the characters of *Mankind*. *Grotesque-painting* is the just resemblance of *this*; and *Horace* begins his *Art of Poetry* by describing such a *Figure*; with a *Man's Head*, a *Horse's Neck*, the *Wings* of a *Bird*, and a *Fishes Tail*; parts of different *Species* jumbled together, according to the mad imagination of the *Dawber*; and the end of all this, as he tells you afterward, to cause *Laughter*. A very *Monster* in a *Bartholomew-Fair* for the *Mob* to gape at for their two-pence. *Laughter* is indeed the propriety of a *Man*, but just enough to distinguish him from his elder *Brother*, with four *Legs*. 'Tis a kind of *Bastard-pleasure* too, taken in at the *Eyes* of the vulgar gazers, and at the *Ears* of the beastly *Audience*. *Church-Painters* use it to divert the honest *Countryman* at *Publick Prayers*, and keep his *Eyes* open at a heavy *Sermon*. And *Farce-Scriblers* make use of the same noble invention to entertain *Citizens*, *Country-Gentlemen*, and *Covent-Garden Fops*. If they are merry,

merry, all goes well on the *Poet's* side. The better sort goe thither too, but in despair of Sense, and the just Images of Nature, which are the adequate pleasures of the Mind. But the *Authour* can give the Stage no better than what was given him by Nature: and the *Actors* must represent such things, as they are capable to perform, and by which both they and the *Scribbler* may get their living. After all, 'tis a good thing to laugh at any rate, and if a straw can tickle a man, 'tis an instrument of happiness. Beasts can weep when they suffer, but they cannot laugh. And as *Sir William Davenant* observes in his *Preface to Gondibert*, 'Tis the wisdom of a Government to permit Plays (he might have added Farcés) as 'tis the prudence of a Carter to put Bells upon his Horses, to make them carry their Burthens chearfully.

I have already shewn, that one main end of Poetry and Painting is to please, and have said something of the kinds of both, and of their Subjects, in which they bear a great resemblance to each other. I must now consider them, as they are great and noble Arts; and as they are Arts, they must have Rules, which may direct them to their common end.

To all Arts and Sciences, but more particularly to these may be apply'd what *Hippocrates* says of

Physick, as I find him cited by an eminent French Critique. “ *Medicine has long subsisted in the*  
 “ *World. The Principles of it are certain; and it*  
 “ *has a certain way; by both which there has been*  
 “ *found in the course of many Ages, an infinite num-*  
 “ *ber of things, the experience of which has confirm’d*  
 “ *its usefulness and goodness. All that is wanting to*  
 “ *the perfection of this Art, will undoubtedly be found,*  
 “ *if able Men, and such as are instructed in the An-*  
 “ *cient Rules will make a farther enquiry into it, and*  
 “ *endeavour to arrive at that, which is hitherto un-*  
 “ *known, by that which is already known. But all,*  
 “ *who having rejected the Ancient Rules, and taken*  
 “ *the opposite ways, yet boast themselves to be Masters*  
 “ *of this Art, do but deceive others, and are them-*  
 “ *selves deceiv’d; for that is absolutely impossible.*

This is notoriously true in *these two Arts*: for the way to please being to imitate Nature; both the *Poets* and the *Painters*, in Ancient times, and in the best Ages, have study’d her: and from the practice of *both these Arts*, the Rules have been drawn, by which we are instructed how to please, and to compass that end which they obtain’d, by following their Example. For Nature is still the same in all Ages, and can never be contrary to her self. Thus from the practice of *Æschylus*, *Sophocles*, and *Euripides*, *Aristotle* drew his Rules  
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for *Tragedy*; and *Philostratus* for *Painting*. Thus amongst the *Moderns*, the *Italian* and *French Critiques* by studying the Precepts of *Aristotle*, and *Horace*, and having the Example of the *Grecian Poets* before their Eyes, have given us the Rules of *Modern Tragedy*: and thus the *Critiques* of the same Countries, in the *Art of Painting* have given the Precepts of perfecting *that Art*. 'Tis true that *Poetry* has one advantage over *Painting* in these last Ages, that we have still the remaining Examples both of the *Greek and Latine Poets*: whereas the *Painters* have nothing left them from *Apelles*, *Protogenes*, *Parrhasius*, *Xeuxis* and the rest, but onely the testimonies which are given of their incomparable Works. But instead of this, they have some of their best *Statues*, *Bas-Relievs*, *Columns*, *Obilisques*, &c. which were sav'd out of the common ruine, and are still preserv'd in *Italy*: and by well distinguishing what is proper to *Sculpture*, and what to *Painting*, and what is common to them *both*, they have judiciously repair'd that loss. And the great *Genius* of *Raphael*, and others, having succeeded to the times of *Barbarism* and *Ignorance*, the knowledge of *Painting* is now arriv'd to a supreme perfection, though the performance of it is much declin'd in the present Age. The greatest Age for Poetry amongst the Romans  
was

was certainly that of *Augustus Cæsar*; and yet we are told that *Painting* was then at its lowest Ebb, and perhaps *Sculpture* was also declining at the same time. In the Reign of *Domitian*, and some who succeeded him, *Poetry* was but meanly cultivated, but *Painting* eminently flourish'd. I am not here to give the *History* of the *two Arts*; how they were both in a manner extinguish'd, by the Irruption of the barbarous Nations, and both restor'd about the times of *Leo* the Tenth, *Charles* the Fifth, and *Francis* the First; though I might observe, that neither *Ariosto*, nor any of his *Contemporary Poets* ever arriv'd at the Excellency of *Raphael*, *Titian*, and the rest in *Painting*. But in revenge at this time, or lately in many Countries, *Poetry* is better practis'd than her *Sister-Art*. To what height the Magnificence and Encouragement of the present *King of France* may carry *Painting* and *Sculpture* is uncertain, but by what he has done, before the War in which he is engag'd, we may expect what he will do after the happy Conclusion of a Peace, which is the Prayer and Wish of all those who have not an interest to prolong the miseries of *Europe*. For 'tis most certain, as our *Author* amongst others has observ'd, That Reward is the Spur of Vertue, as well in all good Arts, as in all laudable Attempts: and Emulation which is the  
other



other Spur, will never be wanting either amongst *Poets* or *Painters*, when particular Rewards and Prizes are propos'd to the best deservers. But to return from this digression, though it was almost necessary; all the *Rules* of *Painting* are methodically, concisely, and yet clearly deliver'd in *this present Treatise* which I have translated. *Bossu* has not given more exact *Rules* for the *Epique Poem*, nor *Dacier* for *Tragedy* in his late excellent *Translation* of *Aristotle* and his notes upon him, than our *Fresnoy* has made for *Painting*; with the *Parallel* of which I must resume my Discourse, following my *Author's Text*, though with more brevity than I intended, because *Virgil* calls me. *The principal and most important parts of Painting*, is to know what is most beautifull in *Nature*, and most proper for that *Art*: that which is the most beautifull is the most noble Subject: so in *Poetry*, *Tragedy* is more beautifull than *Comedy*; because, as I said, the Persons are greater whom the *Poet* instructs, and consequently the instructions of more benefit to Mankind: the action is likewise greater and more noble, and thence is deriv'd the greater and more noble Pleasure.

To imitate *Nature* well in whatsoever Subject, is the perfection of *both Arts*; and that *Picture* and that *Poem* which comes nearest to the resemblance

blance of Nature is the best. But it follows not, that what pleases most in either kind is therefore good; but what ought to please. Our deprav'd Appetites, and ignorance of the Arts, mislead our Judgments, and cause us often to take that for true imitation of Nature, which has no resemblance of Nature in it. To inform our Judgments, and to reform our Tasts, *Rules* were invented, that by them we might discern when Nature was imitated, and how nearly. I have been forc'd to recapitulate these things, because Mankind is not more liable to deceit, than it is willing to continue in a pleasing error strengthen'd by a long habitude. The imitation of nature is therefore justly constituted as the general, and indeed the onely *Rule* of pleasing both in *Poetry* and *Painting*. *Aristotle* tells us, that imitation pleases, because it affords matter for a Reasoner to enquire into the truth or falshood of Imitation, by comparing its likeness or unlikeness with the Original. But by this Rule, every Speculation in Nature, whose truth falls under the enquiry of a *Philosopher*, must produce the same delight which is not true; I should rather assign another reason. Truth is the Object of our Understanding as Good is of our Will: And the Understanding can no more be delighted with a Lye, than the Will can choose

choose an apparent Evil. As Truth is the end of all our Speculations, so the discovery of it is the pleasure of them. And since a true knowledge of Nature gives us pleasure, a lively imitation of it, either in *Poetry* or *Painting*, must of necessity produce a much greater. For *both* these *Arts* as I said before, are not onely true imitations of Nature, but of the best Nature, of that which is wrought up to a nobler pitch. They present us with Images more perfect than the Life in any individual: and we have the pleasure to see all the scatter'd Beauties of Nature united by a happy *Chymistry*, without its deformities or faults. They are imitations of the passions which always move, and therefore consequently please: for without motion there can be no delight; which cannot be consider'd, but as an active passion. When we view these Elevated *Idea's* of *Nature*, the result of that view is Admiration, which is always the cause of Pleasure.

This foregoing Remark, which gives the reason why imitation pleases; was sent me by Mr. *Walter Moyle*, a most ingenious young Gentleman, conversant in all the Studies of Humanity, much above his years. He had also furnish'd me (according to my request) with all the particular passages in *Aristotle* and *Horace*, which are us'd

by them to explain the *Art* of *Poetry* by that of *Painting* : which if ever I have time to retouch this *Essay*, shall be inserted in their places. Having thus shewn that Imitation pleases, and why it pleases in *both these Arts*, it follows that some *Rules* of Imitation are necessary to obtain the end: for without *Rules* there can be no *Art*; any more than there can be a *House* without a *Door* to conduct you into it. The principal parts of *Painting* and *Poetry* next follow.

*Invention* is the first part, and absolutely necessary to them both : yet no *Rule* ever was or ever can be given how to compass it. A happy *Genius* is the gift of Nature : it depends on the influence of the Stars say the *Astrologers*, on the Organs of the Body say the *Naturalists* ; 'tis the particular gift of Heaven say the *Divines*, both *Christians* and *Heathens*. How to improve it many Books can teach us ; how to obtain it none ; that nothing can be done without it all agree.

*Tu nihil invitâ dices faciesve Minervâ.*

Without *Invention*, a *Painter* is but a *Copier*, and a *Poet* but a *Plagiary* of others. Both are allow'd sometimes to *copy* and *translate* ; but as our *Author* tells you that is not the best part of their *Reputation*.

putation. *Imitators* are but a *Servile* kind of *Cattle*, says the *Poet*; or at best, the *Keepers* of *Cattle* for other men; they have nothing which is properly their own; that is a sufficient mortification for me while I am translating *Virgil*. But to copy the best *Authour* is a kind of praise, if I perform it as I ought. As a *Copy* after *Raphael* is more to be commended, than an *Original* of any indifferent *Painter*.

Under this head of *Invention* is plac'd the *Disposition of the Work*, to put all things in a beautifull order and harmony; that the whole may be of a piece. The *Compositions* of the *Painter* shou'd be conformable to the *Text* of *Ancient Authours*, to the *Customs*, and the *Times*. And this is exactly the same in *Poetry*; *Homer*, and *Virgil*, are to be our guides in the *Epique*; *Sophocles*, and *Euripides*, in *Tragedy*: in all things we are to imitate the *Customs*, and the *Times* of those *Persons* and *Things* which we represent. Not to make new *Rules* of the *Drama*, as *Lopez de Vega* has attempted unsuccessfully to do; but to be content to follow our *Masters*, who understood *Nature* better than we. But if the *Story* which we treat be modern, we are to vary the *Customs*, according to the *Time* and the *Country* where the *Scene of Action* lies: for this is still to imitate

Nature, which is always the same, though in a different dress.

As in the Composition of a *Picture*, the *Painter* is to take care that nothing enter into it, which is not proper, or convenient to the Subject; so likewise is the *Poet* to reject all incidents which are foreign to his *Poem*, and are naturally no parts of it: they are *Wenms*, and other *Excrescences*, which belong not to the Body, but deform it. no person, no incident in the *Piece*, or in the *Play*, but must be of use to carry on the *main Design*. All things else are like six fingers to the hand; when Nature which is superfluous in nothing, can do her work with five. A *Painter* must reject all trifling Ornaments, so must a *Poet* refuse all tedious, and unnecessary Descriptions. A *Robe* which is too heavy, is less an Ornament than a Burthen.

In *Poetry* *Horace* calls these things, *Versus inopes rerum, nugæque canoræ*; these are also the *lucus & ara Dianæ*, which he mentions in the same *Art of Poetry*. But since there must be Ornaments both in *Painting* and *Poetry*, if they are not necessary, they must at least be decent: that is, in their due place, and but moderately us'd. The *Painter* is not to take so much pains about the *Drapery* as about the *Face*, where the principal

pal resemblance lies: neither is the Poet who is working up a passion, to make *similes* which will certainly make it languish. My *Montezuma* dies with a fine one in his mouth: but it is ambitious and out of season. When there are more Figures in a Picture than are necessary, or at least ornamental, our *Authour* calls them *Figures to be lett*: because the Picture has no use of them. So I have seen in some *modern Plays* above twenty *Actours*; when the Action has not requir'd half the number. In the principal Figures of a *Picture*, the *Painter* is to employ the sinews of his Art, for in them consists the principal beauty of his Work. Our *Authour* saves me the comparision with *Tragedy*, for he says that herein he is to imitate the *Tragique Poet*, who employs his utmost force in those places wherein consists the height and beauty of the Action. *Du Fresnoy*, whom I follow, makes *Design* or *Drawing* the second part of *Painting*: But the Rules which he gives concerning the *Posture of the Figures*, are almost wholly proper to that Art; and admit not any *comparision* that I know with Poetry. The *Posture of a Poetique Figure* is as I conceive, the *Description* of his *Heroes* in the performance of such or such an Action: as of *Achilles* just in the act of killing *Hector*: or of *Aeneas* who has *Turnus* under him. Both the Poet and the

*Painter*:

*Painter* vary the *Postures* according to the *Action*, or *Passion* which they represent of the same person. But all must be great and gracefull in them. The same *Aeneas* must be drawn a *Suppliant* to *Dido* with respect in his *Gestures*, and humility in his *Eyes*: But when he is forc'd in his own defence to kill *Lausus*, the *Poet* shows him compassionate, and tempering the severity of his looks with a reluctance to the *Action*, which he is going to perform. He has pity on his *Beauty*, and his *Youth*; and is loath to destroy such a *Master-piece* of *Nature*. He considers *Lausus* rescuing his *Father* at the hazard of his own life; as an *Image* of himself when he took *Anchises* on his *Shoulders*, and bore him safe through the rage of the *Fire*, and the opposition of his *Enemies*. And therefore in the posture of a retiring *Man*, who avoids the *Combat*, he stretches out his *Arm* in sign of peace, with his right *Foot* drawn a little back, and his *Breast* bending inward, more like an *Oratour* than a *Souldier*; and seems to dissuade the *Young man* from pulling on his destiny, by attempting more than he was able to perform: take the passage as I have thus translated it.

*Shouts of Applause ran ringing through the Field,  
To see the Son, the vanquish'd Father shield:*

*All*



*All, fir'd with noble Emulation, strive;  
 And with a storm of Darts to distance drive  
 The Trojan Chief; who held at Bay, from far  
 On his Vulcanian Orb, sustain'd the War.  
 Æneas thus o'erwhelm'd on every side,  
 Their first Assault undaunted did abide; (cry'd, }  
 And thus to Lausus, loud with friendly threaten'g }  
 Why wilt thou rush to certain death, and rage.  
 In rash attempts beyond thy tender Age,  
 Betray'd by pious love?*

And afterwards.

*He griev'd, he wept, the Sight an Image brought  
 Of his own Filial Love; a sadly pleasing thought.*

But beside the Outlines of the Posture, the *Design* of the *Picture* comprehends in the next place the forms of Faces which are to be different: and so in a *Poem*, or a *Play*, must the several *Characters* of the Persons be distinguish'd from each other. I knew a *Poet*, whom out of respect I will not name, who being too witty himself, cou'd draw nothing but Wits in a *Comedy* of his: even his Fools were infected with the Disease of *their Author*. They overflow'd with smart *Reperties*, and were only distinguish'd from the intended Wits by being call'd *Coxcombs*; though they deserv'd not so scandalous a Name. Another, who had

had a great *Genius* for *Tragedy*, following the fury of his natural temper, made every Man and Woman too in his *Plays* stark raging mad : there was not a sober person to be had for love or money. All was tempestuous and blustering ; Heaven and Earth were coming together at every word ; a meer Hurrican from the beginning to the end, and every Actour seem'd to be hastning on the Day of Judgment.

*Let every Member be made for its own Head*, says our *Authour*, not a wither'd Hand to a young Face. So in the Persons of a *Play*, whatsoever is said or done by any of them, must be consistent with the manners which the *Poet* has given them distinctly : and even the *Habits* must be proper to the degrees, and humours of the Persons as well as in a *Picture*. He who enter'd in the first Act, a Young man like *Pericles* Prince of *Tyre*, must not be in danger in the fifth Act, of committing *Incest* with his Daughter : nor an *Usurer*, without great probability and causes of *Repentance*, be turn'd into a *Cutting Moorcraft*.

I am not satisfy'd that the comparison betwixt the *two Arts* in the last *Paragraph* is altogether so just as it might have been ; but I am sure of this which follows.

The principal Figure of the Subject must appear in the midst of the Picture, under the principal Light to distinguish it from the rest which are onely its attendants. Thus in a Tragedy or an Epique Poem, the Hero of the Piece must be advanc'd foremost to the view of the Reader or Spectator; He must out-shine the rest of all the Characters; He must appear the Prince of them, like the Sun in the Copernican System, encompass'd with the less noble Planets. Because the Hero is the Centre of the main Action; all the Lines from the Circumference tend to him alone: He is the chief object of Pity in the Drama, and of Admiration in the Epique Poem.

As in a Picture, besides the principal Figures which compose it, and are plac'd in the midst of it; there are less Groupes or Knots of Figures dispos'd at proper distances, which are parts of the Piece, and seem to carry on the same Design in a more inferiour manner. So in Epique Poetry, there are Episodes, and a Chorus in Tragedy, which are Members of the Action, as growing out of it, not inserted into it. Such in the ninth Book of the *Eneids* is the Episode of *Nisus* and *Euryalus*: the adventure belongs to them alone; they alone are the Objects of Compassion and Admiration; but their business which they carry on,

is the general Concernment of the *Trojan Camp*, then beleaguér'd by *Turnus* and the *Latines*, as the *Christians* were lately by the *Turks*. They were to advertise the chief Hero of the Distresses of his Subjects occasion'd by his Absence, to crave his Succour, and sollicite him to hasten his Return.

The *Grecian Tragedy* was at first nothing but a *Chorus* of *Singers*, afterwards one *Actor* was introduc'd, which was the *Poet* himself, who entertain'd the people with a discourse in Verse, betwixt the Pauses of the Singing. This succeeding with the People, more *Actors* were added to make the variety the greater; and in process of time, the *Chorus* onely sung betwixt the *Acts*; and the *Coriphæus*, or Chief of them spoke for the rest, as an *Actor* concern'd in the business of the *Play*.

Thus *Tragedy* was perfected by degrees, and being arriv'd at that Perfection, the *Painters* might probably take the hint from thence, of adding *Groupes* to their *Pictures*. But as a good *Picture* may be without a *Groupe*; so a good *Tragedy* may subsist without a *Chorus*: notwithstanding any reasons which have been given by *Dacier*. to the contrary.

Monseigneur *Racine* has indeed us'd it in his *Esther*, but not that he found any necessity of it, as the

the *French Critique* would insinuate. The *Chorus* at *St. Cyr*, was onely to give the young Ladies an occasion of entertaining the *King* with vocal Musick, and of commending their own Voices. The *Play* it self was never intended for the publick *Stage*, nor without disparagement to the learned *Author*, could possibly have succeeded there, and much less the *Translation* of it here. Mr. *Wicherly*, when we read it together was of my opinion in this, or rather I. of his; for it becomes me so to speak of so excellent a *Poet*, and so great a *Judge*. But since I am in this place, as *Virgil* says, *Spatiis exclusus iniquis*; that is, shorten'd in my time, I will give no other reason, than that it is impracticable on our *Stage*. A new *Theatre* much more ample and much deeper must be made for that purpose, besides the cost of sometimes forty or fifty Habits, which is an expence too large, to be supply'd by a *Company of Actors*. 'Tis true, I should not be sorry to see a *Chorus* on a *Theatre*, more than as large and as deep again as ours, built and adorn'd at a *King's* Charges, and on that condition, and another, which is, That my Hands were not bound behind me, as now they are; I should not despair of making such a *Tragedy*, as might be both instructive and delightfull, according to the manner of the *Grecians*.

To make a *Sketch*, or a more perfect *Model* of a *Picture*, is in the Language of *Poets*, to draw up the *Scenery* of a *Play*, and the reason is the same for both; to guide the Undertaking, and to preserve the Remembrance of such things, whose Natures are difficult to retain.

To avoid Absurdities and Incongruities, is the same Law establish'd for *both Arts*. The Painter is not to paint a Cloud at the Bottom of a *Picture*; but in the uppermost parts: nor the *Poet* to place what is proper to the end or middle in the beginning of a *Poem*. I might enlarge on this, but there are few *Poets* or *Painters*, who can be suppos'd to sin so grossly against the Laws of *Nature*, and of *Art*. I remember onely one *Play*, and for once I will call it by its name, *The Slighted Maid*: where there is nothing in the *First Act*, but what might have been said or done in the *Fifth*; nor any thing in the *Midst*, which might not have been plac'd as well in the *Beginning* or the *End*. To express the Passions which are seated in the Heart by outward Signs, is one great Precept of the *Painters*, and very difficult to perform. In *Poetry*, the same Passions and Motions of the Mind are to be express'd; and in this consists the principal Difficulty, as well as the Excellency of *that Art*. This, says my *Author*, is the Gift of *Jupiter*:

ter : and to speak in the same *Heathen Language*, we call it the Gift of our *Apollo* : not to be obtain'd by Pains or Study, if we are not born to it. For the Motions which are studied are never so natural, as those which break out in the height of a real-Passion. Mr. *Otway* possess'd this part as thoroughly as any of the *Ancients* or *Moderns*. I will not defend every thing in his *Venice preserv'd*; but I must bear this testimony to his Memory, That the *Passions* are truly touch'd in it, though perhaps there is somewhat to be desir'd both in the Grounds of them, and in the Height and Elegance of Expression; but *Nature* is there, which is the greatest Beauty.

In the *Passions*, says our Author, we must have a very great regard to the quality of the Persons who are actually possess'd with them. The Joy of a Monarch for the news of a Victory, must not be express'd like the Ecstasy of a *Harlequin* on the Receipt of a Letter from his Mistress; this is so much the same in both the Arts, that it is no longer a Comparison. What he says of *Face-painting*, or the *Protrait* of any one particular Person; concerning the likeness is also as applicable to Poetry. In the character of an *Hero*, as well as in an inferior Figure, there is a better or worse likeness to be taken; the better is a *Panegyrick* if it be not false, and the worse is a *Libel*: *Sophocles*. says *Aristotle*

*Aristotle* always drew men as they ought to be, that is better than they were ; another, whose name I have forgotten, drew them worse than naturally they were. *Euripides* alter'd nothing in the Character, but made them such as they were represented by *History*, *Epique Poetry* or *Tradition*. Of the three, the draught of *Sophocles* is most commended by *Aristotle*. I have follow'd it in that part of *Oedipus*, which I writ, though perhaps I have made him too good a man. But my Characters of *Anthony* and *Cleopatra*, though they are favourable to them, have nothing of outrageous *Panegyrick*, their Passions were their own, and such as were given them by *History*, onely the deformities of them were cast into *Shadows*, that they might be Objects of Compassion ; whereas if I had chosen a *Noon-day Light* for them, somewhat must have been discover'd, which would rather have mov'd our Hatred than our Pity.

The *Gothique* manner, and the barbarous Ornaments, which are to be avoided in a *Picture*, are just the same with those in an ill order'd *Play*. For example, our *English Tragicomedy* must be confess'd to be wholly *Gothique*, notwithstanding the Success which it has found upon our *Theatre*, and in the *Pastor Fido* of *Guarini* ; even though *Corisca* and the *Satyr* contribute somewhat to the main Action.

Neither



Neither can I defend my *Spanish Fryar*, as fond as otherwise I am of it from this Imputation: for though the comical parts are diverting, and the serious moving, yet they are of an unnatural mingle. For Mirth and Gravity destroy each other, and are no more to be allow'd for decent, than a gay Widow laughing in a mourning Habit.

I had almost forgotten one considerable *resemblance*. *Du Fresnoy* tells us, *That the Figures of the Groupes, must not be all on a side, that is, with their Face and Bodies all turn'd the same way; but must contrast each other by their several positions.* Thus in a *Play*, some characters must be rais'd to oppose others; and to set them off the better, according to the old Maxim, *Contraria juxta se posita, magis elucescunt.* Thus in the *Scornfull Lady*, the Usurer is set to confront the Prodigal. Thus in my *Tyrannicque Love*, the Atheist *Maximin* is oppos'd to the character of *St. Catharine*.

I am now come, though with the omission of many *Likenesses*, to the third Part of *Painting*, which is call'd the *Cromatique* or *Colouring*. *Expression*, and all that belongs to words, is that in a *Poem*, which *Colouring* is in a *Picture*. The *Colours* well chosen in their proper places, together with the *Lights* and *Shadows* which belong to them, lighten the *Design*, and make it pleasing  
to

to the Eye. The Words, the Expressions, the Tropes and Figures, the Versification, and all the other Elegancies of Sound, as Cadences, Turns of Words upon the Thought, and many other things which are all parts of expression, perform exactly the same Office both in *Dramatique* and *Epique* Poetry. Our *Author* calls *Colouring*, *Lena Sororis*, in plain English, *The Bawd of her Sister* the *Design* or *Drawing*: she cloaths, she dresses her up, she paints her, she makes her appear more lovely than naturally she is, she procures for the *Design*, and makes Lovers for her. For the *Design* of it self, is onely so many naked lines. Thus in *Poetry*, the *Expression* is that which charms the *Reader*, and beautifies the *Design* which is onely the *Out-lines* of the *Fables*. 'Tis true, the *Design* must of it self be good; if it be vicious or (in one word) unpleasing, the cost of *Colouring* is thrown away upon it. 'Tis an ugly woman in a rich Habit set out with Jewels, nothing can become her: but granting the *Design* to be moderately good, 'tis like an excellent Complexion with indifferent Features; the white and red well mingled on the Face, make what was before but passable, appear beautifull. *Operum Colores* is the very word which *Horace* uses, to signify Words and elegant Expressions, of which

he himself was so great a Master in his *Odes*. Amongst the *Ancients*, *Zeuxis* was most famous for his *Colouring*. Amongst the *Moderns*, *Titian* and *Correggio*. Of the two *Ancient Epique Poets*, who have so far excell'd all the *Moderns*, the *Invention* and *Design* were the particular Talents of *Homer*. *Virgil* must yield to him in both, for the *Design* of the *Latine* was borrowed from the *Grecian*: But the *dictio Virgiliana*, the expression of *Virgil*; his *Colouring* was incomparably the better, and in that I have always endeavour'd to copy him. Most of the *Pedants* I know maintain the contrary, and will have *Homer* excell even in this part. But of all people, as they are the most ill manner'd, so they are the worst Judges; even of words which are their Province, they seldom know more than the *Grammatical* construction, unless they are born with a *Poetical Genius*; which is a rare Portion amongst them. Yet some I know may stand excepted; and such I honour. *Virgil* is so exact in every word, that none can be chang'd but for a worse: nor any one remov'd from its place, but the harmony will be alter'd. He pretends sometimes to trip; but 'tis onely to make you think him in danger of a fall, when he is most secure. Like a skilfull dancer on the Ropes (if you will pardon the

meanness of the similitude) who slips willingly and makes a seeming stumble, that you may think him in great hazard of breaking his neck; while at the same time he is onely giving you a proof of his dexterity. My late Lord *Roscomon* was often pleas'd with this reflection, and with the examples of it in this admirable *Author*.

I have not leisure to run through the whole *Comparison of Lights and Shadows* with *Tropes and Figures*; yet I cannot but take notice of *Metaphors*, which like them have power to lessen or greaten any thing. *Strong and glowing Colours* are the just resemblances of *bold Metaphors*, but both must be judiciously apply'd; for there is a difference betwixt daring and fool-hardiness. *Lucan* and *Statius* often ventur'd them too far, our *Virgil* never. But the great defect of the *Pharsalia* and the *Thebais* was in the *Design*; if that had been more perfect, we might have forgiven many of their bold strokes in the *Colouring*; or at least excus'd them: yet some of them are such as *Demosthenes* or *Cicero* could not have defended. *Virgil*, if he could have seen the first Verses of the *Sylva*, would have thought *Statius* mad in his fustian Description of the *Statue on the brazen Horse*. But that *Poet* was always in a Foam at his setting out, even before the Motion of the Race had warm'd him. The soberness

berness of *Virgil*, whom he read it seems to little purpose, might have shown him the difference betwixt, *Arma virumq; cano*, and *Magnanimum Æacidem, formidatamq; tonanti Progeniem*. But *Virgil* knew how to rise by degrees in his expressions: *Statius* was in his towering heights at the first stretch of his Pinions. The description of his running Horse just starting in the Funeral Games for *Archemorus*, though the Verses are wonderfully fine, are the true Image of their Author.

*Stare adeo nescit, pereunt vestigia mille  
Ante fugam; absentemq; ferit gravis ungula campum.*

Which would cost me an hour, if I had the leisure to translate them, there is so much of Beauty in the Original. *Virgil*, as he better knew his Colours, so he knew better how and where to place them. In as much hast as I am, I cannot forbear giving one example. 'Tis said of him, That he read the *Second, Fourth and Sixth Books* of his *Æneids* to *Augustus Cæsar*. In the *Sixth*, (which we are sure he read, because we know *Octavia* was present, who rewarded him so bountifully for the twenty Verses which were made in honour of her deceas'd Son *Marcellus*) in this sixth Book I say, the Poet speaking of *Misenus* the Trumpeter, says,

..... *Quo non præstantior alter,*  
*Ære ciere viros,* .....

And broke off in the *Hemystick* or midst of the Verse: but in the very reading siz'd as it were with a *divine Fury*, he made up the latter part of the *Hemystick*, with these following words;

..... *Martemq; accendere cantu:*

How *warm*, nay how *glowing* a *Colouring* is this! In the beginning of the Verse, the word *Æs*, or *Brass*, was taken for a *Trumpet*, because the Instrument was made of that Metal, which of it self was fine; but in the latter end, which was made *ex tempore*, you see three Metaphors, *Martemque*, ---- *accendere*, ---- *cantu*. Good Heavens! how the plain sense is rais'd by the Beauty of the words. But this was Happiness, the former might be only Judgment: this was the *curiosa felicitas*, which *Petronius* attributes to *Horace*; 'tis the Pencil thrown luckily full upon the *Horses* mouth to express the Foam which the *Painter* with all his skill could not perform without it. These hits of words a true *Poet* often finds, as I may say, without seeking: but he knows their value when he finds them, and is infinitely pleas'd. A *bad Poet* may  
 some-

sometimes light on them, but he discerns not a *Diamond* from a *Bristol-stone*; and would have been of the *Cocks* mind in *Æsop*, a *Grain of Barley* would have pleas'd him better than the *Jewel*. The *Lights* and *Shadows* which belong to *Colouring*, put me in mind of that Verse in *Horace*, *Hoc amat obscurum, vult hoc sub luce videri*: some parts of a *Poem* require to be amply written, and with all the force and elegance of Words: others must be cast into *Shadows*; that is, pass'd over in silence, or but faintly touch'd. This belongs wholly to the Judgment of the *Poet* and the *Painter*. The most beautifull parts of the *Picture* and the *Poem* must be the most finish'd, the Colours and Words most chosen; many things in both which are not deserving of this care, must be shifted off; content with vulgar expressions and those very short, and left as in a shadow to the imagination of the *Reader*.

We have the Proverb, *manum de tabulâ*, from the *Painters*; which signifies, to know when to give over, and to lay by the Pencil. Both *Homer* and *Virgil* practis'd this *Precept* wonderfully well, but *Virgil* the better of the two. *Homer* knew that when *Hector* was slain, *Troy* was as good as already taken; therefore he concludes his *Action* there. For what follows in the *Funerals*  
of

of *Patroclus*, and the redemption of *Hector's* Body, is not (properly speaking) a part of the main Action. But *Virgil* concludes with the death of *Turnus*: for after that difficulty was remov'd, *Aeneas* might marry and establish the *Trojans* when he pleas'd. This Rule I had before my Eyes in the conclusion of the *Spanish Fryar*, when the discovery was made, that the King was living, which was the knot of the *Play* untty'd, the rest is shut up in the compass of some few lines, because nothing then hinder'd the Happiness of *Torismond* and *Leonora*. The faults of that *Drama* are in the kind of it, which is *Tragi-comedy*. But it was given to the people; and I never writ any thing for my self but *Anthony* and *Cleopatra*.

This Remark I must acknowledge is not so proper for the *Colouring* as the *Design*; but it will hold for both. As the words, &c. are evidently shown to be the cloathing of the Thought, in the same sense as Colours are the cloathing of the Design, so the *Painter* and the *Poet* ought to judge exactly, when the *Colouring* and *Expressions* are perfect, and then to think their work is truly finish'd. *Apelles* said of *Protogenes*, That he knew not when to give over. A work may be overwrought as well as underwrought: too much Labour often takes away the Spirit by adding to  
the



the polishing; so that there remains nothing but a dull correctness, a piece without any considerable Faults, but with few Beauties; for when the Spirits are drawn off, there is nothing but a *caput mortuum*. *Statius* never thought an expression could be bold enough; and if a bolder could be found he rejected the first. *Virgil* had Judgment enough to know daring was necessary; but he knew the difference betwixt a *glowing Colour* and a *glaring*: as when he compar'd the shocking of the Fleets at *Actium* to the jussling of *Islands* rent from their Foundations, and meeting in the *Ocean*. He knew the comparison was forc'd beyond Nature and rais'd too high: he therefore softens the *Metaphor* with a *Credas*. You would almost believe, that Mountains or Islands rush'd against each other.

----- *Credas innare revulsas*

*Cycladas: aut montes concurrere montibus equos.*

But here I must break off without finishing the Discourse.

*Cynthia aurem vellit & admonuit, &c.* the things which are behind are of too nice a consideration for an *Essay*, begun and ended in twelve Mornings, and perhaps the Judges of *Painting* and *Poetry*, when I tell them, how short a time it cost me;

me, may make me the same answer, which my late Lord *Rochester* made to one, who to commend a *Tragedy*, said it was written in three weeks; How the Devil could he be so long about it? For that *Poem* was infamously bad; and I doubt this *Parallel* is little better; and then the shortness of the time is so far from being a Commendation, that it is scarcely an Excuse. But if I have really drawn a Portrait to the Knees, or an half length with a tolerable Likeness, then I may plead with some Justice for my self, that the rest is left to the Imagination. Let some better Artist provide himself of a deeper Canvas, and taking these hints which I have given, set the Figure on its Legs, and finish it in the *Invention, Design and Colouring*.

THE

THE  
 PREFACE  
 OF THE  
 French Author.

**A**mong all the beautiful and delightful Arts, that of Painting has always found the most Lovers; the number of them almost including all Mankind. Of whom great multitudes are daily found, who value themselves on the knowledge of it; either because they keep company with Painters, or that they have seen good Pieces; or lastly, because their Gusto is naturally good. Which notwithstanding, that Knowledge of theirs (if we may so call it) is so very superficial, and so illgrounded, that it is impossible for them to describe in what consists the beauty of those Works which they admire, or the faults which are in the greatest

*part of those which they condemn: and truly 'tis not hard to find, that this proceeds from no other cause, than that they are not furnish'd with Rules by which to judge, nor have any solid Foundations, which are as so many Lights set up to clear their understanding and lead them to an entire and certain knowledge. I think it superfluous to prove that this is necessary to the knowledge of Painting. 'Tis sufficient, that Painting be acknowledg'd for an Art; for that being granted it follows without dispute, that no Arts are without their Precepts. I shall satisfy my self with telling you, that this little Treatise will furnish you with infallible Rules of judging truly: since they are not onely founded upon right Reason. but upon the best Pieces of the best Masters, which our Author hath carefully examin'd during the space of more than thirty years; and on which he has made all the reflections which are necessary to render this Treatise worthy of Posterity: which though little in bulk, yet contains most judicious Remarks, and suffers nothing to escape that is essential to the Subject which it handles. If you will please to read it with attention, you will find it capable of giving the most nice and delicate sort of Knowledge, not onely to the Lovers, but even to the Professors of that Art.*

*It would be too long to tell you the particular advantages which it has above all the Books which hath appear'd before it in this kind: you need onely to read it, and that will convince you of this truth. All that I will allow my self to say, is onely this, That there is not a word in it, which carries not its weight; whereas in all others, there are two considerable faults which lie open to the sight, (viz.) That saying too much, they always say too little. I assure my self, that the Reader will own 'tis a work of general profit, to the Lovers of Painting, for their instruction how to judge exactly; and with Knowledge of the Cause, which they are to judge. And to the Painters themselves, by removing their difficulties, that they may work with pleasure; because they may be in some manner certain that their Productions are good. 'Tis to be used like Spirits and precious Liqueurs, the less you drink of it at a time 'tis with the greater pleasure: read it often, and but little at once, that you may digest it better; and dwell particularly on those passages which you find mark'd with an Asterism\*. For the observations which follow such a Note, will give you a clearer Light, on the matter which is there treated. You will find them by the Numbers which are on the side of the Translation, from five*

*to five Verses; by searching for the like Number in the Remarks which are at the end of it, and which are distinguish'd from each other by this note ¶. You will find in the latter Pages of this Book, the Judgment of the Author on those Painters, who have acquir'd the greatest Reputation in the World. Amongst whom, he was not willing to comprehend those who are now living: They are undoubtedly his, as being found among his Papers written in his own hand.*

*As for the Prose Translation which you will find on the other side of the Latine Poem, I must inform you on what occasion, and in what manner it was perform'd. The Love which I had for Painting, and the pleasure which I found in the Exercise of that noble Art, at my leisure hours, gave me the desire of being acquainted with the late Mr. du FRESNOY; who was generally reputed to have a through knowledge of it. Our Acquaintance at length proceeded to that degree of Intimacy; that he intrusted me with his Poem, which he believ'd me capable both of understanding, and translating; and accordingly desir'd me to undertake it. The truth is, that we had convers'd so often on that Subject, and he had communicated his Thoughts of it so fully to me; that I had not the least remaining difficulty concerning*

cerning it. I undertook therefore to translate it, and employ'd my self in it with Pleasure, Care, and Assiduity; after which, I put it into his hands, and he alter'd in it what he pleas'd, till at last it was wholly to his Mind. And then he gave his Consent that it should be publish'd: but his Death preventing that Design, I thought it a wrong to his Memory, to deprive Mankind any longer of this Translation, which I may safely affirm to be done according to the true sense of the Author, and to his liking: Since he himself has given great Testimonies of his Approbation to many of his Friends, and they who were acquainted with him, know his humour to be such, that he wou'd never constrain himself so far, as to commend what he did not really approve. I thought my self oblig'd to say thus much, in vindication of the faithfulness of my Work, to those who understand not the Latine: for as to those who are conversant in both the tongues, I leave them to make their own judgment of it.

The Remarks which I have added to his work, are also wholly conformable to his opinions; and I am certain that he wou'd not have disapprov'd them. I have endeavour'd in them to explain some of the most obscure passages, and those which are most necessary to be understood; and  
I have

*I have done this according to the manner wherein he us'd to express himself, in many Conversations which we had together. I have confin'd them also to the narrowest compass I was able, that I might not tire the patience of the Reader, and that they might be read by all persons. But if it happens, that they are not to the tast of some Readers (as doubtless it will so fall out) I leave them entirely to their own discretion, and shall not be displeas'd that another hand shou'd succeed better. I shall onely beg this favour from them, that in reading what I have written, they will bring no particular gusto along with them, or any prevention of mind, and that whatsoever judgment they make, it may be purely their own, whether it be in my favour, or in my condemnation.*



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THE ART  
OF  
PAINTING.

DE ARTE  
 GRAPHICA  
 LIBER.

UT PICTURA POESIS ERIT ; *similisque Poesi  
 Sit Pictura, refert par æmula quæq; sororem,  
 Alternantque vices & nomina ; muta Poesis  
 Dicitur hæc, Pictura loquens solet illa vocari.*

5. *Quod fuit auditu gratum cecinere Poeta,  
 Quod pulchrum aspectu Pictores pingere curant :  
 Quæque Poetarum numeris indigna fuère,  
 Non eadem Pictorum operam studiumque merentur :*

10. *Ambæ quippe sacros ad Religionis honores  
 Sydereos superant ignes, Aulamque Tonantis  
 Ingressæ, Divûm aspectu, alloquioque fruuntur ;  
 Oraque magna Deûm & dicta observata reportant,  
 Cœlestemque suorum operum mortalibus ignem.  
 Inde per hunc orbem studiis cœuntibus errant,  
 Carpentis*

# Art of Painting.

\* **P**ainting and Poesy are two Sisters, which are so like in all things, that they mutually lend to each other both their Name and Office. One is call'd a dumb Poesy, and the other a speaking Picture. The Poets have never said any thing but what they believ'd wou'd please the Ears. And it has been the constant endeavour of the Painters to give pleasure to the Eyes. In short, those things which the Poets have thought unworthy of their Pens, the Painters have judg'd to be unworthy of their Pencils. \* For both of them, that they might contribute all within their power to the sacred Honours of Religion, have rais'd themselves to Heaven, and, having found a free admission into the Palace of *Jove* himself, have enjoy'd the sight and conversation of the Gods; whose Majesty they observe, and contemplate the wonders of their Discourse; in order to relate them to Mankind; whom at the same time they inspire with those Cœlestial flames, which shine so gloriously in their Works. From Heaven they

*The Passages which you see mark'd with an Asterism \* are more amply explain'd in the Remarks.*

5.

10.

- take their passage through the world; and are neither sparing of their pains nor of their study to collect whatsoever they find worthy of them.
15. \* They dive (as I may say) into all past Ages; and search their Histories, for Subjects which are proper for their use: with care avoiding to treat of any but those which, by their nobleness, or by some remarkable accident, have deserv'd to be consecrated to Eternity; whether on the Seas, or
20. Earth, or in the Heavens. And by this their care and study it comes to pass, that the glory of Heroes is not extinguish'd with their lives: and that those admirable works, those prodigies of skill, which even yet are the objects of our admiration, are still preserv'd. \* So much these Divine Arts have been always honour'd: and such
25. authority they preserve amongst Mankind. It will not here be necessary to implore the succour of *Apollo*, and the Muses: for the gratefulness of the Discourse, or for the Cadence of the Verses: which containing only Precepts, have not so much need of Ornament, as of Perspicuity.
30. I pretend not in this Treatise to tye the hands of Artists, whose skill consists only in a certain practice, or manner which they have affected; and made of it as it were a Common Road. Neither wou'd I stifle the Genius by a jumbled heap

*Carpentes quæ digna sui, revolutaque lustrant  
Tempora. Quærendis consortibus Argumentis.* 15.

*Denique quæcumque in cælo, terraque, marique  
Longius in tempus durare, ut pulchra, merentur,  
Nobilitate sua claroque insignia casu,  
Dives & ampla manet Pictores atque Poetas 20.  
Materies, inde alta sonant per sæcula mundo  
Nomina, magnanimis Heroibus inde superstes  
Gloria, perpetuoque operum miracula restant;  
Tantus inest divinis honor Artibus atque potestas.*

*Non mihi Pieridum chorus hic, nec Apollo vocandus, 25.  
Majus ut eloquium numeris aut gratia fandi  
Dogmaticis illustret opus rationibus horrens:  
Cum nitida tantum & facili digesta loquelâ,  
Ornari præcepta negent; contenta doceri.*

*Nec mihi mens animusve fuit constringere nodos 30.  
Artificum manibus, quos tantum dirigit usus;  
Idolis ut vigor inde potens obstrictus hebescat,*

*Normarum numero immani Geniumque moretur :*

35. *Sed rerum ut pollens Ars cognitione gradatim  
Natura sese insinuet, verique capacem  
Transseat in Genium, Geniusque usu induat Artem.*

**Primum Præceptum.** *Præcipua imprimis Artis que potissima pars est,  
De Pulchro. Nôsse quid in rebus Natura creârit ad Artem  
Pulchrius, idque Modum juxta, Mentemque Vetustam,*

40. *Qua sine barbaries cæca & temeraria Pulchrum  
Negligit, insultans ignotæ audacior Arti,  
Ut curare nequit, quæ non modo noverit esse,  
Illud apud Veteres fuit, unde notabile dictum,  
Nil Pictore malo securius atque Poeta.*



heap of Rules: nor extinguish the fire of a vein which is lively and abundant. But rather to make this my business, that Art being strengthened by the knowledge of things, may at length pass into Nature by slow degrees; and so in process of time may be sublim'd into a pure Genius which is capable of choosing judiciously what is true; and of distinguishing betwixt the beauties of Nature, and that which is low and mean in her; and that this Original Genius by long exercise and customs, may perfectly possess all the Rules and Secrets of that Art.

35-

\* The principal and most important part of Painting, is to find out and thoroughly to understand what Nature has made most beautiful, and most proper to this Art; \* and that a choice of it may be made according to the gust and manner of the Ancients, \* without which all is nothing but a blind, and rash barbarity; which rejects what is most beautiful, and seems with an audacious insolence to despise an Art, of which it is wholly ignorant; which has occasion'd these words of the Ancients: *That no man is so bold, so rash, and so overweening of his own works, as an ill Painter, and a bad Poet, who are not conscious to themselves of their own Ignorance.*

Precept I.  
Of what is  
Beautiful.

40.

\* We

45. \* We love what we understand; we desire what we love; we pursue the enjoyment of those things which we desire; and arrive at last to the possession of what we have pursu'd, if we constantly persist in our Design. In the mean time, we ought not to expect that blind Fortune shou'd infallibly throw into our hands those Beauties: For though we may light by chance on some which are true and natural, yet they may prove either not to be decent or not to be ornamental.

50. Because it is not sufficient to imitate Nature in every circumstance, dully, and as it were literally, and meanly; but it becomes a Painter to take what is most beautifull, \* as being the Sovereign Judge of his own Art; and that by the progress which he has made, he may understand how to correct his errours, and \* permit no transient Beauties to escape his observation.

II.  
*Of Theory,  
and Practice.*

55. \* In the same manner, that bare practice, destitute of the Lights of Art, is always subject to fall into a precipice like a blind Traveller, without being able to produce any thing which contributes to a solid reputation: So the speculative part of Painting, without the assistance of manual operation, can never attain to that perfection which is its object: But sloathfully languishes as in a Prison: for it was not with his Tongue that

*Apelles*

# De Arte Graphica.

9

Cognita amas, & amata cupis, sequerisque cupita ; 45.  
Passibus assequeris tandem quæ fervidus urges :  
Illa tamen quæ pulchra decent ; non omnia casus  
Qualiacumque dabunt, etiamve simillima veris :  
Nam quamcumque modo servili haud sufficit ipsam  
Naturam exprimere ad vivum, sed ut Arbitrator Artis 50.  
Seliget ex illa tantùm pulcherrima Pictor.  
Quodque minus pulchrum, aut mendosum corriget ipse  
Marte suo, formæ Veneres captando fugaces.

Utque manus grandi nil nomine practica dignum  
Assequitur, purum arcanae quam deficit Artis  
Lumen, & in præceptis abitura ut cæca vagatur ;  
Sic nihil Ars operâ manuum privata supremum  
Exequitur, sed languet iners uti vinceta lacertos ;  
Dispositumque typum non linguâ pinxit Apelles.

C

Ergo

II. Præceptum.  
De Speculatione & Praxi.

55.

60. *Ergo licet totâ normam haud possimus in Arte  
Ponere, (cùm nequeant quæ sunt pulcherrima dici)  
Nitimur hæc paucis, scrutati summa magistræ  
Dogmata Naturæ, Artisque Exemplaria prima  
Altius intuiti; sic mens habilisque facultas*
65. *Indolis excolitur, Geniamque scientia complet,  
Luxuriansque in monstra furor compefcitur Arte :  
Est modus in rebus, sunt certi denique fines,  
Quos ultra citraque nequit consistere rectum.*

III. Præcep-  
tum.

De Argu-  
mento.

70.

*His positis, erit optandum Thema nobile, pulchrum,  
Quodque venustatum circa Formam atque Colorem  
Sponte capax amplam emerita mox præbeat Arti  
Materiam, retgens aliquid salis & documenti.*

*Tandem.*

Apelles perform'd his Noble Works. Therefore though there are many things in Painting, of which no precise rules are to be given (\* because the greatest Beauties cannot always be express'd for want of terms) yet I shall not omit to give some Precepts which I have selected from among the most considerable which we have receiv'd from Nature, that exact School-mistress, after having examin'd her most secret recesses, as well as \* those Master-pieces of Antiquity, which were the first Examples of this Art: And, 'tis by this means that the mind, and the natural disposition are to be cultivated; and that Science perfects Genius, \* and also moderates that fury of the fancy, which cannot contain it self within the bounds of Reason; but often carries a man into dangerous extremes: *For there is a mean in all things; and a certain measure, wherein the good and the beautifull consist; and out of which they never can depart.*

65.

This being premis'd, the next thing is to make choice of \* a Subject beautifull and noble; which being of it self capable of all the charms and graces, that Colours, and the elegance of Design can possibly give, shall afterwards afford, to a perfect and consummate Art, an ample field of matter wherein to expatiate it self; to exert all

III.  
*Concerning  
the Subject.*

70.

its power, and to produce somewhat to the sight which is excellent, judicious, \* and well season'd; and at the same time proper to instruct, and to enlighten the Understanding.

Thus at length I enter into the Subject-matter of my Discourse; and at first find only a bare strain'd Canvass: \* on which the whole Machine (as it may be call'd) of the Picture is to be dispos'd; and the imagination of a powerfull, and easy Genius; \* which is what we properly call

75.

*Invention the first part of Painting.*

*Invention.*

\* INVENTION is a kind of Muse, which being possess'd of the other advantages common to her Sisters; and being warm'd by the fire of *Apollo*, is rais'd higher than the rest, and shines with a more glorious, and brighter flame.

IV.  
*The Disposition or Oeconomy of the whole Work.*

80.

\* 'Tis the business of a Painter, in his choice of Postures, to foresee the effect, and harmony of the Lights and Shadows, with the Colours which are to enter into the whole; taking from each of them, that which will most conduce to the production of a beautifull Effect.

V.  
*The faithfulness of the Subject.*

\* Let your Compositions be conformable to the Text of Ancient Authours, to Customs, and to Times.

\* Take

Tandem opus aggredior, primoque occurrit in Albo  
 Disponenda typi concepta potente Minervâ  
 Machina, quæ nostris Inventio dicitur oris.

75.

Illam quidem prius ingenuis instructa Sororum  
 Artibus Aonidum, & Phæbi sublimior æstu.

INVEN-  
 TIO  
 prima Pictu-  
 ræ pars.

Quærendasque inter Posituras, luminis, umbræ,  
 Atque futurorum jam præsentire colorum  
 Par erit harmoniam, captando ab utrisque venustum.

IV.  
 Dispositio, si-  
 ve operis to-  
 tius Oeconomi-  
 a.

80.

Sit Thematis genuina ac viva expressio juxta  
 Textum Antiquorum, propriis cum tempore formis.

V.  
 Fidelitas Ar-  
 gumenti.

Nec

VI.  
Inane rejici-  
endum.

85. *Nec quod inane, nihil facit ad rem, sive videtur  
Improprium, minimèque urgens, potiora tenebit  
Ornamenta operis; Tragica sed lege sororis  
Summa ubi res agitur, vis summa requiritur Artis.*

90. *Ista labore gravi, studio, monitisque Magistri  
Ardua pars nequit addisci rarissima: namque  
Ni priùs æthereo rapuit quod ab axe Prometheus  
Sit jubar infusum menti cum flamme vitæ,  
Mortali haud cuivis divina hæc munera dantur,  
Non uti Dædaleam licet omnibus ire Corinthum.*

95. *Ægypto informis quondam Pictura reperta,  
Græcorum studiis & mentis acumine crevit:  
Egregiis tandem illustrata & adulta Magistris  
Naturam visa est miro superare labore.*

*Quos inter Graphidos gymnasia prima fuere,  
Portus Athenarum, Sicyon, Rhodos, atque Corinthus,  
Disparia inter se, modicum ratione Laboris;*

Ut



\* Take care that whatsoever makes nothing to your Subject, and is improper to it, be not admitted into your Work, or not possess the chief place in it. But on this occasion, imitate the Sister of Painting, Tragedy : which employs the whole forces of her Art in the main Action.

VI.  
Whatsoever  
palls the Sub-  
ject to be re-  
jected.

85.

\* This part of Painting, so rarely met with, and so difficult to be found, is neither to be acquir'd by pains or study, nor by the Precepts or Counsels of any Master. For they alone who have been inspir'd at their birth with some portion of that Heavenly fire \* which was stollen by *Prometheus*, are capable of receiving so divine a present. As the Proverb tells us, \* that it happens not to every one to see *Corinth*.

90.

Painting first appear'd in *Egypt*: but wholly different from the truth, till having travell'd into *Greece*, and being cultivated by the Study, and sublime Genius of that Nation, \* it arriv'd at length to that height of perfection, that it seem'd to surpass even Original nature.

95.

Amongst the Academies, which were compos'd by the rare Genius of those Great men, these four are reckon'd as the principal : namely, the *Athenian School*, that of *Sicyon*, that of *Rhodes*, and that of *Corinth*. These were little different from

100. from each other, onely in the *manner* of their work; as it may be seen by the *Ancient Statues*, which are the *Rule of Beauty*, and to which succeeding Ages have nothing that is equal: \* Though they are not very much inferiour either in Science, or in the manner of their Execution.

VII.  
Design, the  
second part of  
Painting.

105. \* A Posture therefore must be chosen according to their gusto: \* The Parts of it must be great \* and large, \* unequal in their position, so that those which are before must contrast (or oppose) those others which are hindermost, and all of them be equally balanc'd on their Centre.

110. \* The Parts must have their out-lines in waves resembling flames, or the gliding of a Snake upon the ground: They must be smooth, they must be great, they must be almost imperceptible to the touch, and even, without either Eminences or Cavities. They must be drawn from far, and without breaks, to avoid the multiplicity of lines. Let the Muscles be well inserted and bound together \* according to the knowledge of them which is given us by *Anatomy*. Let them be \* design'd after the manner of the *Grecians*: and let them appear but little, according to what we see in the *Ancient Figures*. In fine, \* let there be a perfect relation betwixt the parts and  
the

Ut patet ex Veterum statuis, formæ atque decoris  
 Archetypis, queis posterior nil protulit ætas  
 Condignum, & non inferius longe Arte, Modoque :  
 Horum igitur vera ad normam Positura legetur,  
 Grandia, inæqualis, formosaque Partibus amplis  
 Anteriora dabit membra, in contraria motu  
 Diverso variata, suo liberataque centro :

100.

VII.  
 GRAPHIS  
 seu Positura,  
 Secunda Pi-  
 cturæ pars.

105.

Membrorumque Sinus ignis flammantis ad instar  
 Serpenti undantes flexu, sed lævia plana  
 Magnaque signa, quasi sine tabere subdita tactu  
 Ex longo deducta fluant, non secta minutim,  
 Insertisque Toris sint nota ligamina juxta  
 Compagem Anathomes, & membrificatio Græco  
 Deformata Modo, paucisque expressa lacertis,  
 Qualis apud Veteres ; totoque Eurithmia partes

110.

D

Componat,

115. *Componat, genitumque suo generante sequenti  
Sit minus, & puncto videantur cuncta sub uno ;  
Regula certa licet nequeant Prospectica dici,  
Aut complementum Graphidos ; sed in arte iudamen  
Et Modus accelerans operandi : ut corpora falso  
Sub visu in multis referens mendosa labascit :  
120. Nam Geometralem nunquam sunt corpora juxta  
Mensuram depicta oculis, sed qualia visa.*

VIII.  
Varietas in  
Figuris.

125.

*Non eadem formæ species, non omnibus ætas  
Æqualis, similisque color, crinesque Figuris :  
Nam variis velut orta plagis Gens dispars evultu.*

IX.  
Figura sit una  
cum Mem-  
bris & Vesti-  
bus.

X.  
Mutorum a-  
ctiones imi-  
tandæ.

XI.  
Figura Prin-  
ceps.

130.

*Singula membra suo capiti conformia fiant  
Unum idemque simul corpus cum vestibis ipsis :  
Mutorumque silens Positura imitabitur actus.  
Prima Figurarum, seu Princeps Dramatis ultro  
Profiliat media in Tabula sub lumine primo  
Pulchrior ante alias, reliquis nec operta Figuris.*

*Agglo-*

the whole, that they may be entirely of a piece.

Let the part which produces another part, be more strong than that which it produces; and let the whole be seen by one point of Sight.

115.

\* Though Perspective cannot be call'd a certain rule or a finishing of the Picture, yet it is a great Succour and Relief to Art, and facilitates the means of Execution; yet frequently falling into Errors, and making us behold things under a false Aspect; for Bodies are not always represented according to the Geometrical Plane, but such as they appear to the Sight.

120.

Neither the Shape of Faces, nor the Age, nor the Colour ought to be alike in all Figures, any more than the Hair: because Men are as different from each other, as the Regions in which they are born, are different.

VIII.  
*Variety in the Figures.*

125.

\* Let every Member be made for its own head, and agree with it. And let all together compose but one Body, with the Draperies which are proper and suitable to it. And above all, \* let the Figures to which Art cannot give a voice, imitate the Mutes in their Actions.

IX.  
*The Members and Drapery of every Figure to be suitable to it.*

X.

*The Actions of Mutes to be imitated.*

130.

XI.

*Of the principal Figure of the Subject.*

\* Let the principal Figure of the Subject appear in the middle of the Piece under the strongest Light, that it may have somewhat to make it more remarkable than the rest, and that the Fi-

gures which accompany it, may not steal it from our Sight.

XII. *Grouppes of Figures.* \* Let the Members be combin'd in the same manner as the Figures are, that is to say, coupled and knit together. And let the Grouppes be separated by a void space, to avoid a confus'd heap; which proceeding from parts that are dispers'd without any Regularity, and entangled one within another, divides the Sight into many Rays, and causes a disagreeable Confusion.

XIII. *The diversity of Postures in the Grouppes.* \* The Figures in the Grouppes, ought not to be like each other in their Motions, any more than in their Parts: nor to be all on the same side, but let them contrast each other: bearing themselves on the one side, in Opposition to those which are set against them on the other.

Amongst many Figures which show their fore-parts let there be some one whose hinder parts may be seen; opposing the Shoulders to the Stomach, and the right side to the left.

XIV. *Equality of the piece.* \* One side of the Picture must not be void, while the other is fill'd to the Borders; but let matters be so well dispos'd, that if one side of the Piece be full, the Painter shall find some occasion to fill the other; so that they shall appear in some sort equal whether there be many Figures in it, or but few.

\* As

*Agglomerata simul sint membra, ipsæque Figurae  
Stipentur, circumque globos locus usque vacabit ;  
Ne, malè dispersis dum visus ubique Figuris  
Dividitur, cunctisque operis fervente tumultu  
Partibus implicitis crepitans confusio surgat.*

XII.  
Figurarum  
Globi seu Cu-  
muli.

135.

*Inque figurarum cumulis non omnibus idem  
Corporis inflexus, motusque, vel artibus omnes  
Conversis pariter non committantur eodem,  
Sed quædam in diversa trahant contraria membra  
Transversèque aliis pungent, & cætera frangant.*

XIII.  
Positorum  
diæferitas in  
cumulis.

140.

*Pluribus adversis adversam oppone figuram,  
Pectoribusque humeros, & dextera membra sinistris,  
Seu multis constabit Opus, paucisve figuris.*

*Altera pars tabulæ vacuo ne frigida Campo  
Aut deserta siet, dum pluribus altera formis  
Fervida mole sua supremam exurgit ad oram:  
Sed tibi sic positis respondeat utraque rebus,  
Ut si aliquid sursum se parte attollat in unâ,  
Sic aliquid parte ex aliâ consurgat, & ambas  
Æquiparet, geminas cumulando æqualiter oras.*

145.  
XIV.  
Tabulæ libra-  
mentum.

150.

Pluribus

- XV. *Pluribus implicitum Personis Drama supremo*  
 Numerus Fi- *In genere ut rarum est ; multis ita densa Figuris*  
 gurarum. *Rarior est Tabula excellens ; vel adhuc ferè nulla*  
 155. *Præstitit in multis quod vix bene præstat in unâ :*

*Quippe solet rerum nimio dispersa tumultu*  
*Majestate carere gravi requieque decorâ ;*  
*Nec speciosa nitet vacuo nisi libera Campo.*

160. *Sed si Opere in magno plures Thema grande requirat*  
*Esse figurarum Cumulos, spectabitur unâ*  
*Machina tota rei, non singula quæque seorsim.*

XVI.  
 Internodia &  
 Pedes exhi-  
 bendi.

*Præcipua extremis raro Internodia membris*

XVII.  
 Motus manu-  
 um motu ca-  
 pitis jungen-  
 dus.

*Abdita sint : sed summa Pedum vestigia nunquam.*

165.

*Gratia nulla manet, motusque, vigorque Figuras*  
*Retro aliis subter majori ex parte latentes,*

XVIII.  
 Quæ fugienda  
 in Distributi-  
 one & Com-  
 positione.

*Ni capitis motum manibus comitentur agendo.*

*Difficiles fugito aspectus, contractaque visu*  
*Membra sub ingrato, motusque, actusque coactos,*

*Quodque*



\* As a Play is very seldom good, in which there are too many Actors, so 'tis very seldom seen and almost impossible to perform, that a Picture should be perfect in which there are too great a number of Figures. And we cannot wonder that so few Painters have succeeded who have introduc'd into their works many Figures. Because indeed there are not many Painters to be found, who have succeeded happily, when even they have introduc'd but few. Many dispers'd Objects breed confusion, and take away from the Picture that grave Majesty, that soft silence and repose, which give beauty to the Piece, and satisfaction to the sight. But if you are constrained by the subject, to admit of many Figures, you must then conceive the whole together; and the effect of the work at one view; and not every thing separately and in particular.

XV.  
Of the number of Figures.

155.

160.

\* The extremities of the Joints must be seldom hidden, and the extremities or end of the Feet never.

XVI.  
Of the Joints and Feet.

\* The Figures which are behind others, have neither Grace nor Vigor, unless the Motions of the hands accompany those of the Head.

XVII.  
The motions of the hands and head must agree.

165.

Avoid the views which are difficult to be found, and are not natural, as also forc'd Actions and Motions. Show no parts which are ungracious

XVIII.  
What must be avoided in the distribution of the Figures.

to

to the Sight, as all fore shortnings, usually are.

170. \* Avoid also those Lines and Out-lines which are equal; which make Parallels, or other sharp pointed and Geometrical Figures; such as are Squares and Triangles: all which by being too exact give to the Eye a certain displeasing Symmetry, which produces no good effect. But as I have already told you, the principal Lines ought to contrast each other: For which reason in these out-lines, you ought to have a special regard to the whole together: for 'tis from thence that the Beauty and Force of the parts proceed.
- 175.

## XIX.

*That we must not tie our selves to Nature, but accommodate her to our Genius.*

- \* Be not so strictly ty'd to *Nature*, that you allow nothing to study, and the bent of your own *Genius*. But on the other side, believe not that your *Genius* alone, and the Remembrance of those things which you have seen, can afford you wherewithall to furnish out a beautifull Piece, without the Succour of that incomparable Schoolmistress, *Nature*; \* whom you must have always present as a witness to the Truth. We may make a thousand Errors of all kinds; they are every-where to be found, and as thick set as Trees in Forests, and amongst many ways which mislead a Traveller, there is but one true one which conducts him surely to his Journey's end;
- 180.

Quodque refert signis, re&ctos quodammodo tractus,  
Sive Parallelos plures simul, & vel acutas,  
Vel Geometrales (ut Quadra, Triangula,) formas :

170.

Ingratamque pari Signorum ex ordine quandam  
Symmetriam : sed præcipua in contraria semper  
Signa volunt duci transversa, ut diximus antè.  
Summa igitur ratio Signorum habeatur in omni  
Composito ; dat enim reliquis pretium, atque vigorem.

175.

Non ita naturæ astanti sis cuique revinctus,  
Hanc præter nihil ut Genio studioque relinquas ;  
Nec sine teste rei natura, Artisque Magistra  
Quidlibet ingenio memor ut tantummodo rerum  
Pingere posse putes ; errorum est plurima sylva,  
Multiplicesque viæ, bene agendi terminus unus,  
Linea re&cta velut sola est, & mille recurvæ :

XIX.  
Natura Genio  
accommo-  
danda.

180.

Sed juxta Antiquos naturam imitabere pulchram,  
Qualem forma rei propria, objectumque requirit.

E

Non

185.

*Non te igitur lateant antiqua Numismata, Gemmæ,  
Vasa, Typi, Statuæ, calataque Marmorâ Signis ;*

XX.  
Signa Anti-  
qua Naturæ  
modum con-  
stituunt.

*Quodque refert specie Veterum post secula Mentem ;  
Splendidior quippe ex illis assurgit imago,  
Magnaque se rerum facies aperit meditati ;*

190.

*Tunc nostri tenuem sæcli miserebere sortem,  
Cum spes nulla fiet reditura æqualis in ævum.*

XXI.

Sola Figura  
quomodotra-  
ctanda.

*Exquisita fiet formâ dum sola Figura  
Pingitur, & multis variata Coloribus esto.*

195.

*Lati amplique sinus Pannorum, & nobilis ordo  
Membra sequens, subter latitantia Lumine & Umbra*

XXII.  
Quid in Pan-  
nis observan-  
dum.

*Exprimet, ille licet transversus sæpe feratur,  
Et circumfusus Pannorum porrigat extra*

*Membra sinus, non contiguos, ipsisque Figura  
Partibus impressos, quasi Pannus adhæreat illis ;*

200.

*Sed modicè expressos cum Lumine servet & Umbris :*

*Quæque*

as also there are many several sorts of crooked lines; but there is one only which is straight.

Our business is to imitate the Beauties of Nature, as the Ancients have done before us, and as the Object and Nature of the thing require from us. And for this reason we must be carefull in the search of *Ancient Medals, Statues, Vases and Basso Relievo's*: \* And of all other things which discover to us the Thoughts and Inventions of the *Græcians*; because they furnish us with great Ideas, and make our Productions wholly beautiful. And in truth after having well examin'd them, we shall therein find so many Charms, that we shall pity the Destiny of our present Age without hope of ever arriving at so high a point of Perfection.

185.

XX.

*Ancient Figures the rules of imitating Nature.*

190.

\* If you have but one single Figure to work upon, you ought to make it perfectly finish'd and diversify'd with many Colours.

XXI.

*A single Figure how to be treated.*

\* Let the Draperies be nobly spread upon the Body; let the Folds be large, \* and let them follow the order of the parts, that they may be seen underneath, by means of the Lights and Shadows, notwithstanding that the parts should be often travers'd (or cross'd) by the flowing of the Folds which loosely encompass them, \* without sitting too straight upon them, but let them mark the

XXII.

*Of the Draperies.*

195.

200.

parts which are under them, so as in some manner to distinguish them, by the judicious ordering of the Lights and Shadows. \* And if the parts be too much distant from each other, so that there be void spaces, which are deeply shadow'd, we are then to take occasion to place in those voids some Fold to make a joining of the parts. \* And as the Beauty of the Limbs consists not in the quantity and rising of the Muscles, but on the contrary, those which are less eminent have more of Majesty than the others; in the same manner the beauty of the Draperies, consists not in the multitude of the folds, but in their natural order, and plain simplicity. The quality of the persons is also to be consider'd in the Drapery. \* As supposing them to be Magistrates, their Draperies ought to be large and ample: If Country Clowns or Slaves they ought to be coarse and short: \* If Ladies or Damsels, light and soft. 'Tis sometimes requisite to draw out, as it were from the hollows and deep shadows, some Fold, and give it a Swelling, that receiving the Light, it may contribute to extend the clearness to those places where the Body requires it; and by this means we shall disburthen the piece of those hard Shadowings which are always ungracefull.

\* The

*Quæque intermissis passim sunt dissita vanis  
Copulet, inductis subtérve, supérve lacernis.  
Et membra ut magnis paucisque expressa lacertis.*

*Majestate aliis præstant forma atque decore ;  
Haud secus in Pannis quos supra optavimus amplos  
Perpaucos sinuum flexus, rugasque, striasque,  
Membra super versu faciles inducere præstat.*

205.

*Naturæque rei proprius sit Pannus, abundans  
Patriciis, succinctus erit crassusque Bubulcis  
Mancipiisque ; levis, teneris, gracilisque Puellis.*

210.

*Inque cavis maculisque umbrarum aliquando tumescet.  
Lumen ut excipiens operis quæ Massa requirit.  
Latius extendat, sublatisque aggreget umbris.*

Nobilia.

215. *Nobilita Arma juvant virtutum, ornantque Figuras,*

XXIII. *Qualia Musarum, Belli, Cultusque Deorum:*  
 Quid multum conferat ad Tabulae ornamentum. *Nec sit opus nimium Gemmis Auroque refertum;*  
*Rara etenim magno in pretio, sed plurima vili.*

XXIV.  
 Ornamentum Auri & Gemmarum.

XXV.<sup>2</sup> *Quæ deinde ex Vero nequeunt præsentè videri,*  
 Prototypus. *Prototypum prius illorum formare juvabit.*

XXVI. *Conveniat locus atque habitus, ritusque decusque*  
 Convenientia rerum cum *Servetur; sit Nobilitas, Charitumque Venustas,*  
 Scena. *(Rarum homini munus, Cælo, non Arte petendum.)*

XXVII.  
 Charites & Nobilitas.

XXVIII.  
 Res quæque locum suum teneat. *Naturæ sit ubique tenor ratioque sequenda.*

Non



\* The Marks or Ensigns of Vertues contribute not little by their nobleness to the Ornament of the Figures. Such, for example as are the Decorations belonging to the *Liberal Arts*, to *War* or *Sacrifices*. \* But let not the work be too much enrich'd with Gold or Jewels, because the rarest are ever the dearest and most precious; and those which serve only to increase the number, are of the common sort, and of little value.

215.

XXIII.

*What things contribute to adorn the Picture.*

XXIV.

*Of precious Stones and Pearls for ornament.*

\* 'Tis very expedient to make a Model of those things, which we have not in our Sight, and whose Nature is difficult to be retain'd in the Memory.

XXV.

*The Model.*

220.

\* We are to consider the places, where we lay the scene of the Picture; the Countries where they were born whom we represent; the manner of their Actions, their Laws and Customs, and all that is properly belonging to them.

XXVI.

*The Scene of the Picture.*

\* Let a nobleness and grace be remarkable through all your work. But to confess the truth, this is a most difficult undertaking; and a very rare Present which the Artist receives rather from the hand of Heaven, than from his own Industry and Studies.

XXVII.

*The Graces and the Nobleness.*

In all things you are to follow the order of Nature, for which reason you must beware of drawing or painting Clouds, Winds and Thun-

XXVIII.

*Let every thing be set in its proper place.*

der

225. der towards the bottom of your Piece; and Hell, and Waters, in the uppermost parts of it: You are not to place a Stone Column on a foundation of Wood; but let every thing be set in its proper place.

230.

XXIX.  
Of the Passions.

Besides all this, you are to express the motions of the Spirits, and the affections or Passions whose Center is the Heart: In a word, to make the Soul visible, by the means of some few Colours; \* this is that in which the greatest difficulty consists. Few there are whom *Jupiter* regards with a favourable eye in this Undertaking. So that it appertains only to those few, who participate somewhat of Divinity it self, to work these mighty Wonders. 'Tis the business of *Rhetoricians*, to treat the characters of the Passions: and I shall content my self with repeating what an excellent Master has formerly said on this Subject, *That the studied motions of the Soul, are never so natural as those, which are as it were struck out of it on the sudden by the heat and violence of a real Passion.*

240.

XXX.  
Gothique Ornaments are to be avoided.

We are to have no manner of relish for *Gothique* Ornaments, as being in effect so many Monsters, which barbarous Ages have produc'd: during which, when Discord and Ambition caus'd by the too large extent of the *Roman Empire*, had produc'd Wars, Plagues and Famine through the World,

Non vicina pedum tabulata excelsa tonantis  
 Astra domus depicta gerent nubesque notosque ;  
 Nec mare depressum Laquearia summa vel orcum ;  
 Marmoreamque feret cannis vaga pergula molem :  
 Congrua sed propriâ semper statione locentur.

225.

Hæc præter motus animorum & corde repostos  
 Expressere Affectus, paucisque coloribus ipsam  
 Pingere posse animam, atque oculis præbere videndam,  
 Hoc opus, hic labor est : pauci quos æquus amavit  
 Juppiter, aut ardens evexit ad æthera virtus :  
 Dîs familes potuere manu miracula tanta.

230.

XXIX.  
Affectus.

235.

Hos ego Rhetoribus tractandos desero tantum  
 Egregii antiquum memorabo sophisma Magistri,  
 Verius affectus animi vigor exprimit ardens,  
 Solliciti nimum quam sedula cura laboris.

Denique nil sapiat Gotthorum barbara trito  
 Ornamenta modo, seclorum & monstra malorum ;  
 Queis ubi bella, famem & pestem, Discordia, Luxus,  
 Et Romanorum res grandior intulit Orbi,

240.

XXX.  
Gotthorum  
ornamenta  
fugienda.

F

Ingenuæ

245. *Ingenua periere Artes, periere superba  
Artificum moles, sua tunc miracula vidit  
Ignibus absumi Pictura, latere coacta  
Fornicibus, sortem & reliquam confidere Cryptis,  
Marmoribusque diu Sculptura jacere sepultis.*

250. *Imperium interea scelerum gravitate fatiscens  
Horrida nox totum invasit, donoque superni  
Luminis indignum, errorum caligine mersit,  
Impiaque ignaris damnavit secla tenebris.*

255. *Unde Coloratum Graiis huc usque Magistris  
Nil superest tantorum Hominum quod Mente Modoque  
Nostrates juvet Artifices, doceatque Laborem ;  
Nec qui Chromatices nobis hoc tempore partes  
Restituat, quales Zeuxis tractaverat olim.*
- CHROMA-  
TICE  
Tertia pars  
Pictura.

*Hujus*

World, then I say, the stately Buildings fell to Ruin, and the nobleness of all beautifull Arts was totally extinguish'd; then it was that the admirable and almost supernatural Works of *Painting* were made Fuel for the Fire: But that this wonderfull Art might not wholly perish, \* some Reliques of it took Sanctuary under ground, and thereby escap'd the common Destiny. And in the same profane age, the noble Sculpture was for a long time buried under the same Ruines, with all its beautifull Productions and admirable Statues. The Empire in the mean time under the weight of its proper Crimes and undeserving to enjoy the day, was envelop'd with a hideous night, which plung'd it into an Abyss of errors, and cover'd with a thick darkness of Ignorance those unhappy Ages, in just revenge of their Impieties: From hence it comes to pass, that the works of those great *Gracians* are wanting to us; nothing of their *Painting* and *Colouring* now remains to assist our modern Artists, either in the Invention, or the manner of those Ancients; neither is there any man who is able to restore \* the **CHROMATIQUE** part or **COLOURING**, or to renew it to that point of excellency to which it had been carry'd by *Zeuxis*: who by this part which is so charming, so magical, and which so

245.

250.

255.

*Colouring the third part of Painting.*

260. admirably deceives the sight, made himself equal to the great *Apelles*, that *Prince of Painters*; and deserv'd that height of reputation which he still possesses in the World.

265. And as this part which we may call the Soul of Painting and its utmost perfection, is a deceiving Beauty, but withal soothing and pleasing: So she has been accus'd of procuring Lovers for \* her Sister, and artfully ingaging us to admire her. But so little have this Prostitution, these false Colours, and this Deceit, dishonour'd Painting, that on the contrary, they have only serv'd to set forth her Praise, and to make her merit farther known, and therefore it will be profitable to us, to have a more clear understanding of what we call Colouring.

\* The light produces all kinds of Colours, and the Shadow gives us none. The more a Body is nearer to the Eyes, and the more directly it is oppos'd to them, the more it is enlightn'd. Because the Light languishes and lessens the farther it removes from its proper Source.

270. The nearer the Object is to the Eyes, and the more directly it is oppos'd to them, the better it is seen, because the Sight is weaken'd by distance.

*Hujus quando magâ velut Arte equavit Apellem  
Pictorum Archigraphum meruitque Coloribus altam  
Nominis æterni famam toto orbe sonantem.*

260.

*Hæc quidem ut in Tabulis fallax sed grata Venustas,  
Et complementum Graphidos (mirabile visu)  
Pulchra vocabatur, sed subdola Lena Sororis:  
Non tamen hoc lenocinium; fucusque, dolusque  
Dedecori fuit unquam; illi sed semper honori,  
Laudibus & meritis; hanc ergo nosse juvabit.*

265.

*Lux varium vivumque dabit, nullum Umbra Colorem.  
Quo magis adversum est corpus lucisque propinquum,  
Clarius est Lumen; nam debilitatur eundo.*

*Quo magis est corpus directum oculisque propinquum,  
Conspicitur melius; nam visus hebescit eundo.*

270.

*Ergo*

XXXI.  
Tonorum,  
Luminum &  
Umbrarum  
ratio.

- Ergo in corporibus quæ visa aduersa rotundis  
Integra sint, extrema abscedant perdita signis  
Confusis, non præcipiti labentur in Umbram  
Clara gradu, nec adumbrata in clara alta repente  
Prorumpant; sederit sensim hinc atque inde meatus  
Lucis & Umbrarum; capitisque unius ad instar  
Totum opus, ex multis quamquam sit partibus unus  
Luminis Umbrarumque globus tantummodo fiet,*
275. *Sive duo vel tres ad summum, ubi grandius esset  
Divisum Pegma in partes statione remotas.*

- Sintque ita discreti inter se ratione colorum,  
Luminis umbrarumque anteorsum ut corpora clara  
Obscura umbrarum requies spectanda relinquat;  
285. Claroque exiliant umbrata atque aspera Campo.*



'Tis therefore necessary that round Bodies, which are seen one over against the other in a right Angle, should be of a lively and strong Colouring, and that the extremities turn, in losing themselves insensibly and confusedly, without precipitating the Light all on the sudden into the Shadow; or the Shadow into the Light. But the passage of one into the other must be common and imperceptible, that is by degrees of Lights into Shadows and of Shadows into Lights. And it is in conformity to these Principles that you ought to treat a whole Groupe of Figures, though it be compos'd of several parts, in the same manner as you would do a single Head: or if your Composition requires, that you should have two Groupes, or even three (\* which ought to be the most) in your Piece, take heed that they may be detach'd, that is separated or distinguish'd from each other by the Colours, the Lights and the Shadows, which are so dextrously to be manag'd, \* that you may make the Bodies appear enlighten'd by the Shadows which bound the sight; which permit it not suddenly to go farther; and which cause it to repose for some space of time, and that reciprocally the Shadows may be made sensible by enlightning your ground.

XXXI.

*The conduct of  
the Tones of  
Light and  
Shadows.*

275.

280.

285.

The

The raising and roundness of a Body, ought to be given it\* in the same manner as we behold it in a Convex Mirrour, in which we view the Figures and all other things, which bear out with  
 290. more Life and strength than Nature it self. \* And let those which turn, be of broken Colours, as being less distinguish'd, and nearer to the borders.

Thus the Painter and the Sculptor, are to work with one and the same intention, and with one and the same conduct. For what the Sculptor strikes off, and makes round with his instrument of Steel, the Painter performs with his Pencil; casting behind, that which he makes less visible  
 295. by the Diminution, and breaking of his Colours; and drawing forward by his most lively Colours and strongest Shadows, that which is directly oppos'd to the Sight, as being more sensible, and more distinguish'd, and at last enriching the naked Canvass, with such Colours as are borrow'd from  
 300. Nature; in the midst of which he seems to sit; and from thence with one glance of an Eye and without removing his seat, he takes that part of her which she represents to his Sight, and turns as in a Machine about his work.

**XXXII.** When solid Bodies, sensible to the feeling, and  
*Of dark Bodies on light grounds.* dark, are plac'd on Light, and transparent grounds, as for example, The Heavens, the  
 Clouds

Ac veluti in speculis convexis eminent ante  
 Asperior re ipsa vigor & vis aucta colorum  
 Partibus adversis; magis & fuga rupta retrorsum  
 Illorum est (ut visa minus vergentibus oris)  
 Corporibus dabimus formas hoc more rotundas, 290.  
 Mente Modoque igitur Plastes & Pictor eodem  
 Dispositum tractabit opus; quæ Sculptor in orbem  
 Atterit, hæc rupto procul abscedente colore  
 Assequitur Pictor, fugientiaque illa retrorsum  
 Jam signata minus confusa coloribus aufert: 295.

Anteriora quidem directè adversa, colore  
 Integra, vivaci, summo cum Lumine & Umbra  
 Antrorsum distincta refert velut aspera visu.

Sicque super planum inducit Leucoma Colores.  
 Hos velut ex ipsa natura immotus eodem 300.  
 Intuitu circum Statuas daret inde rotundas.

Densa Figurarum solidis quæ corpora formis  
 Subdita sunt tactu non translucent, sed opaca  
 In translucenti spatio ut super Aëra, Nubes

G

Lymphida

XXXII.  
 Corpora den-  
 sa & opaca  
 cum translu-  
 centibus.

305. *Lympida stagna Undarum, & inania cætera debent  
Asperiora illis prope circumstantibus esse,  
Ut distincta magis firmo cum Lumine & Umbra,  
Et gravioribus ut sustenta coloribus, inter  
Aëreas species subsistent semper opaca :*
310. *Sed contra procul abscedant perlucida densis  
Corporibus leviora; uti Nubes, Aër & Undæ.*

XXXIII. *Non poterunt diversa locis duo Lumina eâdem  
Non duo ex Cælo Lumina in Tabulam æqualia.* *In Tabulâ paria admitti, aut æqualia pingi:  
Majus at in mediam Lumen cadet usque Tabellam.*

315. *Latius infusum, primis qua summa Figuris  
Res agitur, circumque oras minuetur eundo:  
Utque in progressu Jubar attenuatur ab ortu  
Solis ad occasum paulatim, & cessat eundo;  
Sic Tabulis Lumen, tota in compage Colorum,*
320. *Primo à fonte, minus sensim declinat eundo.*

*Majus.*

Clouds and Waters, and every other thing which is in Motion, and void of different Objects, they ought to be more rough and more distinguishable than that with which they are incompass'd, that being strengthen'd by the Lights and Shadows, or by the more sensible Colours, they may subsist and preserve their Solidity amongst those aerial and transparent Species, and that on the contrary those grounds which are, as we have said, the Sky, the clouds and the Waters being clearer and more united, may be thrown off from the Sight to a farther distance.

305.

310.

XXXIII.  
*That there must not be two equal Lights in a Picture.*

315.

We are never to admit two equal Lights in the same Picture; but the greater Light must strike forcibly on the middle; and there extend its greatest clearness on those places of the Picture, where the principal Figures of it are, and where the strength of the action is perform'd, diminishing by degrees as it comes nearer and nearer to the Borders; and after the same manner that the Light of the Sun languishes insensibly in its spreading from the East, from whence it begins, towards the West where it decays and vanishes; so the Light of the Picture being distributed over all the Colours, will become less sensible the farther it is remov'd from its Original.

320.

The experience of this is evident in those Statues which we see set up in the midst of Publique Places, whose upper parts are more enlighten'd than the lower; and therefore you are to imitate them in the distribution of your Lights.

325. Avoid strong Shadows on the middle of the Limbs; least the great quantity of black which composes those Shadows, should seem to enter into them and to cut them: Rather take care to place those shadowings round about them, thereby to heighten the parts, and take so advantageous Lights, that after great Lights, great Shadows may succeed. And therefore *Titian* said, with reason that he knew no better rule for the distribution of the Lights and shadows, than his Observations drawn from a \* *Bunch of Grapes*.

330. \* Pure or unmix'd white either draws an object nearer, or carries it off to farther distance: It draws it nearer with black, and throws it backward without it. \* But as for pure black, there is nothing which brings the object nearer to the Sight.

XXXIV.  
Of White and  
Black.

The light being alter'd by some Colour, never fails to communicate somewhat of that Colour to the Bodies on which it strikes, and the same effect is perform'd by the *Medium* of Air, through which it passes.

The

*Majus ut in Statuis per compita stantibus Urbis  
Lumen habent Partes superæ, minus inferiores,  
Idem erit in tabulis, majorque nec umbra vel ater  
Membra Figurarum intrabit Color atque secabit :*

*Corpora sed circum Umbra cavis latitabit oberrans :  
Atque ita quæretur Lux opportuna Figuris,  
Ut late infusum Lumen lata Umbra sequatur :  
Unde nec immeritò fertur Titianus ubique  
Lucis & Umbrarum Normam appellasse Racemum.*

325.

*Purum Album esse potest propiusq; magisq; remotum :  
Cum Nigro antevenit propius, fugit absque remotum ;  
Purum autem Nigrum antrorsum venit usq; propinquum.*

330.

XXXIV.  
Album & Ni-  
grum.

*Lux fucata suo tingit miscetque Colore  
Corpora, sicque suo, per quem Lux funditur, aër.*

Corpora

335. Corpora juncta simul, circumfusosque Colores  
 XXXV. Excipiunt, propriumque aliis radiosâ reflectunt.  
 Colorum reflectio.

XXXVI.  
 Unio Colorum.

Pluribus in Solidis liquidâ sub Luce propinquis  
 Participes, mixtosque simul decet esse Colores.  
 Hanc Normam Veneti Pictores ritè sequuti,  
 340. (Quæ fuit Antiquis Corruptio dicta Colorum)  
 Cùm plures operè in magno posuère Figuras,  
 Ne conjuncta simul variorum inimica Colorum  
 Congeries Formam implicitam & concisa minutis  
 Membra daret Pannis, totam unamquamque Figuram

345. Affini aut uno tantùm vestire Colore  
 Sunt soliti, variando Tonis tunicamque togamque  
 Carbasesque Sinus, vel amicum in Lumine & Umbra  
 Contiguus circum rebus sociando Colorem.

XXXVII.  
 Aër interpositus.

Quâ minus est spatii aërei, aut quâ purior Aër,  
 350. Cuncta magis distincta patent, speciesque reseruant:  
 Quâque



The Bodies which are close together, receive from each other that Colour which is opposite to them; and reflect on each other that which is naturally and properly their own.

335.

XXXV.

The reflection of Colours.

'Tis also consonant to reason, that the greatest part of those Bodies which are under a Light, which is extended and distributed equally through all, should participate of each others Colours.

XXXVI.

Union of Colours.

The Venetian School having a great regard for that Maxim (which the Ancients call'd the *Breaking of Colours*) in the quantity of Figures with which they fill their Pictures, have always endeavour'd the *Union of Colours*, for fear that being too different, they should come to incumber the Sight by their confusion with their quantity of Members separated by their Folds, which are also in great number; and for this reason they have painted their Draperies with Colours that are nearly related to each other, and have scarce distinguish'd them any other way, than by the Diminution of the Lights and Shadows joining the contiguous Objects by the Participation of their Colours, and thereby making a kind of Reconciliation or Friendship betwixt the Lights and Shadows.

340.

The less aerial space which there is betwixt us and the Object, and the more pure the Air is, by so much the more the Species are preserv'd and distinguish'd;

345.

The less aerial space which there is betwixt us and the Object, and the more pure the Air is, by so much the more the Species are preserv'd and distinguish'd;

350.

XXXVII.

Of the Interposition of Air.

stinguish'd ; and on the contrary the more space of Air there is, and the less it is pure, so much the more the Object is confus'd and embroyl'd.

XXXVIII.  
*The relation  
of Distances.*

Those objects which are plac'd foremost to the view, ought always to be more finish'd, than those which are cast behind ; and ought to have dominion over those things which are confus'd and transient. \* But let this be done relatively, (viz.) one thing greater and stronger, casting the less behind and rendring it less sensible by its opposition.

355.

XXXIX.  
*Of Bodies  
which are dis-  
tanced.*

Those things which are remov'd to a distant view, though they are many, yet ought to make but one Mass ; as for example the Leaves on the Trees, and the Billows in the Sea.

360.

XL.  
*Of Bodies  
which are con-  
tiguous, and of  
those which  
are separated.*

Let not the Objects which ought to be contiguous be separated, and let those which ought to be separated be apparently so to us ; but let this be done by a small and pleasing difference.

XLI.  
*Contrary ex-  
tremities to  
be avoided.*

\* Let two contrary extremities never touch each other, either in Colour or in Light, but let there always be a *Medium* partaking both of the one and of the other.

XLII.  
*Diversity of  
Tones and Co-  
lours.*

Let the Bodies every-where be of different Tones and Colours ; that those which are behind may be ty'd in Friendship together, and that those which are foremost may be strong and lively.

\* 'Tis

*Quæque magis densus nebulis, aut plurimus Aër  
Amplum inter fuerit spatium porrectus, in auras  
Confundet rerum species, & perdet inanes.*

*Anteriora magis semper finita remotis  
Incertis dominantur & abscedentibus, idque  
More relativo, ut majora minoribus extant.*

XXXVIII.  
Distancia-  
rum Relatio.

355.

*Cuncta minuta procul Massam densantur in unam,  
Ut folia arboribus sylvarum, & in Æquore fluctus.*

XXXIX.  
Corpora pro-  
cul distantia.

*Contigua inter se coëant, sed dissita distent,  
Distabuntque tamen grato & discrimine parvo.*

XL.  
Contigua &  
Dissita.

360.

*Extrema extremis contraria jungere noli;  
Sed medio sint usque gradu sociata Coloris.*

XLI.  
Contraria ex-  
trema fugi-  
enda.

*Corporum erit Tonus atque Color variatus ubique  
Quærat amicitiam retro, ferus emicet ante.*

XLII.  
Tonus &  
Color varii.

H  
Supre.

365. *Supremum in Tabulis Lumen captare diei  
 Insanus labor Artificum ; cùm attingere tantùm  
 Non Pigmenta queant ; auream sed vespere Lucem,  
 Seu modicam mane albentem, sive ætheris actam  
 Post Hyemem nimbis transfuso Sole caducam,  
 Seu nebulis fultam accipient, tonitruque rubentem.*

- XLIV. *Lævia quæ lucent, veluti Chrystalla, Metalla,  
 Quædam circa Praxim. Ligna, Ossa & Lapides ; Villosa, ut Vellera, Pelle, Barba, aqueique Oculi, Crines, Holoferica, Plumæ ;  
 Et Liquida, ut stagnans Aqua, reflexæque sub Undis  
 Corporeæ species, & Aquis contermina cuncta,  
 375. Subter ad extremum liquide sint picta, superque  
 Luminibus percussa suis, signisque repostis.*

- XLV. *Area vel Campus Tabulæ vagus esto, levisque  
 Campus Tabulæ. Abscedat latus, liquideque bene unctis amicis  
 380. Tota ex mole Coloribus, una sive Patellâ:  
 Quæque cadunt retro in Campum confinia Campo.*

\* 'Tis labour in vain to paint a High-noon, or Mid-day light in your Picture, because we have no Colours which can sufficiently express it, but 'tis better counsel, to choose a weaker light; such as is that of the Evening, with which the Fields are gilded by the Sun; or a Morning-light, whose whiteness is allay'd: or that which appears after a Shower of Rain, which the Sun gives us through the breaking of a Cloud: or during Thunder, when the Clouds hide him from our view, and make the light appear of a fiery colour.

365.

XLIII.  
*The choice of Light.*

370.

Smooth bodies, such as Chrystals, polish'd Metals, Wood, Bones, and Stones; those which are cover'd with Hair, as Skins, the Beard, or the Hair of the Head; as also Feathers, Silks, and the Eyes, which are of a watery nature; and those which are liquid, as Waters, and those corporeal species, which we see reflected by them; and in fine, all that which touches them, or is near them, ought to be much painted and unitedly on their lower parts, but touch'd boldly above by the light and shadows which are proper to them.

XLIV.  
*Of certain things relating to the practicalpart.*

375.

\* Let the Field, or Ground of the Picture, be clean, free, transient, light, and well united with Colours which are of a friendly nature to each other; and of such a mixture, as there may

XLV.  
*The field or ground of the Picture.*

380.

be something in it of every colour that composes your work, as it were the contents of your Palette. And let the bodies mutually partake of the colour of their ground.

XLVI.  
*Of the vivacity of Colours.*

\* Let your Colours be lively, and yet not look (according to the Painter's Proverb) as if they had been rubb'd or sprinkled with meal: that is to say, let them not be pale.

\* Let the parts which are nearest to us, and most rais'd, be strongly colour'd, and as it were sparkling; and let those parts which are more remote from sight, and towards the borders, be more faintly touch'd.

385.

XLVII.  
*Of Shadows.*

\* Let there be so much harmony, or consent, in the Masses of the Picture, that all the shadowings may appear as if they were but one.

XLVIII.  
*The Picture to be of one piece.*

\* Let the whole Picture be made of one piece, and avoid as much as possibly you can, to paint drily.

XLIX.  
*The Looking-glass the Painter's best Master.*

\* The Looking-glass will instruct you in many Beauties, which you may observe from Nature: so will also those objects which are seen in an Evening in a large prospect.

L.  
*An half figure, or a whole one, before others.*

If you are to paint a half figure or a whole one, which is to be set before the other figures, it must be plac'd nearer to the view, and next the light. And if it is to be painted, in a great place,

390.

and

*Vividus esto Color nimio non pallidus Albo,  
Adversisque locis ingestus plurimus ardens ;  
Sed leviter parcéque datus vergentibus oris.*

XLVI.  
Color vivi-  
dus, non ta-  
men pallidus.

*Cuncta Labore simul coëant, velut Umbrâ in eadem.*

385.  
XLVII.  
Umbra.

*Tota fiet Tabula ex unâ depicta Patellâ.*

XLVIII.  
Ex una Pa-  
tella fit Ta-  
bula.

*Multa ex Natura Speculum præclara docebit ;  
Quæque procul serò spatiis spectantur in amplis.*

XLIX.  
Speculûm  
Pictorum  
Magister.

L.  
Dimidia Fi-  
gura vel in-  
tegra ante  
alias.

*Dimidia Effigies, quæ sola, vel integra plures  
Ante alias posita ad Lucem, stet proxima visu,  
Et latis spectanda locis, oculisque remota,  
Luminis Umbrarumque gradu sit picta supremo.*

390.

Partibus

LI.  
Effigies.

395.

*Partibus in minimis imitatio justa juvabit  
Effigiem, alternas referendo tempore eodem  
Consumiles Partes, cum Luminis atque Coloris  
Compositis justisque Tonis, tunc parta Labore  
Si facili & vegeto micat ardens, viva videtur.*

LII.  
Locus Tabulæ.

400.

*Visa loco angusto tenerè pingantur, amico  
Juncta Colore graduque, procul quæ picta feroci  
Sint & inæquali variata Colore, Tonoque.  
Grandia signa volunt spatia ampla ferosque Colores.*

*Lumina*



and at a distance from the Eyes; be sure on that occasion not to be sparing of great lights, the most lively colours, nor the strongest shadows.

\* As for a Portrait, or Pictures by the Life, you are to work precisely after Nature, and to express what she shows you, working at the same time on those parts which are resembling to each other: As for example, the Eyes, the Cheeks, the Nostrils and the Lips: so that you are to touch the one, as soon as you have given a stroke of the Pencil to the other, lest the interruption of time cause you to lose the Idea of one part, which Nature has produc'd to resemble the other: and thus imitating Feature for Feature with a just and harmonious Composition of the lights and shadows, and of the colours, and giving to the Picture that liveliness which the freedom and force of the Pencil make appear, it may seem the living hand of Nature.

LI.  
*A Portrait.*

395.

The works which are painted to be seen in little or narrow places, must be very tender and well united with tones, and colours; the degrees of which ought to be more different, more unequal, and more strong and vigorous, as the work is more distant: and if you make great figures, let them be strongly colour'd, and in very spacious places.

LII.  
*The place of,  
the Picture.*

400.

\* You

LIII.  
*Large Lights.*

\* You are to paint the most tenderly that possibly you can; and endeavour to lose insensibly the \* large lights in the shadows which succeed them, and encompass them about.

LIV.  
*What Lights are requisite.*

405.

If the Picture be set in a place which is enlighten'd, but with a little light, the colours must be very clear; as on the contrary very brown, if the place be strongly enlighten'd, or in the open Air.

LV.  
*Things which are vicious in painting to be avoided.*

410.

Remember to avoid objects which are full of hollows, broken in pieces, little, and which are separated, or in parcels: shun also those things which are barbarous, shocking to the Eye and party-colour'd, and all which is of an equal force of light and shadow: as also all things which are obscene, impudent, filthy, unseemly, cruel, fantastical, poor and wretched; those things which are sharp and rough to the feeling: In short, all things which corrupt their natural forms, by a confusion of their parts which are intangled in each other: *For the Eyes have a horreur for those things which the Hands will not condescend to touch.*

LVI.  
*The prudent part of a Painter.*

415.

But while you endeavour to avoid one vice, be cautious lest you fall into another: for *Vertue is plac'd betwixt two extreams, which are on both sides equally blameable.*

Those

# De Arte Graphica.

57

*Lumina lata unctas simul undique copulet Umbras  
Extremus Labor. In Tabulas demissa fenestris  
Si fuerit Lux parva, Color clarissimus esto:  
Vividus at contra obscurusque in Lumine aperto.*

LIII.  
Lumina lata.  
LIV.  
Quantitas  
Luminis loci  
in quo Tabu-  
la est expo-  
nenda.

405.

*Quæ vacuis divisa cavis vitare memento :  
Trita, minuta, simul quæ non stipata dehiscunt ;  
Barbara, Cruda oculis, rugis fucata Colorum,  
Luminis Umbrarumque Tonis æqualia cuncta ;  
Fæda, cruenta, cruces, obscæna, ingrata, chimeras, 410.  
Sordidaque & misera, & vel acuta, vel aspera tactu,  
Quæque dabunt formæ temerè congesta ruinam,  
Implicitasque aliis confundent miscua Partes.*

LV.  
Errores & vi-  
tia Picturæ.

*Dumque fugis vitiosa, cave in contraria labi  
Damna mali, Vitium extremis nam semper inhaeret. 415.*

LVI.  
Prudentia in  
Pictore.

I

Pulchra

LVII.  
Elegantium  
Idæa Tabula-  
rum.

*Pulchra gradu summo Graphidos stabilita Vetustæ  
Nobilibus Signis sunt Grandia, Diffita, Pura,  
Tersa, velut minime confusa, Labore Ligata,  
Partibus ex magnis paucisque efficta, Colorum  
420. Corporibus distincta feris, sed semper amicis.*

LVIII.  
Pictor Tyro.

*Qui bene cæpit, uti facti jam fertur habere  
Dimidium; Picturam ita nil sub limine primo  
Ingrediens Puer offendit daninosius Arti,  
Quàm varia errorum genera ignorante Magistro  
425. Ex pravis libare Typis, mentemque veneno  
Inficere, in toto quod non abstergitur ævo.*

*Nec Graphidos rudis Artis adhuc cito qualiacumque  
Corporaviva super studium meditabitur ante  
Illorum quam Symmetriam, Internodia, Formam  
430. Noverit inspectis docto evolvente Magistro  
Archetypis, dulcesque Dolos præsenferit Artis.  
LIX. Plusque Manu ante oculos quàm voce docebitur usus.*

Ars debet ser-  
vire Pictori,  
non Pictor  
Arti.

Those things which are beautifull in the utmost degree of Perfection, according to the Axiom of ancient Painters, \* ought to have somewhat of greatness in them; and their out-lines to be noble: they must be disintangled, pure and without alteration, clean and knit together; compos'd of great parts, yet those but few in number. In fine, distinguish'd by bold Colours; but of such as are related, and friendly to each other: And as it is a common saying, that *He who has begun well, has already perform'd half his work*; so \* there is nothing more pernicious to a Youth, who is yet in the Elements of Painting, than to engage himself under the discipline of an ignorant Master; who depraves his taste, by an infinite number of mistakes; of which his wretched works are full, and thereby makes him drink the poyson, which infects him through all his future life.

LVII.  
*The Idea of a beautifull piece.*

420.

LVIII.  
*Advice to a young Painter.*

425.

Let him who is yet but a Beginner, not make so much haste to study after Nature, every thing which he intends to imitate; as not in the mean time to learn Proportions, the connexion of the parts, and their out-lines: And let him first have well examin'd the Excellent Originals, and have thoroughly studied all the sweet deceits of his Art, which he must be rather taught by a know-

430.

ing Master, than by practice; and by seeing him perform, without being contented onely to hear him speak.

LIX. *Art must be subservient to the Painter.* \* Search whatsoever is aiding to your Art, and convenient, and avoid those things which are repugnant to it.

LX. *Diversity and facility are pleasing.* \* Bodies of divers natures which are aggroup'd (or combin'd) together, are agreeable and pleasant to the sight; \* as also those things which appear to be perform'd with ease. Because they are ever full of Spirit, and seem animated with a kind of Cœlestial fire: But we are not able to compass these things with facility, till we have for a long time weigh'd them in our judgment, and thoroughly consider'd them: By this means the Painter shall be enabled to conceal the pains, and study which his Art and work have cost him, under a pleasing sort of deceit: For the greatest secret which belongs to Art, is to hide it from the discovery of Spectatours.

440. *LXI. The Original must be in the Head, and the Copy on the Cloth.* Never give the least touch with your Pencil till you have well examin'd your Design, and have settled your out-lines, \* nor till you have present in your mind a perfect Idea of your work.

LXII. *The Compass to be in the Eyes.* \* Let the Eye be satisfy'd in the first place, even against and above all other reasons, which be-

*Quære Artem quæcumque juvant, fuge quæque repugnant.*

*Corpora diversæ naturæ juncta placebunt;  
Sic ea quæ facili contempta labore videntur:  
Æthereus quippe ignis inest & spiritus illis.  
Mente diu versata, manu celeranda repenti.  
Arsque Laborque Operis grata sic fraude latebit.  
Maxima deinde erit ars, nihil artis inesse videri.*

LX.  
Oculos recreant  
diversitas  
& Operis fa-  
cilitas, quæ  
speciatim Ars  
dicitur.

435.

*Nec prius inducas Tabulæ Pigmenta Colorum,  
Expensi quàm signa Typi stabilita nitescant,  
Et menti præsens Operis sit Pægma futuri.*

440.  
LXI.  
Archetypus  
in mente, A-  
pographum  
in tela.

*Prævaleat sensus rationi quæ officit Arti  
Conspiciuæ, inque oculis tantummodo Circinus esto.*

LXII.  
Circinus in o-  
culis.

Uttere

445. *Utere Doctorum Monitis, nec sperne superbus*  
 LXIII. *Discere quæ de te fuerit Sententia Vulgi.*  
 Superbia pictori nocet plurimum.  
*Est cæcus nam quisque suis in rebus, & expers*  
*Judicii, Prolemque suam miratur amatque.*  
*Ast ubi Consilium deerit Sapientis Amici,*
450. *Id tempus dabit, atque mora intermissa labori.*  
*Non facilis tamen ad nutus & inania Vulgi*  
*Dicta levis mutabis Opus, Geniumque relinques:*  
*Nam qui parte sua sperat bene posse mereri*  
*Multivaga de Plebe, nocet sibi, nec placet ulli.*

455. *Cumque Opere in proprio soleat se pingere Pictor,*  
 LXIV. *(Prolem adeo sibi ferre parem Natura sœvit)*  
 γὰρ οὕτως.

Proderit



beget difficulties in your Art, which of it self suffers none ; and let the compass be rather in your Eyes than in your Hands.

\* Profit your self by the Counsels of the knowing : And do not arrogantly disdain to learn the opinion of every man concerning your work. All men are blind as to their own productions ; and no man is capable of judging in his own cause ; \* but if you have no knowing friend, to assist you with his advice, yet length of time will never fail ; 'tis but letting some weeks pass over your Head, or at least some days, without looking on your work, and that intermission will faithfully discover to you the faults, and beauties ; yet suffer not your self to be carried away by the opinions of the Vulgar, who often speak without knowledge ; neither give up your self altogether to them, and abandon wholly your own Genius, so as lightly to change that which you have made : For he who has a windy Head, and flatters himself with the empty hope of deserving the praise of the common people, whose opinions are inconsiderate, and changeable, does but injure himself and pleases no man.

445.

LXIII.

*Pride an Enemy to good Painting.*

450.

Since every Painter paints himself in his own works (so much is Nature accusom'd to produce her own likeness ) 'tis advantageous to him to

455.

LXIV.

*Know your self.*

know

know himself, \* to the end that he may cultivate those Talents which make his Genius, and not unprofitably lose his time in endeavouring to gain that which she has refus'd him. As neither Fruits have the taste, nor Flowers the beauty which is natural to them when they are transplanted in a foreign soil, and are forc'd to bear before their season by an artificial heat: so 'tis in vain for the Painter to sweat over his works in spight of Nature and of Genius; for without them 'tis impossible for him to succeed.

460. LXV. *Perpetually practise, and do easily what you have conceiv'd.* \* While you meditate on these truths, and observe them diligently, by making necessary reflections on them; let the labour of the Hand accompany the study of the Brain; let the former second and support the latter; yet without blunting the sharpness of your Genius; and abating of its vigour by too much assiduity.

465. LXVI. *The Morning most proper for work.* \* The Morning is the best, and most proper part of the day for your business; employ it therefore in the study and exercise of those things which require the greatest pains and application.

LXVII. *Every day do something.* \* Let no day pass over you without a line. Observe as you walk the Streets, the Airs of Heads; the natural Postures and Expressions; which are always the most free the less they seem to be observ'd.

LXVIII. *The Passions which are true and natural.*

470.

\* Be

*Proderit imprimis Pictori γυῶδι σεαυτοῦ ;  
Ut data quæ genio colat, abstineatque negatis.*

*Fructibus utque suis nunquam est sapor atque venustas  
Floribus insueto in fundo præcoce sub anni  
Tempore, quos cultus violentus & ignis adegit ;  
Sic nunquam nimio quæ sunt extorta labore,  
Et picta invito Genio, nunquam illa placebunt.*

460.

*Vera super meditando, Manus, Labor improbus adsit :  
Nec tamen obtundat Genium, mentisque vigorem.*

LXV.  
Quod mente  
conceperis  
manu com-  
proba.

465.

*Optima nostrorum pars matutina dierum,  
Difficili hanc igitur potiolem impende Labori.*

LXVI.  
Matutinum  
tempus La-  
bori aptum.

*Nulla dies abeat quin linea ducta supersit.  
Perque vias vultus hominum, motusque notabis  
Libertate sua proprios, positasque Figuras  
Ex sese faciles, ut inobservatus habebis.*

LXVII.  
Singulis die-  
bus aliquid  
faciendum.

470.

LXVIII.  
Affectus in-  
observati &  
naturales.

Mox

K

LXIX.  
Non defint  
Pugillares.

*Mox quodcumque Mari, Terris & in Aëre pulchrum:  
Contigerit, Chartis propera mandare paratis,  
Dum præsens animo species tibi fervet hianti.*

475. *Non epulis nimis indulget Pictura, meroque  
Parcit, Amicorum quantum ut sermone benigno  
Exhaustum reparat mentem recreata, sed inde  
Litibus & curis in Cælibe libera vita  
Secessus procul à turba strepituque remotos*
480. *Villarum rurisque beata silentia quærit:  
Namque recollecto tota incumbente Minerva  
Ingenio rerum species præsentior extat,  
Commodiusque Operis compagem amplectitur omnem.*

485. *Infami tibi non potior sit avara peculî  
Cura, aurique fames, modicâ quam sorte beato  
Nominis æterni & laudis pruritus habenda,*

\* Be ready to put into your Table-book (which you must always carry about you) whatsoever you judge worthy of it; whether it be upon the Earth, or in the Air, or upon the Waters, while the Species of them is yet fresh in your Imagination.

LXIX.  
Of Table-  
books.

\* Wine and good Cheer are no great Friends to painting, they serve only to recreate the Mind, when 'tis oppress'd and spent with Labour; then indeed 'tis proper to renew your Vigour by the conversation of your Friends: Neither is a true Painter naturally pleas'd with the fatigue of business, and particularly of the Law, \* but delights in the liberty which belongs to the Batchelour's Estate. \* Painting naturally withdraws from Noise and Tumult, and pleases it self in the enjoyment of a Country Retirement: because Silence and Solitude set an edge upon the Genius, and cause a greater Application to work and study, and also serve to produce the Ideas, which, so conceiv'd, will be always present in the Mind, even to the finishing of the work; the whole compass of which, the Painter can at that time more commodiously form to himself than at any other.

475.

480.

\* Let not the covetous design of growing rich, induce you to ruin your reputation, but rather satisfy your self with a moderate fortune; and let

485.

your Thoughts be wholly taken up with acquiring to your self a glorious Name, which can never perish, but with the World, and make that the recompence of your worthy Labours.

490. \* The qualities requisite to form an excellent Painter, are, a true discerning Judgment; a Mind which is docible, a noble Heart, a sublime Sense of things, and Fervour of Soul; after which follow, Health of Body, handsomeness, a convenient share of Fortune, Youth, Diligence, an affection for the Art, and to be bred under the discipline of a knowing Master.

And remember, that whatsoever your Subject be, whether of your own Choice, or what chance or good fortune shall put into your hand, if you have not that Genius or natural Inclination, which your Art requires, you shall never arrive to perfection in it, even with all those great advantages which I have mention'd; for the Wit, and the manual operation are things vastly distant from each other. 'Tis the Influence of your Stars, and the happiness of your Genius, to which you must be oblig'd for the greatest Beauties of your Art.

495. Nay, even your excellencies sometimes will not pass for such in the opinion of the learned, but only as things which have less of Error in them, for no man sees his own failings; \* and Life is so short,

*Condignæ pulchrorum Operum mercedis in ævum.*

*Judicium, docile Ingenium, Cor nobile, Sensus  
Sublimes, firmum Corpus, florensque Juventa,  
Commoda Res, Labor, Artis amor, doctusque Magister ; 490.*

*Et quamcumque voles occasio porrigat ansam,  
Ni Genius quidam adfuerit Sydusque benignum,  
Dotibus his tantis, nec adhuc Ars tanta paratur :*

*Distat ab Ingenio longè Manus. Optima Doctis  
Censentur quæ prava minus ; latet omnibus error,  
Vitaque tam longæ brevior non sufficit Arti ; 495.*

*Desi-*

*Desinimus nam posse senes cùm scire periti  
Incipimus, doctamque Manum gravat ægra senectus,  
Nec gelidis fervet juvenilis in Artibus ardor.*

500. *Quare agite, ô Juvenes, placido quos Sydere natos  
Pacifera studia allectant tranquilla Minerva,  
Quosque suo fovet igne, sibi que optavit Alumnos!  
Eja agite, atque animis ingentem ingentibus Artem  
Exercete alacres, dum strenua corda Juventus*
505. *Viribus extimulat vegetis, patiensque laboram est;  
Dum vacua errorum nulloque imbuta sapore  
Pura nitet mens, & rerum sitibunda novarum  
Præsentes haurit species, atque humida servat.*



short, that it is not sufficient for so long an Art. Our strength fails us in our old Age, when we begin to know somewhat: Age oppresses us by the same degrees that it instructs us, and permits not that our mortal Members which are frozen with our years, should retain the Vigor and Spirits of our Youth.

\* Take courage therefore, O ye *Noble Youths!* 500.  
 you legitimate Off-spring of *Minerva*, who are born under the influence of a *happy Planet*, and warm'd with a *Celestial Fire*, which attracts you to the Love of Science; exercise while you are young, your whole forces, and employ them with delight in an Art which requires a *whole Painter*. Exercise them I say, while your boiling Youth supplies you with Strength, and furnishes you with Quickness and with Vigour; while your Mind, yet pure and void of Error, has not taken any ill habitude to vice, while yet your Spirits are inflam'd with the Thirst of Novelties, and your Mind is fill'd with the first Species of things which present themselves to a young Imagination, which it gives in keeping to your Memory; and which your Memory retains for length of time, by reason of the moisture wherewith at that Age the Brain abounds: \* you will do well  
 \* to begin with *Geometry*, and after having made some

505.

LXX.  
*The method of Studies for a young Painter.*

510. some progress it it, \* set your self on designing after the *Ancient Greeks*, \* and cease not day or night from labour, till by your continual practice you have gain'd an easy habitude of imitating them in their invention, and in their manner. \* And when afterwards your judgment shall grow stronger, and come to its maturity with years, it will be very necessary to see and examine one after the other, and part by part, those works

515. which have given so great a Reputation to the Masters of the first form in pursuit of that Method, which we have taught you here above, and according to the Rules which we have given you; such are the *Romans*, the *Venetians*, the *Parmesans*, and the *Bologneses*. Amongst those excellent Persons, *Raphael* had the Talent of In-

520. *vention* for his share, by which he made as many Miracles as he made Pictures. In which is observ'd \* a certain Grace which was wholly natural and peculiar to him, and which none since him have been able to appropriate to themselves. *Michael Angelo* possess'd powerfully the part of *Design*, above all others. \* *Julio Romano* (educated from his childhood among the *Muses*) has open'd to us the Treasures of *Parnassus*: and in the Poetry of Painting has discover'd to our Eyes the

525. most sacred Mysteries of *Apollo*, and all the rarest

*Signa Antiqua super Graiorum addiscite formam ;  
Nec mora nec requies, noctuque diuque labori  
Illorum Menti atque Modo, vos donec agendi.  
Praxis ab assiduo faciles assueverit usu.*

510.

*Mox ubi Judicium emensis adoleverit annis  
Singula quæ celebrant primæ Exemplaria classis  
Romani, Veneti, Parmenses, atque Bononi  
Partibus in cunctis pedetentim atque ordine recto,  
Ut monitum suprâ est vos expendisse iuvabit.*

515.

*Hos apud invenit Raphael miracula summo.  
Ducta modo, Veneresque habuit quas nemo deinceps.  
Quidquid erat formæ scivit Bonarota potenter.*

520.

*Julius à puero Musarum eductus in Antris  
Aonias reseravit opes, Graphicaque Poësi  
Quæ non visa prius, sed tantùm audita Poëtis  
Ante oculos spectanda dedit Sacrarum Phœbi:*

525.

L

Quæque

*Quæque coronatis complevit bella triumphis  
 Heroïum fortuna potens, casusque decoros  
 Nobilius reipsa antiqua pinxisse videtur.*

530. *Clarius ante alios Corregius extitit, ampla  
 Luce superfusa circum cœuntibus Umbris,  
 Pingendique Modo grandi, & tractando Colore  
 Corpora. Amicitiamque, gradusque, dolosque Colorum,  
 Compagemque ita disposuit Titianus, ut inde  
 Divus appellatus, magnis sit honoribus auctus  
 535. Fortunæque bonis: Quos sedulus Annibal omnes  
 In propriam mentem atque Modum mira arte cœgit.  
 Plurimus*

Ornaments which that *God* is capable of communicating to those works that he inspires, which we knew not before, but only by the Recital that the *Poets* made of them; he seems to have painted those famous Wars which *Heroes* have wag'd, and ended with Victory over crown'd Heads, whom they have led in triumph; and those other glorious Events which Fortune has caus'd in all ages, even with more Magnificence and Nobleness, than when they were acted in the World. *Correggio* has made his Memory immortal by the Strength and Vigour he has given to his Figures, and by sweetening his Lights and Shadows, and melting them into each other so happily, that they are even imperceptible. He is also almost single in the great manner of his Painting, and the Facility he had in the managing of his Colours. And *Titian* understood so well the *Union* of the *Masses*, and the Bodies of Colours, the Harmony of the Tones, and the Disposition of the whole together, that he has deserv'd those Honours, and that wealth which were heap'd upon him, together with that attribute of being surnam'd the *Divine Painter*. The laborious and diligent *Annibal Carracci*, has taken from all those great Persons already mention'd, whatsoever excellencies he found in them,

530.

535.

and, as it were, converted their Nourishment into his own Substance.

LXXI.  
Nature and  
Experience  
perfect Art.

'Tis a great means of profiting your self to copy diligently those excellent Pieces, and those beautifull designs; But *Nature* which is present before your Eyes, is yet a better *Mistress*: For she augments the Force and Vigour of the Genius, and she it is from whom *Art* derives her ultimate perfection by the means of sure *Experience*; \* I pass in silence many things which will be more amply treated in the ensuing *Commentary*.

540. And now considering that all things are subject to the vicissitude of Time, and that they are liable to Destruction by several ways, I thought I might reasonably take the boldness \* to intrust to the Muses (those lovely and immortal Sisters of painting) these few Precepts which I have here made and collected of that Art.

545. I employ'd my time in the study of this work at *Rome*, while the honour of the *Bourbon* Family, and the just Avenger of his injur'd Ancestors, the Victorious *Louis* was darting his Thunder on the *Alpes*, and causing his Enemies to feel the force of his unconquerable Arms, while he like another *Gallique Hercules*, born for the benefit and Honour of his *Country*, was griping the *Spanish Geryon* by the Throat, and at the point of strangling him.

O B.

*Plurimus inde labor Tabulas imitando juvabit  
Egregias, Operumque Typos; sed plura docebit  
Natura ante oculos præfens; nam firmat & auget  
Vim Genii, ex illaque Artem Experientia complet.  
Multa supersileo quæ commentaria dicent.*

LXXI.  
Natura &  
Experientia  
Artem perficiunt.

540.

*Hæc ego, dum memoror subitura volubilis ævi  
Cuncta vices, variisque olim peritura ruinis,  
Pauca Sophismata sum Graphica immortalibus ausus  
Credere Pieriis. Romæ meditatus: ad Alpes  
Dum super insanas moles inimicaque castra  
Borbonidum decus & vindex Lodoicus Avorum  
Fulminat ardenti dextrâ, Patriæque resurgens  
Gallicus Alcides, premit Hispani ora Leonis.*

545.

549.

1844  
1845  
1846  
1847  
1848  
1849  
1850

Am 1. d. M. ist der Herr ...  
gestorben. Er war ...  
geboren am ...  
hatte eine ...  
verheiratet ...  
hatte ...  
hatte ...

Am 2. d. M. ist der Herr ...  
gestorben. Er war ...  
geboren am ...  
hatte eine ...  
verheiratet ...  
hatte ...  
hatte ...

Am 3. d. M. ist der Herr ...  
gestorben. Er war ...  
geboren am ...  
hatte eine ...  
verheiratet ...  
hatte ...  
hatte ...



## OBSERVATIONS

ON THE

## Art of Painting

OF

*Charles Alphonse du Fresnoy.*

**P**ainting and Poesy are two Sisters, &c. 'Tis ¶ 1.  
 a receiv'd truth, that the Arts have a cer-  
 tain relation to each other. " There is  
 " no Art (said Tertullian in his Treatise of Idola-  
 " try) which is not either the Father or the near Re-  
 " lation of another. And Cicero in his Oration for  
 " Archias the Poet, says, That the Arts which have  
 " respect to human life, have a kind of Alliance a-  
 " mongst themselves, and hold each other (as we may  
 " say) by the hand. But those Arts which are the  
 nearest related, and claim the most ancient Kin-  
 dred with each other, are Painting and Poetry;  
 and

*The Number  
 at the head of  
 every Obser-  
 vation serves  
 to find in the  
 Text the par-  
 ticular Pas-  
 sage on which  
 the Observati-  
 on was made.*

and whosoever shall throughly examine them, will find them so much resembling one another, that he cannot take them for less than *Sisters*.

They both follow the same bent, and suffer themselves rather to be carry'd away, than led by their secret Inclinations, which are so many seeds of the Divinity. " *There is a God within us* (says " *Ovid* in the beginning of his Sixth Book *de Fastis*, there speaking of the Poets) *who by his Agitation warms us*. And *Suidas* says, *That the famous Sculptor Phidias, and Zeuxis that incomparable Painter, were both of them transported by the same Enthusiasm, which gave life to all their works*. They both of them aim at the same end, which is Imitation. Both of them excite our Passions; and we suffer our selves willingly to be deceiv'd, both by the one, and by the other; our Eyes and Souls are so fixt to them, that we are ready to persuade our selves that the painted Bodies breath, and that the Fictions are Truths. Both of them are set on fire by the great Actions of Heroes; and both endeavour to eternize them: Both of them in short, are supported by the strength of their Imagination, and avail themselves of those licences, which *Apollo* has equally bestow'd on them, and with which their *Genius* has inspir'd them.

..... Pictoribus atque Poetis  
Quidlibet audendi, semper fuit æqua potestas.

Painters and Poets free from servile awe,  
May treat their Subjects, and their Objects draw.

As *Horace* tells us in his Art of Poetry.

The advantage which *Painting* possesses above *Poesie* is this; That amongst so great a Diversity of *Languages*, she makes her self understood by all the *Nations of the World*; and that she is necessary to all other Arts, because of the need which they have of demonstrative Figures, which often give more Light to the Understanding than the clearest discourses we can make.

Segnius irritant animos demissa per aurem,  
Quam quæ sunt oculis commissa fidelibus.

Hearing excites the Mind by slow degrees,  
The Man is warm'd at once by what he sees.

*Horace* in the same Art of Poetry.

For both of them that they might contribute, &c. ¶ 9.  
*Poesy* by its *Hymns* and *Anthems*, and *Painting* by its *Statues*, *Altar-pieces*, and by all those *Decorati-*

ons which inspire Respect and Reverence for our Sacred Mysteries, have been serviceable to Religion. Gregory of Nice, after having made a long and beautifull Description of Abraham sacrificing his Son Isaac, says these words, “ I have often  
 “ cast my eyes upon a Picture, which represents this  
 “ moving object, and could never withdraw them with-  
 “ out Tears. So well did the Picture represent  
 “ the thing it self, even as if the Action were then  
 ¶ 24. “ passing before my Sight. So much these Divine  
 Arts have been always honour’d, &c. The greatest  
 Lords, whole Cities and their Magistrates of Old (says  
 Pliny lib. 35.) took it for an honour to obtain a Pi-  
 cture from the hands of those great Ancient Painters.  
 But this Honour is much fallen of late amongst  
 the French Nobility: and if you will understand  
 the cause of it, Vitruvius will tell you that it comes  
 from their Ignorance of the charming Arts. *Pro-  
 pter ignorantiam Artis, virtutes obscurantur*: (in the  
 Preface to his Fifth Book.) Nay more, we  
 should see this admirable Art fall into the last de-  
 gree of Contempt, if our Mighty Monarch, who  
 yields in nothing to the Magnanimity of *Alexan-  
 der the Great*, had not shown as much Love for  
 Painting as Valour in the Wars: we daily see him  
 encouraging this noble Art, by the considerable  
 Presents which he makes to his \* chief Painter.

\* Mr. Le  
 Brun.

And

And he has also founded an Academy for the Progress and Perfectioning of Painting, which his \* first Minister honours with his Protection, his care, and frequent Visits: insomuch that we might shortly see the age of *Apelles* reviving in our Country, together with all the beauteous Arts, if our generous Nobility, who follow our incomparable King with so much Ardour and Courage in those dangers to which he exposes his Sacred Person for the Greatness and Glory of his Kingdom, would imitate him in that wonderfull Affection which he bears to all who are excellent in this kind. Those Persons who were the most considerable in *Ancient Greece*, either for Birth or Merit, took a most particular care, for many ages, to be instructed in the Art of Painting: following that laudable and profitable custom which was begun and establish'd by the *Great Alexander*, which was to learn how to *Design*. And *Pliny* who gives testimony to this in the tenth Chapter of his 35th. Book tells us farther (speaking of *Pamphilus* the Master of *Apelles*) That it was by the authority of *Alexander*, that first at *Sicyon*, and afterwards thro' all *Greece*, the young Gentlemen learn'd before all other things to design upon Tablets of *Boxen-wood*; and that the first place among all the *Liberal Arts* was given to *Painting*. And that which makes it evident,

\* *Mr. Colbert.*

that they were very knowing in this Art, is the love and esteem which they had for Painters. *Demetrius* gave high testimonies of this when he besieg'd the City of *Rhodes*: For he was pleas'd to employ some part of that time, which he ow'd to the care of his Arms, in visiting *Protogenes*, who was then drawing the Picture of *Jalifus*. This *Jalifus*, (says *Pliny*) hinder'd King *Demetrius* from taking *Rhodes*, out of fear, lest he should burn the Pictures; and not being able to fire the Town on any other side, he was pleas'd rather to spare the Painting, than to take the Victory which was already in his hands. *Protogenes* at that time had his Work-house in a Garden out of the Town, and very near the Camp of the Enemies, where he was daily finishing those Pieces which he had already begun; the noise of Soldiers not being capable of interrupting his studies. But *Demetrius* causing him to be brought into his Presence, and asking him what made him so bold as to work in the midst of Enemies: He answer'd the King, *That he understood the War which he made, was against the Rhodians and not against the Arts.* This oblig'd *Demetrius* to appoint him Guards for his Security, being infinitely pleas'd that he could preserve that hand, which by this means he sav'd from the barbarity and insolence of Soldiers. *Alexander* had

had no greater pleasure, than when he was in the painting room of *Apelles*, where he commonly was found. And that Painter once receiv'd from him a sensible Testimony of Love and Esteem which that Monarch had for him: for having caus'd him to paint naked (by reason of her admirable beauty) one of his Concubines call'd *Campaspe*, who had the greatest share in his affections, and perceiving that *Apelles* was wounded with the same fatal dart of Beauty, he made a present of her to him. In that age so great a deference was pay'd to *Painting*, that they who had any Mastery in that Art, never painted on any thing but what was portable from one place to another, and what could be secur'd from burning. They took a particular care, says *Pliny*, in the place above-cited, not to paint any thing against a Wall, which could onely belong to one Master, and must always remain in the same place; and for that reason could not be remov'd in case of an accidental Fire. Men were not suffer'd to keep a Picture, as it were in Prison, on the Walls: It dwelt in common in all Cities, and the *Painter* himself was respected, as a *Common Good to all the World*. See this *Excellent Author*, and you shall find that the 10th. Chapter of his 35th. Book is fill'd with the praises of this Art, and with the Honours which were

were ascrib'd to it. You will there find that it was not permitted to any but those of noble Blood to profess it. *Francis the First*, as *Vasari* tells us, was in love with Painting to that degree, that he allur'd out of *Italy* all the best Masters, that this Art might flourish in his own Kingdom. Amongst others *Leonardo da Vinci*, who after having continued for some time in *France*, died at *Fontainebleau*, in the Arms of that great King, who could not behold his death, without shedding Tears over him. *Charles the Fifth* has adorn'd *Spain* with the noblest Pictures which are now remaining in the World. *Ridolphi* in his life of *Titian*, says, that Emperor one day took up a Pencil, which fell from the hand of that Artist, who was then drawing his Picture, and upon the Compliment which *Titian* made him on that occasion, he said these words, *Titian* has deserv'd to be serv'd by *Cæsar*. And in the same life 'tis remarkable, That the Emperour valued himself not so much in subjecting Kingdoms and Provinces, as that he had been thrice made immortal by the hand of *Titian*. If you will but take the pains to read this famous life in *Ridolphi*, you will there see the relation of all those honours which he receiv'd from *Charles the Fifth*. It would take up too much time here to recount all the particulars: I will onely observe that the greatest Lords who compos'd the Court



of that Emperour, not being able to refrain from some marks of Jealousy, upon the preference which he made of the Person, and Conversation of *Titian*, to that of all his other Courtiers; he freely told them, *That he could never want a Court or Courtiers, but he could not have Titian always with him.* Accordingly he heap'd Riches on him, and whensoever he sent him Money, which, ordinarily speaking, was a great Summ, he always did it with this obliging Testimony, *That his design was not to pay him the value of his Pictures, because they were above any price.* After the example of the Worthies of Antiquity, who bought the rarest Pictures with Bushels of Gold, without counting the weight or the number of the pieces, *In nummo aureo, mensurâ accepit, non numero,* says *Pliny*, speaking of *Apelles*. *Quintilian* infers from hence, that there is nothing more noble than the Art of Painting; because other things for the most part are Merchandice, and bought at certain Rates; most things for this very reason, (says he) are vile because they have a price, *Pleraque hoc ipso possunt videri vilia, quod pretium habent:* see the 34th. 35th. and 36th. Books of *Pliny*. Many great persons have lov'd it with an extream Passion, and have exercis'd themselves in it with delight. Amongst others, *Lelius Fabius*, one of those famous Ro-

mans,

mans, who, as Cicero relates, after he had tasted painting and had practis'd it, would be call'd *Fabius Pictor* : as also *Turpilius* a Roman Knight; *Labeo* Praetor & Consul, *Quintus Pedius*, the Poets *Ennius* and *Pacuvius*; *Socrates*, *Plato*, *Metrodorus*, *Pirrho*, *Commodus*, *Nero*, *Vespasian*, *Alexander Severus*, *Antoninus*, and many other Kings and Emperours, who thought it not below their Majesty to employ some part of their time in this honourable Art.

¶ 37. *The principal and most important part of Painting, is to find out and thoroughly to understand what Nature hath made most beautifull and most proper to this Art, &c.* Observe here the rock on which the greatest part of the *Flemish* Painters have split: most of that Nation know how to imitate Nature, at least as well as the Painters of other Countries, but they make a bad choice in Nature it self; whether it be, that they have not seen the Ancient pieces to find those beauties; or that a happy Genius, and the beautifull Nature is not of the growth of their Country. And to confess the truth, that which is naturally beautifull is so very rare, that it is discover'd by few persons; 'tis difficult to make a choice of it, and to form to our selves such an Idea of it, as may serve us for a Model.

*And*

And that a choice of it may be made according to the gust and manner of the Ancients, &c. That is to say, according to the Statues, the Basso-Relievo's, and the other Ancient Pieces, as well of the Grecians as of the Romans; Ancient (or Antique) is that which has been made from the time of Alexander the Great, till that of Phocas; during whose Empire the Arts were ruin'd by War. These Ancient works from their beginning have been the rule of Beauty; and in effect, the Authors of them have been so carefull to give them that perfection, which is still to be observ'd in them, that they made use not onely of one single Body, whereby they form'd them, but of many, from which they took the most regular parts to compose from them a beautifull whole. " The Sculptors, " says Maximus Tyrius in his 7th. Dissertation, " with admirable Artifice chose out of many Bodies " those parts which appear'd to them the most beauti- " full, and out of that diversity made but one Statue: " But this mixture is made with so much prudence " and propriety, that they seem to have taken but one " onely perfect Beauty. And let us not imagine that " we can ever find one natural Beauty which can dis- " pute with Statues, that Art which has always some- " what more perfect than Nature. 'Tis also to be presum'd, that in the choice which they made of

those parts, they follow'd the opinion of the *Physicians*, who at that time were very capable of instructing them in the rules of Beauty : Since Beauty and Health ordinarily follow each other.

“ *For Beauty, says Galen, is nothing else but a just*  
 “ *Accord and mutual Harmony of the Members, a-*  
 “ *nimated by a healthfull constitution. And men,*  
 “ *said the same Author, commend a certain Statue*  
 “ *of Polycletus, which they call the rule, and which*  
 “ *deserves that name for having so perfect an agree-*  
 “ *ment in all its parts, and a proportion so exact, that*  
 “ *it is not possible to find a fault in it.* From what

I have quoted, we may conclude, that the Ancient Pieces are truly beautifull, because they resemble the Beauties of Nature ; and that Nature will ever be beautifull which resembles those Beauties of Antiquity. 'Tis now evident upon what account none have presum'd to contest the proportion of those Ancient Pieces, and that on the contrary, they have always been quoted as Models of the most perfect Beauty. *Ovid* in the 12<sup>th</sup>. Book of his *Metamorphosis*, where he describes *Cyl-larus*, the most beautifull of all the *Centaures*, says, *That he had so great a Vivacity in his Countenance, his Neck, his Shoulders, his Hands and Stomach were so fair, that it is certain the manly part of him was as beautifull as the most celebrated Statues.* And

*Philo-*

Philostratus in his *Heroiques*, speaking of *Protesilaus* and praising the beauty of his face, says, "That the form of his Nose was square, as if it had been of a Statue; and in another place speaking of *Euphorbus*, he says, "That his beauty had gain'd the affections of all the Greeks, and that it resembled so nearly the beauty of a Statue, that one might have taken him for Apollo. Afterwards also speaking of the Beauty of *Neoptolemus*, and of his likeness to his Father *Achilles*, he says, "That in beauty, his Father had the same advantage over him, as Statues have over the beauty of living Men.

This ought to be understood of the fairest Statues, for amongst the multitude of Sculptors which were in *Greece* and *Italy*, 'tis impossible but some of them must have been bad work-men, or rather less good: for though their works were much inferiour to the Artists of the first form, yet somewhat of greatness is to be seen in them, and somewhat of harmonious in the distribution of their parts, which makes it evident; that at this time they wrought on Common Principles, and that every one of them avail'd himself of those Principles according to his Capacity and Genius. Those Statues were the greatest Ornaments of *Greece*; we need onely open the Book of *Pausanias* to find

the prodigious quantity of them, whether within or without their Temples, or in the crossing of Streets, or in the Squares and publique Places, or even the Fields, or on the Tombs. Statues were erected to the *Muses*, to the *Nymphs*, to *Heroes*, to great *Captains*, to *Magistrates*, *Philosophers* and *Poets*: In short, they were set up to all those who had made themselves eminent either in defence of their Country, or for any noble action which deserv'd a recompence; for it was the most ordinary and most authentique way, both amongst the *Greeks* and *Romans*, thusto testify their gratitude. The *Romans* when they had conquer'd *Græcia*, transported from thence, not onely their most admirable Statues, but also brought along with them the most excellent of their Sculptors, who instructed others in their Art, and have left to posterity the immortal Examples of their knowledge, which we see confirm'd by those curious *Statues*, those *Vases*, those *Basso-Relievo's*, and those beautifull *Columns* call'd by the names of *Trajan* and *Antoine*: They are those Beauties which our Author proposes to us for our *Models*. And as the true Fountains of Science, out of which both *Painters* and *Statuaries* are bound to draw for their own use, without amusing themselves with dipping in streams which are often muddy, at least troubled;

I mean the manner of their Masters, after whom they creep, and from whom they are unwilling to depart, either through negligence, or through the meanness of their Genius. “ *It belongs onely to heavy minds, says Cicero, to spend their time on streams, without searching for the Springs from whence their materials flow in all manner of abundance.*”

*Without which all is nothing, but a blind and rash barbarity, &c.* All that has nothing of the Ancient gust, is call'd a *barbarous* or *Gothique* manner, which is not conducted by any rule, but onely follows a wretched fancy, which has nothing in it that is noble: we are here to observe, that *Painters* are not oblig'd to follow the *Antique* as exactly as the *Sculptors*, for then their *Picture* would savour too strongly of the *Statue*, and would seem to be without Motion. Many *Painters*, and some of the ablest amongst them, believing they do well, and taking that Precept in too literal a Sence, have fallen thereby into great inconveniencies; it therefore becomes the *Painters* to make use of those Ancient Patterns with discretion, and to accommodate the Nature to them in such a manner, that their *Figures* which must seem to live, may rather appear to be *Models for the Antique*, than the *Antique a Model for their figures.*

It.

It appears that *Raphael* made a perfect use of this conduct, and that the *Lombard School* have not precisely search'd into this Precept, any further than to learn from thence how to make a good choice of the Nature, and to give a certain grace and nobleness to all their works, by the general and confus'd Idea, which they had of what is beautifull; as for the rest, they are sufficiently licentious, excepting onely *Titian*, who, of all the *Lombards* has preserv'd the greatest purity in his works. This barbarous manner of which I spoke, has been in great vogue from the year 611 to 1450. They who have restor'd Painting in *Germany*, (not having seen any of those fair Reliques of Antiquity) have retain'd much of that barbarous manner. Amongst others *Lucas van Leyden*, a very laborious man, who with his Scholars has infected almost all *Europe* with his designs for *Tapestry*, which by the ignorant are call'd *Ancient Hangings*, (a greater honour than they deserve :) these I say are esteem'd beautifull by the greatest part of the World. I must acknowledge that I am amaz'd at so gross a stupidity, and that we of the *French Nation* should have so barbarous a Taste, as to take for beautifull those flat, childish and insipid *Tapestries*. *Albert Durer*, that famous *German*, who was contempora-



ry to that *Lucas*, has had the like misfortune to fall into that absurd manner, because he had never seen any thing that was beautifull. Observe what *Vasari* tells us in the life of *Marc Antonio* (*Raphael's* Graver) having first commended *Albert* for his skill in graving, and his other Talents :  
 “ *And in truth, says he, if this, so excellent, so exact,*  
 “ *and so universal a Man, had been born in Tus-*  
 “ *cany, as he was in Germany, and had form'd his*  
 “ *studies according to those beautifull pieces which are*  
 “ *seen at Rome, as the rest of us have done, he had*  
 “ *prov'd the best Painter of all Italy, as he was the*  
 “ *greatest Genius, and the most accomplish'd which*  
 “ *Germany ever bore.*

*We love what we understand, &c.* This period ¶ 45. informs us, that though our inventions are never so good, though we are furnish'd by *Nature* with a noble *Genius*, and though we follow the impulse of it, yet this is not enough, if we learn not to understand what is perfect and beautifull in *Nature*, to the end that having found it, we may be able to imitate it, and by this instruction we may be capacitated to observe those errors which she her self has made, and to avoid them, so as not to copy her in all sorts of subjects ; such as she appears to us without choice or distinction.

¶ 50. *As being the Sovereign Judge of his own Art, &c.* This word of *Sovereign Judge* or *Arbiter of his own Art*, presupposes a painter to be fully instructed in all the parts of Painting; so that being set as it were above his Art, he may be the *Master* and *Sovereign* of it, which is no easie matter. Those of that profession are so seldom endow'd with that supreme Capacity, that few of them arrive to be good Judges of Painting: and I should many times make more account of their judgment, who are men of Sence, and yet have never touch'd a Pencil, than of the opinion which is given by the greatest part of Painters. *All Painters* therefore may be call'd *Arbiters of their own Art*, but to be *Sovereign Arbiters* belongs onely to *knowing Painters*.

¶ 52. *And permit no ----- transient Beauties to escape his observation, &c.* Those fugitive or transient Beauties are no other than such as we observe in Nature with a short and transient view, and which remain not long in their subjects. Such are the Passions of the Soul. There are of these sort of Beauties which last but for a moment; as the different Aires of an Assembly, upon the Sight of an unexpected and uncommon Object, some particularity of a violent Passion, some gracefull Action, a Smile, a Glance of an Eye, a disdainfull Look,

a Look of Gravity, and a thousand other such like things; we may also place in the Catalogue of these flying Beauties, fine Clouds, such as ordinarily follow Thunder or a Shower of Rain.

*In the same manner that bare practice destitute of the Lights of Art, &c.* We find in *Quinctilian*, that *Pythagoras* said, “ *The Theory is nothing without the practice. And what means (says the younger Pliny) have we to retain what has been taught us, if we put it not in practice: we would not allow that Man to be an Orator who had the best thoughts imaginable, and who knew all the rules of Rhetorique if he had not acquir’d by exercise the Art of using them, and of composing an excellent Discourse. Painting is a long Pilgrimage; what avails it to make all the necessary preparatives for our Voyage, or to inform our selves of all the difficulties in the rode, if we do not actually begin the journey, and travel at a round rate, we shall never arrive at the end of it. And as it would be ridiculous to grow old in the study of every necessary thing, in an Art which comprehends so many several parts; so on the other hand to begin the practice without knowing the rules, or at least with a light Tincture of them is to expose our selves to the scorn of those who can judge of Painting, and to make it apparent*

to the World that we have no care of our reputation. Many are of opinion, that we need onely work and mind the practical part to become skilfull and able Painters; and that the Theory onely incumbers the mind, and tyes the hand: *Such Men* do just like the *Squirrel*, who is perpetually turning the Wheel in her Cage; she runs apace and wearies her self with her continual Motion, and yet gets no ground. *'Tis not enough for doing well to walk apace*, says *Quintilian*, *but it is enough for walking apace to do well.* 'Tis a bad excuse to say, I was but a little while about it: That gracefull Easiness, that celestial Fire which animates the work, proceeds not so much from having often done the like, as from having well understood what we have done. See what I shall farther say, in the 5<sup>th</sup> *Rule*, which concerns easiness. Others there are who believe the Precepts and Speculation, to be of absolute necessity, but as they were ill instructed, and what they knew rather entangl'd than clear'd their understanding, so they oftentimes stop short; and if they perform a work, 'tis not without Anxiety and Pain. And in truth, they are so much the more worthy of Compassion because their intentions are right, and if they advance not in knowledge as far as others, and are sometimes cast behind, yet they are ground-

ed upon some sort of reason; for 'tis belonging to good sence, not to go over fast when we apprehend our selves to be out of the way, or even where we doubt which way we ought to take. Others on the contrary, being well instructed in good Maximes, and in the rules of Art, after having done fine things yet spoil them all by endeavouring to make them better, which is a kind of over-doing, and are so intoxicated with their work and with an earnest desire of being above all others, that they suffer themselves to be deceiv'd with the appearance of an imaginary good. Appelles one day admiring the prodigious Labour which he saw in a Picture of Protogenes, and knowing how much sweat it must have cost him, said, That Protogenes and himself were of equal strength; nay, that he yielded to him in some parts of Painting, but in this he surpass'd him, that Protogenes never knew when he had done well, and could never hold his hand; he also added in the nature of a Precept, that he wish'd all Painters would imprint this lesson deeply in their Memory, that with over-straining and earnestness of finishing their Pieces they often did them more harm than good. There are some (says Quintilian) who never satisfie themselves, never are contented with their first Notions and Expressions, but are continually changing all, till nothing remains of their first Ideas. Others

Pliny 35. 10.

10. 3.

## Observations on the

there are (continues he,) who dare never trust themselves, nor resolve on any thing, and who being as it were intangl'd in their own Genius, imagine it to be a laudable correctness, when they form difficulties to themselves in their own work. And to speak the truth, 'tis hard to discern whether of the two is in the greatest Error; he who is enamour'd of all he does, or he whom nothing of his own can please. For it has happen'd to young Men, and often even to those of the greatest Wit, to waste their Spirits, and to consume themselves with Anxiety and Pain of their own giving, so far as even to doze upon their work with too much eagerness of doing well; I will now tell you how a reasonable man ought to carry himself on this occasion: 'Tis certain that we ought to use our best endeavour to give the last Perfection to our works; yet it is always to be understood, that we attempt no more than what is in the compass of our Genius, and according to our Vein: for to make a true Progress, I grant that diligence and study are both requisite, but this study ought to have no mixture, either of Self-opinion, Obstinacy, or Anxiety; for which reason, if it blows a happy Gale we must set up all our Sails, though in so doing it sometimes happens that we follow those Motions where our natural heat is more powerfull than our care and our correctness, provided we abuse not this licence, and suffer not our selves to be deceiv'd by it, for all our productions cannot fail to please

please us at the moment of their Birth, as being new to us.

¶ 61. Because the greatest Beauties cannot always be express'd for want of terms, &c. I have learn'd from the mouth of Monsieur du Fresnoy, that he had oftentimes heard Guido say, That no man could give a rule of the greatest Beauties, and that the knowledge of them was so abstruse, that there was no manner of speaking which could express them. This comes just to what Quintilian says, That things incredible wanted words to express them: for some of them are too great and too much elevated to be comprehended by human discourse. From hence it proceeds that the best Judges when they admire a noble Picture, seem to be fasten'd to it; and when they come to themselves you would say they had lost the use of Speech. Declam. 19.

Pausiacâ torpes, insane, Tabellâ, says \* Horace, \* Lib. 2. Sat. 7. and † Symmachus says, that the greatness of astonishment hinders men from giving a just applause. † Lib. 10. Ep. 22. The Italians say Opera da stupire, when a thing is wonderfully good.

¶ 63. Those Master-pieces of Antiquity, which were the first Examples of this Art, &c. He means the most knowing and best Painters of Antiquity, that is to say; from the last two Ages to our times.

¶ 66. And also moderates that fury of the Fancy, &c. There is in the Latine Text, which produces onely Monsters,

*Monsters*, that is to say, things out of all probable resemblance. Such things as are often found in the works of *Pietro Testa*: *It often happens*, says *Dionysius Longinus*, a grave Author, *That some men imagining themselves to be possess'd with a divine Fury; far from being carry'd into the rage of Bacchanalians, often fall into toys and trifles which are only Puerilities.*

¶ 69. *A subject beautifull and noble, &c.* Painting is not onely pleasing and divertising, but is also a kind of Memorial of those things which Antiquity has had the most beautifull and noble in their kinds, re-placing the History before our Eyes; as if the thing at that time were effectually in Action, even so far that beholding the Pictures wherein those noble deeds are represented, we find our selves stung with a desire of endeavouring somewhat which is like that Action there express'd, as if we were reading it in the History. The Beauty of the subject inspires us with Love and Admiration for the Pictures. As the fair mixture causes us to enter into the subject which it imitates and imprints it the more deeply into our Imagination and our Memory: these are two Chains which are interlink'd, which contain, and are at the same time contain'd, and whose matter is equally precious and estimable.

*And*



*And well season'd, &c.* *Aliquid salis*, somewhat that is ingenious, fine and picquant, extraordinary of a high relish, proper to instruct and to clear the Understanding. The *Painters* ought to do like the *Orators*, says *Cicero*. Let them instruct, let them divertise, and let them move us; this is what is properly meant by the word *Salt*.

¶ 72.

De Opt.Gen.  
Orat.

*On which the whole Machine* (as it may be call'd) of the *Piecture* is to be dispos'd, &c. 'Tis not without reason, nor by chance, that our Author uses the word *Machine*. A *Machine* is a just assembling or Combination of many pieces to produce one and the same effect. And the *Disposition* in a *Piecture* is nothing else but an Assembling of many parts, of which we are to foresee the agreement with each other: And the justness to produce a beautifull effect, as you shall see in the fourth Precept, which is concerning the *Oeconomy*. This is also call'd the *Composition*, by which is meant the distribution and orderly placing of things, both in general and in particular.

¶ 74.

*Which is what we properly call Invention, &c.* Our Author establishes three parts of Painting, the **INVENTION**, the **DESIGN** or **DRAWING**, and the **COLOURING**, which in some places he also calls the **CROMATIQUE**. Many Authors who have writ-

¶ 75.

ten

ten of Painting, multiply the parts according to their pleasure; and without giving you or my self the trouble of discussing this matter, I will onely tell you, that all the parts of Painting which others have nam'd, are reducible into these three which are mention'd by our Author.

For which reason, I esteem this division to be the justest: and as these *three parts* are *Essential* to *Painting*, so no man can be truly call'd a *Painter* who does not possess them all together: In the same manner that we cannot give the name of *Man* to any Creature which is not compos'd of *Body*, *Soul* and *Reason*, which are the three parts necessarily constituent of a *Man*. How therefore can they pretend to the Quality of *Painters*, who can onely copy and purloyn the works of others who therein employ their whole industry, and with that onely Talent would pass for able *Painters*. And do not tell me that many great Artists have done this; for I can easily answer you that it had been their better course, to have abstain'd from *so doing*; that they have not thereby done themselves much honour, and that copying was not the best part of their reputation. Let us then conclude that all *Painters* ought to acquire this part of Excellence; not to do it, is to want courage and not dare to shew themselves. 'Tis to  
creep

creep and grovel on the ground, 'tis to deserve this just reproach, *O imitatores servum pecus*: 'Tis with *Painters*, in reference to their productions, as it is with *Orators*. A good beginning is always costly to both : much sweat and labour is requir'd, but 'tis better to expose our works and leave them liable to censure for fifteen years, than to blush for them at the end of fifty. On this account 'tis necessary for a Painter to begin early to do somewhat of his own, and to accustom himself to it by continual exercise ; for so long as endeavouring to raise himself, he fears falling, he shall be always on the ground. See the following observation.

*Invention is a kind of Muse, which being possess'd of the other advantages common to her Sisters, &c.* ¶ 76.  
 The Attributes of the *Muses* are often taken for the *Muses* themselves ; and it is in this sence, that *Invention* is here call'd a *Muse*. Authors ascribe to each of them in particular the Sciences which they have (say they) invented ; and in general the *belle lettere*, because they contain almost all the others. These Sciences are those advantages of which our Author speaks, and with which he would have a Painter furnish himself sufficiently : and in truth, there is no man, though his understanding be very mean who knows not and who

finds not of himself how much Learning is necessary to animate his Genius, and to compleat it. And the reason of this is, that they who have studied, have not onely seen and learn'd many excellent things in their course of studies, but that also they have acquir'd by that exercise a great Facility of profiting themselves by reading good Authors. They who will make profession of Painting, must heap up treasures out of their reading and there will find many wonderfull means of raising themselves above others, who can onely creep upon the ground, or if they elevate themselves, 'tis onely to fall from a higher place, because they serve themselves of other Men's Wings, neither understanding their Use nor Vertue: 'Tis true that it is not the present Mode for a Painter to be so knowing: and if any of them in these times be found to have either a great Wit or much Learning, the multitude would not fail to say, that it was great pity, and that the Youth might have come to somewhat in the practical part, or it may be in the *Exchequer*, or in the Families of some Noble-men. So wretch'd is the Destiny of Painting in these later ages. By Learning 'tis not so much the *knowledge* of the *Greek* and *Latine* Tongue, which is here to be understood as the *reading* of good Authors, and understanding those things.

things of which they treat: for *Translations* being made of the *best Authors*, there is not any Painter who is not capable in some sort of understanding those Books of Humanity, which are comprehended under the name of the *belle lettere*. In my opinion the Books which are of the most advantage to those of the Profession, are these which follow.

The *Bible*.

The History of *Josephus*.

The *Roman History* of *Coeffeteau*, (for those who understand the *French*,) and that of *Titus Livius*, translated by *Vigenere*, with the Notes which are both curious and profitable. They are in two Volumes.

*Homer*, whom *Pliny* calls the Fountain-head of Invention and noble thoughts.

*Virgil*, and in him, particularly his *Æneids*.

The Ecclesiastical History of *Godeau*, or the Abridgement of *Baronius*.

*Ovid's Metamorphoses*, translated into *French* by *Du Rier*, and in *English* by *Sandys*.

\* The Pictures of *Philostratus*.

\* Tableaux.

*Plutarch's Lives*, translated from the *Greek* by several hands, in 5 Volumes.

*Pausanias*, though I doubt whether that *Author* be translated. He is wonderfull for giving of

great Ideas; and chiefly, for such as are to be plac'd at a distance, (or cast behind) and for the combining of Figures. This *Author* in conjunction with *Homer*, make a good mingle of what is pleasing and what is perfect.

The Religion of the *Ancient Romans*, by *Du Choul*; and in *English*, *Godwin's Roman Antiquities*.

*Trajan's Pillar*, with the discourse which explains the Figures on it, and instructs a Painter in those things with which he is undispenfibly to be acquainted. This is one of the most principal and most learned Books, which we have for the *Modes*, the *Customs*, the *Arms*, and the *Religion* of the *Romans*. *Julio Romano* made his chief studies on the Marble it self.

The Books of *Medals*.

The *Bass-Reliefs* of *Perrier* and others, with their *Expianations* at the bottom of the Pages, which give a perfect understanding of them.

*Horace's Art of Poetry*, by the *Earl of Roscomon*, because of the relation which there is betwixt the *Rules of Poetry* and those of *Painting*.

And other Books of the like Nature, the reading of which are profitable to warm the *Imagination*: such as in *English*, are *Spencer's Fairy Queen*; *The Paradise lost* of *Milton*; *Tasso* translated by *Fairfax*;

*Fairfax*; and the History of *Polybius*, by Sir *Henry Shere*.

Some Romances also are very capable of entertaining the Genius, and of strengthening it by the noble Ideas which they give of things; but there is this danger in them, that they almost always corrupt the truth of History.

There are also other Books which a Painter may use upon some particular occasions and onely when he wants them: Such are,

The *Mythology* of the Gods.

The *Images* of the Gods.

The *Iconology*.

The Tables of *Hyginus*.

The practical *Perspective*.

And some others not here mention'd.

Thus it is necessary, that they who are desirous of a name in Painting, should read at leisure times these Books with diligence, and make their observations of such things as they find for their purpose in them, and of which they believe they may sometime or other have occasion; let the Imagination be employ'd in this reading, and let them make Sketches and light Touches of those Ideas which that reading forms in their Imagination. *Quintilian*, *Tacitus*, or whoever was the Author of that Dialogue which is call'd in Latine *De causis*

*sis corruptæ eloquentiæ*, says, That Painting resembles Fire which is fed by the Fuel, inflam'd by Motion, and gathers strength by burning: For the power of the Genius is onely augmented by the abundance of matter to supply it; and 'tis impossible to make a great and magnificent work, if that matter be wanting or not dispos'd rightly. And therefore a Painter who has a Genius, gets nothing by long thinking and taking all imaginable care to make a noble Composition if he be not assisted by those studies which I have mention'd. All that he can gain by it, is onely to weary his Imagination, and to travel over many vast Countries without dwelling on any one thing, which can give him satisfaction.

All the Books which I have named may be serviceable to all sorts of Persons as well as to Painters. As for those Books which were of particular use to them, they were unfortunately lost in those Ages which were before the Invention of Printing. Neglecting the Copyers probably out of ignorance to transcribe them, as not finding themselves capable of making the \* demonstrative Figures. In the mean time, 'tis evidently known by the relation of Authors, that we have lost fifty Volumes of them at the least. See *Pliny* in his 35<sup>th</sup>. Book; and *Franc. Junius* in his 3<sup>d</sup>. Chapter of the

\* That is to  
the Eye by  
Diagrams  
and Sketches,  
&c.



the 2d. Book of the *Painting of the Ancients*. Many Moderns have written of it with small success, taking a large compass without coming directly to the point, and talking much without saying any thing : yet some of them have acquitted themselves successfully enough. Amongst others *Leonardo da Vinci* (though without method ; ) *Paulo Lomazzo*, whose Book is good for the greatest part, but whose discourse is too diffusive and very tiresome. *John Baptist Armenini*, *Franciscus Junius*, *Monsieur de Cambray*, to whose Preface I rather invite you than to his Book ; we are not to forget what *Monsieur Felebien* has written of the Picture of *Alexander* by the hand of *Monsieur Le Brun* : besides that the work it self is very eloquent, the Foundations which he establishes for the making of a good Picture are wonderfully solid. Thus I have given you very near the *Library of a Painter*, and a Catalogue of such Books as he ought either to read himself or have read to him, at least if he will not satisfy himself with possessing Painting as the most sordid of all Trades and not as the noblest of all Arts.

'Tis the business of a Painter in his choice of Postures, &c. See here the most important Precept of all those which relate to Painting. It belongs properly to a Painter alone, and all the rest are borrow'd

row'd either from *Learning*, or from *Physick*, or from the *Mathematicks*, or in short, from *other Arts*, for it is sufficient to have a natural Wit and Learning to make that which we call in Painting a good Invention, for the design we must have some insight into *Anatomy*, to make Buildings, and other things in *Perspective*, we must have knowledge in the *Mathematicks*, and *other Arts*, will bring in their *Quota's* to furnish out the matter of a good Picture; but for the *Oeconomy* or ordering of the whole together, none but onely the Painter can understand it, because the end of the Artist is pleasingly to deceive the Eyes, which he can never accomplish if this part be wanting to him. A Picture may make an ill effect, though the *Invention* of it be truly understood, the *Design* of it correct and the Colours of it the most beautifull and fine that can be employ'd in it. And on the contrary we may behold other Pictures ill invented, ill design'd and painted with the most common Colours, which shall make a very good effect, and which shall more pleasingly deceive; *Nothing pleases a man so much as order*, says *Xenophon*: And *Horace*, in his *Art of Poetry*.

In *Oecono-*  
*mico*.

*Singula quæque locum teneant sortita decenter.*

*Set all things in their own peculiar place,  
And know that Order is the greatest Grace.*

This Precept is properly the use and application of all the rest; for which reason it requires much judgment. You are therefore, in such manner to foresee things, that your Picture may be painted in your Head: *i. e.* before it come upon the Canvas. *When Menander* (says a celebrated Authour) *had order'd the Scenes of his Comedy, he held it to be, in a manner, already made; though he had not begun the first Verse of it.* Comm. vetus. 'Tis an undoubted truth, that they who are endu'd with this foresight, work with incredible pleasure and facility; others on the contrary are perpetually changing and rechanging their work, which when it is ended leaves them but anxiety for all their pains. It seems to me that these sorts of Pictures remind us of those old *Gothique Castles*, made at several times, and which hold together onely as it were by Rags and Patches.

It may be inferr'd from that which I have said, that the *Invention* and the *Disposition* are two several and distinct parts in effect, though the last of them depends upon the first, and that commonly 'tis comprehended under it: yet we are to

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take

take great care that we do not confound them. The *Invention* simply finds out the subjects, and makes a choice of them suitable to the History which we treat; and the *Disposition* distributes those things which are thus found each to its proper place, and accommodates the Figures and the Groupes in particular, and the *Tout Ensemble* (or whole together) of the Picture in general: so that this *Oeconomy* produces the same effect in relation to the *Eyes*, as a *Consort of Musick* to the *Ears*.

There is one thing of great consequence to be observ'd in the *Oeconomy* of the whole work, which is, that at the first Sight we may be given to understand the quality of the subject: and that the Picture at the first Glance of the Eye, may inspire us with the principal passion of it: for *Example*, if the subject which you have undertaken to treat be of joy, 'tis necessary that every thing which enters into your Picture should contribute to that Passion, so that the Beholders shall immediately be mov'd with it. If the Subject be mournfull, let every thing in it have a stroke of sadness; and so of the other Passions and Qualities of the Subjects.

¶ 81. Let your Compositions be conformable to the Text of Ancient Authors, &c. Take care that the Licences  
of

of Painters be rather to adorn the History, than to corrupt it. And though *Horace* gives permission to *Painters* and *Poets* to dare every thing, yet *Art of Poetry.* he encourages neither of them, to make things out of nature or verisimilitude; for he adds immediately after,

*But let the Bounds of Licences be fix'd,  
Not things of disagreeing Natures mix'd;  
Not Sweet with Sowre, nor Birds with Serpents join'd,  
Nor the fierce Lyon with the fearfull Hind.*

The Thoughts of a Man endued with good Sense are not of kin to visionary madness; Men in Feavers are onely capable of such Dreams. Treat then the Subjects of your Pictures with all possible faithfulness, and use your Licences with a becoming boldness, provided they be ingenious, and not immoderate and extravagant.

Take care that whatsoever makes nothing to your Subject, &c. ¶ 83. Nothing deadens so much the Composition of a Picture, as Figures which are not appertaining to the Subject: We may call them pleasantly enough, Figures to be let.

This part of Painting so rarely met with, and so ¶ 87. difficult to be found, &c. That is to say, *Invention.*

¶ 89. *Which was stolen by Prometheus, &c.* The Poets feign that *Prometheus* form'd out of Clay, so fair a Statue, that *Minerva* one day having long admir'd it, said to the workman, that if he thought there was any thing in Heaven which could add to its perfection, he might ask it of her; but he being ignorant of what might be most beautifull in the Habitation of the Gods, desir'd leave that he might be carry'd thither, and being there to make his choice. The Goddess bore him thither upon her Shield, and so soon as he had perceiv'd that all Celestial things were animated with Fire, he stole a Parcel of it, which he carry'd down to Earth, and applying it to the stomach of his Statue enliven'd the whole Body.

¶ 92. *That it happens not to every one to see Corinth, &c.* This is an Ancient Proverb which signifies, that every man has not the Genius nor the Disposition that is necessary for the Sciences, neither yet a Capacity fit for the undertaking of things which are great and difficult. *Corinth* was heretofore the Centre of all Arts, and the place whither they sent all those whom they would render capable of any thing. \* *Cicero* calls it the Light of all *Grecia*.

\* Pro lege  
Man.

¶ 95.  
It arriv'd at length to that height of perfection, &c. This was in the time of *Alexander the Great*, and lasted even to *Augustus*; under whose reign Painting fell to great decay. But under the Emperors, *Domitian*, *Nerva* and *Trajan*, it appear'd in its primitive lustre, which lasted to the time of *Phocas* the Emperor, when vices prevailing over the Arts, and War being kindled through all *Europe*, and especially in *Lombardy*, (occasion'd by the irruption of the *Hunns*.) Painting was totally extinguish'd. And if some few in the succeeding Ages strain'd themselves to revive it, it was rather in finding out the most glaring, gawdy and costly Colours, than in imitating the harmonious Simplicity of those illustrious Painters who preceded them. At length, in the fourteenth Century, some there were who began to set it again on foot. And it may truly be said, that about the end of the fifteenth Age, and the beginning of our Sixteenth it appear'd in much Splendor by means of many knowing Men in all parts of *Italy*, who were in perfect possession of it. Since those happy times which were so fruitfull of the noble Arts, we have also had some knowing Painters but very few in number, because of the little inclination which Sovereign Princes have had for Painting: but thanks to the zeal of our  
Great

Great Monarch, and to the care of his first Minister, Monsieur *Colbert*, we may shortly behold it more flourishing than ever.

¶ 102. *Though they are not very much inferior, &c.* Our Author means this of *Michael Angelo*, and other able Sculptors of that time.

¶ 103. *A Posture therefore must be chosen according to their gusto, &c.* This is the second part of Painting, which is call'd *Design* or *Drawing*; as the Ancients have sought as much as possible whatsoever contributes to the making of a perfect Body, so they have diligently examin'd in what consists the beauty of good postures, as their works sufficiently inform us.

¶ 104. *The parts of it must be great, &c.* Yet not so great as to exceed a just proportion. But he means that in a noble posture, the greatest parts of the Body ought to appear foremost rather than the less, for which reason in another passage he vehemently forbids the foreshortnings, because they make the parts appear little, though of themselves they are great.

¶ 104. *Large or ample, &c.* To avoid the dry manner, such as is most commonly the *Nature* which *Lucas van Leyden* and *Albert Durer* have imitated.



*Unequal in their Position, so that those which are before must contrast or oppose those others which are hindermost, and all of them be equally balanc'd on their Centre, &c.* The Motions are never natural, when the Members are not equally balanc'd on their Centre: and these Members cannot be balanc'd on their Centre in an equality of weight, but they must contrast each other. A Man who dances on the Rope, makes a manifest Demonstration of this Truth. The Body is a weight balanc'd on its Feet, as upon two *Pivots*. And though one of the Feet most commonly bears the weight, yet we see that the whole weight rests *Centrally* upon it. Insomuch, that if, for Example, one Arm is stretched out, it must of necessity be either that the other Arm, or the Leg be cast backward, or the Body somewhat bow'd on the opposite Side, so as to make an *Equilibrium*, and be in a Situation which is unforc'd. It may be, though seldom (if it be not in old Men) that the Feet bear equally; and for that time half the weight is equally distributed on each Foot. You ought to make use of the same Prudence, if one Foot bears three parts in four of the Burthen, and that the other Foot bore the remaining part. This in general is what may be said of the Balance, and the Libration of the Body. In particular, there may

may many things be said which are very usefull and curious, of which you may satisfie your selves in *Leonardo da Vinci*. He has done wonderfully well on that subject, and one may truly say that the *Ponderation*, is the best and soundest part of all his *Book of Painting*. It begins at the 181<sup>st</sup>. Chapter, and concludes at the 273<sup>d</sup>. I would also advise you to read *Paulo Lomazzo* in his 6<sup>th</sup>. *Book*, Chapter 4<sup>th</sup>. *Del moto del Corpo humano*, that is, the motion of a human Body. You will there find many things of great profit; for what concerns the Contrast, I will onely say in general, that nothing gives so much grace and life to Figures. See the 43<sup>d</sup>. *Precept*, and what I say upon it in the Remarks.

¶ 107. *The parts must have their out-lines in Waves resembling Flames, or the gliding of a Snake upon the ground, &c.* The reason of this proceeds from the action of the Muscles, which are as so many Well-buckets; when one of them acts and draws, 'tis necessary that the other must obey; so that the Muscles which act, drawing always towards their principle, and those which obey stretching in length and on the side of their insertion, it must needs follow that the parts must be design'd in Waves: but beware lest in giving this form to the parts you do not break the Bones which sustain

stain them, and which always must make them appear firm.

This *Maxim* is not altogether so general, but that actions may be found where the masses of the Muscles are situate one over against another, but this is not very common. The out-lines which are in waves, give not only a grace to the Parts, but also to the whole Body, when it is only supported on one Leg. As we see in the Figures of *Antinous*, *Meleager*, the *Venus of Medices*, that of the *Vatican*, the two others of *Borghese*, and that of *Flora*, of the Goddess *Vesta*, the two *Bacchus's* of *Borghese*, and that of *Ludovisio*, and in fine of the greatest number of the *Ancient Figures*, which are standing, and which always rest more upon one Foot than the other. Besides, that the Figures and their Parts, ought almost always to have a serpentine and flaming form naturally, these sorts of out-lines have, I know not what of life and seeming motion in them, which very much resembles the activity of the Flame, and of the Serpent.

According to the knowledge of them, which is given us by *Anatomy*, &c. This part is nothing known at present amongst our modern Painters. I have shewn the profit and even the necessity of it in the Preface of a little *Epitome* which I have made, and which *Monsieur Torreat* has publish'd.

know there are some who think this Science a kind of Monster, and believe it to be of no Advantage, either, because they are mean spirited, or that they have not consider'd the want which they have of it; nor reflected as they ought, on its importance: contenting themselves with a certain track, to which they have been us'd. But certain it is, that whoever is capable of such a thought, will never be capable of becoming a great Designer.

¶ 113. *Design'd after the manner of the Græcians, &c.* that is to say, according to the *Ancient Statues*, which for the most part come from *Greece*.

¶ 114. *Let there be a perfect relation betwixt the parts and the whole, &c.* or let them agree well together, which is the same thing. His meaning in this place, is to speak of the justness of proportions; and of the harmony which they make with one another. Many famous Authours have thoroughly treated this matter. Amongst others *Paulo Lomazzo*, whose first Book speaks of nothing else: But there are so many subdivisions, that a Reader must have a good Brain, not to be turn'd with them. See those which our Author has remark'd in general, on the most beautifull *Statues of the Ancients*. I believe them to be so much the better, as they are more conformable to those, which

which *Vitruvius* gives us, in the *first Chapter* of his *third Book*: And which he tells us, that he learn'd from the Artists themselves: because in the *Preface* to his *seventh Book*, he makes his boast to have had them from others, and particularly from *Architects* and *Painters*.

*The Measures of a Humane Body.*

The *Ancients* have commonly allow'd eight Heads to their Figures; though some of them have but seven. But we ordinarily divide the Figure into \* ten Faces: that is to say, from the Crown of the Head to the Sole of the Foot in the following manner.

*\*This depends on the Age & Quality of the persons. The Apollo and Venus of Medices have more than ten Faces.*

From the Crown of the Head to the Forehead, is the third part of a Face.

The Face begins, at the root of the lowest Hairs, which are upon the Forehead; and ends at the bottom of the Chin.

The Face is divided into three proportionable parts; the first contains the Forehead, the second the Nose, and the third the Mouth and the Chin.

From the Chin, to the pit betwixt the Collar-bones are two lengths of a Nose.

From the pit betwixt the Collar-bones, to the bottom of the Breast one Face.

\* The Apollo  
has a Nose  
more.

\* From the bottom of the Breasts, to the Navel one Face.

\* The Apollo  
has half a  
Nose more:  
and the upper  
half of the Ve-  
nus de Medi-  
cisis to the  
lower part of  
the Belly, and  
not to the Pri-  
vy parts.

\* From the Navel to the Genitories, one Face.  
From the Genitories to the upper part of the

Knee, two Faces.

The Knee contains half a Face.

From the lower part of the Knee to the Ankle,  
two Faces.

From the Ankle to the Sole of the Foot, half  
a Face.

A Man, when his Arms are stretch'd out, is,  
from the longest Finger of his Right hand, to the  
longest of his left, as broad as he is long.

From one side of the Breasts to the other,  
two Faces.

The bone of the Arm call'd *Humerus* is the  
length of two Faces, from the Shoulder to the  
Elbow.

From the end of the Elbow to the root of the  
little Finger, the bone call'd *Cubitus*, with part of  
the Hand, contains two Faces.

From the box of the Shoulder-blade, to the  
pit betwixt the Collar-bones, one Face.

If you would be satisfy'd in the Measures of  
breadth, from the extremity of one Finger to the  
other; so that this breadth shou'd be equal to the  
length of the Body, you must observe that the

boxes

boxes of the Elbows with the *Humerus*, and of the *Humerus* with the Shoulder-blade, bear the proportion of half a Face, when the Arms are stretch'd out.

The Sole of the Foot is the sixth part of the Figure.

The Hand is the length of a Face.

The Thumb contains a Nose.

The inside of the Arm, from the place where the Muscle disappears, which makes the Breast, call'd the Pectoral Muscle, to the middle of the Arm, four Noses.

From the middle of the Arm to the beginning of the Hand, five Noses.

The longest Toe, is a Nose long.

The two utmost parts of the Teats, and the pit betwixt the Collar-bones of a Woman make an equilateral triangle.

For the breadth of the Limbs no precise measures can be given; because the measures themselves are changeable according to the quality of the persons; and according to the movement of the Muscles.

If you wou'd know the Proportions more particularly, you may see them in *Paulo Lomazzo*: 'tis good to read them, once at least, and to make Remarks on them; every man according to his own.

own judgment, and according to the occasion which he has for them.

¶ 117. *Though Perspective cannot be call'd a certain Rule, &c.* That is to say, purely of it self, without prudence, and discretion. The greatest part of those, who understand it, desiring to practise it too regularly, often make such things as shock the sight, though they are within the Rules. If all those great Painters, who have left us such fair Platforms, had rigorously observ'd it in their Figures, they had not wholly found their account in it. They had indeed made things more regularly true, but withall very unpleasing. There is great appearance that the *Architects*, and *Statuaries* of former times, have not found it to their purpose always; nor have follow'd the Geometrical part so exactly as Perspective ordains. For He who wou'd imitate the Frontispiece of the *Rotunda* according to Perspective, wou'd be grossly deceiv'd; since the Columns which are at the extremities have more diameter, than those which are in the middle. The Cornish of the *Palazzo Farnese*, which makes so beautifull an effect below, when view'd more nearly, will be found not to have its just measures. In the *Pillar of Trajan*, we see that the highest Figures are greater than those below; and make an effect quite contrary to Perspective,



spective, increasing according to the measure of their distance. I know there is a Rule which teaches a way of making them in that manner; and which though 'tis to be found in some Books of Perspective, yet notwithstanding is no *rule of Perspective*. Because 'tis never made use of, but onely when we find it for our purpose; for if (*for example*) the Figures which are at the top of *Trajan's Pillar*, were but as great as those which are at the bottom, they wou'd not be for all that against Perspective: and thus we may say, with more reason, that it is a *rule of Decorum* in Perspective to ease the sight, and to render objects more agreeable: 'Tis on this general observation, that we may establish in Perspective, the rules of *Decorum* (or convenience) whensoever occasion shall offer. We may also see another Example in the base of the *Farnesian Hercules*; which is not upon the level, but on an easie declivity on the advanc'd part, that the feet of the Figure may not be hidden from the sight, to the end that it may appear more pleasing: which the noble Authors of these things have done, not in contempt of Geometry and Perspective, but for the satisfaction of the Eyes, which was the end they propos'd to themselves in all their works.

We must therefore understand *Perspective*, as a Science which is absolutely necessary; and which a Painter must not want: Yet without subjecting our selves so wholly to it, as to become slaves of it. We are to follow it, when it leads us in a pleasing way, and that it shows us pleasing things; but for some time to forsake it, if it lead us through mire, or to a precipice. Endeavour after that which is aiding to your Art, and convenient, but avoid whatsoever is repugnant to it; as the 59th *rule* teaches.

¶ 126. *Let every Member be made for its own Head, &c.* That is to say, you ought not to set the Head of a Young man on the Body of an Old one; nor make a white Hand for a wither'd Body. Not to habit a *Hercules* in Taffeta; nor an *Apollo* in coarse stuff: Queens and persons of the first quality, whom you wou'd make appear Majestical, are not to be too negligently dress'd, or indishabile, no more than Old men: The Nymphs are not to be overcharg'd with drapery: In fine, let all that which accompanies your Figures, make them known for what effectively they are.

¶ 128. *Let the Figures to which Art cannot give a Voice, imitate the Mutes in their Actions, &c.*

Mutes having no other way of speaking (or expressing their thoughts) but onely by their gestures

tures and their actions, 'tis certain that they do it in a manner more expreffive than thofe who have the ufe of Speech, for which reason the Picture which is mute ought to imitate them, fo as to make it felf understood.

Let the principal Figure of the Subject, &c. 'Tis one of the greateft blemifhes of a Picture, not to give knowledge at the firft Sight of the Subject which it represents. And truly nothing is more perplexing, than to extinguifh as it were, the principal Figure by the oppofition of fome others, which prefent themfelves to us at the firft view, and which carry a greater luftre. An Orator, who had undertaken to make a *Panegyrick* on *Alexander the Great*, and who had employ'd the ftrongeft Figures of his *Rhetorique* in the praife of *Bucephalus*, would do quite the contrary to that which was expected from him; Becaufe it would be believ'd that he rather took the Horfe for his Subject than the Mafter. A *Painter* is like an *Orator* in this. He muft difpofe his matter in fuch fort, that all things may give place to his principal Subject. And if the other Figures, which accompany it, and are onely as *Accessaries* there, take up the chief place, and make themfelves moft remarkable, either by the Beauty of their Colours, or by the Splendour of the Light, which ftrikes upon them, they will catch the Sight, they will

stop it short, and not suffer it to go further than themselves, till after some considerable space of time to find out that which was not discern'd at first. The principal Figure in a Picture is like a King among his Courtiers, whom we ought to know at the first Glance, and who ought to dim the Lustre of all his Attendants. Those Painters who proceed otherwise, do just like those who in the relation of a story ingage themselves so foolishly in long digressions, that they are forc'd to conclude quite another way than they began.

¶ 132. *Let the Members be combin'd in the same manner as the Figures are, &c.* I cannot better compare a *Groupe of Figures*, than to a *Consort of Voices*, which supporting themselves all together by their different parts make a *Harmony*, which pleasingly fills the Ears and flatters them; but if you come to separate them, and that all the parts are equally heard as loud as one another, they will stun you to that degree, that you would fancy your Ears were torn in pieces. 'Tis the same of Figures; if you so assemble them, that some of them sustain the others, and make them appear; and that all together they make but one entire Whole, then your Eyes will be fully satisfied: But if on the contrary, you divide them, your Eyes will suffer by seeing them *all together* dispers'd,

pers'd, or each of them *in particular*. *All together*, because the visual Rays are multiply'd by the Multiplicity of Objects. *Each of them in particular*; because, if you fix your Sight on one, those which are about it will strike you and attract your Eyes to them, which extremely Pains them in this sort of Separation and Diversity of Objects. The Eye, for example, is satisfied with the Sight of one single Grape, and is distracted, if it carries it self at one view, to look upon many several Grapes which lie scatter'd on a Table, we must have the same regard for the Members; they aggroupe and contrast each other in the same manner as the Figures do. Few Painters have observ'd this Precept as they ought, which is a most solid Foundation for the Harmony of a Picture.

*The Figures in the Groupes ought not to be like each other in their Motions, &c.* Take heed in this contrast to do nothing that is extravagant, and let your Postures be always natural. The Draperies, and all things that accompany the Figures, may enter into the contrast with the Members, and with the Figures themselves: And this is what our Poet means in these words of his Verses, *Cætera frangant.*

¶ 137.

¶ 145.

One side of the Picture must not be void, while the other is fill'd, &c. This sort of Symmetry, when it appears not affected, fills the Picture pleasingly; keeps it in a kind of balance; and infinitely delights the Eyes, which thereby contemplate the Work with more repose.

¶ 152.

As a Play is seldom good, in which there are too many Actors, &c. Annibal Caracci did not believe that a Picture cou'd be good, in which there were above twelve Figures. It was Albano who told our Authour this, and from his mouth I had it. The Reasons which he gave were, first, That he believ'd there ought not be above three great Groupes of Figures in any Picture: And secondly, That Silence and Majesty were of necessity to be there, to render it beautifull; and neither the one nor the other cou'd possibly be in a multitude and crowd of Figures. But nevertheless, if you are constrain'd by the Subject; (*As for Example, If you painted the Day of Judgment, the Massacre of the Innocents, a Battel, &c.*) On such occasions you are to dispose things by great masses of Lights and Shadows, and union of Colours, without troubling your self to finish every thing in particular, independently one of the other, as is usual with Painters of a little Genius; and whose Souls are uncapable of embracing a great Design, or a great Composition.

Amy.

*Æmylium circa ludum, Faber imus & ungues  
 Exprimet, & molles imitabitur ære capillos;  
 Infelix Operis Summâ, quia ponere totum  
 Nesciet.*

*The meanest Sculptor in th' Emylian Square,  
 Can imitate in Brass, the Nails and Hair;  
 Expert in Trifles, and a cunning Fool,  
 Able t' express the Parts, but not dispose the whole.  
 Says Horace in his Art of Poetry.*

*The Extremities of the Joints must be seldom hidden, ¶ 162.  
 and the Extremities or End of the Feet never, &c.*  
 These Extremities of the Joints are as it were the  
 Hafts or Handles of the Members. For example,  
 the Shoulders, the Elbows, the Thighs, and the  
 Knees. And if a Drapery should be found on  
 these ends of the Joints, 'tis the duty of Science  
 and of Decorum, to mark them by Folds, but  
 with great discretion; for what concerns the Feet,  
 though they should be hidden by some part of  
 the Drapery; nevertheless, if they are mark'd by  
 Folds, and their shape be distinguish'd, they  
 are suppos'd to be seen. The word *never*, is not  
 here to be taken in the strictest Sense; he means  
 but this, *so rarely*, that it may seem we should  
 avoid

avoid all occasions of dispensing with the Rule.

¶ 164. *The Figures which are behind others, have neither Grace nor Vigour, &c.* Raphael and Julio Romano, have perfectly observ'd this Maxime, and Raphael especially in his last Works.

¶ 169. *Avoid also those Lines and Contours which are equal, which make Parallels, &c.* He means principally to speak of the Postures so order'd, that they make together those Geometrical Figures which he condemns.

¶ 176. *Be not so strictly tied to Nature, &c.* This Precept is against two sorts of Painters; first against those who are so scrupulously tied to Nature, that they can do nothing without her, who copy her just as they believe they see her, without adding or retrenching any thing, though never so little, either for the Nudities or for the Draperies. And secondly, against those who Paint every thing by Practice, without being able to subject themselves to retouch any thing, or to examine by the Nature. These last, properly speaking, are the *Libertines* of Painting, as there are *Libertines* of Religion; who have no other Law but the vehemence of their Inclinations which they are resolv'd not to overcome: and in the same manner the *Libertines* of Painting, have no other Model but a *Rhodomontado Genius*, and very irregular



lar, which violently hurries them away. Though these two sorts of Painters, are both of them in *vicious Extremes*, yet nevertheless the former sort seems to be the more supportable; because though they do not imitate Nature as she is accompany'd by all her Beauties, and her Graces, yet at least they imitate that Nature, which we know and daily see. Instead of which the others show us a wild or salvage Nature, which is not of our acquaintance, and which seems to be of a quite new Creation.

*Whom you must have always present as a witness to the truth, &c.* ¶ 178. This passage seems to be wonderfully well said. The nearer a Picture approaches to the truth, the better it is; and though the Painter, who is its Author, be the first Judge of the Beauties which are in it, he is nevertheless oblig'd not to pronounce it, till he has first consulted Nature, who is an irreproachable evidence, and who will frankly, but withall truly tell you its Defects and Beauties, if you compare it with her Work.

*And of all other things which discover to us the Thoughts and Inventions of the Græcians, &c.* ¶ 188. As good Books, such as are *Homer* and *Pausanias*; the prints which we see of the Antiquities, may extremely contribute to form our Genius, and to  
give

give us great Ideas; in the same manner as the Writings of good Authors, are capable of forming a good Style in those who are desirous of writing well.

- ¶ 193. *If you have but one single Figure to work upon, &c.* The reason of this is, That there being nothing to attract the Sight but this onely Figure, the visual Rays will not be too much divided by the Diversity of Colours and Draperies; but onely take heed to put in nothing, which shall appear too sharp or too hard; and be mindfull of the 4th. Precept, which says, that two Extremities are never to touch each other either in Colour or in Light; but that there must be a mean, partaking of the one and of the other.
- ¶ 195. *Let the Drapery be nobly spread upon the Body; let the Folds be large, &c.* As Raphael practis'd, after he had forsaken the manner of Pietro Perugino, and principally in his latter Works.
- ¶ 196. *And let them follow the order of the parts, &c.* As the fairest pieces of Antiquity will show us. And take heed, that the folds do not only follow the order of the parts, but that they also mark the most considerable Muscles; because that those Figures, where the drapery and the naked part are seen both together, are much more gracefull than the other.

*Without*

*Without sitting too streight upon them, &c.* Painters ought not to imitate the Ancients in this circumstance; the ancient Statuaries made their Draperies of wet Linen, on purpose to make them sit close and streight to the parts of their Figures, for doing which they had great reason; and in following which the Painters would be much in the wrong: and you shall see upon what grounds those great Genius's of Antiquity, finding that it was impossible to imitate with Marble the fineness of stuffs or garments which is not to be discern'd but by the Colours, the Reflexes, and more especially by the Lights and Shadows, finding it I say out of their power to dispose of those things, thought they could not do better nor more prudentially, than to make use of such Draperies as hinder'd not from seeing through their Folds, the delicacy of the Flesh, and the purity of the Outlines; things which truly speaking they possess in the last perfection, and which in all appearance were the subject of their chief study. But Painters, on the contrary, who are to deceive the Sight, quite otherwise than Statuaries, are bound to imitate the different sorts of Garments, such as they naturally seem; and such as Colours, Reflexes, Lights and Shadows (of all which they are Masters) can make them appear: Thus we see that

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those who have made the nearest imitations of Nature, have made use of such Stuffs (or Garments) which are familiar to our Sight, and these they have imitated with so much Art that in beholding them we are pleas'd that they deceive us; such were *Titian, Paul Veronese, Tintoret, Rubens, Van Dyck*, and the rest of the good Colourists, who have come nearest to the truth of Nature: Instead of which, others who have scrupulously tied themselves to the practice of the Ancients, in their Draperies, have made their works crude and dry; and by this means have found out the lamentable secret how to make their Figures harder than even the Marble it self. As *Andrea Mantegna*, and *Pietro Perugino* have done, and *Raphael* also had much of that way in his first Works, in which we behold many small foldings often repleited, which look like so many Whip-cords. 'Tis true these repetitions are seen in the *Ancient Statues*, and they are very proper there. Because they who made use of wet Linen, and close Draperies, to make their Figures look more tender, reasonably foresaw that the Members would be too naked, if they left not more than two or three Folds, scarce appearing such as those sorts of Draperies afford the Sight, and therefore have us'd those Repetitions of many Folds, yet  
in

in such a manner that the Figures are always soft and tender, and thereby seem opposite to the hardness of Marble. Add to this, that in *Sculpture*, 'tis almost impossible that a Figure cloath'd with coarse Draperies, can make a good effect on all the sides; and that in *Painting* the Draperies of what kind soever they be, are of great advantage, either to unite the Colours and the Groupes, or to give such a ground as one would wish to unite or to separate, or farther, to produce such reflections as set off, or for filling void spaces, or in short for many other advantages, which help to deceive the Sight, and which are no ways necessary to *Sculptors*, since their Work is always of *Relievo*.

Three things may be inferr'd from what I have said concerning the rule of Draperies. First, that the *Ancient Sculptors* had reason to cloath their Figures as we see **them**. Secondly, that *Painters* ought to imitate **them** in the order of their Folds, but not in their quality nor in their number. Thirdly, That *Sculptors* are oblig'd to follow **them** as much as they can, without desiring to imitate unprofitably or improperly the manners of the *Painters*, and to make many ample Folds, which are insufferable hardnesses, and more like a Rock than a natural Garment.

See the 211<sup>th</sup>. Remark about the middle of it.

¶ 202. *And if the parts be too much distant from each other, &c.* 'Tis with intent to hinder (as we have said in the rule of Grouppes) the visual Rays, from being too much divided, and that the Eyes may not suffer by looking on so many objects, which are separated. *Guido* was very exact in this observation. See in the Text the end of the *Rule* which relates to *Draperies*.

¶ 204. *And as the Beauty of the Limbs consists not in the quantity and rising of the Muscles, &c.* *Raphael* in the beginning of his Painting, has somewhat too much multiply'd the Folds; because being with reason charm'd with the graces of the Ancients, he imitated their Beauties somewhat too regularly; but having afterwards found that this quantity of Folds glitter'd too much upon the Limbs, and took off that Repose and Silence which in Painting are so friendly to the Eyes; he made use of a contrary conduct in the works which he painted afterwards, which was at that time when he began to understand the effect of Lights, of Grouppes, and the oppositions of the Lights and Shadows, so that he wholly chang'd his manner, (this was about eight years before his death) and though he always gave a Grace to whatsoever he painted, yet he made appear in his latter works, a Greatness,

ness, a Majesty, and a Harmony quite other than what we see in his first manner: And this he did by lessening the number of his Folds, making them more large and more opposing them, and by making the Masses of the Lights and Shadows, greater and more disentangl'd. Take the pains to examine these his different manners in the Prints which we see of that *Great Man*.

*As supposing them to be Magistrates, their Draperies ought to be large, &c.* ¶ 210. Yet make not your Draperies so large that they may be big enough to cloath four or five Figures, as some there are who follow that method. And take heed that the folding be natural and so dispos'd, that the Eye may be directed to discover the Folds from the beginning of them to the end. By Magistrates, he means all great and grave Persons, and such as are advanc'd in age.

*If Ladies or Damsels, light and soft, &c.* ¶ 211. By this name of *Ladies, Maids, or Damsels*, he means all young persons, slender, finely shap'd, aery and delicate. Such as are *Nymphs, and Naiades, and Fountains. Angels* are also comprehended under this head, whose Drapery should be of pleasing Colours, and resembling those which are seen in the Heavens, and chiefly when they are suspended in the Air. They are only such  
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forts of light habits as are subject to be ruff'd by the Winds, which can bear many Folds; yet so that they may be freed from any hardnesses. 'Tis easie for every one to judge that betwixt the Draperies of *Magistrates*, and those of *young Maids*; there must be some mediocrity of Folds, such as are most commonly seen and observ'd, as in the Draperies of a *Christ*, of a *Madonna*, of a *King*, a *Queen*, or a *Dutchess*, and of other persons of Consideration and Majesty; and those also who are of a middle age with this distinction, that the Habits must be made more or less rich, according to the dignity of the Persons; and that *Cloth Garments* may be distinguish'd from those of *Silk*, *Sattin* from *Velvets*, *Brocard* from *Embroidery*, and that in one word the Eye may be deceiv'd by the truth and the difference of the Stuffs. Take notice if you please, that the light and tender Draperies having been onely given to the Female Sex, the *Ancient Sculptors* have avoided as much as they could to cloath the Figures of Men, because they thought, (as we have formerly said) that in Sculpture Garments could not be well imitated, and that great Folds made a very bad effect. There are almost as many examples of this truth, as amongst the Ancients there are Statues of naked men. I will name only that of *Laocoon*, which accor-



according to all probability ought to have been cloath'd: And in effect what likelihood can there be, that the Son of a King, and the Priest of *Apollo* should appear naked in the actual Ceremony of Sacrifice. For the Serpents pass'd from the Isle of *Tenedos* to the *Trojan* Shore, and surpriz'd *Laocoon* and his Sons while they were sacrificing to *Neptune* on the *Sea Shore*, as *Virgil* witnesses in the second of his *Eneids*. Notwithstanding which, the \* Sculptors who were Authors of this noble work had well consider'd, that they could not give Vestments suitable to the quality of the Persons represented, without making as it were a heap of Stones, whose Mass would rather belike a Rock, than those three admirable Figures, which will ever be the Admiration of all Ages. And for this reason of two inconveniences, they judg'd that of Draperies to be greater, than that which was against the truth itself.

\* Polydorus, Athenodorus, and Agesander, all Rhodians.

This observation well confirms what I have said in the 200th. Remark. It seems to me, that it deserves you should make some reflection on it; and to establish it the better in your mind, I will tell you, that *Michael Angelo*, following this *Maxim*, has given the *Prophets* which he painted in the *Chappel* of the *Pope*, such Draperies whose

Folds

Folds are large, and whose Garments are coarse, instead of which the *Moses*, which he has made in *Sculpture*, is habited with a Drapery much more close to the parts and holding more of the *Ancients*. Nevertheless he is a *Prophet* as well as those in the *Chappel*, a man of the same quality, and to whom *Michael Angelo* ought to have given the same Draperies, if he had not been hinder'd by those very reasons which have been given you.

¶ 215. *The Marks or Ensigns of Vertues, &c.* That is to say of the Sciences and Arts. The *Italians* call a man a *Vertuoso*, who loves the noble Arts, and is a Critick in them. And amongst our *French Painters*, the word *Vertueux*, is understood in the same Signification.

¶ 217. *But let not the work be too much enrich'd with Gold or Jewels, &c.* *Clemens Alexandrinus* relates, Lib. 2. Pædag. cap. 12. That *Apelles* having seen a *Helena*, which a young Scholar of his had made and adorn'd with a great quantity of Golden Ornaments and Jewels, said to him, My good Friend, though thou couldst not make her beautiful, at least thou hast made her rich. Besides that, these glittering things in Painting, as precious Stones prodigally strew'd over the habits are destructive to each other, because they draw the Sight to several places at the same time, and that they

they hinder round Bodies from turning and making their due effect; 'tis the very quantity which often makes us judge that they are false. And besides it is to be presum'd, that precious things are always rare. *Corinna*, that learned *Theban Lady*, <sup>Plutarch.</sup> reproach'd *Pindar*, whom she had five times overcome in Poetry, that he scatter'd through all his works the Flowers of *Parnassus* too prodigally, saying to him, *That men sow'd with the Hand, and not with the Sack*: for which reason a Painter ought to adorn his Vestments with great discretion. And precious Stones look exceedingly well, when they are set in those places which we would make to come out of the Picture; *as for example*, on a Shoulder, or an Arm to tie some Drapery, which of it self is of no strong colouring. They do also perfectly well with white and other light Colours, which are us'd in bringing the Parts or Bodies forward, because Jewels make a show and glitter through the opposition of the great Lights in the deep brown, which meet together.

'Tis very expedient to make a model of those things which we have not in our Sight, and whose nature is difficult to be retain'd in the Memory, &c. *As for example*, the Groupes of many Figures, the Postures difficult to be long kept, the Figures in

the Air, in Ceilings, or much rais'd above the Sight; and even of Animals, which are not easily to be dispos'd.

By this rule we plainly see how necessary it is for a Painter to know how to *model*, and to have many Models of soft Wax. *Paul Veronese* had so good store of them, with so great a quantity of different sorts, that he would paint a whole historical Composition on a perspective Plan, how great and how diversified soever it were. *Tintoret* practis'd the same, and *Michael Angelo* (as *Giovan. Bapt. Armenini* relates) made use of it, for all the Figures of his *day of Judgment*. 'Tis not that I would advise any one who would make any very considerable work, to finish after these sorts of Models, but they will be of vast use and advantage to see the Masses of great Lights, and great Shadows, and the effect of the whole together. For what remains, you are to have a  
 \* Lay-man almost as big as the life, for every Figure in particular, besides the natural Figure before you, on which you must also look, and call it for a witness, which must first confirm the thing to you, and afterwards to the Spectators as it is in reality.

\* A Figure made of wood or cork, turning upon joints.

You may make use of these Models with delight, if you set them on a *Perspective Plan*, which will

will be in the manner of a Table made on purpose. You may either raise or let it down according to your convenience ; and if you look on your Figures through a hole so contriv'd, that it may be mov'd up and down, it will serve you for a point of Sight and a point of Distance, when you have once fix'd it.

The same hole will further serve you to set your Figures in the Ceiling and dispos'd upon a Grate of Iron-wire, or supported in the Air by little Strings rais'd at discretion, or by both ways together.

You may joyn to your Figures what you see fitting, provided that the whole be proportion'd to them ; and in short what you your self may judge to be of no greater bigness than theirs. Thus, in whatsoever you do there will be more of truth seen, your work it self will give you infinite delight, and you will avoid many doubts and difficulties which often hinder you, and chiefly for what relates to *lineal perspective*, which you will there infallibly find, provided that you remember to proportion all things to the greatness of your Figures and especially the points of Sight and of Distance ; but for what belongs to *aerial perspective*, that not being found, the judgment must supply it. *Tintoret*, as *Ridolphi* tells us in his life,

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had made Chambers of Board and Past-board, proportion'd to his Models with Doors and Windows, through which he distributed on his Figures artificial Lights, as much as he thought reasonable, and often pass'd some part of the night to consider and observe the effect of his Compositions. His *Models* were of two Foot high.

¶ 221.

*We are to consider the places where we lay the Scene of the Picture, &c.* This is what Monsieur de Chambray, calls, to do things according to *Decorum*. See what he says of it, in the *Interpretation of that word* in his *Book of the Perfection of Painting*. 'Tis not sufficient that in the Picture there be nothing found which is contrary to the place, where the action which is represented, passes; but we ought besides, to mark out the place and make it known to the Spectator by some particular Address, that his mind may not be put to the pains of discovering it, as whether it be *Italy*, or *Spain*, or *Greece*, or *France*; whether it be near the Sea shore, or the Banks of some River, whether it be the *Rhine*, or the *Loyre*; the *Po*, or the *Tyber*; and so of other things, if they are essential to the History. “ *Nealces, a man of Wit and an ingenious Painter, as Pliny tells us, being to paint a Naval Fight betwixt the Egyptians and the Persians, and being willing to make it known that the*  
“ *Battle*

Lib. 25. 12.

“ Battle was given upon the Nile, whose waters are  
 “ of the same Colour with the Sea, drew an Ass drink-  
 “ ing on the Banks of the River, and a Crocodile en-  
 “ deavouring to surprize him.

Let a Nobleness and Grace, &c. It is difficult ¶ 222.  
 enough to say what this *Grace of Painting* is; 'tis  
 to be conceiv'd and understood much more easi-  
 ly than to be explain'd by words. It proceeds  
 from the illuminations of an excellent Mind,  
 which cannot be acquir'd, by which we give a  
 certain turn to things which makes them pleasing.  
 A Figure may be design'd with all its proporti-  
 ons, and have all its parts regular, which not-  
 withstanding all this, shall not be pleasing, if  
 all those parts are not put together in a certain  
 manner, which attracts the Eye to them, and  
 holds it fix'd upon them: For which reason  
 there is a difference to be made betwixt *Grace*  
 and *Beauty*. And it seems that *Ovid* had a mind  
 to distinguish them, when he said (speaking of  
*Venus*)

*Multaque cum formâ gratia mista fuit.*

*A matchless Grace was with her Beauty mix'd.*

And *Suetonius* speaking of *Nero*, says, he was  
 rather beautifull than gracefull. *Vultu pulchro,*  
*magis.*

*magis quam venusto.* How many fair women do we see, who please us much less than others, who have not such beautifull Features? 'Tis by this grace that *Raphael* has made himself the most renown'd of all the *Italians*, as *Apelles* by the same means carry'd it above all the *Greeks*.

¶ 233. *This is that in which the greatest difficulty consists, &c.* For two reasons, both because great study is to be made as well upon the ancient Beauties and on noble Pictures, as upon nature it self: and also because that part depends entirely on the *Genius*, and seems to be purely the gift of Heaven, which we have receiv'd at our Birth, upon which account our Author adds, *Undoubtedly we see but few, whom in this particular, Jupiter has regarded with a gracious Eye, so that it belongs only to those elevated Souls, who partake somewhat of Divinity to work such mighty wonders.* Though they who have not altogether receiv'd from Heaven this precious Gift, cannot acquire it without great Labour, nevertheless 'tis needfull in my opinion, that both the one and the other should perfectly learn the character of every Passion.

All the Actions of the *sensitive Appetite* are in Painting call'd *Passions*, because the Soul is agitated by them, and because the Body suffers through them, and is sensibly alter'd. They are those



those divers Agitations and different Motions of the Body in general, and of every one of its parts in particular, that our excellent Painter ought to understand, on which he ought to make his study, and to form to himself a perfect Idea of them. But it will be proper for us to know in the first place, that the Philosophers admit eleven, *Love, Hatred, Desire, Shunning, Joy, Sadness, Hope, Despair, Boldness, Fear and Anger.* The Painters have multiply'd them not onely by their different Degrees, but also by their different Species, for they will make, for example, six persons in the same degree of *Fear*, who shall express that Passion all of them differently. And 'tis that diversity of Species which distinguishes those Painters who are able Artists, from those whom we may call Mannerists, and who repeat five or six times over in the same Picture the same Hairs of a Head. There are a vast number of other Passions, which are as the Branches of those which we have nam'd: we might for example, under the Notion of *Love*, comprehend *Grace, Gentleness and Civility; Caresses, Embraces, and Kisses, Tranquillity and Sweetness;* and without examining whether all these things which Painters comprize under the name of *Passions*, can be reduc'd to those of the *Philosophers*, I am of opinion that every

every one may use them at his pleasure, and that he may study them after his own manner; the name makes nothing. One may even make Passions of *Majesty*, *fierceness*, *Dissatisfaction*, *Care*, *Avarice*, *Slothfulness*, *Envy*, and many other things like these. These Passions (as I have said,) ought to be learnt from the life it self, or to be studied on the *Ancient Statues* and *excellent Pictures*: we ought to see, for example, all things which belong to *Sadness*, or serve to express it to design them carefully, and to imprint in our Memories after such a manner, as we may distinctly understand seven or eight kinds of them more or less, and immediately after draw them upon Paper without any other *Original* than the *Image* which we have conceiv'd of them. We must be perfect Masters of them: but above all, we must make sure of possessing them thoroughly. We are to know that it is such or such a stroke, or such a Shadow stronger or weaker, which make such or such a *Passion* in this or that degree. And thus, if any one should ask you, what makes in Painting the *Majesty* of a *King*, the *Gravity* of a *Hero*, the *Love* of a *Christ*, the *Grief* of a *Madonna*, the *Hope* of the *good Thief*, the *Despair* of the *bad One*, the *Grace* and *Beauty* of a *Venus*, and in fine the *Character* of any *Passion* whatsoever, you may answer positively,

tively, on the spot, and with assurance, that it is *such a Posture* or *such lines* in the parts of the *Face*, form'd of *such* or *such a fashion*, or even the one and the other both together: for the parts of the *Body* separately, make known the *Passions* of the *Soul* or else conjoyn'tly one with the other. But of all the *parts* the *Head* is that which gives the most of *Life*, and the most of *Grace* to the *Passion*, and which alone contributes more to it, than all the rest together. The *others* separately can onely express some certain *Passions*, but the *Head* expresses *all of them*; nevertheless there are some which are more particular to it; as, *for example*, *Humility*, which it expresses by the stooping or bending of the *Head*. *Arrogance*, when it is lifted, or as we say, to's'd up. *Languishment*, when we hang it on one side, or lean it upon one *Shoulder*. *Obstinacy* (or as the *French* calls it *Opiniatreté*;) with a certain stubborn, unruly, barbarous *Humour*, when 'tis held upright, stiff, and poiz'd betwixt the *Shoulders*. And of the rest, there are many marks more easily conceiv'd than they can be express'd; as, *Bashfulness*, *Admiration*, *Indignation*, and *Doubt*. 'Tis by the *Head* that we make known more visibly our *Supplications*, our *Threatnings*, our *Mildness*, our *Haughtiness*, our *Love*, our *Hatred*, our *Joy*, our *Sadness*, our

*Humility*; in fine, 'tis enough to see the *Face*, and to understand the *Mind* at half a word. *Blushing* and *Paleness* speak to us, as also the mixture of them both.

The parts of the *Face* do all of them contribute to expose the Thoughts of our *Hearts*; but above the rest, the *Eyes*, which are as it were the two Windows through which the Soul looks out and shows it self. The *Passions* which they more particularly express, are *Pleasure*, *Languishment*, *Disdain*, *Severity*, *Sweetness*, *Admiration* and *Anger*. *Joy* and *Sadness* may bear their parts, if they did not more especially proceed from the *Eye-brows* and the *Mouth*. And the two parts last nam'd agree more particularly in the expression of those two *Passions*; nevertheless if you joyn the *Eyes* as a third, you will have the Product of a wonderfull Harmony for all the *Passions* of the *Soul*.

The *Nose* has no Passion which is particular to it, it onely lends its assistance to the others before nam'd, by the stretching of the *Nostrils*, which is as much mark'd in *Joy*, as it is in *Sadness*. And yet it seems that *Scorn* makes us wrinkle up the *Nose* and stretch the *Nostrils* also, at the same time, drawing up the *upper Lip* to the place which is near the corners of the *Mouth*. The  
*Ancients*

*Ancients* made the *Nose* the seat of *Derision*; *eum subdole irrisioni dicaverunt*, says *Pliny*; that is, they dedicated the *Nose* to a cunning sort of *Mockery*. We read in the 3<sup>d</sup>. *Satyre* of *Persius*, *Disce, sed ira cadat Naso, rugosaque fanna*; Learn, but let your *Anger* fall from your *Nose* and the sneering *Wrinkles* be dismounted. And *Philostratus* in the *Picture* of *Pan* whom the *Nymphs* had bound, and scornfully insulted over, says of that *God*; “ that before this, he was accusom’d to sleep with  
 “ a peaceable *Nose*, softning in his slumbers the  
 “ *Wrinkles* of it, and the *Anger* which commonly  
 “ mounted to that part; but now his *Nostrils* were  
 “ widen’d to the last degree of *Fury*. For my own part, I should rather believe that the *Nose* was the seat of *Wrath* in *Beasts* than in *Mankind*, and that it was unbecoming of any *God* but onely *Pan*, who had very much of the *Beast* in him, to wrinkle up his *Nose* in *Anger*, like other *Animals*. The moving of the *Lips* ought to be but moderate, if it be in *Conversation*, because we speak much more by the *Tongue* than by the *Lips*: And if you make the *Mouth* very open, ’tis onely when you are to express the violence of *Passion*, and more properly of *Anger*.

For what concerns the *Hands*, they are the *Servants* of the *Head*, they are his *Weapons* and his

Auxiliaries; without them the action is weak, languishing, and half dead, their Motions which are almost infinite, make innumerable expressions: Is it not by *them*, that we *desire*, that we *hope*, that we *promise*, that we *call towards us*, and that we *reject*? besides, *they* are the instruments of our *Threats*, of our *Petitions*, of the *Horror* which we show for things, and of the *Praises* which we give them: By them we *fear*, we *ask Questions*, we *approve*, and we *refuse*, we show our *Joy* and our *Sadness*, our *Doubts*, and our *Lamentations*, our *Concernments of Pity*, and our *Admirations*. In short, it may be said, that they are the *Language* of the *Dumb*, that they contribute not a little to the speaking of the *universal Tongue*, common to all the World, which is that of *Painting*.

Now to tell you how these parts are to be dispos'd, so as to express the different *Passions*, is impossible; no precise *Rules* can be given of it, both because the task it self is infinite, and also because every one is left to the *Conduct* of his own *Genius*, and to the *Fruit* of his former *Studies*; onely remember to be carefull, that all the actions of your *Figures* must be natural. “ *It seems*  
 “ *to me*, says *Quintilian*, speaking of the *Passions*,  
 “ *That this part which is so noble and so great, is*  
 “ *not*

“ not altogether unaccessible, and that an easie way  
 “ may be found to it; ’tis to consider nature and to  
 “ copy her, for the Spectators are satisfied, when in  
 “ artificial things they can discern that nature which  
 “ they are accustom’d to behold. This passage of  
 Quintilian is perfectly explain’d by the words of  
 an excellent Master which our Author proposes  
 to us for a rule: they are these which follow. *That*  
*the studied Motions of the Soul, are never so natural*  
*as those which we see in the transport of a true passion:*  
 These Motions will better be express’d, and be  
 much more natural, if we enter into the same  
 thoughts, become of the same piece, and imagine  
 our selves to be in the same circumstances with  
 those whom we would represent. “ *For Nature;*  
 “ says Horace in his Art of Poetry, *disposes the in-*  
 “ *side of Mankind to all sorts of Fortunes, sometimes*  
 “ *she makes us contented, sometimes she drives us in-*  
 “ *to Choler, and sometimes she so oppresses us with*  
 “ *Grief, that she seems to tread us down and plunge us*  
 “ *into mortal Anxieties; and on all these occasions,*  
 “ *she drives outwards the Motions of the Heart by*  
 “ *the Tongue which is her Interpreter.* Now in-  
 stead of the Tongue, let the Painter say by the *Acti-*  
 ons, which are her Interpreters. “ *What means*  
 “ *have we, (says Quintilian,) to give a Colour to*  
 “ *a thing if we have not the same Colour; ’tis ne-*  
 “ *cessary.*

“ necessary that we our selves should first be touch’d  
 “ with a Passion before we endeavour to move others  
 “ with it. And how, continues he, can we be  
 “ touch’d, since the Passions are not in our power?  
 “ This is the way in my opinion; We must form to our  
 “ selves the *Visions* and *Images* of absent things, as if  
 “ they were in reality before our *Eyes*; and he who  
 “ conceives these *Images* with the greatest strength of  
 “ *Imagination*, shall possess that part of the *Passions*  
 “ with the most advantage and the greatest ease. But  
 we must take care, as I have already said, that  
 in these visions, the *Motions* may be natural, for  
 there are some who imagine they have given abundance  
 of *Light* to their *Figures*, when they have  
 made them do violent and extravagant *Actions*,  
 which we may more reasonably call the *Convulsions*  
 or *Contorsions* of the *Body*, than the *Passions* of  
 the *Mind*; and by this means often put themselves  
 to much pains, to find a strong *Passion*, where  
 no *Passion* is requir’d. Add to all that I have  
 said concerning the *Passions*, that we are to have  
 a very serious regard to the quality of the *Persons*  
 who are to be express’d in *Passions*. The *Joy* of a  
*King* ought not to resemble that of a *Servant-man*.  
 And the *Fierceness* of a *private Soldier* must not be  
 like that of an *Officer*. In these differences con-  
 sists all the *Fineness* and *Delicacy* of the *Passions*.

Paulo



*Paulo Lomazzo* has written at large on every *Passion* in particular, in his *second Book*, but beware you dwell not too long upon it, and endeavour not to force your *Genius*.

Some *Reliques* of it took *Sanctuary* under ground, ¶ 247.  
&c. All the ancient *Painting* that was in *Italy* perish'd in the *Invasion* of the *Hunns* and *Goths*, excepting those works which were hidden under ground or there painted, which by reason they had not been much expos'd to view, were preserv'd from the insolence of those *Barbarians*.

The *Cromatique* part or *Colouring*, &c. The ¶ 256.  
third and last part of *Painting*, is call'd the *Cromatique* or *Colouring*. Its object is *Colour*, for which reason, *Lights* and *Shadows* are therein also comprehended, which are nothing else but white and brown (or dark,) and by consequence have their place among the *Colours*. *Philostratus* says in his life of *Apollonius*, “ That it may be truly  
“ call'd *Painting* which is made only with two *Colours*,  
“ provided the *Lights* and *Shadows* be observ'd in it: for  
“ there we behold the true resemblance of things with  
“ their *Beauties*; we also see the *Passions*, though  
“ without other *Colours*: so much of life may be also  
“ express'd in it, that we may perceive even the very  
“ *Bloud*: the *Colour* of the *Hair* and of the *Beard*,  
“ are likewise to be discern'd, and we can distinguish  
“ without

“ without confusion, the fair from the black, and the  
 “ young from the old, the differences betwixt the white  
 “ and the flaxen hair; we distinguish with ease betwixt  
 “ the Moors and the Indians; not onely by the Ca-  
 “ mus Noses of the Blacks, their woolly Hair and  
 “ their high Jaws, but also by that black Colour which  
 “ is natural to them. We may add to what *Phi-*  
*lostratus* has said, that with two onely Colours,  
 the Light and the Dark, there is no sort of Stuff  
 or Habit but may be imitated; we say then,  
 that the colouring makes its observations on the  
 Masses or Bodies of the Colours, accompany'd  
 with Lights and Shadows more or less evident by  
 degrees of diminution, according to the Acci-  
 dents. First of a luminous Body; as for exam-  
 ple, the Sun or a Torch. Secondly, of a diapha-  
 nous or transparent Body, which is betwixt us  
 and the object, as the Air either pure or thick, or  
 a red Glafs, &c. Thirdly, of a solid Body illu-  
 minated, as a Statue of white Marble, a green  
 Tree, a black Horse, &c. Fourthly, from his  
 part, who regards the Body illuminated, as be-  
 holding it either near or at a distance, directly  
 in a right Angle, or aside in an obtuse Angle, from  
 the top to the bottom, or from the bottom to the  
 top. This part in the knowledge which it has  
 of the vertue of Colours, and the Friendship  
 which

which they have with each other, and also their Antipathies, it comprehends the Strength, the Relievo, the Briskness, and the Delicacy which are observ'd in good Pictures, the management of Colours, and the labour depend also on this last part.

*Her Sister, &c.* That is to say, the *Design* or ¶ 263.  
*Drawing*, which is the *second part* of *Painting*; which consisting onely of *Lines*, stands altogether in need of the *Colouring* to appear. 'Tis for this reason, that our Author calls this part her *Sisters Procurer*, that is, the *Colouring* shows us the *Design*, and makes us fall in love with it.

*The Light produces all kinds of Colours, &c.* Here ¶ 267.  
 are three *Theorems* successively following, which our Author proposes to us, that from thence we may draw some conclusions. You may likewise find others, which are in the nature of so many *Propositions* to which we ought to agree, that from thence we may draw the *Precepts* contain'd in the following part of this *Treatise*; they are all founded on the *Sense of Seeing*.

*Which ought to be the most, &c.* See the *Remark* ¶ 280.  
 of number 152.

*That you may make the Bodies appear enlightned* ¶ 283.  
*by the shadows which bound your Sight, &c.* That is properly to say, that after the great *Lights*, there must be great *Shadows*, which we call *reposes*:

Y

because

because in reality the Sight would be tired, if it were attracted by a Continuity of glittering objects. The Lights may serve for a repose to the Darks, and the Darks to the Lights. I have said in another place, that a *Groupe of Figures* ought to be consider'd, as a *Choir of Musick*, in which the *Bases* support the *Trebles*, and make them to be heard with greater pleasure. These reposes are made two several ways, one of which is *Natural*, the other *Artificial*. The *Natural* is made by an extent of Lights or of Shadows; which naturally and necessarily follow solid Bodies, or the Masses of solid Bodies aggroupp'd when the Light strikes upon them. And the *Artificial* consists in the Bodies of Colours, which the Painter gives to certain things, such as pleases him; and composes them in such a manner, that they do no injury to the objects which are near them. A Drapery, *for example*, which is made yellow or red on some certain place, in another place may be brown, and will be more suitable to it, to produce the effect requir'd. We are to take occasion as much as possibly we can, to make use of the first manner, and to find the repose of which we speak, by the Light and by the Shadow, which naturally accompany solid Bodies. But since the Subjects on which we work are not always

ways favourable to dispose the Bodies as we desire, a Painter in such a case may take his advantage by the Bodies of Colours, and put into such places as ought to be darken'd, Draperies or other things which we may suppose to be naturally brown and sully'd, which will produce the same effect and give him the same repose as the Shadows would which could not be caus'd by the disposition of the objects.

Thus, an understanding Painter will make his advantages both of the one manner and the other. And if he makes a design to be grav'd, he is to remember that the *Gravers* dispose not their Colours as the *Painters* do; and that by consequence he must take occasion to find the reason of his *Design*, in the natural Shadows of the Figures, which he has dispos'd to cause the effect. *Rubens* has given us a full information of this in those prints of his which he caus'd to be engrav'd; and I believe that nothing was ever seen more beautifull in that kind: the whole knowledge of *Groupes*, of the Lights and Shadows, and of those Masses which *Titian* calls a *Bunch of Grapes*, is there expos'd so clearly to the Sight, that the view of those *Prints* and the carefull observation of them, might very much contribute to the forming of an *able Painter*. The best and fairest

of them are graven by *Vorsterman*, *Pontius*, and *Bolsvert*, all of them admirable *Gravers*, whose works *Rubens* himself took care to oversee, and which without doubt you will find to be excellent if you examine them. But expect not there the *Elegance of Design*, nor the *Correctness of the Out-lines*.

'Tis not but the *Gravers* can, and ought to imitate the Bodies of the Colours by the degrees of the Lights and Shadows, as much as they shall judge that this imitation may produce a good effect: on the contrary, 'tis impossible in my opinion to give much strength to what they grave, after the works of the School, and of all those who have had the knowledge of Colours and of the Contrast of the Lights and Shadows, without imitating in some sort the Colour of the Objects, according to the relation which they have to the degrees of white and black. We see certain Prints of good *Gravers* different in their kinds, where these things are observ'd, and which have a wonderful strength. And there appears in publick of late years, a *Gallery* of Arch-duke *Leopold*, which though very ill graven, yet shows some part of the Beauty of its *Originals*, because the *Gravers* who have executed it, though otherwise they were sufficiently ignorant, have observ'd in almost

almost the greatest parts of their Prints, the Bodies of Colours in the relation which they have to the degrees of the Lights and Shadows. I could wish the *Gravers* would make some reflection upon this *whole Remark*, 'tis of wonderfull consequence to them; for when they have attain'd to the knowledge of these reposes, they will easily resolve those difficulties which many times perplex them: And then chiefly when they are to engrave after a Picture, where neither the Lights and Shadows, nor the Bodies of the Colours are skilfully observ'd, though in its other parts the Picture may be well perform'd.

*In the same manner as we behold it in a Convex Mirror, &c.* ¶ 286. A Convex Mirror alters the objects which are in the middle, so that it seems to make them come out from the *Superficies*. The Painter must do in the same manner in respect of the Lights and Shadows of his Figures, to give them more Relievo and more Strength.

*And let those which turn be of broken Colours, as being less distinguish'd and nearer to the borders, &c.* ¶ 290. 'Tis the duty of a Painter, even in this also, to imitate the *Convex Mirror*, and to place nothing which glares either in Colour or in Light at the borders of his Picture; for which, there are two reasons, the first is, that the Eye at the first view directs

directs it self to the midst of the object, which is presented to it, and by consequence, must there necessarily find the principal object, in order to its satisfaction. And the other reason is, that the sides or borders being overcharg'd with a strong and glittering work attract the Eyes thither, which are in a kind of Pain, not to behold a continuity of that work, which is on the sudden interrupted, by the borders of the Picture; instead of which the borders being lighten'd and eas'd of so much work, the Eye continues fixt on the Center of the Picture, and beholds it with greater pleasure. 'Tis for the same reason, that in a great composition of Figures, those which coming most forward, are cut off by the bottom of the Picture, will always make an ill effect.

¶ 329. *A bunch of Grapes, &c.* 'Tis sufficiently manifest, that *Titian* by this judicious and familiar comparison, means that a Painter ought to collect the objects, and to dispose them in such a manner, as to compose one whole; the several contiguous parts of which, may be enlighten'd; many shadow'd and others of broken Colours to be in the turnings, as on a Bunch of Grapes, many Grapes, which are the parts of it, are in the Light, many in the Shadow, and the rest faintly colour'd to make them go farther back.

*Titian*  
once



once told Tintoret, That in his greatest works, a Bunch of Grapes had been his principal rule and his surest guide.

Pure or unmix'd white, either draws an object nearer or carries it off to farther distance. It draws it nearer with black, and throws it backward without it, &c. All agree that white can subsist on the fore-ground of the Picture, and there be us'd without mixture; the question therefore is to know, if it can equally subsist and be plac'd in the same manner, upon that which is backward, the Light being universal and the Figures suppos'd in a Campaign and open Field.

Our *Author* concludes affirmatively, and the reason on which he establishes his rule is this, That there being nothing which partakes more of the Light than Whiteness, and the Light being capable of subsisting well in remoteness (or at a long distance, as we daily see in the rising and setting of the Sun) it follows that white may subsist in the same manner. In Painting, the Light and a white Colour are but one and the same thing. Add to this, that we have no Colour, which more resembles the Air than white, and by consequence no Colour which is lighter, from whence it comes that we commonly say, the Air is heavy, when we see the Heavens cover'd with black  
Clouds,

Clouds, or when a thick fog takes from us that clearness, which makes the Lightness or Serenity of the Air. *Titian, Tintoret, Paul Veronese*, and all those who best understood Lights, have observ'd it in this manner, and no man can go against this Precept, at least without renouncing any skill in *Landtschape*, which is an undoubted confirmation of this truth. And we see that all the great *Masters of Landtschape*, have follow'd *Titian* in this, who has always employ'd brown and earthly Colours upon the fore-part, and has reserv'd his greatest Lights for remotenesses and the back parts of his *Landtschapes*.

It may be objected against this opinion, that white cannot maintain it self in remotenesses, because it is ordinarily us'd to bring the Objects nearer, on the advanc'd part. 'Tis true, that so it is us'd, and that to very good purpose, to render the Objects more sensible, by the opposition of the Dark, which must accompany it; and which retains it, as it were by force, whether the Dark serves it for a ground, or whether it be combin'd to it. *For example*, If you wou'd make a *white Horse* on the fore-ground of your Picture, 'tis of absolute Necessity, that the ground must be of a mixt brown, and large enough, or that the Furniture must be of very sensible Colours; or  
lastly,

lastly, that some Figure must be set upon it, whose Shadows and the Colour may bring it forward.

But it seems (say you) that blue is the most flying or transient Colour, because the Heavens and Mountains, which are at the greatest distance, are of that Colour. 'Tis very true that blue is one of the lightest and sweetest Colours: But it is also true, that it possesses these qualities so much the more, because the white is mingled in it, as the example of the distances demonstrate to us. But if the Light of your Picture be not universal, and that you suppose your Figures in a Chamber, then recall to your Memory that *Theorem* which tells you that the nearer a Body is to the Light, and the more directly 'tis oppos'd to us, so much the more it is enlighten'd, because the Light grows languishing, the farther it removes from its original.

You may also extinguish your white, if you suppose the Air to be somewhat thicker, and if you foresee that this supposition will make a good effect in the Oeconomy of the whole work; but let not this proceed so far, as to make your Figures so brown, that they may seem as it were in a filthy Fog, or that they may appear to be part of the ground. See the following Remark.

Z

But

¶ 332.

But as for pure black, there is nothing that brings the Object nearer to the Sight, &c. Because black is the heaviest of all Colours, the most earthly, and the most sensible. This is clearly understood by the qualities of white which is oppos'd to it, and which is, as we have said, the lightest of all Colours. There are few who are not of this opinion; and yet I have known some, who have told me, that the black being on the advanc'd part, makes nothing but holes. To this there is little else to be answer'd, but that black always makes a good effect, being set forward, provided it be plac'd there with Prudence. You are therefore so to dispose the Bodies of your Pictures which you intend to be on the fore-ground, that those sorts of holes may not be perceiv'd, and that the blacks may be there by Masses, and insensibly confus'd. See the 47th. Rule.

That which gives the Relievo to a Bowl, (may some say to me) is the quick Light, or the white, which appears to be on the side, which is nearest to us, and the black by consequence distances the Object: we are here to beware, not to confound the turnings with the distances: the question is onely in respect of Bodies, which are separated by some distance of a backward Position, and not of round Bodies, which are of the same  
Con-

Continuity: the brown which is mingled in the turnings of the *Bowl*, makes them go off, rather in confounding them, as we may say, than in blackning them. And do you not see, that the reflects are an Artifice of the Painter, to make the turnings seem more Light, and that by this means the greatest blackness remains towards the middle of the *Bowl*, to sustain the white, and make it deceive us with more pleasure.

This *Rule* of *White* and *Black* is of so great consequence, that unless it be exactly practis'd, 'tis impossible for a Picture to make any great effect, that the Masses can be disentangl'd, and the different distances may be observ'd at the first Glance of the Eye without trouble.

It may be inferr'd from this *Precept*, that the Masses of other Colours, will be so much the more sensible, and approach so much the nearer to the Sight the more brown they bear; provided this be amongst other Colours which are of the same Species. For example, A yellow brown shall draw nearer to the Sight, than another which is less yellow. I said provided it be amongst other Colours, which are of the same Species, because there are simple Colours, which naturally are strong and sensible, though they are clear, as *Vermillion*; there are others also,

which notwithstanding that they are brown, yet cease not to be soft and faint, as the blue of *Ultramarine*. The effect of a Picture comes not only therefore from the Lights and Shadows, but also from the nature of the Colours. I thought it was not from the purpose in this place to give you the qualities of those Colours which are most in use, and which are call'd Capital, because they serve to make the composition of all the rest, whose number is almost infinite.

*Red Oker* is one of the most heavy Colours.

*Yellow Oker* is not so heavy, because 'tis clearer.

And the *Masticot* is very Light, because it is a very clear yellow, and very near to white.

*Ultramarine* or *Azure*, is very light and a very sweet Colour.

*Vermillion* is wholly opposite to *Ultramarine*.

*Lake* is a middle Colour betwixt *Ultramarine* and *Vermillion*, yet it is rather more sweet than harsh.

*Brown Red* is one of the most earthy and most sensible Colours.

*Pinck* is in its nature an indifferent Colour, (that is) very susceptible of the other Colours by the mixture: if you mix *brown-red* with it, you will make it a very earthy Colour; but on the contrary, if you joyn it with *white* or *blue*, you shall

shall have one of the most faint and tender Colours.

*Terre Verte* (or green Earth) is light; 'tis a mean betwixt *yellow Oker* and *Ultramarine*.

*Umbre* is very sensible and earthy; there is nothing but *pure black* which can dispute with it.

Of all *Blacks*, that is the most earthly, which is most remote from *Blue*. According to the *Principle* which we have establish'd of *white* and *black*, you will make every one of these Colours before-nam'd more earthy and more heavy, the more *black* you mingle with them, and they will be light the more *white* you joyn with them.

For what concerns *broken* or *compound Colours*, we are to make a judgment of their strength by the Force of those Colours which compose them. All who have thoroughly understood the agreement of Colours, have not employ'd them wholly pure and simple in their Draperies, unless in some Figure upon the fore-ground of the Picture; but they have us'd *broken* and *compound Colours*, of which they made a Harmony for the Eyes, by mixing those which have some kind of Sympathy with each other, to make a *Whole*, which has an Union with the Colours which are neighbouring to it. The Painter who perfectly understands the force and power of his Colours, will use them most suitably  
to

to his present purpose, and according to his own Discretion.

¶ 355. *But let this be done relatively, &c.* One Body must make another Body fly off in such a manner that it self may be chas'd by those Bodies which are advanc'd before it. “ *We are to take*  
 “ *care and use great attention, says Quintilian, not*  
 “ *onely of one separate thing, but of many which fol-*  
 “ *low each other : and by a certain relation which they*  
 “ *have with each other, are as it were continued in the*  
 “ *same manner, as if in a straight Street, we cast our*  
 “ *Eyes from one end of it to the other, we discover*  
 “ *at once those different things which are presented to*  
 “ *the Sight, so that we not onely see the last, but*  
 “ *whatsoever is relating to the last.*

¶ 361. *Let two contrary extremities never touch each other, &c.* The Sense of seeing has this in common with all the rest of the Senses, that it abhors the contrary Extremities. And in the same manner as our hands, when they are very cold feel a grievous pain, when on the sudden we hold them near the Fire, so the Eyes which find an extreme white, next to an extreme black, or a fair cool Azure next to a hot Vermillion, cannot behold these extremities without Pain, though they are always attracted by the Glareing of two contraries.

This



This rule obliges us to know those Colours which have a Friendship with each other, and those which are incompatible, which we may easily discover in mixing together those Colours of which we would make trial.

And if by this mixture, they make a gracious and sweet Colour, which is pleasing to the Sight, 'tis a Sign that there is an Union and a Sympathy betwixt them: but if, on the contrary, that Colour which is produc'd by the mixture of the two be harsh to the Sight, we are to conclude, that there is a Contrariety and Antipathy betwixt these two Colours. *Green*, for example, is a pleasing Colour, which may come from a *blue* and a *yellow* mix'd together, and by consequence *blue* and *yellow* are two Colours which *sympathize*: and on the contrary, the mixture of *Blue* with *Vermillion*, produces a sharp, harsh, and unpleasant Colour; conclude then that *Blue* and *Vermillion* are of a contrary Nature. And the same may be said of other Colours of which you make the experiment. And to clear that matter once for all, (see the Conclusion of the 332d. Remark, where I have taken occasion to speak of the force and quality of every Capital Colour,) yet you may neglect this Precept, when your Piece consists but of one or two Figures, and when amongst a great number  
you

you would make some *one* Figure more remarkable than the rest. *One* I say, which is one of the most considerable of the Subject, which otherwise you cannot distinguish from the rest. *Titian* in his triumph of *Bacchus*, having plac'd *Ariadne* on one of the Borders of the Picture, and not being able for that reason to make her remarkable by the brightness of Light, which he was to keep in the middle of his Picture, gave her a Scarf of a *Vermillion* Colour, upon a *blue* Drapery, as well to loosen her from his ground, which was a *blue* Sea, as because she is one of the principal Figures of his Subject, upon which he desir'd to attract the Eye. *Paulo Veronese*, in his Marriage of *Canaa*, because *Christ* who is the principal Figure of the Subject, is carry'd somewhat into the depth of the Picture, and that he cou'd not make him distinguishable by the strength of the Lights and Shadows, has cloath'd him with *Vermillion* and *Blue*, thereby to conduct the Sight to that Figure.

The *hostile Colours* may be so much the more ally'd to each other, the more you mix them with other Colours, which mutually sympathize; and which agree with those Colours, which you desire to reconcile.

'Tis labour in vain to paint a High-noon, &c. ¶ 365.  
 He said in another place, Endeavour after that which aids your Art, and is suitable to it, and shun whatsoever is repugnant: 'tis the 59th. Precept. If the Painter wou'd arrive to the end he has propos'd, which is to deceive the sight, he must make choice of such a Nature, as agrees with the weakness of his Colours; because his Colours cannot accommodate themselves to every sort of Nature. This Rule is particularly to be observ'd, and well consider'd, by those who paint *Landshapes*.

*Let the Field or Ground of the Picture, &c.* ¶ 378.  
 The reason of it is, that we are to avoid the meeting of those Colours, which have an *Antipathy* to each other, because they offend the Sight, so that this Rule is prov'd sufficiently by the 41st. which tells us, that two contrary Extremities are never to touch each other, whether it be in Colour, or in Light, but that there ought to be a mean betwixt them, which partakes of both.

*Let your Colours be lively, and yet not look (according to the Painters Proverb) as if they had been sprinkled with Meal, &c.* ¶ 382.  
*Donner dans la farine*, is a Phrase amongst Painters, which perfectly expresses what it means, which is to paint with clear, or bright Colours, and dull Colours together;

gether ; for being so mingled, they give no more life to the Figures, than if they had been rubb'd with Meal. They who make their flesh Colours very white, and their Shadows grey or inclining to green, fall into this inconvenience. Red Colours in the Shadows of the most delicate or finest Flesh, contribute wonderfully to make them lively, shining and natural ; but they are to be us'd with the same discretion, that *Titian*, *Paul Veronese*, *Rubens* and *Van Dyck*, have taught us by their example.

To preserve the Colours fresh, we must paint by putting in more Colours, and not by rubbing them in, after they are once laid ; and if it could be done, they should be laid just in their proper places, and not be any more touch'd, when they are once so plac'd ; it would be yet better, because the Freshness of the Colours is tarnish'd and lost, by vexing them with the continual Drudgery of Daubing.

All they who have colour'd well, have had yet another Maxim to maintain their Colours fresh and flourishing, which was to make use of *white Grounds*, upon which they painted, and oftentimes at the first Stroke, without retouching any thing, and without employing new Colours.

*Rubens*

*Rubens* always us'd this way ; and I have seen Pictures from the hand of that great Person painted up at once, which were of a wonderfull Vivacity.

The reason why they made use of those kind of Grounds, is, because white as well preserves a Brightness, under the Transparency of Colours, which hinders the Air from altering the whiteness of the Ground, as that it likewise repairs the injuries which they receive from the Air, so that the Ground and the Colours assist and preserve each other. 'Tis for this reason that glaz'd Colours have a Vivacity which can never be imitated by the most lively and most brilliant Colours, because according to the common way, the different Teints are simply laid on each in its place one after another. So true it is, that white with other strong Colours, with which we paint at once that which we intend to glaze, are as it were, the Life, the Spirit, and the Lustre of it. The Ancients most certainly have found, that white Grounds were much the best, because, notwithstanding that inconvenience, which their Eyes receiv'd from that Colour, yet they did not forbear the use of it ; as *Galen* testifies in his *tenth Book of the use of the parts*. “ Painters, says he, “ when they work upon their white Grounds, place be-

“ fore them dark Colours, and others mixt with blue  
 “ and green, to recreate their Eyes, because white is  
 “ a glaring Colour, which wearies and pains the Sight  
 “ more than any other. I know not the reason  
 why the use of it is left off at present, if it be not  
 that in our days there are few Painters who are  
 curious in their Colouring, or that the first Strokes  
 which are begun upon white, are not seen soon  
 enough, and that a more than *French* Patience is  
 requir'd to wait till it be accomplish'd; and the  
 Ground, which by its whiteness tarnishes the Lu-  
 stre of the other Colours, must be entirely cover'd  
 to make the whole work appear pleasingly.

¶ 383. *Let the parts which are nearest to us and most rais'd,*  
 &c. The reason of this is, that upon a flat su-  
 perficies, and as much united as a Cloth can be,  
 when it is strain'd, the least Body is very appear-  
 ing, and gives a heightning to the place which it  
 possesses; do not therefore load those places with  
 Colours, which you would make to turn; but  
 let those be well loaded, which you would have  
 come out of the Canvass.

¶ 385. *Let there be so much Harmony or Consent in the*  
*Masses of the Pictures, that all the shadowings may*  
*appear as if they were but one, &c.* He has said in  
 another place, that after great Lights, great Sha-  
 dows are necessary, which he calls *Reposes*. What  
 he

he means by the present *Rule* is this, That whatsoever is found in those great Shadows, should partake of the Colours of one another, so that the different Colours which are well distinguish'd in the Lights seem to be but one in the Shadows, by their great Union.

*Let the whole Picture be made of one Piece, &c.* ¶ 386.  
That is to say, of one and the same Continuity of Work, and as if the Picture had been painted up all at once; the Latin says all of one Pallet.

*The Looking-Glass will instruct you, &c.* ¶ 387.  
The Painter must have a principal Respect to the Masses, and to the Effect of the whole together. The *Looking-Glass* distances the Objects, and by consequence gives us onely to see the Masses, in which all the little parts are confounded. The Evening, when the Night approaches, will make you better understand this observation, but not so commodiously, for the proper time to make it, lasts but a quarter of an hour, and the *Looking-Glass* may be usefull all the day.

Since the *Mirror* is the rule and Master of all Painters, as showing them their faults by distancing the Objects, we may conclude that the Picture which makes not a good effect at a distance cannot be well done; and a Painter must never finish his Picture, before he has examin'd it at some

some reasonable distance, or with a *Looking-Glass*, whether the Masses of the Lights and Shadows, and the Bodies of the Colours be well distributed. *Giorgione* and *Correggio* have made use of this method.

¶ 393. *As for a Portrait, or Pictures by the Life, &c.* The end of *Portraits* is not so precisely as some have imagin'd, to give a smiling and pleasing Air together with the resemblance; this is indeed somewhat, but not enough. It consists in expressing the true temper of those persons which it represents, and to make known their *Physiognomy*. If the Person whom you draw, *for example*, be naturally sad, you are to beware of giving him any Gayety, which would always be a thing which is foreign to his Countenance. If he or she be merry, you are to make that good Humour appear by the expressing of those parts where it acts, and where it shows it self. If the Person be grave and majestic, the Smiles or Laughing, which is too sensible, will take off from that Majesty and make it look childish and undecent. In short, the Painter, who has a good *Genius* must make a true Discernment of all these things, and if he understands *Physiognomy*, it will be more easie to him, and he will succeed better than another. *Pliny* tells us, “ *That Apelles made his Pictures so*  
 “ *very*



“ very like, that a certain Physiognomist and Fortune-teller, (as it is related by Appion the Grammarian) foretold by looking on them the very time of their Deaths, whom those Pictures represented, or at what time their Death happen'd, if such persons were already dead.

You are to paint the most tenderly that possibly you can, &c. Not so as to make your Colours die by force of tormenting them, but that you should mix them as hastily as you can, and not retouch the same place, if conveniently you can avoid it. ¶ 403.

Large Lights, &c. 'Tis in vain to take pains if you cannot preserve large Lights, because without them, your work will never make a good effect at a distance; and also because little Lights are confus'd and effac'd, proportionably, as you are at a distance from the Picture. This was the perpetual Maxim of Correggio. ¶ 403.

Ought to have somewhat of Greatness in them, and their Out-lines to be noble, &c. As the Pieces of Antiquity will evidently show us. ¶ 417.

There is nothing more pernicious to a Youth, &c. 'Tis common to place our selves under the Discipline of a Master of whom we have a good opinion, and whose manner we are apt to embrace with ease, which takes root more deeply in us, and

and augments the more we see him work, and the more we copy after him. This happens oftentimes to that degree, and makes so great an Impression in the Mind of the Scholar, that he cannot give his approbation to any other manner whatsoever, and believes there is no man under the Cope of Heaven, who is so knowing as *his Master*.

But what is most remarkable in this point is, that nature appears to us always like that manner which we love, and in which we have been taught, which is just like a Glass through which we behold Objects, and which communicates its Colour to them without our perceiving it. After I have said this, you may see of what consequence is the choice of a *good Master*, and of following in our beginning the manner of those who have come nearest to *Nature*. And how much injury do you think have the ill manners which have been in *France*, done to the Painters of that Nation, and what hindrance have they been to the knowledge of what is well done, or of arriving to what is so when once we know it. The *Italians* say to those whom they see infected with an ill manner, which they are not able to forsake, “ *If you knew just nothing, you would soon learn something.*”

Search whatsoever is aiding to your Art and convenient, and avoid those things which are repugnant to it, &c. This is an admirable Rule ; a Painter ought to have it perpetually present in his Mind and Memory. It resolves those difficulties which the Rules beget ; it loosens his hands, and assists his understanding. In short, this is the Rule which sets the Painter at liberty, because it teaches him that he ought not to subject himself servilely, and be bound like an Apprentice to the Rules of his Art ; but that the Rules of his Art ought to be Subject to him, and not hinder him from following the Dictates of his Genius, which is superior to them.

¶ 433.

Bodies of diverse Natures which are aggroupp'd or combin'd together are agreeable and pleasant to the Sight, &c. As Flowers, Fruits, Animals, Skins, Sattins, Velvets, beautifull Flesh, Works of Silver, Armors, Instruments of Musick, Ornaments of Ancient Sacrifices, and many other pleasing Diversities which may present themselves to the Painters imagination. 'Tis most certain that the diversity of Objects recreates the Sight, when they are without confusion ; and when they diminish nothing of the Subject on which we work. Experience teaches us, that the Eye grows weary with poring perpetually on the same thing, not one-

ly on Pictures, but even on Nature it self. For who is he who would not be tir'd in the Walks of a long Forest, or with beholding a large plain which is naked of Trees, or in the Sight of a Ridge of Mountains, which instead of Pleasure, give us onely the view of Heights and Bottoms. Thus to content and fill the Eye of the Understanding, the best Authors have had the Address to sprinkle their Works with pleasing Digressions, with which they recreate the Minds of Readers. Discretion, in this as in all other things is the surest Guide: and as tedious Digressions, which wander from their Subject, are impertinent, so the Painter who under Pretence of diverting the Eyes, would fill his Picture with such varieties as alter the truth of the *History*, would make a ridiculous Piece of Painting, and a mere Gallimaufry of his Work.

- ¶ 435. *As also those things which appear to be perform'd with ease, &c.* This ease attracts our Eyes, and Spirits so much the more, because it is to be presum'd that a noble work, which appears so easie to us, is the product of a skilfull Hand which is Master of its Art. It was in this part, that *Appelles* found himself superior to *Protogenes*, when he blam'd him, for not knowing when to lay down his Pencil (and as I may almost say) to make  
an

an end of finishing his Piece. And it was on this account he plainly said, “ *That nothing was more prejudicial to Painters than too much exactness; and that the greatest part of them knew not when they had done enough:* as we have likewise a Proverb, which says, *An Englishman never knows when he is well.* ’Tis true, that the word *enough* is very difficult to understand. What you have to do, is to consider your Subject thoroughly, and in what manner you intend to treat it according to your rules, and the Force of your *Genius*; after this you are to work with all the ease and all the speed you can, without breaking your head so very much, and being so very industrious in starting Scruples to your self, and creating difficulties in your work. But ’tis impossible to have this Facility without possessing perfectly all the *Precepts* of the *Art*, and to have made it habitual to you. For ease consists in making precisely that work which you ought to make, and to set every thing in its proper place with speed and Readiness, which cannot be done without the Rules, for they are the assur’d means of conducting you to the end that you design with Pleasure. ’Tis then most certain, (though against the opinion of many,) that the *Rules* give Facility, Quiet of Mind, and readiness of Hand to the slow-

est Genius, and that the same *Rules* increase, and guide that ease in those who have already receiv'd it at their Birth from the happy influence of their Stars.

From whence it follows that we may consider *Facility* two several ways, either simply, as *Diligence* and a *readiness of Mind* and of the *Hand*; or as a *Disposition in the Mind*, to remove readily all those difficulties which can arise in the work. The first proceeds from an active temper full of Fire; and the second from a true knowledge and full possession of infallible *Rules*; the first is pleasing, but it is not always without Anxiety, because it often leads us astray, and on the contrary, the last makes us act with a *Rest* of Mind, and wonderfull *Tranquillity*; because it ascertains us of the goodnes of our work. 'Tis a great advantage to possess the first, but 'tis the height of perfection to have both in that manner which *Rubens* and *Van Dyck* possessed them, excepting the part of *Design* or *Drawing*, which both too much neglected.

Those who say that the *Rules* are so far from giving us this *Facility*, that on the contrary they puzzle and perplex the *Mind* and tie the hand, are generally such people who have pass'd half their lives in an ill practice of *Painting*, the habit

bit of which is grown so inveterate in them, that to change it by the Rules, is to take as it were thier Pencils out of their hands, and to put them out of condition of doing any thing ; in the same manner as we make a Country-man dumb whom we will not allow to speak, but by the Rules of Grammar.

Observe, if you please, that the Facility and Diligence of which I spoke, consists not in that which we call bold strokes and a free handling of the Pencil, if it makes not a great effect at a distance. That sort of Freedom belongs rather to a Writing-Master than a Painter. I say yet further, that 'tis almost impossible that things which are painted should appear true and natural, where we observe these sorts of bold strokes. And all those who have come nearest to nature, have never us'd that manner of Painting; those tender Hairs, and those hatching strokes of the Pencil, which make a kind of minced meat in Painting, are very fine I must confess, but they are never able to deceive the Sight.

*Nor till you have present in your Mind a perfect Idea of your work, &c.* ¶ 442. If you will have pleasure in Painting, you ought to have so well consider'd the œconomy of your work, that it may be entirely made and dispos'd in your head before it.

it be begun upon the Cloath. You must I say, foresee the effect of the Grouppes, the ground and the Lights and Shadows of every thing, the Harmony of the Colours, and the intelligence of all the Subject, in such a manner, that whatsoever you shall put upon the Cloth, may be onely a Copy of what is in your Mind. If you make use of this Conduct, you will not be put to the trouble of so often changing and rechanging.

¶ 443. *Let the Eye be satisfied in the first place, even against and above all other Reasons, &c.* This passage has a respect to some particular Licences which a Painter ought to take: And as I despair not to treat this matter more at large; I adjourn the Reader to the first opportunity which I can get for his farther satisfaction on this point to the best of my Ability: but in general he may hold for certain, that those Licences are good which contribute to deceive the Sight, without corrupting the truth of the Subject on which the Painter isto work.

¶ 445. *Profit your self by the Counsels of the knowing, &c.* Parrhasius and Cliton thought themselves much oblig'd to Socrates for the knowledge which he gave them of the Passions. See their Dialogue in *Xenophon* towards the end of the *third Book of Memoirs*:  
 8. 20. “ They who the most willingly bear reproof, says Pliny  
 “ the



“ the Younger, are the very men in whom we find  
 “ more to commend than in other people. *Lysippus*  
 was extremely pleas'd when *Apelles* told him his  
 opinion; and *Apelles* as much, when *Lysippus* told  
 him his. That which *Praxiteles* said of *Nicias* in  
*Pliny*, shows the Soul of an accomplish'd and an  
 humble man. “ *Praxiteles being ask'd which of all*  
 “ *his Works he valued most? Those, says he, which*  
 “ *Nicias has retouch'd.* So much account he  
 made of his Criticisms and his opinions. You  
 know the common practice of *Apelles*, when he  
 had finish'd any work, he expos'd it to the Sight  
 of all Passengers, and conceal'd himself to hear  
 the Censure of his faults, with the Prospect of ma-  
 king his advantage of the Informations which un-  
 knowingly they gave him. Being sensible that  
 the people would examine his works more rigo-  
 rously than himself, and would not forgive the  
 least mistake.

5.8.

The Opinions and Counsels of many together  
 are always preferable to the advice of one single  
 person. And *Cicero* wonders that any are besot-  
 ted on their own Productions, and say to one a-  
 nother, *Very good, if your works please you, mine*  
*are not unpleasing to me.* In effect there are many  
 who through Presumption or out of Shame to be  
 reprehended, never let their works be seen. But  
 there

Tusc. lib. 5.

there is nothing can be of worse consequence; for  
 Georg. 3.1.5. *the disease is nourish'd and increases, says Virgil, while  
 it is conceal'd.* There are none but Fools, says  
*Horace*, who out of Shamefac'dness hide their Ul-  
 cers, which if shown might easily be heal'd. *Stul-*  
 Ep. 16. *torum incurata malus pudor ulcera celat:* There are  
 others who have not altogether so much of this  
 foolish Bashfulness, and who ask every ones opi-  
 nion with Prayers and Earnestness; but if you  
 freely and ingenuously give them notice of their  
 Faults, they never fail to make some pitifull ex-  
 cuse for them, or which is worse, they take in ill  
 part the Service which you thought you did  
 them, which they but seemingly desir'd of you,  
 and out of an establish'd Custom amongst the  
 greatest part of Painters. If you desire to get  
 your self any honour, and acquire a Reputation  
 by your works, there is no surer way than to  
 show them to persons of good Sense, and chiefly  
 to those who are Criticks in the Art; and to take  
 their Counsel with the same Mildness and the same  
 Sincerity, as you desir'd them to give it you. You  
 must also be industrious to discover the opinion  
 of your Enemies, which is commonly the truest,  
 for you may be assur'd, that they will give you  
 no quarter, and allow nothing to complaisance.

*But*

But if you have no knowing Friend, &c. Quintilian gives the reason of this, when he says, "That the best means to correct our faults, is doubtless this, To remove our designs out of Sight, for some space of time, and not to look upon our Pictures, to the end, that after this interval, we may look on them as it were with other Eyes, and as a new work which was of another hand, and not our own. Our own Productions do but too much flatter us; they are always too pleasing, and 'tis impossible not to be fond of them at the moment of their Conception. They are Children of a tender age, which are not capable of drawing our Hatred on them. 'Tis said, That Apes, as soon as they have brought their Young into the World, keep their Eyes continually fasten'd on them, and are never weary of admiring their Beauty: so amorous is Nature of whatsoever she produces.

To the end that he may cultivate those Talents which make his Genius, &c.

Qui sua metitur pondera, ferre potest.

"That we may undertake nothing beyond our forces, we must endeavour to know them. On this Prudence our reputation depends. Cicero calls it a good

1 Off.

good Grace, because it makes a man seen in his  
 greatest Lustre. " 'Tis, (says he) a becoming  
 " Grace, which we shall easily make appear, if we are  
 " carefull to cultivate that which Nature has given us  
 " in propriety, and made our own, provided it be no  
 " Vice or Imperfection: we ought to undertake nothing  
 " which is repugnant to Nature in general; and when  
 " we have paid her this duty, we are bound so reli-  
 " giously to follow our own Nature, that though many  
 " things which are more serious and more important,  
 " present themselves to us, yet we are always to con-  
 " form our Studies and our Exercises to our natural  
 " Inclinations. It avails nothing to dispute against  
 " Nature, and think to obtain what she refuses; for  
 " then we eternally follow what we can never reach; for,  
 " as the Proverb says, There is nothing can please, no-  
 " thing can be gracefull which we enterprize in spight  
 " of Minerva; that is to say, in spight of Nature.  
 " When we have consider'd all these things attentively,  
 " it will then be necessary, that every man should re-  
 " gard that in particular, which Nature has made  
 " his portion, and that he should cultivate it with care;  
 " 'tis not his business to give himself the trouble of try-  
 " ing whether it will become him to put on the Nature  
 " of another man; or as one would say, to act the per-  
 " son of another: there is nothing which can more be-  
 " come us, than what is properly the Gift of Nature.

" Let

“ Let every one therefore endeavour to understand his  
 “ own Talent, and without flattering himself, let him  
 “ make a true judgment of his own Vertues, and his  
 “ own Defects and Vices ; that he may not appear to  
 “ have less judgment than the Comedians, who do  
 “ not always chuse the best Plays, but those which are  
 “ best for them ; that is, those which are most in the  
 “ compass of their acting. Thus we are to fix on those  
 “ things for which we have the strongest Inclination.  
 “ And if it sometimes happen that we are forc’d by  
 “ necessity to apply our selves to such other things to  
 “ which we are no ways inclin’d ; we must bring it so  
 “ about by our Care and Industry, that if we perform  
 “ them not very well, at least we may not do them so  
 “ very ill as to be sham’d by them : we are not so  
 “ much to strain our selves to make those Vertues ap-  
 “ pear in us which really we have not, as to avoid  
 “ those Imperfections which may dishonour us. These  
 are the Thoughts and the Words of Cicero, which  
 I have translated, retrenching onely such things as  
 were of no concernment to my Subject : I was  
 not of opinion to add any thing, and the Rea-  
 der I doubt not will find his satisfaction in them.

While you meditate on these Truths, and observe ¶ 464.  
 them diligently, &c. There is a great Connexion  
 betwixt this Precept and that other, which tells you,  
 That you are to pass no day without drawing a line.

Dist. 34.

'Tis impossible to become an able Artist, without making your Art habitual to you: and 'tis impossible to gain an exact Habitude, without an infinite number of Acts, and without perpetual Practice. In all Arts the Rules of them are learn'd in little time; but the perfection is not acquir'd without a long Practice and a severe Diligence. *We never saw that Laziness produc'd any thing which was excellent, says Maximus Tyrius: and Quinctilian tells us, That the Arts draw their beginning from Nature; the want we often have of them causes us to search the means of becoming able in them, and exercise makes us entirely Masters of them.*

¶ 466.

*The morning is the best and most proper part of the day, &c.* Because then the Imagination is not clouded with the Vapours of Meat, nor distracted by Visits which are not usually made in the morning. And the Mind by the Sleep of the foregoing Night, is refresh'd and recreated from the *Toyls of former Studies.* *Malherbe* says well to this purpose.

*Le plus beau de nos jours, est dans leur matinee.*

*The sprightly Morn is the best part of Day.*

*Let*

Let no day pass over you without drawing a line, &c. ¶ 468.  
 That is to say, without working, without giving some strokes of the Pencil or the Crayon. This was the Precept of *Apelles*; and 'tis of so much the more necessity, because Painting is an Art of much length and time, and is not to be learn'd without great Practice. *Michael Angelo* at the Age of fourscore years, said, That he learn'd something every day.

Be ready to put into your Table-book, &c. As it was the custom of *Titian* and the *Carraches*; there are yet remaining in the hands of some who are curious in Painting; many thoughts and observations which those great Men have made on Paper, and in their Table-books which they carry'd continually about them. ¶ 473.

Wine and good Cheer are no great Friends to Painting, they serve onely to recreate the Mind when it is oppress'd and spent with Labour, &c. " During the time, says *Pliny*, that *Protogenes* was drawing the Picture of *Jalyfus*, which was the best of all his Works, he took no other nourishment than *Lupines* mix'd with a little water, which serv'd him both for Meat and Drink, for fear of clogging his Imagination by the Luxury of his Food. *Michael Angelo*, while he was drawing his day of Judgment, fed onely on Bread and Wine at Dinner. ¶ 475.  
 35. 10.

And

And *Vasari* observes in his life, that he was so sober that he slept but little, and that he often rose in the Night to work, as being not disturb'd by the Vapours of his thin Repasts.

- ¶ 478. But delights in the liberty which belongs to the Bachelors Estate, &c. We never see large and beautiful and well-tasted Fruits proceeding from a Tree which is incompass'd round, and choak'd with Thorns and Bryars. Marriage draws a world of business on our hands, subjects us to Law-suits, and loads us with multitudes of domestick Cares, which are as so many Thorns that encompass a Painter, and hinder him from producing his works in that perfection of which otherwise he is capable. *Raphael*, *Michael Angelo*, and *Hannibal Carracci* were never marry'd: and amongst the Ancient Painters we find none recorded for being marry'd, but onely *Apelles*, to whom *Alexander the Great* made a present of his own Mistress *Campaspe*; which yet I would have understood without offence to the Institution of Marriage, for that calls down many Blessings upon Families, by the Carefulness of a vertuous Wife. If Marriage be in general a remedy against Concupiscence, 'tis doubly so in respect of Painters; who are more frequently under the occasions of Sin than other Men; because they are under



der a frequent necessity of seeing Nature bare-fac'd. Let every one examine his own strength upon this point: but let him prefer the interest of his Soul to that of his Art and of his Fortune.

*Painting naturally withdraws from noise and tumult, &c.* ¶ 480. I have said at the end of the first Remark, that both Poetry and Painting were upheld by the strength of Imagination. Now there is nothing which warms it more than Repose and Solitude: Because in that estate, the Mind being freed from all sorts of business, and in a kind of Sanctuary undisturb'd by vexatious Visits, is more capable of forming noble Thoughts and of Application to its Studies.

*Carmina secessum scribentis & otia querunt.*

*Good Verse, Recess and Solitude requires:  
And Ease from Cares, and undisturb'd Desires.*

We may properly say the same of Painting, by reason of its conformity with Poetry, as I have shown in the first Remark.

*Let not the covetous design of growing rich, &c.* ¶ 484. We read in Pliny, that Nicias refus'd Sixty Talents from King Attalus, and rather chose to make a free Gift of his Picture to his Country.

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Petron. Arbitr.

“ I enquir’d of a prudent man, (says a grave Author)  
 “ in what times those noble Pictures were made which  
 “ now we see ; and desir’d him to explain to me some of  
 “ their Subjects, which I did not well understand. I  
 “ ask’d him likewise the reason of that great negligence  
 “ which is now visible amongst Painters : And from  
 “ whence it proceeded, that the most beautifull Arts  
 “ were now bury’d in Oblivion , and principally Paint-  
 “ ing, a faint Shadow of which is at present remaining  
 “ to us. To which he thus reply’d, That the immode-  
 “ rate desire of Riches had produc’d this change : For  
 “ of old, when naked Vertue had her Charms, the no-  
 “ ble Arts then flourish’d in their Vigour : and if there  
 “ was any contest amongst men, it was onely who  
 “ should be the first Discoverer of what might be of ad-  
 “ vantage to posterity. Lysippus and Myron, those  
 “ renown’d Sculptors, who could give a Soul to Brass,  
 “ left no Heirs, no Inheritance behind them, because  
 “ they were more carefull of acquiring Fame than Ri-  
 “ ches. But as for us of this present Age, it seems  
 “ by the manner of our Conduct, that we upbraid An-  
 “ tiquity for being as covetous of Vertue as we are of  
 “ Vice : wonder not so much therefore, if Painting has  
 “ lost its Strength and Vigour, because many are now of  
 “ opinion, that a heap of Gold is much more beautifull  
 “ than all the Pictures and Statues of Apelles and  
 “ Phidias, and all the noble Performances of Greece.

I would not exact so great an act of Abstinence from our modern Painters, for I am not ignorant that the hope of gain is a wonderfull sharp spur in Arts, and that it gives industry to the Artist; from whence it was that *Juvenal* said even of the *Greeks* themselves, who were the Inventors of Painting, and who first understood all the Graces of it and its whole perfection;

*Græculus esuriens, in Cælum, jufferis, ibit.*

*A hungry Greek, if bidden, scales the Skies.*

But I could heartily wish, that the same hope which flatters them did not also corrupt them: and did not snatch out of their hands a lame, imperfect Piece, rudely daub'd over with too little Reflection and too much haste.

*The qualities requisite to form an excellent Painter,* ¶ 487.  
&c. 'Tis to be confess'd that very few Painters have those qualities which are requir'd by our Author, because there are very few, who are *able Painters*. There was a time when onely they who were of noble Blood, were permitted to exercise this Art; because it is to be presum'd, that all these Ingredients of a good Painter, are not ordinarily found in men of vulgar Birth. And in all appearance, we may

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hope that though there be no *Edict* in *France* which takes away the Liberty of Painting from those to whom Nature has refus'd the Honour of being born Gentlemen, yet at least that the *Royal Academy* will admit hence-forward onely such who being endu'd with all the good Qualities and the Talents which are requir'd for Painting, those endowments may be to them instead of an honourable Birth. 'Tis certain, that which debases Painting, and makes it descend to the vilest and most despicable kind of Trade, is the great multitude of Painters who have neither noble Souls nor any Talent for the Art, nor even so much as common Sence. The Origin of this great Evil, is that there have always been admitted into the Schools of Painting all sorts of Children promiscuously, without Examination of them, and without observing for some convenient space of time, if they were conducted to this Art by their inward Disposition, and all necessary Talents, rather than by a foolish Inclination of their own, or by the Avarice of their Relations, who put them to Painting, as a Trade which they believe to be somewhat more gainfull than another. The qualities properly requir'd, are these following.

*A good Judgment,* That they may do nothing against Reason and Verisimilitude.

*A docible Mind,* That they may profit by instructions, and receive without Arrogance the opinion of every one, and principally of knowing Men.

*A noble Heart,* That they may propose Glory to themselves, and Reputation rather than Riches.

*A Sublimity, and Reach of Thought,* To conceive readily, to produce beautifull Ideas, and to work on their Subjects nobly and after a lofty manner, wherein we may observe somewhat that is delicate, ingenious and uncommon.

*A warm and vigorous Fancy,* To arrive at least to some degree of Perfection, without being tir'd with the Pains and Study which are requir'd in Painting.

*Health,* To resist the dissipation of Spirits, which are apt to be consum'd by Pains-taking.

*Youth,* Because Painting requires a great Experience and a long Practicé.

*Beauty or Handsomeness,* Because a Painter paints himself in all his Pictures, and Nature loves to produce her own Likeness.

*A convenient Fortune,* That he may give his whole time to study, and may work chearfully,

without being haunted with the dreadful Image of Poverty, ever present to his Mind.

*Labour*, Because the Speculation is nothing without the Practice.

*A Love for his Art*, We suffer nothing in the Labour which is pleasing to us: or if it happen that we suffer, we are pleas'd with the Pain.

*And to be under the Discipline of a knowing Master, &c.* Because all depends on the Beginnings, and because commonly they take the manner of their Master, and are form'd according to his Gusto: See *Verse 422*, and the *Remark* upon it. All these good qualities are insignificant and unprofitable to the Painter, if some outward dispositions are wanting to him. By which I mean favourable times, such as are times of *Peace*, which is the Nurse of all noble Arts; there must also some fair occasion offer to make their Skill manifest by the performance of some considerable Work within their power: and a Protector, who must be a Person of Authority, one who takes upon himself their care of the Fortune, at least in some measure; and knows how to speak well of them in time and place convenient. 'Tis of much importance, says the Younger Pliny, in what times Vertue appears. And there is no Wit, howsoever excellent it may be, which can make it self immediately

mediately known. Time and Opportunity are necessary to it, and a person who can assist us with his favour and be a *Mæcenas* to us.

And Life is so short, that it is not sufficient for so long ¶ 496.  
 an Art, &c. Not onely Painting but all other Arts consider'd in themselves require almost an infinite time to possess them perfectly. 'Tis in this Sense that *Hippocrates* begins his *Aphorisms* with this saying, *That Art is long and Life is short.* But if we consider Arts, as they are in us, and according to a certain degree of Perfection, sufficient enough, to make it known that we possess them above the common sort, and are comparatively better than most others, we shall not find that Life is too short on that account, provided our time be well employ'd. 'Tis true, that Painting is an Art which is difficult and a great undertaking. But they who are endu'd with the qualities that are necessary to it, have no reason to be discourag'd by that apprehension. *Labour always* Veget. de re Milit. lib. 2. *appears difficult before 'tis try'd.* The passages by Sea, and the Knowledge of the Stars, have been thought impossible, which notwithstanding have been found and compass'd, and that with ease by those who endeavour'd after them. 'Tis a *shamefull* Lib. 1. de fin. *thing*, says *Cicero*, to be weary of Enquiry, when what we search is excellent. That which causes

us to lose most of our time, is the repugnance which we naturally have to Labour, and the Ignorance, the Malice, and the Negligence of our Masters: we waste much of our time in walking and talking to no manner of purpose, in making and receiving idle Visits, in Play and other Pleasures which we indulge, without reckoning those hours which we lose in the too great care of our Bodies; and in Sleep, which we often lengthen out till the day is far advanc'd: and thus we pass that Life which we reckon to be short, because we count by the years which we have liv'd, rather than by those which we have employ'd in study. 'Tis evident that they who liv'd before us, have pass'd through all those difficulties to arrive at that Perfection which we discover in their Works, though they wanted some of the Advantages which we possess, and that none had labour'd for them as they have done for us. For 'tis certain that those Ancient Masters, and those of the last preceding Ages, have left such beautifull Patterns to us, that a better and more happy Age can never be than ours; and chiefly under the Reign of our present King, who encourages all the noble Arts, and spares nothing to give them the share of that Felicity of which he is so bountifull to his Kingdom: and to conduct them with all manner

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ner of advantages to that supreme Degree of Excellence, which may be worthy of such a Master, and of that Sovereign Love which he has for them. Let us therefore put our hands to the work, without being discourag'd by the length of time, which is requisite for our Studies; but let us seriously contrive how to proceed with the best Order, and to follow a ready, diligent, and well understood Method.

*Take Courage therefore, O ye noble Youths! you* ¶ 500.  
*legitimate Offspring of Minerva, who are born under the influence of a happy Planet, &c.* Our Author intends not here to sow in a barren, ungratefull Ground, where his Precepts can bear no Fruit: He speaks to young Painters, but to such onely who are born under the Influence of a happy Star; that is to say, those who have receiv'd from Nature the necessary dispositions of becoming great in the Art of Painting: and not to those who follow that Study through Caprice or by a sottish Inclination, or for Lucre, who are either incapable of receiving the Precepts, or will make a bad use of them when receiv'd.

*You will do well, &c.* Our Author speaks not here of the first Rudiments of Design; as for example, The management of the Pencil, the just relation which the Copy ought to have to the Original, ¶ 509.

original, &c. He supposes, that before he begins his Studies, one ought to have a Facility of Hand to imitate the best Designs, the noblest Pictures and Statues, that in few words he should have made himself a Key, wherewith to open the Closet of *Minerva*, and to enter into that Sacred Place, where those fair Treasures are to be found in all abundance, and even offer themselves to us, to make our advantage of them by our Care and Genius.

¶ 509. You are to begin with *Geometry*, &c. Because that is the Ground of *Perspective*, without which nothing is to be done in Painting: besides, *Geometry* is of great use in *Architecture*, and in all things which are of its dependence; 'tis particularly necessary for *Sculptors*.

¶ 510. Set your self on designing after the *Ancient Greeks*, &c. Because they are the Rule of Beauty, and give us a good *Gusto*: For which reason 'tis very proper to tie our selves to them, I mean generally speaking; but the particular Fruit which we gather from them, is what follows. To learn by heart four several Ayres of Heads: of a Man, a Woman, a Child, and an Old Man. I mean those which have the most general *Approbation*; for example those of the *Apollo*, of the *Venus de Medices*, of the little *Nero*, (that is, when

when he was a Child,) and of the God *Tiber*. It would be a good means of learning them, if when you have design'd one after the Statue it self, you design it immediately after from your own Imagination, without seeing it; and afterwards examine, if your own work be conformable to the first Design. Thus exercising your self on the same Head, and turning it on ten or twelve sides; you must do the same to the Feet, to the Hands, to the whole Figure. But to understand the Beauty of these Figures, and the justness of their Outlines, it will be necessary to learn *Anatomy*: when I speak of four Heads and four Figures, I pretend not to hinder any one from designing many others after this first Study, but my meaning is onely to show by this, that a great Variety of things undertaken at the same time, dissipates the Imagination, and hinders all the Profit; in the same manner as too many sorts of Meat are not easily digested, but corrupt in the Stomach instead of nourishing the parts.

*And cease not Day or Night from Labour, till by your continual Practice, &c.* ¶ 511. In the first Principles, the Students have not so much need of Precepts as of Practice: And the Antique Statues being the rule of Beauty, you may exercise your selves in imitating them without apprehending

any consequence of ill Habits and bad Ideas, which can be form'd in the Soul of a young Beginner. 'Tis not, as in the School of a Master, whose Manner and whose Gust are ill, and under whose Discipline the Scholar spoils himself the more he exercises.

¶ 514.

*And when afterwards your Judgment shall grow stronger, &c.* 'Tis necessary to have the Soul well form'd, and to have a right Judgment to make the Application of his rules upon good Pictures, and to take nothing but the good. For there are some who imagine, that whatsoever they find in the Picture of a Master, who has acquir'd Reputation, must of necessity be excellent; and these kind of people never fail when they copy to follow the bad as well as the good things; and to observe them so much the more, because they seem to be extraordinary and out of the common road of others, so that at last they come to make a Law and Precept of them. You ought not also to imitate what is truly good in a crude and gross Manner, so that it may be found out in your works, that whatsoever Beauties there are in them, come from such or such a Master. But in this imitate the Bees, who pick from every Flower that which they find most proper in it to make Honey. In the same manner a young  
Painter

Painter should collect from many Pictures what he finds to be the most beautifull, and from his several Collections form that Manner which thereby he makes his own.

*A certain Grace which was wholly natural and peculiar to him, &c.* Raphael in this may be compar'd ¶ 520. to *Apelles*, who in praising the Works of other Painters, said *That Gracefulness was wanting to them: and that without Vanity he might say, it was his own peculiar portion.* See the Remark on the 218th. Verse.

*Julio Romano, (educated from his Childhood in the Country of the Muses,) &c.* He means in the Studies of the *belle lettere*, and above all in *Poesy*, which he infinitely lov'd. It appears, that he form'd his Ideas and made his Gust from reading *Homer*; and in that imitated *Zeuxis* and *Poignotus*, who, as *Tyrius Maximus* relates, treated their Subjects in their Pictures, as *Homer* did in his Poetry. ¶ 522.

To these Remarks I have annex'd the Opinions of our Author upon the best and chiefest Painters of the two foregoing Ages. He tells you candidly and briefly what were their Excellencies, and what their Failings.

*Pass in Silence many things which will be more amply treated in the ensuing Commentary.* 'Tis evi- ¶ 541:

dent by this, how much we lose, and what damage we have sustain'd by our Authors death, since those Commentaries had undoubtedly contain'd things of high Value and of great instruction.

¶ 544. *To intrust with the Muses, &c.* That is to say, to write in Verse, Poetry being under their Protection, and consecrated to them.

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THE  
**J U D G M E N T**  
 OF

*Charles Alphonse du Fresnoy,*

On the Works of the Principal and Best  
**PAINTERS** of the two last Ages.

**P**AIN<sup>T</sup>ING was in its Perfection amongst the Greeks. The principal Schools were at Sy-  
 cion, afterwards at Rhodes, at Athens, and at Corinth, and at last in Rome. Wars and Luxury having overthrown the Roman Empire, it was totally extinguish'd, together with all the noble Arts, the Studies of Humanity, and the other Sciences.

It began to appear again in the Year 1450 amongst some Painters of Florence, of which DO-  
 MENICO GHIRLANDAIO was one, who was Master to Michael Angelo, and had some kind of Reputation, though his manner was Gothicque and ve-  
 ry dry.

# The Judgment of

MICHAEL ANGELO his Scholar, flourish'd in the times of Julius the second, Leo the tenth, Paul the third, and of eight successive Popes. He was a Painter, a Sculptor, and an Architect, both Civil and Military. The Choice which he made of his Postures was not always beautifull or pleasing: His Gust of Designing was not the finest, nor his Out-lines the most elegant: The Folds of his Draperies, and the Ornaments of his Habits, were neither noble nor gracefull. He was not a little fantastical and extravagant in his Compositions; he was bold even to Rashness, in taking Liberties against the Rules of Perspective. His Colouring is not over true or very pleasant. He knew not the Artifice of the Lights and Shadows: But he design'd more learnedly, and better understood all the Knittings of the Bones, with the Office and Situation of the Muscles, than any of the modern Painters. There appears a certain Air of Greatness and Severity in his Figures, in both which he has oftentimes succeeded: But above the rest of his Excellencies, was his wonderfull skill in Architecture, wherein he has not onely surpass'd all the Moderns, but even the Ancients also: The St. Peter's of Rome, the St. John's of Florence, the Capitol, the Palazzo Farnese, and his own House, are sufficient Testimonies of it. His Scholars were Marcello Venusto, Andrea de Vattera, Il Rosso, Georgio Vasari, Fra. Bastiano, (who

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commonly painted for him) and many other Florentines.

**PIETRO PERUGINO** design'd with sufficient knowledge of Nature, but he is dry and his manner little. His Scholar was

**RAPHAEL SANTIO**, who was born on Good Friday, in the Year 1483, and died on Good Friday, in the Year 1520: So that he liv'd onely 37 years compleat. He surpass'd all modern Painters, because he possess'd more of the excellent parts of Painting than any other; and 'tis believ'd, that he equall'd the Ancients, excepting onely that he design'd not naked Bodies with so much Learning, as Michael Angelo: But his Gust of Designing is purer and much better. He painted not with so good, so full, and so gracefull a manner as Correggio; nor has he any thing of the Contrast of the Lights and Shadows, or so strong and free a Colouring, as Titian; but he had a better disposition in his Pieces without comparison, than either Titian, Correggio, Michael Angelo, or all the rest of the succeeding Painters to our days. His Choice of Postures, of Heads, of Ornaments, the Suitableness of his Drapery, his manner of Designing, his Varieties, his Contrasts, his Expressions, were beautifull in Perfection; but above all, he possess'd the Graces in so advantageous a manner, that he has never since been equall'd by any other. There are Protraits (or single Figures of his) which are finish'd

## The Judgment of

nish'd Pieces. He was an admirable Architect. He was handsome, well made, and tall of Stature, civil, and well-natur'd, never refusing to teach another what he knew himself. He had many Scholars, amongst others, Julio Romano, Polydore, Gaudens, Giovanni d'Udine, and Michael Coxis. His Graver was Marc Antonio, whose Prints are admirable for the correctness of their Out-lines.

JULIO ROMANO was the most excellent of all Raphael's Scholars; he had Conceptions which were more extraordinary, more profound, and more elevated, than even his Master himself. He was also a great Architect, his Gust was pure and exquisite. He was a great Imitator of the Ancients, giving a clear Testimony in all his Productions, that he was desirous to restore to Practice the same Forms, and Fabricks which were ancient. He had the good Fortune to find great persons who committed to him the care of Edifices, Vestibules and Portico's, all Tetrastyles, Xistes, Theatres, and such other places as are not now in use. He was wonderfull in his Choice of Postures. His manner was drier and harder than any of Raphael's School. He did not exactly understand the Lights and Shadows or the Colours. He is frequently harsh and ungracefull: The Folds of his Draperies are neither beautifull nor great, easie nor natural, but all extravagant and too like the Habits of fantastical Comedians. He was

was very knowing in humane Learning. His Scholars were Pirro Ligorio, (who was admirable for Ancient Buildings, as for Towns, Temples, Tombs, and Trophies, and the Situation of Ancient Edifices) Æneas Vico, Bonafone, Georgio Mantuano, and others.

POLYDORE, Scholar to Raphael, design'd admirably well, as to the practical part, having a particular Genius for Freezes, as we may see by those of white and black, which he has painted at Rome. He imitated the Ancients, but his manner was greater than that of Julio Romano: Nevertheless Julio seems to be the truer. Some admirable Groupes are seen in his Works, and such as are not elsewhere to be found. He colour'd very seldom, and made Landtschapes of a reasonable good Gusto.

GIO. BELLINO, one of the first who was of any consideration at Venice, painted very drily according to the manner of his time. He was very knowing both in Architecture and Perspective. He was Titian's first Master, which may easily be observ'd in the first Painting of that noble Scholar, in which we may remark that Propriety of Colours which his Master has observ'd.

About this time GEORGIONE the Contemporary of Titian came to excell in Portraits or Face-painting, and also in great Works. He first began to make

choice of Glowing and Agreeable Colours; the Perfection and entire Harmony of which were afterwards to be found in Titian's Pictures. He dress'd his Figures wonderfully well: And it may be truly said, that but for him, Titian had never arriv'd to that height of Perfection, which proceeded from the Rivalship and Jealousy of Honour betwixt those two.

TITIAN was one of the greatest Colourists, who was ever known; he design'd with much more Ease and Practice than Georgione. There are to be seen Women and Children of his hand, which are admirable both for the Design and Colouring: the Gust of them is delicate, charming and noble, with a certain pleasing Negligence of the Head-dresses, the Draperies and Ornaments of Habits, which are wholly peculiar to him. As for the Figures of Men, he has design'd them but moderately well. There are even some of his Draperies, which are mean and savour of a little gust. His painting is wonderfully glowing, sweet and delicate. He made Portraits, which were extremely noble; the Postures of them being very gracefull, grave, diversify'd; and adorn'd after a very becoming fashion. No man ever painted Landtschape, with so great a manner, so good a colouring, and with such a resemblance of Nature. For eight or ten years space, he copy'd with great labour and exactness whatsoever he undertook; thereby to make himself an easy way, and to establish

blish some general maxims for his future conduct. Besides the excellent gust which he had of Colours, in which he excell'd all Mortal Men, he perfectly understood how to give every thing the touches which were most suitable, and proper to them, such as distinguish'd them from each other; and which gave the greatest Spirit, and the most of Truth. The Pictures which he made in his beginning, and in the declension of his Age, are of a dry, and mean manner. He liv'd ninety nine years. His Scholars were Paulo Veronese, Giacomo Tintoret, Giacomo da Ponte, Bassano, and his Brothers.

**PAULO VERONESE** was wonderfully graceful in his *Airs of Women*: with great variety of shining Draperies; and incredible vivacity, and ease. Nevertheless his Composition is sometimes improper; and his Design is uncorrect. But his colouring, and whatsoever depends on it, is so very charming in his Pictures, that it surprizes at the first sight, and makes us totally forget those other qualities which are wanting in him.

**TINTORET** was Scholar to Titian, great in the practical part of Designing; but sometimes also sufficiently extravagant. He had an admirable Genius for Painting, if he had had as great an affection to his Art, and as much patience in undergoing the difficulties of it, as he had fire and vivacity of Nature:

## The Judgment of

*He has made Pictures, not inferiour in beauty to those of Titian : his Composition and his Dresses, are for the most part improper ; and his Out-lines are not correct : But his Colouring, and the dependencies of it, like that of his Master, are most admirable.*

*The BASSANS had a more mean and poorer gust in Painting than Tintoret ; and their Designs were also less correct than his. They had indeed an excellent gust of Colours ; and have touch'd all kinds of Animals with an admirable manner : But were notoriously imperfect in the Composition and Design.*

*CORREGGIO painted at Parma two large Cupolo's in Fresco, and some Altar-pieces. This Artist, found out certain natural and unaffected Graces, for his Madonnas, his Saints, and little Children, which were particular to him. His Manner is exceeding great, both for the design and for the work, but withall is very uncorrect. His Pencil was both easie and delightfull, and 'tis to be acknowledg'd, that he painted with great Strength, great Heightning, great Sweetness, and liveliness of Colours, in which none surpass'd him.*

*He understood how to distribute his Lights in such a manner as was wholly peculiar to himself, which gave a great force and great roundness to his Figures. This manner consists in extending a large Light, and then making it lose it self insensibly in the dark shadowings, which*

which he plac'd out of the Masses. And those give them this great roundness, without our being able to perceive from whence proceeds so much of force, and so vast a pleasure to the Sight. 'Tis probable, that in this part the rest of the Lombard School copied him: he had no great choice of gracefull Postures, nor of distribution for beautifull Groupes: his Design oftentimes appears lame, and the Positions are not much observ'd in them. The Aspects of his Figures are many times unpleasing; but his manner of designing Heads, Hands, Feet, and other parts, is very great, and well deserves our imitation. In the conduct and finishing of a Picture, he has done wonders; for he painted with so much Union, that his greatest Works seem'd to have been finish'd in the compass of one day; and appear, as if we saw them from a Looking-glass. His Landtschape is equally beautifull with his Figures.

At the same time with Correggio, liv'd and flourish'd PARMEGIANO; who besides his great manner of well Colouring, excell'd also both in Invention and Design, with a Genius full of gentleness and of spirit, having nothing that was ungracefull in his choice of Postures and in the dresses of his Figures; which we cannot say of Correggio: there are Pieces of his to be seen, which are both beautifull and correct.

*These*

*These two Painters last mention'd, had very good Scholars, but they are known onely to those of their own Province; and besides there is little to be credited of what his Country-men say, for Painting is wholly extinguisht amongst them.*

*I say nothing of LEONARDO da VINCI, because I have seen but little of his, though he restor'd the Arts at Milan, and had many Scholars there.*

*LUDOVICO CARRACCI, Uncle to Hannibal and Augustine, studied at Parma after Correggio; and excell'd in Design and Colouring, with such a Gracefulness, and so much Candour, that Guido the Scholar of Hannibal, did afterwards imitate him with great success. There are some of his Pictures to be seen, which are very beautifull, and well understood. He made his ordinary residence at Bologna, and it was He, who put the Pencil into the hands of Hannibal his Nephew.*

*HANNIBAL in a little time excell'd his Master, in all parts of Painting: He imitated Correggio, Titian, and Raphael, in their different manners as he pleas'd, excepting onely that you see not in his Pictures, the Nobleness, the Graces, and the Charms of Raphael, and that his Out-lines are neither so pure, nor so elegant as his. In all other things, he is wonderfully accomplish'd, and of an Universal Genius.*

AUGUS-



AUGUSTINO, Brother to Hannibal, was also a very good Painter, and an admirable Graver. He had a Natural Son, call'd ANTONIO, who dyed at the age of 35, and who according to the general opinion, wou'd have surpass'd his Uncle Hannibal: for by what he left behind him, it appears that he was of a more lofty Genius.

GUIDO chiefly imitated Ludovico Carracci, yet retain'd always somewhat of the manner which his Master Lawrence the Flemming taught him. This Lawrence liv'd at Bologna, and was Competitor and Rival to Ludovico Carracci: Guido made the same use of Albert Durer, as Virgil did of old Ennius: borrow'd what pleas'd him, and made it afterwards his own: that is, he accommodated what was good in Albert to his own manner: which he executed with so much gracefulness and beauty, that He alone got more Money, and more Reputation in his time, than his own Masters, and all the Scholars of the Carraches, though they were of greater capacity than himself. His Heads yield no manner of precedence to those of Raphael.

SISTO BADOLOGCHI design'd the best of all his Scholars: but he dy'd young.

DOMENICHINO was a very knowing Painter, and very laborious, but otherwise of no great Natural Endowments: 'tis true, he was profoundly skill'd in all the parts of Painting, but wanting Genius, as I said, he

## The Judgment of

he had less of nobleness in his Works than all the rest who studied in the School of the Carraches.

ALBANO was excellent in all that belong'd to Painting, and adorn'd with variety of Learning.

JOHN LANFRANC, a Man of a great and sprightly wit, supported his Reputation for a long time with an extraordinary gust of Design and Colouring. But his foundation being onely on the practical part, he at length lost ground in point of correctness: so that many of his Pieces appear extravagant and fantastical. And after his Decease, the School of the Carraches went daily to decay in all the parts of Painting.

GIO. VIOLA was very old before he learn'd Landtschape, the knowledge of which was imparted to him by Hannibal Carracche, who took pleasure to instruct him, so that he painted many of that kind which are wonderfully fine and well colour'd.

If we cast our eyes towards Germany and the Low-Countries, we may there behold ALBERT DURER, LUCAS VAN LEYDEN, HOLBEIN, ALDEGRAVE, and ISBIN, who were all Contemporaries. Amongst these, Albert Durer and Holbein, were both of them wonderfully knowing and had certainly been of the first form of Painters, had they travell'd into Italy: For nothing can be laid to their charge, but onely that they had a Gothique Gust. As for Holbein, he perform'd yet better than Raphael;

and

and I have seen a Portrait of his Painting, with which one of Titian's could not come in Competition.

Amongst the Flemmings, we had RUBENS, who deriv'd from his Birth, a lively, free, noble and universal Genius. A Genius which was capable not only of raising him to the rank of the Ancient Painters, but also to the highest employment in the Service of his Country: so that he was chosen for one of the most important Embassies of our Age. His Gusto of Designing savours somewhat more of the Flemming than of the Beauty of the Antique, because he stay'd not long at Rome. And though we cannot but observe in all his Paintings, somewhat of great and noble; yet it must be confess'd, that generally speaking, he design'd not correctly: But for all the other parts of Painting, he was as absolute a Master of them, and possess'd them all as thoroughly as any of his Predecessors in that noble Art. His principal Studies were made in Lombardy, after the Works of Titian, Paul Veronese and Tintoret; whose Cream he has skimm'd (if you will allow the Phrase) and extracted from their several Beauties many general Maxims and infallible Rules, which he always follow'd, and by which he has acquir'd in his Works, a greater Facility than that of Titian; more of Purity, Truth and Science, than Paul Veronese; and more of Majesty, Repose and Moderation, than Tintoret. To conclude, His manner is so solid, so

knowing, and so ready, that it may seem, this rare accomplish'd Genius was sent from Heaven to instruct Mankind in the Art of Painting.

His School was full of admirable Scholars, amongst whom VAN DYCK was he, who best comprehended all the Rules and general Maxims of his Master; and who has even excell'd him in the delicacy of his Colouring and in his Cabinet Pieces; but his Gust in the designing Part, was nothing better than that of Rubens.

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A

# Short Account

Of the most Eminent

# PAINTERS

BOTH

Ancient and Modern,

Continu'd down to the

# PRESENT TIMES

According to the

Order of their *Succession.*

---

L O N D O N,

Printed for *W. Rogers* at the *Sun* against St.  
*Dunstons Church* in *Fleetstreet.* 1695.

2100 Avenue

PALMERS

and

ESSENTIALS

Order of their

LAWYERS

of the

T H E

## P R E F A C E.

**T**H*E* Title having onely promis'd a short Account of the most Eminent Masters, &c. the Reader must expect to find very little more in the small Compass of these few Sheets, than the Time when, the Place where, by whose Instructions, and in what particular Subject each of those great Men became Famous.

In the first part, which comprehends the prime Masters of Antiquity, I have follow'd Pliny: yet not blindly, or upon his Authority alone, but chiefly in those places, where I have found his Evidence confirm'd by the concurrent Testimony of other Writers. The Catalogue of Fran. Junius I have diligently perus'd, and examin'd most of the Records cited in it. I have also read over the Lives of the Four Principal Painters of Greece, written in Italian, by Carlo Dati of Florence, together with his learned Annotations upon them: and in a word, have left nothing unregarded, that cou'd give me any manner of Assistance in this present Undertaking.

In the Chronological part, because I foresaw that the Olympiads, and the Years of Rome, would be of  
little

little use to the generality of Readers, I have adjusted them to the two Vulgar Æras (viz.) the Creation of the World, and the Birth of Christ. The Greek Talents I have likewise reduc'd into English Money: but to justify my Account, must observe, that here (as in most Authors, where a Talent is put absolutely, and without any other Circumstance) the Talentum Atticum Minus is to be understood; which according to the nearest Computation comes to about 187 l. 10 s. of our Money, the Majus being about 62 l. 10 s. more.

In the latter part, which contains the Masters of greatest Note amongst the Moderns, I have been equally diligent, not onely searching into all the most considerable Writers, who have left us any Memorandums relating to them; but also in procuring from Rome, and other places, the best Advice that possibly I could get, concerning those Painters who are but lately deceas'd, and whose Lives have never yet appear'd in Print. In Italy I have taken such Guides, as I had reason to believe, were best acquainted in that Country: and in France, Germany, Flanders, and Holland, have been govern'd by the Authors who have been most conversant in those Parts. For the Roman, Florentine, and some other particular Masters, I have apply'd my self to the Vite de' Pittori, &c. of Giorgio Vasari, and that excellent Treatise of Gio: Pietro Bellori on the same Subject. For the Lombard School, I have consulted the Maraviglie dell' Arte



Arte of Cavalier Ridolfi. For the Bolognese Painters, the Felsina Pittrice of Conte Carlo Cesare Malvasia. For those of Genoua, the Vite de' Pittori, &c. of Rafaele Soprani nobile Genouese. For the French Masters, the Entretiens sur les Vies, &c. of Felibien. For the German, Flemish, and Dutch Painters, (of whom I have admitted but very few into this Collection) the Academia nobilissimæ Artis Pictoriæ, of Sandrart, and the Schilder-Boeck of Carel van Mander. For those of our own Country, I am asham'd to acknowledge how difficult a matter I have found it, to get but the least Information touching some of those Ingenious Men, whose Works have been a Credit and Reputation to it. That all our Neighbours have a greater value for the Professors of this noble Art, is sufficiently evident, in that there has hardly been any **one** Master of tolerable Parts amongst them, but a Crowd of Writers, nay some Pens of Quality too, have been employ'd in adorning their Lives, and in transmitting their Names honourably to Posterity.

For the Characters of the Italians of the first Form, I have all along refer'd the Reader to the Judgment of Monsieur du FRESNOY in the preceding Pages. But for the rest, I have from the Books above-mention'd, and the Opinions of the Learned, briefly shewn, wherein their different Talents and Perfections consist: choosing always (in the little Room to which I have been

been confin'd) to set the best side forwards, especially where their few Faults have been over-balan'd by their many Virtues.

By the Figures in the Margin it will easily appear, how careful I have every-where been, to preserve the Order of Time, which indeed was the thing principally intended in these Papers. Some few Masters however must be excepted; whom yet I have placed next to their Contemporaries, tho' I could not fix them in any particular Year. In all of them I have been very exact in setting down their respective Names, just as they themselves us'd to do, when they did not write them in Latine.

If it should be Objected, that several of the Masters herein after-mention'd, have already appear'd amongst us, in an English Dress: I can onely answer, That as the Method here made use of, is more regular, and quite different from any thing that has been hitherto publish'd in this kind; so, whosoever shall think it worth his while to compare these little Sketches with the Originals from which I have copy'd them, will find, that I have taken greater Care in drawing them true, and that my Out-lines are generally more correct, whatever Defects may be in the Colouring part.

# Ancient Masters.

BY whom, and in what particular Age the *Art* of *Painting* was first invented in *Greece*, *Ancient Authors* are not agreed. *Aristotle* ascribes the honour of it to *EUCHIR*, a Kinsman of the famous *Dædalus*, who flourish'd *Anno 1218* before the Birth of *Christ*; *Theophrastus* pleads for *POLYGNOTUS* the *Athenian*, *Athenagoras* for *SAURIAS* of *Samos*; some contend for *PHILO-CLES* the *Egyptian*, and others again for *CLEANTHES* of *Corinth*. But howsoever the Learned may differ in their Opinions touching the *Inventer*, yet as to the *Art* it self, all of them are unanimous, that its first appearance amongst the *Greeks*, was in no better a dress than the bare *Shadow* of a *Man*, or *some other Body*, circumscrib'd with a single line onely, call'd by them *Sciagraphia*, and by the *Latines*, *Pictura Linearis*.

An. Mun.

2730.

The first step made towards the advancement of *Painting*, was by *ARDICES* the *Corinthian*, and *TELEPHANES* of *Sicyon*, or *CRATO* of the

H h

same

same City; who began to add other lines, by way of shadowing their Figures, to make them appear round, and with greater strength. But so inconsiderable were the advantages, which the Authors of this *Manner* (call'd *Graphice*) gain'd by their *Invention*, that they still found it necessary, to write under each piece, the name of every individual thing which they endeavour'd to represent, least otherwise the Spectators shou'd never be able to discover what they intended by it.

The next Improvement, was by *CLEOPHANTUS* of *Corinth*, who first attempted to fill up his *Out-lines* with a single Colour: from whence his Pieces, and those of *HYGIEMON*, *DINIAS*, and *CHARMAS* his followers, got the name of *Monochromata*, (*viz.*) Pictures of one colour.

*EUMARUS* the *Athenian*, began to paint Men and Women in a manner different from each other, and ventured to imitate all sorts of Objects: but was far excell'd by his Disciple.

*CIMON* the *Cleonæan*, who found out the Art of Painting *Historically*, design'd his Figures in variety of Postures, distinguish'd the several parts  
of

of the Body by their Joints, and was the first who took notice of the folds of Draperies in his Pieces.

In what Century the *Masters* abovemention'd liv'd, *Antiquity* has given us no Account: yet certain it is, that about the time of the Foundation *An. Min.*  
of *Rome*, Anno 750 ante Chr. the *Grecians* had carry'd *Painting* to such a height of Reputation, that 3198.  
*Candaules* King of *Lydia*, surnam'd *Myrsilus*, the last of the *Heraclide*, and who was kill'd by *Gyges* Anno quarto *Olymp.* 16. for a Picture made by *BULARCHUS*, representing a Battel of the *Magnesians*, gave its weight in Gold.

*PANÆNUS* of *Athens*, liv'd *Olymp.* 83. Anno 446 ante Chr. and is celebrated for having painted the Battel at *Marathon*, between the *Athenians* and *Persians*, so very exactly, that *Miltiades*, and all the General Officers on both sides, were easily to be known, and distinguish'd from each other in that Piece. 3502.

*PHIDIAS* his Brother, the Son of *Charmidas*, flourish'd *Olymp.* 84. Anno 442 ante Chr. and was famous both for *Painting* and *Sculpture*: but particularly in the latter so profoundly skill'd, that his Statue of *Jupiter Olympius* was by the *Ancients* esteem'd 3506.

esteem'd one of the Seven wonders of the World, as his *Minerva*, in the *Citadel* of *Athens*, made of Ivory and Gold, was (by way of Eminence) call'd the *Beautiful Form*. He was very intimate with *Pericles*, the *Athenian* General; and so much envy'd upon that account, and for the Glory which he acquir'd by his Works, that his Enemies cou'd never be at rest till they had plotted him into a Prison, and had there (as some say) taken away his Life by Poison.

*POLYCLETUS*, a Native of *Sicyon*, and the *An. Mun.* most renowned *Sculptor* in his time, liv'd *Olymp.*  
 3518. 87. *Anno* 430 *ante Chr.* and beside the Honour which he gain'd, by having brought the *Bass-Relievo* to perfection, is commended for divers admirable pieces of work; but chiefly, for being the *Author* of that most accomplish'd Model, call'd the *Canon*: which comprehending in it self alone all the several perfections, both of Feature, and Proportion, in Humane Bodies, by the joint consent of the most eminent Artists, as well *Painters* as *Sculptors*, then in being, was unanimously agreed upon to be handed down to Posterity, as the *Standard*, or *infallible Rule of true Beauty*.

In this *Olympiad* also were *MYRON*, and *SCOPAS*, both excellent in *Sculpture*; and in some respects equal even to *Polycletus* himself.

*POLYGNOTUS* the *Thasian*, was the Disciple of his Father *Aglaophon*, and particularly famous for representing Women; whom he painted in lightsom and shining Draperies, adorning their heads with dresses of sundry colours, and giving a greater freedom to his Figures, than had been us'd by any of his Predecessors. His principal Works, were those which he made *gratis* in the Temple at *Delphi*, and the grand *Portico* at *Athens*, call'd the *Variouſ*; in honour of which it was solemnly decreed, in a great Council of the *Amphictyons*, that where-ever he should travel in *Greece*, his charges should be born by the Publick. He died sometime before the 90 *Olymp.* which was *Anno 418 ante Chr.*

*An. Mun.*

3530.



*APOLLODORUS* the *Athenian*, liv'd *Olymp.* 94. *Anno 402 ante Chr.* and was the first who invented the *Art* of mingling his Colours, and of expressing the Lights and Shadows. He was admir'd also for his judicious choice of Nature, and in the beauty and strength of his Figures surpassed all the Masters who went before him. He excell'd

3546.



cell'd likewise in *Sculpture*, but was furnam'd the *Madman*, from a strange humour which he had, of destroying even his very best Pieces, if after he had finish'd them, he cou'd discover any fault, tho' never so inconsiderable.

*An. Mun.*      *ZEUXIS* of *Heraclea*, flourish'd *Anno quarto*  
 3553. *Olymp. 95. Anno 395 ante Chr.* and was fam'd for  
 being the most excellent *Colourist* of all the *Ancients*,  
 though *Cicero*, *Pliny*, and other *Authors* tell us;  
 there were but four Colours then in use (*viz.*)  
*white, yellow, red and black.* He was censur'd by  
 some, for making his *Heads* too big; and by  
*Aristotle*, for not being able to express the *Man-*  
*ners*, and *Passions*. He was very famous not-  
 withstanding for the *Helena* which he painted for  
 the People of *Crotona*; in the *Composition* of  
 which he collected from five naked *Virgins* (the  
 most beautiful that *Town* cou'd produce) *what-*  
*ever* he observ'd *Nature* had form'd most  
 perfect in each, and united all those admirable  
 parts in that single *Figure*. He was extoll'd like-  
 wise for several other Pieces; but being very rich,  
 cou'd never be prevail'd upon to sell any of  
 them, because he thought them to be above any  
 price; and therefore chose rather to give them  
 away freely to *Princes*, and *Cities*. He died (as  
 'tis



'tis generally said) of a fit of Laughter, at the sight of a Comical old Woman's Picture, which he had drawn.

*PARRHASIUS* a Native of *Ephesus*, and Citizen of *Athens*, was the Son and Disciple of *Evenor*, and the Contemporary of *Zeuxis*, whom he overcame in the noted Contest between them, by deceiving him with a Curtain, which he had painted so excellently well, that his Antagonist mistook it for the Nature it self. He was the first who observ'd the Rules of *Symmetry* in his works; and was much admired for the liveliness of his expression, and for the gayety and graceful Airs of his Heads: but above all, for the softness and elegance of his *Out-lines*, and for rounding off his Figures, so as to make them appear with the greater strength and relievo. He was wonderfully fruitful of Invention, had a particular talent in small pieces, especially in wanton Subjects, and finish'd all his works to the last degree of perfection. But withall was so extravagantly vain and arrogant, that he commonly writ himself *Parrhasius the Beau*, the *Sir Courtly* (*Allegorist* &c.) went cloath'd in purple, with a Crown of Gold upon his Head, pretended to derive his Pedigree from *Apollo*, and styl'd himself the *Prince of his Profession*.

Yet

Yet, to his great affliction, was humbl'd at last by

*TIMANTHES* of *Sicyon* (or as some say, of *Cythus*) who in a Dispute betwixt them, was by the majority of Votes declared the better *Painter*: And besides was as eminent for the singular modesty and sweetness of his Disposition, as for the agreeable variety of his Invention, and peculiar happiness in moving the Passions. His most celebrated works were the *sleeping Polyphemus*, and the *Sacrifice of Iphigenia*; in both which (as in all his other Performances) his distinguishing *Character* appear'd, in making more to be understood, than was really express'd in his Pieces.

In this time also flourish'd *EUPOMPUS* of *Sicyon*, an excellent Artist, and whose Authority was so very considerable, that out of the two *Schools* of *Painting*, the *Asiatick* and the *Greek*, he made a third, by dividing the last into the *Attick* and the *Sicyonian*. His best Disciple was

*PAMPHILUS* a Native of *Macedonia*, who to the Art of *Painting* joyn'd the Study of the *Liberal Arts*, especially the *Mathematicks*: and us'd to say, that without the help of *Geometry*, no *Painter* could ever arrive at perfection. He was the first who  
taught

taught his Art for set-rates, but never took a Scholar for less time than ten years. What reputation and interest he had in his own *Country*, and what use he made of it, for the honour and advancement of his *Profession*, see *Pag.* 83.

*PAUSIAS* of *Sicyon*, a Disciple of *Pamphilus*, was the first who painted upon Walls and Ceilings: and amongst many rare qualities, was excellent at *fore-shortening* his Figures. His most famous Piece was the Picture of his Mistress *Glycera*, in a sitting posture, composing a Garland of Flowers: for a Copy of which *L. Lucullus*, a noble Roman, gave two *Talents* (375 *lib.*)

*EMPHRANOR* the *Isthian*, flourish'd *Olymp.* *An. Mun.* 104, *Anno* 362 *ante Chr.* He was an *Universal* 3586. *Master*, and admirably skill'd both in *Sculpture* and *Painting*. His *Conceptions* were noble and elevated, his *Style* masculine and bold; and he was the first who signaliz'd himself by representing the Majesty of *Heroes*. He writ several Volumes of the *Art* of *Colouring*, and of *Symmetry*, and yet notwithstanding fell into the same Error with *Zeuxis*, of making his Heads too big in proportion to the other parts.

**PRAXITELES** the fam'd Sculptor, particularly celebrated for his *Venus of Gnidus*, and other excellent performances in *Marble*, was the Contemporary of *Euphranor*.

*An. Mun.* **CYDIAS** of *Cythnus*, liv'd *Olymp.* 106, *Anno* 354  
 3594. *ante Chr.* and rais'd his reputation so much by his works, that *Hortensius* the *Roman Orator*, gave 44 *Talents*, (8250 *lib.*) for one of his Pieces, containing the Story of the *Argonauts*, and built a noble Apartment on purpose for it, in his *Villa at Tusculum*.

**APELLES** the *Prince of Painters*, was a Native of *Coos*, an Island in the *Archipelago* (now known by the name of *Lango*) and flourish'd *Olymp.* 112, *Anno* 330 *ante Chr.* He improv'd the noble talent which *Nature* had given him, in the *School* of *Pamphilus*; and afterwards by degrees became so much in esteem with *Alexander the Great*, that by a public *Edict* he strictly commanded, that no other *Master* shou'd presume to make his *Portrait*; that none but *Lysippus* of *Sicyon* shou'd cast his *Statue* in *Brass*; and that *Pyrgoteles* onely shou'd grave his *Image* in *Gems* and *Precious Stones*. And in farther testimony of his particular respect to *this Artist*, he presented him, even with his  
 most

most beautiful and charming Mistress *Campaspe*, with whom *Apelles* had fall'n in Love, and by whom 'twas suppos'd he copy'd his *Venus* (*Anadyomene*) rising out of the Sea. *Grace* was his peculiar portion, as our Author tells us, Page 150, and 211. In which, and in knowing when he had done *Enough*, he transcended all who went before him, and did not leave his Equal in the world. He was miraculously skill'd in taking the true lineaments and features of the Face: Insomuch that (if *Apion* the *Grammarians* may be credited) *Physiognomists* upon sight of his Pictures onely, cou'd tell the precise time of the parties death. He was admirable likewise in representing people in their last Agonies. And in a word, so great was the veneration paid by *Antiquity* to his Works, that several of them were purchas'd with heaps of Gold, and not by any set number or weight of pieces. He was moreover extremely candid and obliging in his temper, willing to instruct all those who ask'd his advice, and generous even to his most potent Rivals.

**PROTOGENES** of *Caunus*, a City of *Caria* subject to the *Rhodians*, was by the *Ancients* esteem'd one of the four best *Painters* in *Greece*: but liv'd miserably poor, and very little regarded in his

own Country, till *Apelles* having made him a visit, to bring him into Reputation, bought up several of his Pictures, at greater rates than he ask'd for them; and pretending, that he design'd to sell 'em again for his own work, the *Rhodians* were glad to redeem them upon any terms. Whose Disciple he was, is not certainly known; but 'tis generally affirm'd, that he spent the greatest part of his life in painting Ships, and Sea-pieces onely: yet applying himself at last to nobler Subjects, he became an *Artist* so well accomplish'd, that *Apelles* confess'd he was in all respects at least equal to himself, excepting onely, that never knowing when to leave off, by overmuch diligence, and too nice a correctness, he often dispirited and deaden'd the *Life*. He was famous also for several Figures which he made in *Brass*: but his most celebrated piece of *Painting*, was that of *Jalyfus*, which cost him seven years study and labour, and which sav'd the City of *Rhodes* from being burnt by *Demetrius Poliorcetes*. Vide Page 84.

Of *MELANTHIUS* we have nothing certain, but that he was brought up at *Sicyon*, (the best *School of Greece*) under *Pamphilus*, at the same time with *Apelles*. That he contributed both by his *Pen*, and *Pencil*, to the Improvement of his  
*Art*;

*Art*; and amongst many excellent Pieces, painted *Aristratus* the *Sicyonian* Tyrant, in a *Triumphal Chariot*, attended by *Victory*, putting a wreath of *Laurel* upon his *Head*; which was highly esteem'd.

*ARISTIDES* of *Thebes*, the *Disciple* of *Euxenidas*, liv'd in the same *Olympiad* with *Apelles*, and was the first who by the *Rules* of *Art*, attain'd a perfect knowledge of expressing the *Passions* and *Affections* of the *Mind*. And though his colouring was somewhat hard, and not so very beautiful as cou'd be wish'd, yet notwithstanding so much were his Pieces admir'd, that after his decease, *Attalus* King of *Pergamus*, gave an hundred *Talents* (18750 *lib.*) for one of them.

His Contemporary was *ASCLEPIODORUS* the *Athenian*, equally skill'd in the *Arts* of *Sculpture* and *Painting*; but in the latter, chiefly applauded for the beauties of a correct *Style*, and the truth of his *Proportion*: In which *Apelles* declared himself as much inferior to this *Artist*, as he was to *AMPHION*, in the ordering, and excellent disposition of his *Figures*. The most famous *Pictures* of *Asclepiodorus*, were those of the *twelve Gods*, for which *Mnason* the *Tyrant* of *Elatea*, gave him the value of about 300 *l. Sterl.* a-piece. A

About the same time also were the several Masters following (*viz.*) *THEOMNESTUS*, fam'd for his admirable talent in *Portraits*.

*NICHOMACHUS*, the Son and Disciple of *Aristodemus*, commended for the incredible facility and freedom of his *Pencil*.

*NICOPHANES*, celebrated for the Elegance of his Design, and for his grand Manner, and Majesty of *Style*; in which few *Masters* were to be compar'd to him.

*PYREICUS* was famous for little pieces only; and from the sordid and mean Subjects to which he addicted himself (such as a *Barbers*, or *Shoemakers Shop*, the *Stil-life*, *Animals*, *Herbage*, &c.) got the surname of *Rhyparographus*. Yet though his Subjects were poor, his Performance was admirable; And the smallest Pictures of this *Artist*, were esteem'd more, and sold at greater Rates, than the larger Works of many other *Masters*.

*ANTIDOTUS* the Disciple of *Euphranor*, was extremely diligent, and industrious, but very slow at his *Pencil*; which as to the colouring part was generally hard and dry. He was chiefly remarkable for having been the *Master* of

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*NICIAS* of *Athens*, who painted Women in *An. Mun.* Perfection, and flourish'd about the 114. *Olymp.* 3626. *Anno* 322 *ante Chr.* being universally extoll'd for the great variety and noble choice of his Subjects, for the force and relievo of his Figures, for his great skill in the distribution of the lights and shadows, and for his wonderful dexterity in representing all sorts of four-footed *Animals*, beyond any *Master* in his time. His most celebrated Piece was that of *Homer's Hell*; for which having refused 60 *Talents* (11250 *lib.*) offer'd him by King *Ptolemy* the Son of *Lagus*, he generously made a Present of it to his own *Country*. He was likewise much esteem'd by all his Contemporaries for his excellent *Talent* in *Sculpture*; and as *Pliny* reports, by *Praxiteles* himself: which yet seems highly improbable, considering, that by his own account, there were at least 40 years betwixt them.

*ATHENION* of *Maronea*, a City of *Thrace*, a Disciple of *Glaucion* the *Corinthian*, was about this time also as much in vogue as *Nicias*: and though his colouring was not altogether so agreeable, yet in every other particular he was even superior to him, and wou'd have mounted to the highest pitch of Perfection, if the length of his *Life* had

had been but answerable to the great extent of his *Genius*.

*An. Mun.* *FABIUS* a noble Roman, painted the *Temple of Health* in *Rome*, *Anno U. C. 450, ante Chr. 301*:  
 3647. and glory'd so much in his Performances there, that he assum'd to himself for ever after, the surname of *Pictor*, and thought it no disparagement to one of the most *Illustrious Families* in *Rome*, to be distinguish'd by *that Title*.

3698. *NEALCES* liv'd *Olymp. 132, Anno 250 ante Chr.* in the time of *Aratus* the *Sicyonian General*, who was his *Patron*, and intimate *Friend*. His particular *Character*, was a strange *vivacity* of thought, a *fluent fancy*, and a *singular happiness* in explaining his intentions (as appears *Pag. 148.*) He is besides frequently mention'd by *Writers*, for that having painted a *Horse*, and being weary'd with often trying in vain to express the foam proceeding from his *Mouth*, he flung his *Pencil* in a great *passion* against the *Picture*, which lighted so luckily, that to his amazement he found, *Chance* had finish'd his *Design*, much better than he with all his art and labour cou'd have done.

**METRODORUS** flourish'd Anno 168 ante Chr. An. Mun. and liv'd in so much credit and reputation at Athens, that *Paulus Æmilius*, after he had overcome *Perseus* King of Macedon, Anno 3 Olymp. 152. having desir'd the Athenians to send him one of their most learned *Philosophers* to breed up his Children, and a skilful *Painter* to adorn his Triumph, *Metrodorus* was the person unanimously chosen, as the fittest for both Employments. 3780.

**MARCUS PACUVIUS** of *Brundisium*, the Nephew of old *Ennius*, was not onely an eminent Poet himself, and famous for several *Tragedies* which he wrote, but excell'd also in *Painting*: Witness his celebrated Works, at Rome, in the Temple of *Hercules*, in the *Forum Boarium*. He flourish'd Anno U. C. 600, ante Chr. 151, and died at *Tarentum*, almost 90 years of age. 3797.

**TIMOMACHUS** of *Byzantium* (now *Constantinople*) liv'd Anno U. C. 704, ante Chr. 47, in the time of *Julius Cæsar*, who gave him 80 Talents (15000 lib.) for his Pieces of *Ajax* and *Medea*, which he plac'd in the Temple of *Venus*, from whom he deriv'd his Family. He was commended also for his *Orestes* and *Iphigenia*: but his Master-piece was the *Gorgon*, or *Medusas Head*. 3901.

About the same time also *ARELLIUS* was famous at *Rome*, being as much admir'd for his excellent *talent* in *Painting*, as he was condemn'd for the scandalous use which he made of it, in taking all his *Idea's* of the *Goddeffes* from common *Strumpets*, and in placing his *Mistresses* in the *Heavens*, amongst the *Gods*, in several of his *Pieces*.

*An. Mun.* *LUDIUS* liv'd in great Reputation, under *Au-*  
 3907. *gustus Caesar*, who began his *Reign Anno U. C. 710,*  
*ante Chr. 41.* He excell'd in *grand Compositions*, and  
 was the first who painted the *Fronts of Houses*,  
 in the *Streets of Rome*: which he beautify'd with  
 great variety of *Landtschapes*, and pleasant *Views*,  
 together with all other sorts of different *Subjects*,  
 manag'd after a most *noble manner*.

*An. Dom.* *TURPILIUS* a *Roman Knight*, liv'd in the time  
 69. of *Vespasian*, who was chosen *Emperour*, *An. Dom.*  
 69. And though he painted every thing with his  
*left hand*, yet was much applauded for his admi-  
 rable *Performances at Verona*.

His Contemporaries were *CORNELIUS PINUS*, and *ACTIUS PRISCUS*, who with their *Pencils* adorn'd the *Temples of Honour and Virtue*,  
 repair'd

repair'd by *Vespasian*. But of the two, *Priscus* came nearest in his *style* and *manner* of *Painting*, to the purity of the *Grecian School*.

And thus have I given the *Reader* a *short Account*, of all the most eminent *Masters* who flourish'd in *Greece*, and *Rome*, in the compass of more than a *thousand Years*. 'Tis true indeed, that for a long time after the *Reigns* of *Vespasian*, and *Titus* his Son, *Painting* and *Sculpture* continu'd in great reputation in *Italy*. Nay, we are inform'd, that under their *Successors* *Domitian*, *Nerva*, and *Trajan*, they shin'd with a *Lustre* almost equal to what they had done under *Alexander the Great*. 'Tis true also, that the *Roman Emperours* *Adrian*, *Antonine*, *Alexander Severus*, *Constantine*, and *Valentinian*, were not onely generous *Encouragers* of *these Arts*, but in the practice of them also so well skill'd, that they wrought several extraordinary *Pieces* with their own hands; and by their *Example*, as well as their *Patronage*, rais'd up many considerable *Artists* in both kinds. But the *Names* of all those excellent *Men* being unhappily lost with their *Works*, we must here conclude our *Catalogue* of the *ANCIENT MASTERS*: and shall onely take notice, that under *that Title*, All those are to be comprehended, who practis'd

*An. Dom.* Painting or Sculpture either in Greece or Rome, before the year of our Lord 580. At which time the *Latine Tongue* ceasing to be the common Language of Italy, and becoming mute, All the noble Arts and Sciences (which in the two preceding Centuries had been brought very low, and by the continual Invasions of the Northern Nations reduc'd to the last extremities) expir'd with it: and in the Reign of *Phocas* the Emperour, soon after, lay bury'd together, as in one common Grave, in the Ruins of the *Roman Empire*.

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**Modern**


## Modern Masters.


**G**IOVANNI CIMABUE, nobly descended, and born at *Florence*, Anno 1240, was the first who reviv'd the *Art of Painting* in *Italy*. He was a Disciple of some poor ordinary *Painters*, sent for by the Government of *Florence* from *Greece*: whom he soon surpass'd, both in *Drawing*, and *Colouring*, and gave something of strength and freedom to his Works, at which they cou'd never arrive. And though he wanted the Art of managing his *Lights* and *Shadows*, was but little acquainted with the *Rules of Perspective*, and in divers other particulars but indifferently accomplish'd; yet the *Foundation* which he laid for future Improvement, entitled him to the name of the *Father of the First Age*, or *Infancy of the Modern Painting*. Some of his Works are yet remaining at *Florence*, where he was famous also for his skill in *Architecture*, and where he died very rich, Anno 1300.

1240.

Æt. 60.

GIOTTO


 GIOTTO his Disciple, born near Florence, Anno  
 1276. 1276, was a good Sculptor and Architect, as well  
 as a better Painter than Cimabue. He began to  
 shake off the stiffness of the Greek Masters; endea-  
 vouring to give a finer Air to his Heads, and more  
 of Nature to his Colouring, with proper Postures  
 to his Figures. He attempted likewise to draw  
 after the Life, and to express the different Passions  
 of the Mind: but cou'd not come up to the live-  
 liness of the Eyes, the tenderness of the Flesh, or  
 the strength of the Muscles in naked Figures. He  
 was sent for, and employ'd by Pope Benedict IX.  
 in St. Peter's Church at Rome, and by his Succes-  
 sor Clement V. at Avignon. He painted several  
 Pieces also at Padoua, Naples, Ferrara, and in o-  
 ther parts of Italy; and was every where much  
 admir'd for his Works: but principally, for a  
 Picture which he wrought in one of the Churches  
 of Florence, representing the Death of the B. Virgin,  
 with the Apostles about her: the Attitudes of which  
 Story, M. Angelo Buonaroti us'd to say, cou'd not  
 be better design'd. He flourish'd in the time of  
 the famous Dante and Petrarch, and was in great  
 esteem with them, and all the excellent Men in  
 his Age. He died Anno 1336.


 Æt. 60.



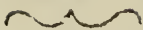

*ANDREA TAFFI*, and *GADDO GADDI* were his Contemporaries, and the Restorers of *Mosaic-work* in *Italy*: which the former had learnt of *Apollonius the Greek*, and the latter very much improv'd.



At the same time also was *MARGARITONE*, a Native of *Arezzo* in *Tuscany*, who first invented the *Art of Gilding* with *Leaf-gold*, upon *Bole-armeniatic*.

*SIMONE MEMMI*, born at *Siena*, a City in the borders of the Dukedom of *Florence*, Anno 1285, was a Disciple of *Giotto*, whose manner he improv'd in drawing after the *Life*: and is particularly celebrated by *Petrarch*, for an excellent *Portrait*, which he made of his beloved *Laura*. He was applauded for his free and easie *Invention*, and began to understand the *Decorum* in his Compositions. *Obiit Anno 1345*. *Æt. 60.*

*TADDEO GADDI*, another Disciple of *Giotto*, born at *Florence*, Anno 1300, excell'd his Master in the beauty of his *Colouring*, and the *liveliness* of his *Figures*. He was also a very skilful *Architect*, and much commended for the *Bridge* which he built over the *River Arno*, at *Florence*. He died Anno 1350. *Æt. 50.*

TOMASO


 1324. *TOMASO*, call'd *GIOTTINO*, for his affecting and imitating *Giotto's* manner, born also at *Florence*, Anno 1324, began to add strength to his Figures, and to improve the *Art of Perspective*.  

 Æt. 32. He died Anno 1356.


 1370. *JOHANNES* ab *EYK*, commonly call'd *JOHN* of *BRUGES*, born at *Maseech* on the River *Maez* in the *Low-Countries*, Anno 1370, was a Disciple of his Brother *Hubert*, and a considerable Painter: but above all things famous for having been the happy Inventer of the *ART* of *PAINTING IN OYL*, Anno 1410, (thirty years before *Printing* was found out by *John Guttemberg*, of *Strafsburgh*.) He died Anno 1441, having some years before his decease communicated his *Invention* to  

 Æt. 71.

*ANTONELLO* of *Messina*, who travell'd from his own Country into *Flanders* on purpose to learn the *Secret*: and returning to *Sicily*, and afterwards to *Venice*, was the first who practis'd, and taught it in *Italy*. He died Anno Ætat. 49.

In the preceding *Century* flourish'd several other *Masters* of good Repute: but their *Manner* being the same, or but very little different from that of *Giotto*, it will be sufficient to mention the Names onely

only of some of the most Eminent, and such were *Andrea Orgagna, Pietro Cavallino, Stefano, Bonamico Buffalmacco, Pietro Laurati, Lippo, Spinello, Casentino, Pisano, &c.* And thus the *Art of Painting* continu'd almost at a stand for about an hundred years; advancing but slowly, and gathering but little strength, till the time of

*MASACCIO*, who was born in *Tuscany*, Anno 1417, and for his copious Invention, and true manner of Designing; for his delightful way of Colouring, and the graceful Actions which he gave his Figures; for his looseness in Draperies, and extraordinary Judgment in *Perspective*, is reckon'd to have been the *Master* of the *Second, or Middle Age* of *Modern Painting*: which 'tis thought he wou'd have carry'd to a much higher degree of Perfection, if death had not stopp'd him in his Career (by Poyson, as it was suppos'd) An. 1443. *Æt. 26.*

*GENTILE*, and *GIOVANNI*, the Sons and Disciples of *GIACOMO BELLINO*, were born at *Venice*, (*Gentile*, Anno 1421.) and were so eminent in their time, that *Gentile* was sent for to *Constantinople*, by *Mahomet II.* Emperour of the *Turks*: for whom having (amongst other things) painted the *Decollation of S. John Baptist*, the Emperour,

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to

to convince him that the Neck after its separation from the Body, cou'd not be so long as he had made it in his Picture, order'd a Slave to be brought to him, and commanded his Head to be immediately struck off in his presence: which so petrifi'd *Gentile*, that he cou'd never be at rest, till he got leave to return home: which the Emperor granted, after he had Knighted him, and nobly rewarded him for his Services. The most considerable Works of these *Brothers* are at *Venice*, where *Giovanni* liv'd to the age of 90 years, having very rarely painted any thing but *Scripture-Stories* and *Religious Subjects*, which he perform'd so well, as to be esteem'd the most excellent of all the *Bellini*. See more of him *Pag.* 217.

Æt. 80.

*Gentile* died Anno 1501.

1431.

*ANDREA MANTEGNA*, born at *Padoua*, Anno 1431, a Disciple of *Squarcione*, was very correct in Designing, admirable in fore-short'ning his Figures, well vers'd in *Perspective*, and arriv'd to great knowledge in the *Antiquities*, by his continu'd application to the *Statues*, *Bass-Relievo's*, &c. Yet however his neglect of seasoning his Studies after the *Antique*, with the living Beauties of *Nature*, has given him a *Pencil* somewhat hard and dry: And besides, his *Drapery* is generally stiff, according

according to the *manner* of those times, and too much perplex'd with little folds. The best of his Works (and for which he was Knighted, by the Marquess *Lodovico Gonzaga*, of *Mantoua*) are the *Triumphs of Julius Cæsar*, now at *Hampton-Court*. He died *Anno 1517*, having been the first (according to *Vasari*) who practis'd the *Art of Gra-ving* in *Italy*. Æt. 86.

*ANDREA VERROCCHIO* a *Florentine*, born *Anno 1432*, was well skill'd in *Geometry*, *Optics*, *Sculpture*, *Music*, and *Painting*: but left off the last, because in a Piece which he had made of *St. John Baptizing our Saviour*, *Leonardo da Vinci*, one of his Scholars, had by his order, painted an Angel, holding up some part of our *Saviour's* Garments, which so far excell'd all the rest of *Andrea's* Figures, that intrag'd to be out-done by a *Young-man*, he resolv'd never to make use of his *Pencil* any more. He was the first who found out the *Art* of taking and preserving the likeness of any Face, by moulding off the Features in *Plaster*. He died *Anno 1488*. Æt. 56.

*LUCA SIGNORELLI* of *Cortona*, a City in the *Dukedom of Florence*, born *Anno 1439*, was a Disciple of *Pietro S. Sepulchro*, and so excellent

at designing *Naked*s, that from a Piece which he painted in a Chappel of the great Church at *Orvieto*, *M. Angelo Buonaroti* transferr'd several entire Figures into his *Last Judgment*. He died very rich,  
 Æt. 82. Anno 1521.

PIETRO di COSIMO a Florentine, born Anno 1441. 1441, was a Disciple of *Cosimo Rosselli* (whose name he retain'd) and a very good Painter; but so strangely fantastical, and full of *Caprichio's*, that all his delight was in painting *Satyrs*, *Fauns*, *Harpies*, *Monsters*, and such like extravagant Figures: and therefore he apply'd himself, for the most part, to *Bacchanalia's*, *Masquerades*, &c.  
 Æt. 80. Obiit Anno 1521.

LEONARDO da VINCI, born in a Castle so call'd, near the City of *Florence*, Anno 1445, was bred up under *Andrea Verrocchio*, but so far surpass'd him, and all others his Predecessors, that he is own'd to have been the Master of the *Third*, or *Golden Age* of *Modern Painting*. He was in every respect one of the compleatest Men in his time, and the best furnish'd with all the perfections both of Body and Mind: was an excellent Sculptor and Architect, a skilful Musician, an admirable Poet, very expert in *Anatomy* and *Chymistry*, and throughly

thoroughly learned in all the parts of the *Mathematics*. He was extremely diligent in the performance of his Works, and so wonderfully neat, and curious, that he left several of them unfinished, believing his hand cou'd never reach that *Idea* of perfection, which he had conceiv'd of them. He liv'd many years at *Milan*, highly esteem'd for his celebrated Piece of *Our Saviours Last Supper*, and some of his other *Paintings*; and as much applauded for his *Art* in contriving the *Canal*, that brings the Water from the River *Adda*, to that City. He was a great Contender with *M. Angelo Buonaroti*, and upon account of the enmity betwixt them, went into *France* (*Anno Æt. 70.*) where after several considerable Services done for *Francis I.* he expir'd in the Arms of that *Monarch*, being taken speechless the very moment, in which he wou'd have rais'd up himself, to thank the *King* for the honour done him in that Visit. *Anno*

Æt. 75.

**PIETRO PERUGINO**, so call'd from the place where he was born in the *Ecclesiastical State*, *Anno* 1446, was another Disciple of *Andrea Verrocchio*. What *Character* he had, see *Pag. 215*. He was so very miserable and covetous, that the loss of his Money by Thieves, broke his Heart, *Anno* 1524.

1446.

Æt. 78.

DOME.

1449. *DOMENICO GHIRLANDAIO*, a *Florentine* born, *Anno* 1449, was at first design'd for the Profession of a *Goldsmith*; but follow'd his more prevailing inclinations to *Painting* with such success, that he is rank'd amongst the *prime Masters* in his time. See farther *Pag.* 213. He died *Anno* 1493.

1450. *FRANCESCO RAIBOLINI*, commonly call'd *FRANCIA*, born at *Bologna*, *Anno* 1450, was at first a *Goldsmith*, or *Jeweller*, afterwards a *Graver* of *Coins* and *Medals*, but at last applying himself to *Painting*, acquir'd great Reputation by his Works: And particularly, by a Piece of *St. Sebastian*, whom he had drawn bound to a *Tree*, with his hands tied over his head. In which Figure, besides the delicacy of its Colouring, and gracefulness of the Posture, the proportion of its Parts was so admirably just and true, that all the succeeding *Bolognese Painters*, even to *Hannibal Carrache* himself, study'd its measures as their *Rule*, and follow'd them in the same manner as the *Ancients* had done the *Canon* of *Polycletus*. It was under the Discipline of this *Master*, that *Marc' Antonio*, *Raphaels* best *Graver*, learnt the *Rudiments* of his *Art*. He died about the year 1526, and not *Anno* 1518, as *Vasari* erroneously has recorded.



*FRA BARTOLOMEO*, born at *Savignano*, a Village about ten miles from *Florence*, Anno 1469, was a Disciple of *Cosimo Rosselli*: but much more beholden to the Works of *Leonardo da Vinci*, for his extraordinary Skill in *Painting*. He was very well vers'd in the fundamentals of *Design*: and besides, had so many other laudable Qualities; that *Raphael*, after he had quitted the *School of Perugino*, apply'd himself to this *Master*, and under him, study'd the *Rules of Perspective*, together with the *Art of Managing*, and *Uniting his Colours*. He turn'd *Dominican Fryar*, Anno 1500, and after some time, was by his *Superiors* sent to the *Convent of St. Mark*, in *Florence*. He painted both *Portraits* and *Histories*, but his scrupulous *Conscience* wou'd hardly ever suffer him to draw *Naked Figures*. He died Anno 1517, and is said to have been the first who invented, and made use of a *Lay-man*.

1469.

Æt. 48.

*ALBERT DURER*, born at *Nuremberg*, Anno 1470, by the Instructions of his Father, a curious *Jeweller*; the Precepts of *Michael Wolgemuth*, a considerable *Painter*; and the *Rules of Geometry*, *Architecture*, and *Perspective*, became the most excellent of all the *German Masters*. And notwithstanding that his *manner* of *Designing* is generally

1470.


nerally hard, stiff, and ungraceful, yet however he was otherwise so very well Accomplish'd, that his *Prints* were had in great esteem all over *Italy*; copy'd at *Venice*, by the famous *Marc' Antonio*, and so much admir'd even by *Raphael* himself, that he hung them up in his own Chamber, and us'd frequently to lament the misfortune of so great a *Genius*, to be brought up in a *Country* where nothing was to be seen, that might furnish him with noble *Idea's*, or give him any light into things necessary for *grand Compositions*. His principal Works were made at *Prague*, in the *Palace* of the Emperour *Maximilian I.* who had so great a respect for him, that he presented him with a *Coat of Arms*, as the *Badge of Nobility*. He was also much in favour with the Emperour *Charles V.* and for his modest and agreeable temper belov'd by every body, and happy in all places, but onely at home; where 'twas thought, the penurious and sordid humours of a miserable wretch his *Wife*, shorten'd his days, *Anno 1528. Vide*

Æt. 58. Pag. 95.

ANTONIO da CORREGGIO, so named from  
 1472. the place where he was born, in the Dukedom of *Modena*, *Anno 1472*, was a Man of such admirable natural parts, that nothing but the unhappiness of his  
 his

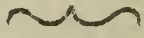
his Education (which gave him no opportunities either of seeing *Rome*, or *Florence*; or of consulting the *Antiquities*, for perfecting himself in the *Art of Designing*) hinder'd him from being the most excellent *Painter* in the world. Yet nevertheless, he was Master of a *Pencil* so wonderfully soft, tender, beautiful and charming, that *Julio Romano* having seen a *Leda*, and a *naked Venus* painted by him, for *Frederick Duke of Modena* (who intended them a present for the *Emperour*) declar'd, he thought it impossible for any thing of Colours ever to go beyond them. His chief Works are at *Modena*, and *Parma*: at the last of which places he spent most of his Life, retir'd and little taken notice of, working hard to maintain his Family, which was somewhat large. He was extremely modest and obliging in his Behaviour: and died very much lamented, about the year 1512; having thrown himself into a *Fever*, by drinking cold water, when his body was overheated, with bringing home some *Copper Money*, which he had receiv'd for one of his Pieces. See more *Pag.* 220 and 221.

Æt. 40.



MICHELANGELO BUONAROTI, nobly descended, born near *Florence*, Anno 1474; was a Disciple of *Domenico Ghirlandaio*, and most profoundly

1474.



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foundly skill'd in the Arts of *Painting*, *Sculpture*, and *Architecture*. He has the name of the greatest *Designer* who ever has been: and 'tis universally allow'd him, that never any *Painter* in the World understood *Anatomy* so well. He was also an excellent *Poet*, and not onely highly esteem'd by several *Popes* successively; by the *Grand Duke* of *Tuscany*, by the *Republick* of *Venice*, by the *Emperour Charles V.* by *King Francis I.* and by most of the *Monarchs* and *Princes* of *Christendom*: but was also invited over into *Turky*, by *Solyman the Magnificent*, upon a *Design* he then had of making a *Bridge* over the *Hellespont*, from *Constantinople* to *Pera*. His most celebrated Piece of *Painting*, is that of the *Last Judgment*, in the *Popes Chapel*. He died in great *Wealth* at *Rome*, from whence his *Body* was translated to *Florence*, and there honourably interr'd, *Anno 1564.* Vide *Pag. 214.*

Æt. 90.

GEORGIO del CASTEL FRANCO, call'd  
1477. GEORGIONE, because of his noble and comely  
Aspect, was born at *Trevisano*, a Province in the  
State of *Venice*, *Anno 1477*; and receiv'd his first  
Instructions from *Giovanni Bellino*: but having  
afterwards studied the Works of *Leonardo da Vinci*,  
he soon arriv'd to a manner of *Painting* superior  
to them both; design'd with greater Freedom,

colour'd with more Strength and Beauty, gave a better Relievo, more Life, and a nobler Spirit to his Figures, and was the first who found out the admirable effects of strong Lights and Shadows, amongst the *Lombards*. He excell'd both in *Portraits* and *Histories*: but his most valuable Piece in *Oyl*, is that of *Our Saviour carrying his Cross*, now at *Venice*; where it is had in wonderfull Esteem and Veneration. He died young of the *Plague* (which he got in the Arms of his *Mistress*, who was infected with it) *Anno 1511*: having been likewise as famous for his performances in *Music*, as his productions in *Painting*. Vide *Æt. 34.*  
*Pag. 217, and 218.*

*TITIANO* the most universal *Genius* of all the *Lombard School*, the best *Colourist* of all the *Moderns*, and the most eminent for *Histories*, *Landscapes*, and *Portraits*; was born at *Cadore* in the *Venetian Territories*, *Anno 1477*, being descended from the ancient *Family* of the *Vecelli*. He was bred up in the *School* of *Gio. Bellino*, at the same time with *Georgione*: but improv'd himself more by the *Emulation* that was betwixt him and his *Fellow-Disciple*, than by the *Instructions* of his *Master*. He was censur'd indeed by *M. Angelo Buonaroti*, for want of correctnes in *Designing*, (a

fault common to all the *Lombard Painters*, who had not been acquainted with the *Antiquities*) yet that defect was abundantly supply'd in all the other parts of a most accomplish'd *Artist*. He made three several *Portraits* of the Emperour *Charles V.* who lov'd him so intirely, that he honour'd him with *Knighthood*, created him *Count Palatine*, made all his Descendents *Gentlemen*, assign'd him a considerable Pension out of the Chamber of *Naples*, and what other remarkable proofs of his Affection he shew'd him, see *pag.* 86, 87. and a *Character* of his Works, *pag.* 218, and 219. He painted also his Son *Philip II.* *Solyman* Emperour of the *Turks*, two *Popes*, three *Kings*, two *Empresses*, several *Queens*, and almost all the *Princes of Italy*, together with *Lud. Ariosto*, and *Peter Aretine*, the fam'd *Italian Wits*, his intimate Friends. Nay, so great was the Name and Reputation of *Titian*, that there was hardly a person of any Eminence then living, from whom he did not receive some particular mark of Esteem: and besides, being of a temper wonderfully obliging and generous, his house at *Venice* was the constant *Rendezvous* of all the *Virtuosi*, and People of the best Quality. He was so happy in the constitution of his Body, that he never had been sick till the year 1576, when he died of the

the *Plague*, full of Honour, Glory and Riches; leaving behind him two Sons and a *Brother*, of whom *Pomponio* the eldest was a *Clergy man*, and well preferr'd, but

Æt. 99.

*ORATIO*, the youngest Son, painted several *Portraits* that might stand in Competition with those of his *Fathers*. He was famous also for many *History-pieces* which he made at *Venice* in concurrence with *Paul Veronese*, and *Tintoret*. But bewitch'd at last with the hopes of finding the *Philosophers Stone*, he laid aside his *Pencil*, and having reduc'd most of what had been got by his *Father* into *Smoke*; died of the *Plague* soon after him.

*FRANCESCO VECELLIO*, *Titian's* Brother, was an *Artist* so well instructed in the fundamental *Maximes* of *Design*, that *Titian* grew jealous of him; and fearing, that he might in time come to eclipse his *Reputation*, sent him upon pretended business to *Ferdinand* King of the *Romans*: and there found such means to divert him from *Painting*, that he quite gave over the study of it, and never any farther attempted it, unless it were to make a *Portrait* now and then, at the request of his particular *Acquaintance*.

AN-

1478.

*ANDREA del SARTO*, (so call'd, because a *Taylor's Son*) born at *Florence*, Anno 1478; was a Disciple of *Pietro di Cosimo*, very careful and diligent in his Works, and his Colouring was wonderfully sweet: but his Pictures generally want Strength and Life, as well as their *Author*, who was naturally mild, timorous, and poor-spirited. He was sent for to *Paris*, by *Francis I.* where he might have gather'd great Riches, but that his Wife and Relations would not suffer him to continue long there. He lived in a mean and contemptible condition, because he set but a very little value upon his own Performances: yet the *Florentines* had so great an Esteem for his Works; that during the fury of the *Popular Factions* amongst them, they preserv'd his Pieces from the Flames, when they neither spared Churches or any thing else. He died of the *Plague*, Anno 1520.

Æt. 42.

*RAFAELLE da URBINO*, born Anno 1483, was one of the handsomest and best temper'd men living. See some account of him *Pag. 215*, and add to it, That by the general consent of *Mankind*, he is acknowledged to have been the *Prince* of the *Modern Painters*: and is oftentimes styl'd the *Divine Raphael*, for the inimitable Graces of his Pencil, and for the excellence of his *Genius*, which seem'd



seem'd to have something more than *Humane* in its Composition. That he was belov'd in the highest degree by the Popes *Julius II.* and *Leo X.* That he was admir'd and courted by all the Princes and States of *Europe*, and particularly by *Henry VIII.* who would fain have oblig'd him to come over into *England.* That his Person was the wonder and delight of *Rome*, as his Works are now the Glory of it. That he liv'd in the greatest State and Splendor imaginable, most of the eminent Masters in his time being ambitious of working under him: and that he never went abroad without a Croud of *Artists* and others, who attended and follow'd him purely out of respect. That he declin'd *Marriage* (tho' very advantageous offers had been made him) in hopes of a *Cardinals Cap*, which he expected: but falling sick in the mean time, and concealing the true cause of his distemper from his *Physicians*, *Death* disappointed him of the reward due to his most extraordinary Merits, *Anno 1520.* Æt. 37.

*GIO. ANTONIO LICINIO da PORDENONE*, born at a place so call'd, not far from *Udine* in the *Venetian Territories*, *Anno 1484*, after some time spent in *Letters* and *Music*, apply'd himself to *Painting*; yet without any other *Guide* to conduct.

1484.

duct him, beside his own prompt and lively *Genius*, and the Works of *Georgione*: which he studied at *Venice* with so much attention, that he soon arriv'd to a manner of Colouring nothing inferior to his *Pattern*. But that which tended yet more to his improvement, was the continued Emulation betwixt *Titian* and himself: which inspir'd him with noble *Designs*, quicken'd his *Invention*, and produc'd several excellent Pieces in *Oyl*, *Distemper*, and *Fresco*. From *Venice* he went to *Genoua*, where he undertook some things in competition with *Pierino del Vaga*: but not being able to come up to the perfections of *Pierinos* Pencil, he return'd to *Venice*, and afterwards visited several other parts of *Lombardy*: was *Knighted* by the Emperour *Charles V.* and at last being sent for to *Ferrara*, was so much esteem'd there, that he is said to have been poison'd by some who envy'd the Favours which he receiv'd from the *Duke*,

Æt. 56. Anno 1540.

SEBASTIANO del PIOMBO, a Native of *Venice*, Anno 1485, took his name from an Office given him by Pope *Clement VII.* in the *Lead-Mines*. He was design'd by his Father for the Profession of *Music*, which he practis'd for some time; till following at last the more powerful Dictates of  
Nature,

Nature, he betook himself to *Painting*, and became a Disciple of *Gio. Bellino*: continued his studies under *Georgione*, and having attain'd his excellent manner of Colouring, went to *Rome*; where he insinuated himself so far into the favour of *Michael Angelo*, by siding with him and his Party, against *Raphael*; that pleas'd with the sweetness and beauty of his *Pencil*, he immediately furnish'd him with some of his own *Designs*, and letting them pass under *Sebastians* name, cry'd him up for the best Painter in *Rome*. And indeed so universal was the Applause which he gain'd by his Piece of *Lazarus rais'd from the dead*, (the design of which had likewise been given him by *Michael Angelo*) that nothing but the famous *Transfiguration* of *Raphaels* could eclipse it. He has the name of being the first who invented the Art of preparing *Plaster-walls* for *Oyl-painting*: but was generally so slow, and lazy in his Performances, that other hands were oftentimes employ'd in finishing what he had begun. He died *Anno 1547*.

Æt. 62.

*BARTOLOMEO* (in the *Tuscan Dialect* call'd *BACCIO*) *BANDINELLI*, a *Florentine Painter* and *Sculptor*, born *Anno 1487*; was a Disciple of *Gio. Francesco Rustici*, and by the help of *Anatomy*, joyn'd with his other Studies, became a very excellent

1487.

cellent and correct *Designer*: but in the *Colouring* part was so unfortunate, that after he had heard *Michael Angelo* condemn it, for being hard and unpleasant, he never could be prevail'd upon to make any farther use of his *Pencil*, but always ingag'd some other hand in *Colouring* his *Designs*. Yet however, in *Sculpture* he succeeded better: and for a *Descent from the Cross*, in *Mezzo Relievo*, was Knighted by the *Emperour*. He was likewise much in favour with *Francis I.* and acquir'd great Reputation by several of his *Figures*: which yet are more admir'd for their true *Out-line*, and *Proportion*, than for being either graceful or gentile. He died *Anno 1559.*

Æt. 72.

1492. *GILLIO ROMANO*, born *Anno 1492*, was the greatest *Artist*, and most universal *Painter* of all the *Disciples* of *Raphael*: belov'd by him as if he had been his *Son*, for the wonderful sweetness of his temper; and made one of his *Heirs*, upon condition, that he should assist in finishing such things as he had left imperfect. He was profoundly learn'd in all the parts of the *Antiquities*: and by his conversation with the works of the most excellent *Poets*, and particularly *Homer*, had made himself an absolute *Master* of the qualifications necessarily requir'd in a *great Designer*. He continu'd

tinu'd for some years at *Rome*, after the death of *Raphael*: and by the directions of Pope *Clement VII.* wrought several admirable *Pieces* in the *Hall* of *Constantine*, and other publick places. But his principal performances were at *Mantoua*: where he was sent for by the *Marquess Frederico Gonzaga*; and where he made his name illustrious, by a noble and stately *Palace* built after his *Model*, and beautified with variety of *Paintings* after his *Designs*. And indeed in *Architecture* he was so eminently skilful; that he was invited back to *Rome*, with an offer made him of being the chief *Architect* of *St. Peters Church*: but whilst he was debating with himself, whether or no he should accept of this opportunity, of returning gloriously into his own *Country*, *Death* interpos'd, *Anno 1546.* *Æt. 54.*  
*Vide Pag. 216.*


*GIACOMO da PUNTORMO*, so call'd from the place of his Birth, *Anno 1493*, studied under *Leonardo da Vinci*, *Mariotto Albertinelli*, *Pietro di Cosimo*, and *Andrea del Sarto*: but chiefly follow'd the manner of the last, both in *Design* and *Colouring*. He was of so unhappy a temper of mind, that though his Works had stood the Test even of *Raphael* and *Michael Angelo*, the best Judges, yet he could never order them so as to please himself:

and was so far from being satisfied with any thing he had ever done, that he was in great danger of losing the gracefulness of his own *manner*, by imitating that of other *Masters*, and particularly the *Style* of *Albert Durer* in his *Prints*. He spent most of his time at *Florence*, where he painted the *Chapel* of *St. Laurence*: but was so wonderfully tedious about it, that in the space of eleven years he would admit no body to see what he had perform'd. He was also of so mean and pitiful a spirit, that he chose rather to be employ'd by *Ordinary People*, for inconsiderable gains; than by *Princes* and *Noblemen*, at any rates: so that he died poor, Anno 1556.

1494. GIOVANNI D'UDINE, so nam'd from the place where he was born (being the *Metropolis* of *Frioul*) Anno 1494; was instructed by *Georgione* at *Venice*, and at *Rome* became a *Disciple* of *Raphael*: and is celebrated, for having been the first who found out the *Composition* of *Stucco-work*, in use amongst the ancient *Romans*, and discover'd in the *Subterranean Vaults* of *Titus's Palace*; which he restor'd to its full *Splendor* and *Perfection*. He was employ'd by *Raphael*, in adorning the *Apartments* of the *Vatican*; and afterwards by several *Princes*, and *Cardinals*, in the chief *Palaces* of *Rome* and


and *Florence*: and by the agreeable variety and richness of his Fancy, and his peculiar happiness in expressing all sorts of *Animals, Fruit, Flowers*, and the *Still-life*, both in *Bass-relievo*, and *Colours*, acquir'd the reputation of being the best *Master* in the world, for *Ornaments* in *Stucco*, and *Grotesque*. He died *Anno 1564*, and was bury'd, according to his desire, in the *Rotunda*, near his dear Master *Raphael*.

Æt. 70.



*BATTISTA FRANCO* his Contemporary, a Native of *Venice*, was a Disciple of *Michael Angelo*; whose manner he follow'd so close, that in the correctness of his *Out-line*, he surpass'd most of the *Masters* in his time. His *Paintings* are somewhat numerous, and dispers'd all over *Italy*, and other parts of *Europe*: but his *Colouring* being very dry, they are not much more esteem'd than the *Prints* which he etch'd. He died *Anno 1561*.

*LUCAS van LEYDEN*, so call'd from the place where he was born, *Anno 1494*, was at first a Disciple of his *Father*, a *Painter* of note, and afterwards of *Cornelius Engelbert*: and wonderfully cry'd up in *Holland*, and the *Low-Countries*, for his skill in *Painting*, and *Graving*. He was prodigiously laborious in his *Works*, and a great *Emula-*



1494.

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tor of *Albert Durer*: with whom he became at length so intimate, that they drew each others *Picture*. And indeed their *Manner*, and *Style* are in all respects so very much alike, that it seem'd as if one and the same *Soul* had animated them both. He died *Anno 1533*, after an interview betwixt him and some other *Painters* at *Middleburgh*: where disputing, and falling out in their *Cups*, *Lucas* fancying they had poyson'd him, languish'd by degrees, and pined away purely with conceit.

Æt. 39.

*QUINTIN MATSYS* of *Antwerp*, was the Contemporary of *Lucas*; and famous for having been transform'd from a *Blacksmith* to a *Painter*, by the force of *Love*, and for the sake of a *Mistress*, who dislik'd his former *profession*. He was a painful and diligent Imitator of the *ordinary Life*, and much better at representing the *defects*, than the *Beauties* of *Nature*. One of his best Pieces is a *Descent from the Cross* (in a Chapel of the *Cathedral* at *Antwerp*) for which, and a multitude of other *Histories*, and *Portraits*, he gain'd a great number of admirers; especially for his *Curiosity* and *Neatness*, which in truth, was the principal part of his *Character*. He died *Anno 1529*.



Beside the two *Masters* last mention'd, there were several other *History-painters*, who flourish'd in *Germany*, *Flanders*, and *Holland* about this time. But their *manner* being generally *Gothique*, *Hard*, and *Dry*; more like the *Style* of *Cimabue*, in the *Dawning* of the *Art of Painting*, than the *Gusto* of *Raphael*, in its *Meridian Lustre*; we shall onely give you the names of some of the most noted; and such were *Mabuse*, *Aldegræf*, *Schoorel*, *Frans Floris*, *Martin Hemskerck*, *Chris. Schwartz*, &c.

*POLIDORO* of *CARAVAGGIO*, in the Dutchy of *Milan*, was born *Anno 1495*, and brought up to no better an *employment* than carrying *Stone* and *Mortar*, in the *New-buildings* of *Pope Leo X.* But being tempted at last by the performances of *Gio. d'Udine*, to try his *Talent* in *Designing*: by the assistance of one of his *Scholars*, and his own continued *Application* to the *Antiquities*, in a little time he became so skilful an *Artist*, that he had the honour of contributing much to the finishing those glorious Works in the *Vatican*. He associated himself both in the *Study* and *Practice* of his *Art* with one *MATURINO*, a *Florentine*; and their *Genius* being very conformable, they liv'd together like *Brothers*, working in *Fresco* upon several *Frontispieces* of the most noble *Palaces* in *Rome*:  
whereby

whereby they acquir'd great reputation ; their *Invention* being the richest, and their *Design* the easiest that could any where be seen. But *Maturino* dying *Anno* 1527, and *Rome* being then in the hands of the *Spaniards*, *Polidoro* retir'd to *Naples*, and from thence to *Messina* ; where his excellent *Talent* in *Architecture* also being highly commend- ed, he was order'd to prepare the *Triumphal Arches* for the reception of the Emperour *Charles V.* from *Tunis* ; for which he was nobly rewarded : and being afterwards desirous of seeing *Rome* once more ; in his return thither was murther'd by his *Servant* and *Accomplices*, for the sake of his *Mo- ney*, and bury'd at *Messina*, *Anno* 1543. *Vide* *Pag.* 217.

Æt. 48.

ROSSO (so call'd from his red *Hair*) born at *Florence*, *Anno* 1496 ; was educated in the study of *Philosophy*, *Music*, &c. and having learnt the first *Rudiments* of *Design* from the *Cartoons* of *Michael Angelo*, improv'd himself by the help of *Ana- tomy* ; which he understood so very well, that he compos'd two *Books* upon that Subject. He had a copious *Invention*, great skill in the mixture of his *Colours*, and in the management of his *Lights* and *Shadows* : was very happy also in his *Naked Figures*, which he express'd with a good *Relievo*, and  
proper

proper *Attitudes*; and would have excell'd in all the parts of *Painting*, had he not been too *licentious* and *extravagant* sometimes, and suffer'd himself rather to be hurry'd away with the heat of an unbounded *Fancy*, than govern'd by his own *Judgment*, or the *Rules of Art*. From *Florence* his *Curiosity* carry'd him to *Rome* and *Venice*, and afterwards into *France*; where by his Works in the *Galleries at Fountainbleau*, and by several proofs which he gave of his extraordinary knowledge in *Architecture*, he recommended himself so effectually to *Francis I.* that he made him *Super-intendent General* of all his *Buildings, Pictures, &c.* and gave him other opportunities of growing so vastly rich; that for some time he liv'd like a *Prince* himself, in all the *Splendor and Magnificence* imaginable: till at last being rob'd of a considerable Summ of *Money*, and suspecting one of his intimate Friends (a *Florentine* who frequented his house) he caus'd him to be imprison'd, and put to the *Torture*, which he underwent with courage; and having in the highest extremities maintain'd his innocence with so much constancy, as to procure his Release; *Rosso*, partly out of remorse for the barbarous treatment of his Friend, and partly out of fear of the ill consequence from his just Resentment, *Æt. 45.* made himself away by *Poison*, Anno 1541.

FRANCESCO PRIMATICCIO, a famous Painter and Architect of Bologna, succeeded Rosso in the Honours and Employments which he enjoy'd by the favour of Francis I. and besides, being very well descended, was made Abbot of St. Martin de Troy, in Champagne. He finish'd all the several Works begun by his Predecessor at Fountainbleau, by the assistance of NICOLO dell' ABBATE, an excellent Artist, his Disciple: and enrich'd that Palace with abundance of noble Statues, and other Pieces of Antiquity, which he brought purposely from Italy by the Kings order. He had been bred up at Mantoua under Julio Romano, as well to Stucco-work as Painting: and by studying his manner, together with the Performances of other great Masters, became perfect in the Art of Designing, and well vers'd in grand Compositions. He continued in France during the remainder of his Life: liv'd in Pomp and State, more like a Nobleman than a Painter; and was very well esteem'd in four several Reigns.

1498. DON GIULIO CLOVIO, the celebrated Limner, born in Sclavonia, Anno 1498, at the age of eighteen years went to Italy: and under the Conduct of Julio Romano, apply'd himself to Miniature with such admirable Success, that never did ancient

ent Greece, or modern Rome produce his Fellow. He excell'd both in *Portraits* and *Histories*: and (as *Vasari* his Contemporary reports) was another *Titian* in the one, and a second *Michael Angelo* in the other. He was entertain'd for sometime in the service of the King of *Hungary*: after whose decease he return'd to *Italy*; and being taken Prisoner at the sacking of *Rome*, by the *Spaniards*, made a Vow, to retire into a *Convnt*, as soon as ever he should recover his Liberty; which he accordingly perform'd not long after in *Mantoua*: but upon a Dispensation obtain'd from the *Pope*, by Cardinal *Grimani*, soon laid aside the religious Habit, and was receiv'd into the Family of that *Prince*. His Works were wonderfully esteem'd throughout *Europe*; highly valu'd by several *Popes*, by the Emperours *Charles V.* and *Maximilian II.* by *Philip* King of *Spain*, and many other illustrious Personages: and so much admir'd at *Rome*; that those *Pieces* which he wrought for the Cardinal *Farnese* (in whose Palace he spent the latter part of his Life) were by all the *Lovers of Art*, reckon'd in the number of the *Rarities* of that City.

Æt. 80.

Ob. Anno 1578.

*HANS HOLBEIN*, born at *Basil*, in *Switzerland*, Anno 1498, was a Disciple of his Fa-

1498.

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ther ; by whose assistance and his own industry, he made a wonderful Progress in the *Art of Painting* : and acquir'd such a name by his Piece of *Deaths-dance*, in the *Town-hall of Basil*, that the famous *Erasmus*, after he had oblig'd him to draw his *Picture*, sent him over with it into *England*, and gave him Letters recommendatory to Sir *Thomas Moore* then *L<sup>d</sup>. Chancellour*; who receiv'd and entertain'd him with the greatest respect imaginable, employ'd him in making the *Portraits* of himself and Family ; and which the sight of them so charm'd King *Henry VIII.* that he immediately took him into his service, and by the many signal Instances which he gave him of his Royal Favour and Bounty, brought him likewise into esteem with all the Nobility, and People of Eminence in the Kingdom. One of his best *Pieces*, is that of the said King with his *Queen*, &c. at *White-hall* ; which with divers other admirable *Portraits* of his hand (some as big, and others less than the *Life* ; and as well in *Water-Colours*, as *Oyl*) may challenge a place amongst those of the most fam'd *Italian Masters* : *Vid. Pag. 224.* He was eminent also for a rich vein of *Invention*, very conspicuous in a multitude of *Designs*, which he made for *Gravers*, *Sculptors*, *Jewellers*, &c. and was particularly remarkable for having (like *Turpilius the Roman*) perform'd  
all

all his Works with his *Left hand*. He died of the *Plague*, at *London*, Anno 1554.

Æt. 56.

PIERINO del VAGA, was born at *Florence*, Anno 1500, of such mean Parentage; that his Mother being dead at two months end, he was afterwards suckled by a *Goat*. The name of *Vaga* he took from a *Country Painter*, who carry'd him to *Rome*: where he left him in such poor circumstances, that he was forc'd to spend three days of the week in working for Bread; but yet setting apart the other three for his improvement; in a little time, by studying the *Antique*, together with the Works of *Raphael*, and *Michael Angelo*, he became one of the boldest and best *Designers* of the *Roman School*: and understood the *Muscles* in naked Bodies, and all the difficulties of the *Art* so well; that *Raphael* took an affection to him, and employing him in the *Popes Apartments*, gave him a lucky opportunity of distinguishing himself from his *Fellow-disciples*, by the marvellous beauty of his *Colouring*, and his peculiar *Talent* in *Grotesque*. His chief Works are at *Genoua*: where he grew famous likewise for his skill in *Architecture*; having design'd a noble Palace for Prince *Doria*, which he also painted, and adorn'd with his own hand. From *Genoua* he remov'd to *Pisa*, and afterwards

1500.

terwards to several other parts of *Italy* ; his rambling humour never suffering him to continue long in one place : till at length returning to *Rome*, he had a Pension settled on him, for looking after the Pope's *Palace*, and the *Casa Farnese*. But *Pierino* having squander'd away in his Youth, that which should have been the support of his old Age ; and being constrain'd at last to make himself cheap, by undertaking any little *Pieces*, for a small Summ of ready money ; fell into a deep *Melancholy*, and from that extreme-into another as bad, of *Wine* and *Women*, and the next turn was into his *Grave*,

Æt. 47.

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Anno 1547.

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FRANCESCO MAZZUOLI, call'd *PARME-  
1504. GIANO*, because born at *Parma*, Anno 1504, was an eminent *Painter* when but sixteen years old, famous all over *Italy* at nineteen, and at twenty three perform'd such wonders ; that when the Emperour *Charles V.* had taken *Rome* by *Storm*, some of the common *Soldiers* in sacking the *Town*, having broke into his *Apartments*, and found him intent upon his work, were so astonish'd at the charming Beauty of his *Pieces*, that instead of *Plunder* and *Destruction*, which was then their business, they resolv'd to protect him (as they afterwards did) from all manner of violence. But  
besides





besides the perfections of his *Pencil* (which was one of the gentlest, the most graceful, and the most elegant of any in his time) he delighted much in *Music*, and therein also excell'd. His principal Works are at *Parma*; where, for several years he liv'd in great Reputation, till falling unhappily into the study of *Chymistry*, he wasted the most considerable part of his Time and Fortunes in search of the *Philosophers-Stone*, and died poor, in the flower of his age, *Anno 1540*. See farther *Page 221*: and note, that there are extant many valuable *Prints*, etch'd by this *Master*.


Æt. 36.

*GIACOMO PALMA, Senior*, commonly call'd *PALMA VECCHIO*, was born at *Serinalta*, in the State of *Venice*, *Anno 1508*; and made such good use and advantage of the instructions which he receiv'd from *Titian*, that few *Masters* are to be nam'd, who have shewn a nobler *Fancy* in their *Compositions*, a better *Judgment* in their *Designs*, more of *Nature* in their *Expression*, or of *Art* in finishing their *Works*. *Venice* was the place where he usually resided, and where he died, *Anno 1556*. His *Pieces* are not very numerous, by reason of his having spent much time, in bringing those which he has left behind him to such wonderful perfection.

1508.

Æt. 48.


 DANIELE RICCIARELLI, surnam'd da VOL-  
 1509. TERRA, from a Town in Tuscany where he was  
 born, Anno 1509, was a person of a melanco-  
 ly and heavy temper, and seem'd to be but mean-  
 ly qualified by Nature <sup>¶</sup>for an Artist: Yet by the  
 instructions of Balthasar da Siena, and his own  
 continued Application and Industry, he surmount-  
 ed all difficulties, and at length became so excel-  
 lent a Designer, that his Descent from the Cross, in  
 the Church of the Trinity on the Mount, is rank'd  
 amongst the principal Pieces in Rome. He was  
 chosen by Pope Paul IV. to cloath some of the  
 Nudities, in Michael Angelo's Last Judgment; which  
 he perform'd with good success. He was as emi-  
 nent likewise for his Chisel, as his Pencil; and wrought  
 several considerable things in Sculpture. Ob. Anno  
 Æt. 57.  1566.


 FRANCESCO SALVIATI, a Florentine, born  
 1510. Anno 1510, was at first a Disciple of Andrea del  
 Sarto, and afterwards of Baccio Bandinelli; and  
 very well esteem'd both in Italy, and France, for  
 his several works in Fresco, Distemper, and Oyl.  
 He was quick at Invention, and as ready in the exe-  
 cution; Graceful in his Naked Figures, and as Gen-  
 tile in his Draperies: Yet his Talent did not lie in  
 great Compositions; And there are some of his  
 Pieces

*Pieces in two Colours onely, which have the name of being his best Performances. He was naturally so fond and conceited of his own Works, that he could hardly allow any body else a good word: And 'tis said, that the Jealousie which he had of some Young men then growing up into reputation, made him so uneasie, that the very apprehensions of their proving better Artists than himself, hasten'd his Death, Anno 1563.*

Æt. 53.

*PIRRO LIGORIO, a Neapolitan, liv'd in this time: and tho' he address'd himself chiefly to the study of Architecture, and for his skill in that Art was employ'd, and highly encourag'd by Pope Pius IV: yet he was withall an excellent Designer; and by the many noble Cartoons which he made for Tapestries, &c. gave sufficient proof, that he was more than indifferently learn'd in the Antiquities. There are several Volumes of his Designs preserv'd in the Cabinet of the Duke of Savoy; of which some part consists in a curious Collection of all the Ships, and other sorts of Vessels, in use amongst the Ancients. He died about the year 1573. Vide Pag. 217.*

*GIACOMO da PONTE da BASSANO, so call'd from the place where he was born in the Marca Tre-*

1510.

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*visana*, Anno 1510, was a Disciple of *Bonifacio*, a noted *Painter*, at *Venice*; by whose Assistance, and his own frequent copying the *Works* of *Titian*, and *Parmegiano*, he brought himself into a pleasant and most agreeable way of *Colouring*: but returning into the *Country*, upon the death of his *Father*, he apply'd himself wholly to the imitation of *Nature*; and from his *Wife*, *Children* and *Servants*, took the *Ideas* of most of his *Figures*. His *Works* are very numerous, all the *Stories* of the *Old* and *New Testament* having been painted by his hand, besides a multitude of other *Histories*. He was famous also for several excellent *Portraits*, and particularly those of the celebrated *Poets Ludovico Ariosto*, *Bernardo Tasso*, and *Torquato* his Son. In a word, so great was the *Reputation* of this *Artist* at *Venice*, that *Titian* himself was glad to purchase one of his *Pieces* (representing *The entrance of Noah and his Family into the Ark*) at a very considerable *Price*. He was earnestly solicited to go over into the service of the *Emperour*: but so charming were the pleasures which he found in the quiet enjoyment of *Painting*, *Music*, and *good Books*, that no *Temptations* whatsoever could make him change his *Cottage* for a *Court*.

Æt. 82. He died Anno 1592, leaving behind him four Sons,  
 of whom

*FRANCESCO* the *Eldest*, settled at *Venice*, where he follow'd the *manner* of his *Father*, and was well esteem'd, for divers *Pieces* which he made in the *Ducal Palace* and other publick places, in conjunction with *Paul Veronese*, *Tintoret*, &c. But his too close Application to *Painting* having render'd him unfit for all other business, and ignorant even of his own private Affairs; he contracted by degrees a deep *Melancholy*, and at last became so much craz'd, that fancying *Sergeants* were continually in pursuit of him, he leap'd out of his *Window*, to avoid 'em (as he imagin'd) and by the fall occasion'd his own *Death*, Anno 1594, *Æt.* 43.

*LEANDRO*, the *Third Son*, had so excellent a *Talent* in *Face-painting*, (which he principally studied) that he was *Knighted* for a *Portrait* which he made of the *Doge Marin Grimano*. He likewise finish'd several things left imperfect by his *Brother Francesco*; compos'd some *History-pieces* also of his own, and was as much admir'd for his *perfection* in *Musick*, as his *skill* in *Painting*. Obiit Anno 1623, *Æt.* 65.

*GIO. BATTISTA*, the *Second Son*, and *GIROLAMO* the *Youngest*, apply'd themselves to *copying*

pying their *Fathers Works*; which they did so very well, that they are oftentimes taken for *Originals*. *Gio. Battista* died Anno 1613, *Æt.* 60; and *Girolamo* Anno 1622, *Æt.* 62: See more of the *Bassans* Pag. 220.

GIACOMO ROBUSTI, call'd TINTORETTO,  
 1512. because a *Dyers Son*, born at *Venice*, Anno 1512; was a *Disciple* of *Titian*; who having observ'd something very extraordinary in his *Genius*, dismiss'd him from his *Family*, for fear he should grow up to rival his *Master*. Yet he still pursu'd *Titians way* of *Colouring*, as the most natural; and studied *Michael Angelos Gusto* of *Design*, as the most correct. *Venice* was the place of his constant *Abode*; where he was made a *Citizen*, and wonderfully *belov'd*, and *esteem'd* for his *Works*; the *Character* of which see *Pag.* 219. He was call'd the *Furious Tintoret*, for his bold *manner* of *Painting*, with strong *Lights* and deep *Shadows*; for the rapidity of his *Genius*, and grand vivacity of *Spirit*, much admir'd by *Paul Veronese*. But then, on the other hand, he was *blam'd* by him, and all others of his *Profession*, for *under-valuing* himself, and his *Art*, by *undertaking* all sorts of *business* for any *Price*; thereby making so great a difference in his several *Performances*, that (as *Hannibal Carrach* ob-

observ'd) he is sometimes equal to *Titian*, and at other times inferior even to *himself*. He was extremely pleasant and affable in his Humour: and delighted so much in *Painting* and *Music*, his beloved *Studies*, that he would hardly suffer himself to taste any other Pleasures. He died *Anno* 1594, leaving behind him a *Daughter*, and a *Son*, *Æt.* 82. of whom the Eldest

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*MARIETTA TINTORETTA*, was so well instructed by her *Father* in his own *Profession*, as well as in *Music*, that by her *Pencil* she got great Reputation; and was particularly eminent for an admirable *Style* in *Portraits*. She died young, *Anno* 1590, *Æt.* 30.

*DOMENICO TINTORETTO* his *Son*, gave great hopes in his youth, that he would one day render the name of *Tintoret* yet more illustrious than his *Father* had made it: but neglecting to cultivate by study the *Talent* which *Nature* had given him, he fell short of those mighty things expected from him, and became more considerable for *Portraits*, than *Historical Compositions*. He died *Anno* 1637, *Æt.* 75.

PARIS BORDONE, well descended, and brought up to *Letters, Music,* and other gentile *Accomplishments*, was a Disciple of *Titian*, and flourish'd in the time of *Tintoret*: but was more commended for the *Delicacy* of his *Pencil*, than the *Purity* of his *Out-lines*. He was in great favour and esteem with *Francis I.* for whom, besides abundance of *Historics*, he made the *Portraits* of several *Court Ladies*, in so excellent a *manner*, that the *Original Nature* was hardly more charming. From *France* he return'd home to *Venice*, laden with *Honour* and *Riches*; and having acquir'd as much *Reputation* in all the parts of *Italy*, as he had done *abroad*, died *Anno Æt. 75.*

1514.

GEORGIO VASARI, born at *Arezzo* a *City* in *Tuscany*, *Anno 1514*, equally famous for his *Pen* and *Pencil*, and as eminent for his skill in *Architecture*, was a Disciple of *Michael Angelo*, and *Andrea del Sarto*; and by his indefatigable diligence in studying and copying all the best *Pieces* of the most noted *Artists*, improv'd his *Invention* and *Hand* to such a degree, that he attain'd a wonderful *Freedom* in both. He spent the most considerable part of his *Life* in travelling over *Italy*; leaving in all places marks of his *Industry*, and gathering every where materials for his *History of the Lives*



*Lives of the most excellent Painters, Sculptors, Architects, &c.* which he publish'd at *Florence*, about the year 1551: a work, in the opinion of *Hannibal Caro*, written with much exactness and judgment; tho' *Felibien*, and others tax him with some mistakes, and particularly with flattering the *Masters* then alive, and with partiality to those of his own Country. He died *Anno* 1578.

Æt. 64.

*ANTONIO MORE*, born at *Utrecht* in the *Low-Countries*, *Anno* 1519, was a Disciple of *John Schoorel*, and in his younger days had seen *Rome*, and some other parts of *Italy*. He was recommended by Cardinal *Granville*, to the service of the Emperour *Charles V.* and having made a *Portrait* of his Son *Philip II.* at *Madrid*, was sent upon the same account to the King, Queen, and Princess of *Portugal*, and afterwards into *England*, to draw the *Picture* of Queen *Mary*. From *Spain* he retir'd into *Flanders*, where he became a mighty Favourite of the Duke of *Alva* (then the Governour of the *Low-Countries*.) And besides the noble Presents and Applause which he gain'd in all places by his *Pencil*, was as much admir'd for his extraordinary *Address*, being as great a *Courtier* as a *Painter*. His *Talent* lay in *Designing* very justly, in finishing his *Pieces* with wonderful care and

1519.

and neatness, and in a most natural imitation of *Flesh and Blood*, in his *Colouring*. Yet after all, he could not reach that noble *Strength and Spirit*, so visible in the Works of *Titian*, and to which *Van Dyck* has since arriv'd. He made several Attempts also in *History-pieces*, but understood nothing of *grand Compositions*, and his *manner* was tame, hard, and dry. He died at *Antwerp*, Anno

Æt. 56.

1575.

1522.

PAOLO FARINATO, born at *Verona*, Anno 1522; was a Disciple of *Antonio Badile*, and an admirable Designer, but not so happy in his *Colouring*: tho' there is a Piece of his in *St. Georges Church* at *Verona*, so well perform'd in both parts, that it does not seem to be inferior to one of *Paulo Veronese*, which is plac'd next to it. He was very considerable likewise for his knowledge in *Sculpture*, and *Architecture*, especially that part of it which relates to *Fortifications*, &c. Obiit Anno

Æt. 84.

1606.

1522.

ANDREA SCHIAVONE, so call'd from the Country where he was born, Anno 1522; was so very meanly descended, that his Parents after they had brought him to *Venice*, were not able to allow him a *Master*: and yet by great study and pains,

to-

together with such helps as he receiv'd from the Prints of *Parmegiano*, and the Paintings of *Georgione* and *Titian*, he arriv'd at last to a degree of Excellence very surprizing. 'Tis true indeed, that being oblig'd to work for his daily Bread, he could not spare time sufficient for making himself throughly perfect in *Design*: but however, that Defect was so well cover'd by the singular Beauty and Sweetness of his *Colours*, that *Tintoret* us'd oftentimes to say, no *Painter* ought to be without one *Piece* (at least) of his *Hand*. His principal *Works* were compos'd at *Venice*, some of them in concurrence with *Tintoret* himself, and others by the directions of *Titian*, in the *Library* of *St. Mark*. But so malicious was *Fortune* to poor *Andrea*, that his *Pictures* were but little valued in his life-time, and he never was paid any otherwise for them, than as an ordinary *Painter*: tho' after his Decease, which happen'd *Anno 1582*, his *Works* turn'd to a much better account, and were esteem'd answerable to their Merits, and but little inferior to those of his most famous *Contem-* Æt. 60.  
*poraries*.

*FREDERICO BAROCCI*, born in the City of *Urbino*, *Anno 1528*, was train'd up in the *Art* of *Designing* by *Baptista Venetiano*, and having at *Rome*

Rome acquir'd a competent Knowledge in *Geometry*, *Perspective*, and *Architecture*, apply'd himself to the *Works* of his most eminent *Predecessors*: and in a particular manner studied *Raphael*, and *Correggio*; one in the charming *Airs*, and graceful *Out-lines* of his *Figures*, and the other in the admirable *Union*, and agreeable *Harmony* of his *Colours*. He had not been long in *Rome*, before some malicious *Painters*, his *Competitors*, found means by a Dose of *Poyson* convey'd into a *Sallet*, with which they had treated him, to send him back again into his own *Country*, attend- ed with an *Infirmity* so terribly grievous, that for above fifty years together it seldom permitted him to take any *Repose*, and never allow'd him above two hours in a day to follow his *Painting*. So that expecting, almost every Moment, to be re- mov'd into another World, he employ'd his *Pencil* altogether in the *Histories* of the *Bible*, and o- ther *Religious Subjects*, of which he wrought a con- siderable number, in the short Intervals of his pain- ful *Fits*, and notwithstanding the Severity of them, liv'd till the year 1612.


Æt. 84.

TADDEO ZUCCHERO, born in the Dut- chy of *Urbino*, Anno 1529, was initiated in the *Art* of *Painting* at home, by his *Father*, and at *Rome*.

Rome instructed by *Gio. Pietro Calabro*; but improv'd himself most by the Study of *Anatomy*, and by copying the *Works* of *Raphael*. He excell'd chiefly in a florid *Invention*, a gentile *Manner* of *Designing*, and in the good *Disposition* and *Oeconomy* of his *Pieces*: but was not so much admir'd for his *Colouring*, which was generally unpleasant, and rather resembled the *Statues* than the *Life*. He liv'd for the most part in *Rome* and *Urbino*, where he left many things unfinish'd, being taken away *Æt.* 37. in his *Prime*, Anno 1566.

*PAOLO CALIARI VERONESE*, born Anno 1532, was a Disciple of *Antonio Badile*, and not only esteem'd the most excellent of all the *Lombard Painters*, but for his copious and admirable *Invention*, for the *Grandeur* and *Majesty* of his *Composition*, for the *Beauty* and *Perfection* of his *Draperies*, together with his noble *Ornaments* of *Architecture*, &c. is styl'd by the *Italians*, *Il Pittore felice* (the happy Painter.) He spent most of his time at *Venice*; but the best of his *Works* were made after he return'd thither from *Rome*, and had studied the *Antique*. He could not be prevail'd upon, by the great *Offers* made him by the *King of Spain*, to leave his own *Country*; where his *Reputation* was so well establish'd, that most

of the Princes of *Europe* sent to their several *Embassadours*, to procure them something of *his Hand* at any Rates. He was a *Person* of an ingenuous and noble Spirit, us'd to go richly drest, and generally wore a *gold Chain*, which had been presented him by the *Procurators* of *St. Mark*, as a *Prize* which he won from several *Artists* his *Competitors*. He was highly in favour with all the principal Men in his time, and so much admir'd by all the great *Masters*, as well his *Contemporaries*, as those who succeeded him, that *Titian* himself us'd to call him the *Ornament* of his *Profession*: and *Guido Reni* being ask'd, which of the *Masters* his *Predecessors* he would chuse to be, were it in his power; after a little pause, cry'd out *Paulo, Paulo*. He died at *Venice*, *Anno* 1588,

*Æt.* 56. leaving great Wealth behind him to his two  
 Sons

*GABRIELLE* and *CARLO*, who liv'd very happily together, joyn'd in finishing several *Pieces* left imperfect by their *Father*, and follow'd his *manner* so close in other excellent things of their own, that they are not easily distinguish'd from those of *Paulos hand*. *Carlo* would have perform'd wonders, had he not been nipt in the *Bud*, *Anno* 1596, *Æt.* 26: after whose *Decease* *Gabriel* apply'd

ply'd himself to *Merchandizing*; yet did not quite lay aside his *Pencil*, but made a considerable number of *Portraits*, and some *History-pieces* of a very good *Gusto*. Obiit Anno 1631, *Ætat.* 63.

*BENEDETTO CALIARI* liv'd and study'd with his Brother *Paulo*, whom he lov'd intirely; and frequently assisted him, and his *Nephews*, in finishing several of their *Compositions*; but especially in *Painting Architecture*, in which he chiefly delighted. He practis'd for the most part in *Fresco*: and some of his best *Pieces* are in *Chiaro-Scuro*, or two Colours onely. He was besides, *Master* of an indifferent good stock of *Learning*, was *Poetically* inclin'd, and had a peculiar *Talent* in *Satire*. He died Anno 1598, *Æt.* 60. See more of *Paulo* pag. 219.

*GIOSEPPE SALVIATI*, a *Venetian Painter*, was born Anno 1535, and chang'd the name of *Porta*, which belong'd to his Family, for that of his Master *Francesco Salviati*, with whom he was plac'd very young at *Rome* by his *Uncle*. He spent the greatest part of his *Life* in *Venice*; where he apply'd himself generally to *Fresco*: and was oftentimes employ'd in concurrence with *Paul Veronese*.

ronese and Tintoret. He was well esteem'd for his great skill both in *Design* and *Colouring*; was likewise well read in other *Arts* and *Sciences*, and particularly so good a *Mathematician*, that he writ several *Treatises* very judiciously on that *Subject*.

Æt. 50.

He died Anno 1585.

1543. FREDERICO ZUCCHERO, born in the Dutchy of *Urbino*, Anno 1543, was a Disciple of his Brother *Taddeo*, from whom he differ'd but very little in his *Style* and *Manner* of *Painting*, tho' in *Sculpture* and *Architecture* he was far more excellent. He fled into *France* to avoid the Popes Displeasure, which he had incur'd by an Affront put upon some of his *Officers*: and from thence passing through *Flanders* and *Holland*, came over into *England*, drew Queen *Elizabeths* Picture, went back to *Italy*, was pardon'd by the *Pope*, and in a little time sent for to *Spain* by *Philip II.* and imploy'd in the *Escorial*. He labour'd very hard at his return to *Rome*, for establishing the *Academy* of *Painting*, by virtue of a *Brief* obtain'd from *Pope Gregory XIII.* Of which being chosen the first *Prince* himself, he built a noble *Apartment* for their Meeting, went to *Venice* to print some *Books* which he had compos'd of that *Art*, and had form'd other *Designs* for its farther Advancement,



vancement, which yet were all defeated by his Death (at Ancona) Anno 1609.

Æt. 66.

GIACOMO PALMA Junior, commonly call'd GIOVANE PALMA, born at Venice, Anno 1544, was the Son of Antonio the Nephew of Palma Vecchio. He improv'd the Instructions which his Father had given him, by copying the Works of the most eminent Masters, both of the Roman and Lombard Schools; but in his own Compositions chiefly follow'd the Manner of Titian and Tintoret. He spent some years in Rome, and was employ'd in the Galleries and Lodgings of the Vatican: but the greatest number of his Pieces is at Venice, where he studied night and day, fill'd almost every place with something or other of his Hand; and (like Tintoret) refus'd nothing that was offer'd him, upon the least Prospect of any Gains. He died Anno 1628.

1544.

Æt. 84.

DOMENICO FETI, a Roman, flourish'd in this time. He was a Disciple of Lodovico Civoli, of Florence; and excell'd in Figures and Historical Compositions, but died young, Anno Æt. 35.

BARTHOLOMEW SPRANGHER, born at Antwerp, Anno 1546, was chief Painter to the Em-

1546.

Emperour Maximilian II. and so much respected by his Successor Rodolphus, that he presented him with a *Gold Chain and Medal*, allow'd him a *Pension*, honour'd him and his Posterity with the Title of *Nobility*, lodg'd him in his own *Palace*, and would suffer him to *paint* for no-body but himself. He had spent some part of his Youth in *Rome*, where he was imploy'd by the Cardinal *Farnese*, and afterwards prefer'd to the Service of Pope *Pius V.* but for want of *Judgment* in the Conduct of his *Studies*, brought little with him, besides a good *Pencil* from *Italy*. His *Out-line* was generally *stiff* and very *ungraceful*, his *Postures* forc'd and *extravagant*; and in a word, there appear'd nothing of the *Roman Gusto* in his *Designs*. He obtain'd leave from the *Emperour* (after many years continuance in his Court) to visit his own *Country*; and accordingly went to *Antwerp*, *Amsterdam*, *Haerlem*, and several other places, where he was honourably receiv'd: and having had the satisfaction of seeing his own *Works* highly admir'd, and his *manner* almost universally follow'd in all those parts, as well as in *Germany*, return'd to *Prague*, and died *Anno 1602*, or thereabout. In the same *Form* with *Sprangher* we may place his Contemporaries, *John van Ach*, and *Joseph Heints*, both *History Painters* of note, and much admir'd in the *Emperours* Court.

*MATTHEW BRIL* was born at *Antwerp*, Anno 1550, but studied for the most part at *Rome*; and was famous for his Performances in *History* and *Landtschape*, in the *Galleries* of the *Vatican*, where he was imploy'd by *Pope Gregory XIII.* He died young, Anno 1584.

1550.  
Æt. 34.

*PAUL BRIL*, of *Antwerp* also, born Anno 1554, follow'd his Brother *Matthew* to *Rome*, painted several things in conjunction with him, and after his Decease, brought himself into Reputation by his *Landtschapes*: but especially by those which he compos'd in his latter time (after he had studied the manner of *Hannibal Carrach*, and had copied some of *Titians Works*, in the same kind) the *Invention* in them being more pleasant, the *Disposition* more noble, all the parts more agreeable, and painted with a better *Gusto*, than those in his former days. He died at *Rome*, Anno 1626.

1554.  
Æt. 72.

*ANTONIO TEMPESTA*, his Contemporary, a Native of *Florence*, was a Disciple of *John Strada*, a *Fleming*. He had a particular Genius for *Battels*, *Calvacades*, *Huntings*, and for designing all sorts of *Animals*: but did not so much regard the *Delicacy* of *Colouring*, as the lively ex-

R r

pression


pression and Spirit of those things which he represented. His ordinary Residence was at Rome; where, in his younger days he had wrought several Pieces by order of Pope Gregory XIII. in the Apartments of the Vatican. He was full of Thought and Invention, very quick and ready in the Execution, and famous also for a multitude of Prints, etch'd by himself. He died Anno 1630.


1555. *LODOVICO CARRACCI*, the Uncle of Augustino and Hannibal, was born at Bologna, Anno 1555, and under his first Master Prospero Fontana, discover'd but an indifferent Genius for Painting: but however, Art supply'd the defects of Nature, and by constant and unwearied diligence in studying the Works of Parmegiano, Correggio, Titian, and other great Men, he brought himself at last to a degree of Perfection hardly inferior to any of them. He assisted his Nephews in Founding and Settling the famous Academy of Design at Bologna, and afterwards in Painting the Palazzo Farnese at Rome; and having surviv'd them both, died Anno 1619, Vide pag. 222.

1557. *AGOSTINO CARRACCI*, a Bolognese also, was born Anno 1557, and by the care and instructions of Domenico Tebaldi, Alessandro Minganti and others;

others, became not onely a very good Designer and Painter, but in the Art of Graving surpass'd all the Masters in his time. He had an insight likewise into all the parts of the Mathematics, Natural Philosophy, Rhetoric, Music, and most of the Liberal Arts and Sciences. He was besides, an admirable Poet, and in all other particulars extremely well accomplish'd. From Bologna he went to Venice, where he contracted an intimate Friendship with Paul Veronese, Tintoret, and Bassan; and having grav'd a considerable number of their Works, return'd home, and soon afterwards follow'd his Brother Hannibal to Rome, and joyn'd with him in finishing several Stories in the Farnese Gallery: But some little difference arising unluckily betwixt them, Augustino remov'd to the Court of the Duke of Parma, and in his Service died Anno 1602, Vide pag. 223. His most celebrated Piece of Painting, is that of the Communion of St. Jerom, in Bologna: a Picture so compleat in all its parts, that it was much to be lamented, that the excellent Author of it should withdraw himself from the Practice of an Art in which his Abilities were so very extraordinary, to follow the inferior Profession of a Graver.

Æt. 45.




 1560. *ANNIBALE CARRACCI*, born likewise at Bologna, Anno 1560, was a Disciple of his Uncle *Ludovico*; and amongst his other admirable qualities, had so prodigious a *Memory*, that whatever he had once seen, he never fail'd to retain and make his own: so that at *Parma*, he acquir'd the *Sweetness* and *Purity* of *Correggio*; at *Venice* the *Strength* and *Distribution of Colours* of *Titian*; and at *Rome*, the *Correctness* of *Design*, and beautiful *Forms* of the *Antique*: And by his wonderful *Performances* in the *Palazzo Farnese*, soon made it appear, that all the several *Perfections* of the most eminent *Masters* his *Predecessors*, were united in himself alone. In his *Conversation* he was *friendly*, *plain*, *honest*, and *open-hearted*; very *communicative* to his *Scholars*, and so extremely *kind* to them, that he generally kept his *Money* in the same box with his *Colours*, where they might have recourse to either as they had occasion. But the unhappiness of his *Temper* inclining him naturally to *Melancholy*; the ill usage which he receiv'd from the *Cardinal Farnese* (who through the *Persuasions* of an ignorant *Spaniard* his *Domestic*, gave him but a little above 200 *l. Sterl.* for his eight years study and labour) so confirm'd him in it, that he resolv'd never more to touch his *Pencil*: and had undoubtedly kept his resolution, had not his *Necessities*

cessities compell'd him to resume it. Yet notwithstanding, so far did his *Distemper* by degrees gain upon him, that at certain times it depriv'd him of the right use of his *Sences*; and at last made him guilty of some *Irregularities*, which concealing from his *Physicians*, he met with the same fate as *Raphael* (in the like case) had done before him, and seem'd to copy that great Master as well in the manner of his *Death*, as he had imitated him all his *Life long* in his *Works*. Nay, such was the *Veneration* he had for *Raphael*, that it was his *Death-bed Request*, to be bury'd in the very same *Tomb* with him: which was accordingly done in the *Pantheon*, or *Rotunda* at *Rome*, Anno 1609. See more pag. 222, and besides take notice, that there are extant several *Prints* of the *B. Virgin*, and of other *Subjects*, etch'd by the hand of this incomparable *Artist*. Æt. 49.

*ANTONIO CARRACCI*, the natural Son of *Augustino*, was brought up under the Care and Tuition of his Uncle *Hannibal*: after whose Decease, he apply'd himself so successfully to the study of all the *Capital Pieces* in *Rome*, that he would have surpass'd even *Hannibal* himself, if *Death* had not prevented him, Anno 1618, Æt. 35.

*CAMILLO*, *GIULIO CESARE*, and *CARL' ANTONIO*, the Sons and Disciples of *ERCOLE PROCACCINI*, flourish'd in this time. They were Natives of *Bologna*, but upon some misunderstanding between them and the *Carraches*, remov'd to *Milan*, where they spent the greatest part of their Lives. Of these,

*CAMILLO* the Eldest, abounded in *Invention* and *Spirit*: but was a great *Mannerist*, and rather study'd the *Beauty*, than *Correctness* of his *Designs*.

*GIULIO CESARE*, was both a *Sculptor* and *Painter*, and famous in *Genoua*, as well as *Bologna* and *Milan*, for several admirable things of his hand. He was the best of all the *Procaccini*, and surpass'd his Brother *Camillo* in the exactness and purity of his *Out-lines*, and in the strength and boldness of his *Figures*.

*CARL' ANTONIO* was an excellent *Musician*, and as well skill'd in the *Harmony* of Colours as of Sounds: yet not being able to arrive to the Perfection of his Brothers in *Historical Compositions*, he apply'd himself wholly to *Landtschapes* and *Flowers*, and was much esteem'd for his Performances that way.

ER.




*ERCOLE* the Son of *Carl' Antonio*, was a Disciple of his Uncle *Julio Cesare*, and so happy in imitating his *manner*, that he was sent for to the Court of the Duke of *Savoy*, and highly honour'd, and nobly rewarded by that *Prince* for his Services.


*GIOSEPPE D'ARPINO*, commonly call'd *Cavalier GIOSEPPINO*, born in the Kingdom of *Naples*, Anno 1560, was carry'd very young to *Rome*, and put out to some *Painters*, then at work in the *Vatican*, to grind their Colours: but the quickness of his *Apprehension* having soon made him *Master* of the *Elements* of *Design*, he had the fortune to grow very famous by degrees; and besides the respect shewn him by *Pope Gregory XIII.* and his *Successors*, was so well receiv'd by the French *K. Lewis XIII.* that he made him a *Knight* of the *Order* of *St. Michael*. He has the character of a *florid Invention*, a *ready Hand*, and a *good Spirit* in all his *Works*: but yet having no sure *Foundation*, either in the *Study* of *Nature*, or the *Rules* of *Art*, and building onely upon those *Chimeras* and *fantastical Ideas*, which he had form'd in his own *Head*, he has run himself into a multitude of *Errors*, being guilty of those many *Extravagancies*, necessarily attending such as have no better *Guide* than their own *capricious Fancy*. He died at *Rome*, Anno 1640.

1560.


Æt. 80.


HANS


 1564. *HANS ROTTENHAMER* was born at *Mun-chen*, the Capital City of *Bavaria*, Anno 1564, and after he had studied some time in *Germany*, went to *Venice*, and became a Disciple of *Tintoret*. He painted both in *Fresco* and *Oyl*, but his *Talent* lay chiefly in the latter, and his peculiar excellence was in little Pieces. His *Invention* was free and easie, his *Design* indifferently correct, his *Postures* gentile, and his *Colouring* very agreeable. He was well esteem'd both in *Italy* and his own *Country*, and by his *Profession* might have acquir'd great *Wealth*; but was so wonderfully extravagant in his way of living, that he consum'd it much faster than it came in, and at last died so poor, that his *Friends* were forc'd to make a gathering to bury him,


 Et. 40.

Anno 1604.


 1568. Cavalier *FRANCESCO VANNI*, born at *Siena* in the Dukedom of *Tuscany*, Anno 1568, was a *Painters* Son, but quitted the manner which he had learnt from his *Father*, to follow that of *Barocci*; whom he imitated in his choice of *Religious Subjects*, as well as in his *Gusto* of *Painting*. The most considerable *Works* of this *Master* are in the several Churches of *Siena*, and are much commended both for the *Beauty* of their *Colouring*, and *Correctness* of their *Design*. He died Anno 1615.


 Et. 47.

MI.

MICHELANGELO MERIGI born An. 1569, at CARAVAGGIO, from whence he deriv'd his Name, was at first (like his Countryman Polidore) no better than a *Day-labourer*; till having seen some *Painters* at work, upon a Brick-wall, which he had prepar'd for them, he was so charm'd with their *Art*, that he immediately address'd himself to the study of it: and in a few years made so considerable a progress, that in *Venice*, *Rome*, and several other parts of *Italy*, he was cry'd up, and admir'd by all the *Young men*, as the *Author* of a new *Style* of *Painting*. Upon his first coming to *Rome*, his *Necessities* compell'd him to paint *Flowers* and *Fruit*, under *Cavalier Gioseppino*: but being soon weary of that *Subject*, and returning to his former practice of *Histories*, with *Figures* drawn to the middle onely, he made use of a *Method*, quite different from the conduct of *Gioseppino*, and running into the contrary extreme, follow'd the *Life* as much too close, as the other went wide from it. He affected a way particular to himself, of *deep* and *dark shadows*, to give his *Pieces* the greater *relievo*, and despising all other help, but what he receiv'd from *Nature* alone (whom he took with all her faults, and copy'd without judgment or discretion) his *Invention* became so *poor*, that he could never draw any thing

without his *Model* before his eyes; and therefore understood but little either of *Design*, or *Decorum* in his *Compositions*. He had indeed an admirable *Colouring*, and great *strength* in all his *Works*: But those *Pictures* which he made in imitation of the *manner* of *Georgione*, were his best, because they have nothing of that *blackness* in them, in which he afterwards delighted. He died in his return from *Malta*, (where he had been *Knighthed* by the *Grand Master*, for some *things* which he had wrought for him) *Anno* 1609. His chief *Disciples* were *Bartolomeo Manfredi* of *Mantoua*, *Carlo Saracino*, commonly call'd *Venetiano*, *Valentino* a *French-man*, and *Gerard Hunthorst* of *Utrecht*.

Æt. 40.

*FILIPPO d' ANGELI* was a *Roman* born, but call'd *NEAPOLITANO*, because his *Father* sent him to *Naples*, when he was very young. At his return to *Rome*, he apply'd himself to the *Antiquities*; but unhappily left that study too soon, and follow'd the *manner* of his *Contemporary* *M. Angelo da Caravaggio*. He practis'd for the most part in *Landtschapes*, and *Battels*, was every where well esteem'd for his *Works*, and employ'd by several *Princes* in many of the *Churches* and *Palaces* of *Rome*, *Naples* and *Venice*; at the last of which places he died *Anno* *Ætat.* 40.

JAN

JAN BRUEGHEL, the Son of old Peter, and the younger Brother of *Helsen Brueghel*, was born in *Brussels*, Anno 1569, and call'd *FLUWEELEN* because of the *Velvet Garments* which he generally affected to wear. He began his Studies at home, under *Peter Goe-kindt*, and continu'd them in *Italy* with such success, that of all the *German, Dutch, or Flemish Masters*, *Elsheimer* onely was superior to him in *Landtschapes*, and *Histories* with *small Figures*. He painted both in *Water-colours* and *Oyl*, but in the latter chiefly excell'd; and especially, in representing *Wakes, Fairs*, and other frolicksom and merry meetings of *Country-people*. His *Invention* was easie and pleasant, his *Out-lines* firm and sure, his *Pencil* loose and free: and in short, all his *Compositions* were so well manag'd, that *Nature* in her *plain Country Dress*, was always to be seen in his *Works*. He died Anno 1625.

1569.

Æt. 56.

ADAM ELSHEIMER born at *Frankfort* upon the *Mayn*, Anno 1574, was at first a Disciple of *Philip Uffenbach* a *German*: but an ardent desire of Improvement carrying him to *Rome*, he soon became a most excellent *Artist* in *Landtschapes, Histories*, and *Night-pieces*, with *little Figures*. His *Works* are very few; and for the incredible *Pains* and *Labour* which he bestow'd upon them, valu'd

1574.

at such prodigious *rates*, that they are hardly any where to be found but in the *Cabinets* of *Princes*. He was a *Person* by *Nature* inclin'd to *Melancholy*, and through continu'd study and thoughtfulness, was so far settled in that unhappy *temper*, that neglecting his own *domestic* concerns, *Debts* came thick upon him, and *Imprisonment* follow'd: which struck such a damp upon his *Spirits*, that though he was soon releas'd, yet he did not long survive it, and died in the year 1610, or thereabout.

Æt. 36.

1575. GUIDO RENI was born at *Bologna*, An. 1575; and having learnt the *Rudiments* of *Painting*, under a *Flemish Master*, was refin'd and polish'd in the *School* of the *Carraches*: and to what degree of *Excellence* he arriv'd, see pag. 223. He acquir'd great perfection in *Music*, by the *Instructions* of his *Father*, an eminent *Professor* of that *Art*. In his behaviour he was modest, gentile, and very obliging; liv'd in great splendor, both at *Bologna*, and *Rome*, and was onely unhappy in his immoderate love of *Gaming*: to which, in his latter days, he had abandon'd himself so intirely, that all the *Money* which he cou'd get by his *Pencil*, or borrow upon *Interest*; being too little to supply his losses, he was at last reduc'd to so poor and mean a condition, that the consideration of his present

present circumstances, together with reflections on his former reputation, and high manner of living, brought a languishing *Distemper* upon him, which occasion'd his *Death*, Anno 1642. Note, that there are several *Designs* of this great *Master*, in *print*, etch'd by himself.

Æt. 67.

GIO. BATTISTA VIOLA, a *Bolognese*, born Anno 1576, was a *Disciple* of *Hannibal Carrach*, by whose assistance he arriv'd to an excellent manner in *Landtschape-painting*, which he chiefly study'd, and for which he was well esteem'd in *Rome*, and several other parts of *Italy*. But *Pope Gregory XV.* having made him *Keeper* of his *Palace*, to reward him for the *Services* which he had done for him, when he was *Cardinal*, he quitted his *Pencil*, and died soon after, Anno 1622.

Æt. 46.

Sir PETER PAUL RUBENS, born at *Cologne*, Anno 1577, was the best accomplish'd of all the *Flemish Masters*; and wou'd have rival'd even the most celebrated *Italians*, if his *Parents*, instead of placing him under the tuition of *Adam van Noort*, and *Octavio Venus*, had bred him up in the *Roman* and *Lombard-Schools*. Yet notwithstanding, he made so good use of that little time which he spent in those places, that perhaps none

of

of his *Predecessors* can boast a more *beautiful Colouring*, a *nobler Invention*, or a more *luxurious Fancy* in their *Compositions*, of which see a farther account pag. 225. But besides his *talent* in *Painting*, and his *admirable skill* in *Architecture* (very eminent in the several *Churches*, and *Palaces*, built after his *Designs*, at *Genoua*.) He was a *Person* possess'd of all the *Ornaments* and *Advantages*, that can render a man *valuable*: was universally *Learned*, spoke seven *Languages* very perfectly, was well read in *History*, and withall so excellent a *Statesman*, that he was employ'd in several public *Negotiations* of great *Importance*; which he manag'd with the most refin'd *Prudence*, and *Conduct*. And was particularly famous for the *Character* with which he was sent into *England*, of *Embassadour* from the *Infanta Isabella*, and *Philip IV.* of *Spain*, to *K. Charles I.* upon a *Treaty of Peace* between the two *Crowns*, confirm'd *Anno 1630.* His principal *Performances* are in the *Banquetting-house* at *Whitehall*, the *Escorial* in *Spain*, and the *Luxemburgh Galleries* at *Paris*, where he was employ'd by *Queen Mary of Medicis*, *Dowager* of *Henry IV.* and in each of those three *Courts* had the honour of *Knighthood* conferr'd upon him, besides several magnificent *Presents*, in testimony of his extraordinary *Merits*. His usual abode was



at *Antwerp*, where he built a spacious *Apartment*, in imitation of the *Rotunda* at *Rome*, for a noble *Collection* of *Pictures* which he had purchas'd in *Italy*: some of which, together with his *Statues*, *Medals*, and other *Antiquities*, he sold, not long after, to the Duke of *Buckingham*, his intimate Friend, for ten thousand pounds. He liv'd in the highest *Esteem* and *Reputation* imaginable, was as great a *Patron*, as *Master* of his *Art*; and so much admir'd all over *Europe*, for his many singular *Endowments*, that no *Strangers* of any *Quality* cou'd pass through the *Low-Countries*, till they had first seen *Rubens*, of whose *Fame* they had heard so much. He died *Anno* 1640, leaving vast *Riches* behind him to his *Children*, of whom *Albert* the Eldest, succeeded him in the *Office* of *Secretary of State*, in *Flanders*. Æt. 63.

ORATIO GENTILESCHI, a Native of *Pisa*, a City in *Tuscany*, flourish'd in this time: and after he had made himself known in *Florence*, *Rome*, *Genoua*, and other parts of *Italy*, remov'd to *Savoy*, from thence went to *France*, and at last, upon his arrival in *England*, was so well receiv'd by *K. Charles I.* that he appointed him Lodgings in his Court, together with a considerable Salary, and employ'd him in his Palace at *Greenwich*, and other

other public places. He made several *Attempts* in *Face-painting*, but with little success, his *Talent* lying altogether in *Histories*, with *Figures* as big as the *Life*: In which kind, some of his *Compositions* have deservedly met with great *Applause*. He was much in favour with the Duke of *Buckingham*, and many others of the *Nobility*: and after twelve years continuance in this Kingdom, died *Anno Ætat. 84.* and was bury'd in the *Queens Chapel* in *Somerſet-houſe*.

*ARTEMISIA GENTILESCHI* his Daughter, excell'd her Father in *Portraits*, and was but little inferior to him in *Histories*. She liv'd for the most part at *Naples*, in great *Splendor*: and was as famous all over *Europe* for her *Amours*, and *Love-Intrigues*, as for her *talent* in *Painting*.

1578. *FRANCESCO ALBANI* a *Bolognese*, born *Anno 1578*, was a *Disciple* of the *Carraches*, well vers'd in *polite Learning*, and excellent in all the parts of *Painting*; but principally admir'd for his *performances* in *little*. He had a particular *Genius* for *naked Figures*: and the better to accomplish himself in that Study, marry'd a beautiful *Lady* of *Bologna*, with little or no fortune; by whom (upon all occasions) he us'd to design  
naked

naked *Venus's*, the *Graces*, *Nymphs*, and other *God-  
desses*: and by her *Children* little *Cupids*, playing,  
and dancing, in all the variety of *Postures* imagi-  
nable. He spent some time at *Rome*, was im-  
ploy'd also by the Grand Duke of *Tuscany*, but  
compos'd most of his *Works* in his own *Country*;  
where he died, *Anno* 1660. His most famous  
*Disciples* were *Pier Francesco Mola*, and *Gio. Battista*  
his *Brother*, both excellent *Masters* in *Figures* and  
*Landſchapes*. Æt. 82.

FRANCIS SNYDERS, born at *Antwerp*, *Anno*  
1579, was bred up under *Henry van Balen* his  
*Country-man*; but ow'd the most considerable  
part of his *Improvement*, to his *Studies* in *Italy*.  
He painted all sorts of *Wild Beasts*, and other *Ani-  
mals*, *Huntings*, *Fish*, *Fruit*, &c. in great *Perfe-  
ction*: was often imploy'd by the *King of Spain*,  
and several other *Princes*, and every-where much  
commended for his *Works*. 1579.



DOMENICO ZAMPIERI, commonly call'd  
*DOMENICHINO*, born in the *City of Bologna* *An.*  
1581, was at first a *Disciple* of a *Flemish Master*,  
but soon quitted his *School*, for a much better of  
the *Carraches*; being instructed at *Bologna* by *Lu-  
dovico*, and at *Rome* by *Hannibal*, who had so  
great

great a *Value* for him, that he took him to his *assistance* in the *Farnese Gallery*. He was extremely *laborious* and *slow* in his *Productions*, applying himself always to his *work* with much *study* and *thoughtfulness*, and never offering to touch his *Pencil* till he found a kind of *Enthusiasm*, or *Inspiration* upon him. His *talent* lay principally in the *correctness* of his *Style*, and in expressing the *Passions* and *Affections* of the *Mind*. In both which he was so admirably *judicious*, that *Nicolo Poussin*, and *Andrea Sacchi* us'd to say, his *Communion of St. Jerome*, in the *Church of the Charity*, and *Raphaels* celebrated *Piece* of the *Transfiguration*, were the two best *Pictures* in *Rome*. He was made the chief *Architect* of the *Apostolical Palace*, by *Pope Gregory XV.* for his great *skill* in that *Art*. He was likewise well vers'd in the *Theory* of *Music*, but in the *Practice* of it had little success. He had the misfortune to find *Enemies* in all places where-ever he came; and particularly at *Naples* was so ill treated by those of his own *Profession*, that having agreed among *themselves* to disparage all his *Works*, they would hardly allow him to be a tolerable *Master*: And were not content with having *frighted* him, for some time, from *that City*, but afterwards, upon his return thither, never left *persecuting* him, till by their *tricks* and *contrivances* they had quite weary'd him


him out of his *Life*, Anno 1641. Vide pag. 223. *Æt.* 60.  
His *Contemporary*, and most malicious *Enemy*

GIOSEPPE RIBERA, a Native of *Valencia*, in *Spain*, commonly known by the name of SPAGNOLETTO, was an *Artist* perfect in *Design*, and famous for the excellent *manner* of *Colouring* which he had learnt from *Michael Angelo da Caravaggio*. His *way*, was very often in *Half-Figures* onely, and (like his *Master*) he was wonderfully strict in following the *Life*; but as *Ill-natur'd* in the *choice* of his *Subjects*, as in his *Behaviour* to poor *Domenichino*, affecting generally something very terrible and frightful in his *Pieces*, such as *Pro-metheus with the Vulture feeding upon his Liver*, *Ca-to Uticensis weltering in his own Bloud*, *St. Bartholomew with the Skin flea'd off from his Body*, &c. But however in all his *Compositions*, *Nature* was imitated with so much *Art* and *Judgment*, that a certain *Lady big with Child*, having accidentally cast her *Eyes* upon an *Ixion*, whom he had represented in *Torture upon the Wheel*, receiv'd such an *Impression* from it, that she brought forth an *Infant* with *Fingers* distorted just like those in his *Picture*. His usual abode was at *Naples*, where he liv'd very splendidly, being much in favour with the *Viceroy* his *Countryman*, and in



great Reputation for his *Works* in *Painting*, and for several *Prints* etch'd by his own *hand*.



 GIOVANNI LANFRANCO, born at *Parma*,  
 1581. Anno 1581, was a Disciple of the *Carraches*, and  
 besides a zealous Imitator of the *Works* of *Raphael*  
 and *Correggio*. His *character* see pag. 224. He  
 was highly applauded at *Naples* for several excel-  
 lent *Pieces* which he wrought there, and was so  
 much esteem'd in *Rome*, that for his *Performances*  
 Æt. 66. in the *Vatican* he was *Knighted* by *Pope Urban VIII*.  

 He died Anno 1647.

SISTO BADALOCCHI his Fellow-disciple,  
 was of *Parma* also, and by the Instructions of the  
*Carraches* at *Rome*, became one of the best *De-*  
*signers* of that *School*. He had also many other  
 commendable *Qualities*, and particularly *Facility*,  
 but wanted *Diligence*. He joyn'd with his *Coun-*  
*tryman Lanfranco*. in etching the *Histories* of the  
*Bible*, after the *Paintings* of *Raphael*, in the *Vati-*  
*can*, which they dedicated to *Hannibal* their *Master*.  
 He practis'd mostly at *Bologna*, where he died  
 Young.


 SIMON Vouet, born at *Paris*, Anno 1582;  
 1582. was bred up to *Painting* under his *Father*, and  
 carry'd

carry'd very young to *Constantinople* by the *French* Embassador, to draw the *Picture* of the *Grand Signior*, which he did by strength of *Memory* onely. From thence he went to *Venice*, and afterwards settling himself at *Rome*, made so considerable a Progress in his *Art*, that besides the Favours which he receiv'd from *Pope Urban VIII.* and the *Cardinal* his Nephew, he was chosen *Prince* of the *Roman Academy of St. Luke*. He was sent for home *Anno 1627*, by the order of *Lewis XIII.* whom he serv'd in the quality of his *chief Painter*. He practis'd both in *Portraits* and *Histories*, and furnish'd some of the *Apartments* of the *Louvre*, the *Palaces* of *Luxemburgh* and *St. Germain*, the *Galleries* of *Cardinal Richlieu* and other public places with his *Works*. His greatest *Perfection* was in his *agreeable Colouring*, and his *brisk and lively Pencil*; being otherwise but very indifferently qualify'd; he had no *Genius* for *grand Compositions*, was *unhappy* in his *Invention*, *unacquainted* with the *Rules of Perspective*, and understood but little of the *Union of Colours*, or the *Doctrine of Lights and Shadows*: yet nevertheless he brought up several eminent *Scholars*, amongst whom, was *CHARLES ALFONSE du FRESNOY*, *Author* of the preceding *Poem*: But his chief *Disciple* was the *KING* himself, whom he had the Honour to instruct in the *Art of Design*. *Æt. 59.*  
*ing.* He died *An. 1641.* PI. ~~~~~


 PIETER van LAER, commonly call'd *BAM*.  
 1584. *BOCCIO*, or the *Beggar-painter*, was born in the  
 City of *Haerlem*, Anno 1584: and after he had  
 laid a good Foundation in *Drawing* and *Perspective*  
 at home, went to *France*, and from thence to *Rome*;  
 where by his earnest application to *Study*, for six-  
 teen years together, he arriv'd to great *Perfection*  
 in *Histories*, *Landtschapes*, *Grottos*, *Huntings*, &c.  
 with little *Figures* and *Animals*. He had an ad-  
 mirable *Gusto* in *Colouring*, was very *judicious* in  
 the ordering of his *Pieces*, nicely *just* in his *Propor-*  
*tions*, and onely to be blam'd, for that he gene-  
 rally affected to represent *Nature* in her worst  
*Dress*, and follow'd the *Life* too *close*, in most of  
 his *Compositions*. He return'd to *Amsterdam*, Anno  
 1639, and after a short stay there, spent the Re-  
 mainder of his days with his *Brother*, a noted  
*School-master* in *Haerlem*. He was a Person very  
*serious* and *contemplative* in his humour, took Plea-  
 sure in nothing but *Painting* and *Music*: and by  
 indulging himself too much in a *melancholy Re-*  
*tirement*, is said to have shorten'd his *Life*, Anno  
 Et. 60.  1644.


 CORNELIUS POELENBURCH, born at  
 1590. *Utrecht*, Anno 1590, was a Disciple of *Abraham*  
*Blomaert*, and afterwards for a long time, a *Stu-*  
*dent*



dent in Rome and Florence. His Talent lay altogether in *Small Figures, naked Boys, Landſchapes, Ruins, &c.* which he expreſs'd with a Pencil agreeable enough, as to the *Colouring* part, but generally attended with a little *ſtiffneſs*, the (almost) *inſeparable Companion* of much *Labour* and *Neatneſs*. He came over into *England*, Anno 1637; and after he had continu'd here *four* years, and had been handſomly rewarded by *K. Charles I.* for ſeveral *Pieces* which he wrought for him, retir'd into his *own Country*, and died Anno 1667.


Æt. 77.

Cavalier GIO. FRANCESCO BARBIERI da  
CENTO, commonly call'd GUERCINO, (be- 1590.  
cause of a *Caſt* which he had with his *Eyes*) was  
born near *Bologna*, Anno 1590, and bred up un-  
der *Benedetto Gennari* his Country-man: by whoſe  
*Inſtructions*, and the *Diſtates* of his own excellent  
*Genius*, he ſoon learnt to *design gracefully* and with  
*Correctneſs*; and by converſing afterwards with  
the *Works* of *Michael Angelo da Caravaggio*, became  
an admirable *Colouriſt*, and beſides, very famous  
for his *happy Invention* and *Freedom* of Pencil, and  
for the *Strength, Relievo, and becoming Boldneſs*  
of his *Figures*. He began, in the *Declenſion* of  
his *Age*, to alter his *Style* in *Painting*: and (to  
pleaſe the *unthinking Multitude*) took up another  
manner

manner more gay, neat and pleasant, but by no means so great and noble as his former *Gusto*. He compos'd several considerable Pieces in Rome: but the greatest number of his Performances is in, and about Bologna, where he died, Anno 1666, very rich, and highly commended for his extraordinary Piety, Prudence and Morality.

1594. *NICOLO PUSSINO*, the French Raphael, was the Descendent of a noble Family in Picardy, but born at Andely, a Town in Normandy, Anno 1594. He was season'd in Literature at home, instructed in the Rudiments of Design at Paris, learnt the Principles of Geometry, Perspective and Anatomy at Rome, practis'd after the Life in the Academy of Domenichino, and study'd the Antiquities in company with the famous Sculptor Francesco Fiammingo, who was born in the same year, and lodg'd in the same house with him. His way, for the most part, was in Histories, with Figures about two or three feet high; and his Colouring inclin'd rather to the Antique than to Nature: but in all the other parts of Painting, he was profoundly excellent; and particularly the Beauty of his Genius appear'd in his nice and judicious Observation of the Decorum in his Compositions, and in expressing the Passions and Affections with such incomparable skill, that all his

his Pieces seem to have the very Spirit of the Action, and the Life and Soul of the Persons whom they represent. He had not been in Rome above sixteen years, before his Name became so universally celebrated, that Cardinal Richlieu resolving to advance the noble Arts in France, prevail'd upon him (by means of an obliging Letter, written to him by Lewis XIII. himself, Anno 1639) to return to his own Country: where he was receiv'd with all possible demonstrations of Esteem, was declar'd First Painter to the King, had a considerable Pension appointed him, was imploy'd in several public Works, and at last undertook to paint the Grand Gallery of the Louvre. But the King and Cardinal both dying in the time that he went back to settle his affairs in Italy, and bring his Family from thence; he quite laid aside the Thoughts of returning any more to France, and ended his days in Rome, Anno 1665: having for some years before his Decease, been so much subject to the Palsie, that the effects of his unsteady Hand are visible in several of his Designs.

Æt. 71.  


PIETRO TESTA, his Contemporary, was a Native of Lucca, a City in the Dukedom of Florence, and so miserably poor upon his first arrival at Rome, that he was forc'd to make the public

*Streets* his *School*, and the *Statues*, *Buildings*, *Ruins*, &c. the *Lessons* which he studied. He was a *Man* of a *quick Head*, a *ready Hand*, and a *lively Spirit* in most of his *Performances*: but yet for want of *Science*, and good *Rules* to cultivate and strengthen his *Genius*, all those hopeful *Qualities* soon ran to *Weeds*, and produced little else but *Monsters*, *Chimeras*, and such like wild and extravagant *Fancies*: *Vid. pag. 102*. He attempted very often to make himself *perfect* in the *Art* of *Colouring*, but never had any *Success* that way; and indeed was onely *tolerable* in his *Drawings*, and the *Prints* which he *etch'd*. He was *drown'd* (as 'tis generally reported) in the *Tyber*, having accidentally fall'n off from the *Bank*, as he was endeavouring to regain his *Hat*, which the *Wind* had blown into the *Water*.

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 1599. Sir ANTHONY VAN DYCK, was born at *Antwerp*, Anno 1599, and gave such early proofs of his most excellent *Endowments*, that *Rubens* his *Master*, fearing he would become as *Universal* as himself, to divert him from *Histories*, us'd to commend his *Talent* in *Painting after the Life*, and took such care to keep him continually imploy'd in business of that Nature, that he resolv'd at last to make it his *principal study*; and for his Improvement

ment went to *Venice*, where he attain'd the beautiful Colouring of *Titian*, *Paulo Veronese*, &c. And after a few years spent in *Rome*, *Genoua* and *Sicily*, return'd home to *Flanders* with a manner of *Painting*, so noble, natural, and easie, that *Titian* himself was hardly his Superior, and no other Master in the world equal to him for *Portraits*. He came over into *England* soon after *Rubens* had left it, and was entertain'd in the Service of King *Charles I.* who conceiv'd a marvellous esteem for his Works, honour'd him with *Knight-hood*, presented him with his own *Picture* set round with *Diamonds*, assign'd him a considerable *Pension*, sat very often to him for his *Portrait*, and was followed by most of the *Nobility* and principal *Gentry* of the *Kingdom*. He was a person low of stature, but well-proportion'd; very handsome, modest, and extremely obliging; a great Encourager of all such as excell'd in any *Art* or *Science*, and Generous to the very last degree. He marry'd one of the fairest *Ladies* of the *English Court*, Daughter of the Lord *Ruthen* Earl of *Gowry*, and liv'd in *State* and *Grandeur* answerable to her Birth: His own *Garb* was generally very rich, his *Coaches* and *Equippage* magnificent, his *Retinue* numerous and gallant, his *Table* very splendid, and so much frequented by *People* of the best *Quality* of both *Sexes*, that his

*Apartments* seem'd rather to be the *Court* of some *Prince*, than the *Lodgings* of a *Painter*. He grew weary, towards the latter end of his *Life*, of the continu'd trouble that attended *Face-Painting*; and being desirous of immortalizing his *Name* by some more glorious *Undertaking*, went to *Paris* in hopes of being employ'd in the *Grand Gallery* of the *Louvre*; but not succeeding there, he return'd hither, and propos'd to the *King* (by his Friend *Sir Kenelm Digby*) to make *Cartoons* for the *Banqueting house* at *White-hall*: the subject of which was to have been the *Institution* of the *Order of the Garter*, the *Procession* of the *Knights* in their *Habits*, with the *Ceremony* of their *Installment*, and *St. Georges Feast*. But his *Demands* of *fourscore thousand pounds*, being thought unreasonable, whilst the *King* was upon treating with him for a less Summ, the *Gout* and other *Distempers* put an end to that *Affair* and his *Life*, *Anno 1641*; and his *Body* was interr'd in *St. Pauls Church*. See farther, *pag. 226*. And note, that amongst the *Portraits* of *Illustrious Persons*, &c. printed and publish'd by the particular directions of this *Master*, some were etch'd in *Aqua-fortis* by *Van Dyck* himself.

Æt. 42.

BENEDETTO CASTIGLIONE, a *Genouese*, was at first a *Disciple* of *Battista Paggi* and *Ferrari* his


his Countrymen; improv'd himself afterwards by the instructions of *Van Dyck* (as long as he continu'd in *Genoua*) and at last became an *Imitator* of the manner of *Nicolo Poussin*. He was commended for several very good *Prints* of his own *etching*: but in *Painting* his *Inclinations* led him to *Figures*, with *Landſchapes* and *Animals*; which he touch'd up with a great deal of *Life* and *Spirit*, and was particularly remarkable for a *brisk Pencil*, and a *free handling* in all his *Compositions*. He was a Person very *unsettled* in his *Temper*, and never lov'd to stay long in one place: but being continually upon the *ramble*, his *Works* lie scatter'd up and down in *Genoua*, *Rome*, *Naples*, *Venice*, *Parma*, and *Mantoua*, where he died.


*VIVIANO CODAZZO*, generally call'd *VIVIANO delle PROSPETTIVE*, was born at *Bergamo* in the *Venetian Territories*, Anno 1599: and by the Instructions of *Augustino Tasso* his Master, arriv'd to a most excellent manner of painting *Buildings*, *Ruins*, &c. His ordinary Residence was at *Rome*, where he died, Anno 1674, and was bury'd in the Church of *S. Lorenzo in Lucina*. He had a Son call'd *Nicolo*, who pursu'd his *Fathers* steps, and died at *Genoua*, in great Reputation for his *performances* in *Perspective*.


1599.

Æt. 75.

MA.


 1599. **MARIO NUZZI**, commonly call'd **MARIO de' FIORI**, born at *Orta* in the *Terra di Sabina*, was a Disciple of his Uncle *Tomaso Salini*, and one of the most famous *Masters* in his time for painting *Flowers*. He died in *Rome*, (where he had spent *Æt. 73.* great part of his Life) and was also bury'd in *S. Lorenzos Church*, Anno 1672.


 1600. **MICHELANGELO CERQUOZZI**, was born in *Rome*, Anno 1600, and bred up in the *School of Antonio Salvatti*, a *Bolognese*. He was call'd *delle BATTAGLIE*, from his excellent Talent in *Battels*; but besides his great skill in that particular Subject, he was very successful in all sorts of *Figures*, and painted *Fruit* incomparably beyond *Æt. 60.* any Master in *Europe*. He was bury'd in the *Choire of S. Maries Church* in *Rome*, Anno 1660.


 1600. **CLAUDIO GILLE of LORAIN**, born Anno 1600, was by his Parents sent very young to *Rome*; and after he had been grounded in the *Elements of Design*, and the *Rules of Perspective*, under *Augustino Tasso*, he remov'd his Study to the *Banks of the Tyber*, and into the *open Fields*, took all his *Lessons* from *Nature* her self, and by many years diligent Imitation of that excellent *Mistress*, climb'd up to the highest step of *Perfection* in *Landt*.



*Landſchape-painting*: and was univerſally admir'd for his *pleaſant* and moſt agreeable *Invention*; for the *delicacy* of his *Colouring*, and the charming *variety* and *tenderneſſ* of his *Tints*; for his *artful Diſtribution* of the *Lights* and *Shadows*; and for his wonderful *Conduct*, in *diſpoſing* his *Figures* for the *advantage* and *Harmony* of his *Compoſitions*. He was much commended for ſeveral of his *Performances* in *Freſco* as well as *Oyl*, was imploy'd by Pope *Urban VIII.* and many of the *Italian Princes* in adorning their *Palaces*: and having by his *Pencil* made his *Name famous* throughout *Europe*, died *An. 1682*, and was interr'd in the Church of *Trinita de Monti*, *Æt. 82.*  
 in *Rome*.

*GASPARO DUGHET*, was of *French Extraction*, but born in *Rome*, *Anno 1600.* He took to himſelf the name of *POUSSIN*, in gratitude for many *Favours*, and particularly that of his *Education*, which he receiv'd from *Nicolo Pouſſin*, who married his *Siſter*. His *fiſt Employment* under his *Brother-in-Law*, was in looking after his *Colours*, *Pencils*, &c. but his excellent *Genius* for *Painting* ſoon diſcovering it ſelf, by his own *Industry* and his *Brothers Inſtructions* was ſo well improv'd, that in *Landſchapes* (which he principally ſtudied) he became one of the greateſt *Maſters*.

sters in his Age; and was much in request, for his easie Invention, solid Judgment, regular Disposition, and true Resemblance of Nature in all his Works. He died in his great Climacterical year 1663, and *Æt.* 63. was bury'd in his Parish-Church of S. Susanna, in *Rome.*

In his time, liv'd and flourish'd *ANDREA SACCHI*, a celebrated Roman Master, highly extoll'd for his general Accomplishments in all the parts of *Painting*; but more particularly eminent for his extraordinary skill in the *Elegance of Design*, the *Harmony of Order*, and the *Beauty of Colouring*.

His Competitor *PIETRO BERETTINI da CORTONA*, was also of great consideration in this time; and much applauded for his magnificent Works in several of the Churches and Palaces of *Rome* and *Florence*. He excell'd both in *Fresco* and *Oyl*, was profoundly read in the *Antiquities*, had a noble and rich *Imagination*, and a *Genius* far beyond any of his Contemporaries, for *Ornaments* and *grand Historical Compositions*. He was very well esteem'd by *Pope Urban VIII.* *Innocent X.* and most of the Persons of the first Rank in *Italy*.

1607.

GEERART DOV, born at *Leyden*, about the year 1607, was a Disciple of *Rembrandt*, but much pleasanter in his Style of *Painting*, and superior to him in *little Figures*. He was esteem'd in *Holland* the best *Master* in his way: and tho' we must not expect to find in his *Works* that *Elevation of Thought*, that *Correctness of Design*, or that *noble Spirit*, and *grand Gusto*, in which the *Italians* have distinguish'd themselves from the rest of *Mankind*; yet it must be acknowledg'd, that in the *Management of his Pencil*, and the *Choice and Beauty of his Colours*, he has been *curious* to the last degree; and in *finishing his Pieces*, *laborious* and *patient* beyond example. He died *circa Annum 1674*, leaving behind him many *Scholars*, of whom *MIERIS* the chief, was in several respects equal to his *Master*. But for the rest of his *Imitators*, generally speaking, we may place them in the same *Form* with the *cunning Fools*, mention'd, *pag. 133.*

Æt. 67.

ADRIAEN BROUWER was born in the City of *Haerlem*, *Anno 1608*; and besides his great *Obligations to Nature*, was very much beholden to *Frans Hals*, who took him from *begging* in the *Streets*, and *instructed* him in the *Rudiments of Painting*; And to make him amends for his kindness, *Brouwer*, when he found himself sufficiently

1608.

qualified to get a *Livelihood*, ran away from his *Master* into *France*, and after a short stay there, return'd, and settled at *Antwerp*. *Humour* was his proper *Sphere*, and it was in little *Pieces* that he us'd to represent *Boors*, and others his *Pot-companions*, drinking, smoking *Tobacco*, gaming, fighting, &c. with a *Pencil* so tender and free, so much of *Nature* in his *Expression*, such excellent *Drawing* in all the particular parts, and good *Keeping* in the whole together, that none of his *Countrymen* have ever been comparable to him in that *Subject*. He was extremely *facetious* and pleasant over his *Cups*, scorn'd to work as long as he had any *Money* in his *Pockets*, declar'd for a short *Life* and a merry one: and resolving to ride *Post* to his *Grave*, by the help of *Wine* and *Brandy*, got to his *Journeys end*, Anno 1638; so very poor, that *Contributions* were rais'd to lay him privately in the *Ground*, from whence he was soon after taken up, and (as 'tis commonly said) very handsomely interr'd by *Rubens*, who was a great *Admirer* of his happy *Genius* for *Painting*.

Æt. 30.

*SAMUEL COOPER*, born in *London*, Anno 1609. 1609, was bred up (together with his elder Brother *Alexander*) under the Care and Discipline of Mr. *Hoskins* his Uncle: but derived the most considerable

siderable advantages, from the *Observations* which he made on the *Works* of *Van Dyck*. His *Pencil* was generally confin'd to a *Head* onely; and indeed below *that part* he was not always so successful as could be wish'd: but for a *Face*, and all the *dependencies* of it (*viz.*) the *graceful* and *becoming Air*, the *Strength*, *Relievo* and *noble Spirit*, the *softness* and *tender liveliness* of *Flesh* and *Blood*, and the *loose* and *gentile management* of the *Hair*; his *Talent* was so extraordinary, that for the *Honour* of our *Nation*, it may without *Vanity* be affirm'd, he was (at least) equal to the most famous *Italians*; and that hardly any of his *Predecessors* has ever been able to shew so much *Perfection* in so narrow a *Compass*. Answerable to his *Abilities* in this *Art* was his *skill* in *Music*: and he was reckon'd one of the best *Lutenists*, as well as the most excellent *Linner* in his time. He spent several years of his *Life* *abroad*, was personally acquainted with the greatest Men of *France*, *Holland*, and his *own Country*, and by his *Works* more universally known in all the pars of *Christendom*. He died *Anno* 1672, and lies bury'd in *Pancras Church*, in the *Fields*.

Æt. 63.

WILLIAM DOBSON, a Gentleman descend-  
ed of a *Family* very eminent (at that time) in *St.*  
*Albans*, was born in *St. Andrews Parish*, in *Hol-*

1619.

*bourn, Anno 1610.* Who first instructed him in the use of his *Pencil* is uncertain: of this we are well assur'd, that he was put out very early an *Apprentice* to one *Mr. Peake*, a *Stationer* and *Trader* in *Pictures*; and that *Nature*, his best *Mistress*, inclin'd him so powerfully to the *practice* of *Painting after the Life*, that had his *Education* been but answerable to his *Genius*, *England* might justly have been as proud of her *Dobson*, as *Venice* of her *Titian*, or *Flanders* of her *Van Dyck*. How much he was beholden to the latter of those *great Men*, may easily be seen in all his *Works*; no *Painter* having ever come up so near to the *Perfection* of that excellent *Master*, as *this* his happy *Imitator*. He was also farther indebted to the *Generosity* of *Van Dyck*, in presenting him to *King Charles I.* who took him into his immediate *Protection*, kept him in *Oxford* all the while his *Majesty* continu'd in *that City*; sat several times to him for his *Picture*, and oblig'd the *Prince of Wales*, *Prince Rupert*, and most of the *Lords* of his *Court* to do the like. He was a *fair, middle-siz'd Man*, of a *ready Wit*, and *pleasing Conversation*; was somewhat *loose* and *irregular* in his *way of Living*, and notwithstanding the many *Opportunities* which he had of making his *Fortunes*,

Æt. 37. died very poor, at his house in *St. Martins-lane*, Anno 1647.

MICHAELANGELO PACE, born Anno 1610, and call'd di CAMPIDOGLIO (because of an Office which he had in the Capitol) was a Disciple of Fioravanti, and very much esteem'd all over Italy, for his admirable Talent in painting Fruit and the still Life. He died in Rome, Anno 1670, leaving behind him two Sons; of whom Gio. Battista the eldest, was brought up to History painting under Francesco Mola, and is now in the Service of the King of Spain: But the other call'd Pietro, died in his Prime, and onely liv'd just long enough to shew that a few years more would have made him one of the greatest Masters in the World.

1610.

Æt. 60.

SALVATOR ROSA, a Neapolitan, born An. 1614, in both the Sister-Arts of Poesy and Painting, was esteem'd one of the most excellent Masters that Italy has produc'd in this Century. In the first, his Province was Satire; in the latter, Landtschapes, Battels, Havens, &c. with little Figures. He was a Disciple of Daniele Falconi: his Countryman, an Artist of good repute; whose instructions he very much improv'd by his Study after the Antiquities, and the Works of the most eminent Painters who went before him. He was fam'd for his copious and florid Invention, for his profound Judgment in the ordering of his Pieces, for the gentile and uncommon

1614.

Ma-

Management of his *Figures*, and his general *Knowledge* in all the parts of *Painting*: But that which gave a more particular *Stamp* to his *Compositions*, was his *inimitable Liberty of Pencil*, and the *noble Spirit* with which he animated all his *Works*. *Rome* was the place where he spent the greatest part of his *Life*; highly courted and admir'd by all the *Men of Note and Quality*, and where he died *Anno* 1673; having etch'd abundance of valuable *Prints* with his *own hand*.

Æt. 59.

GIACOMO CORTESI, the famous *Battel-painter*, commonly call'd *The BORGOGNONE*, from the *Country* where he was born, was the *Contemporary* of *Salvator Rosa*, and equally applauded for his admirable *Gusto*, and *grand Manner of Painting*. He had for several years been conversant in *Military Affairs*, was a considerable *Officer* in the *Army*, made the *Camp* his *School*, and form'd all his excellent *Ideas* from what he had seen perform'd in the *Field*. His *Style* was roughly noble, and (*Souldier* like) full of *Fire* and *Spirit*. He retir'd, towards the latter end of his *Life*, into the *Convent* of the *Jesuits* in *Rome*: where he was forc'd to take *Sanctuary* (as they say) to rid his hands of an ill *Bargain*, which he had unhappily got in a *Wife*.

Sir



1617.

Sir PETER LELY was born Anno 1617, in Westphalia, where his Father, being a Captain, happen'd to be then in Garrison. He was bred up for some time in the Hague, and afterwards committed to the care of one de Grebber of Haerlem. He came over into England, Anno 1641, and pursu'd the natural bent of his Genius in Landtschapes with small Figures, and Historical Compositions: but finding the practice of Painting after the Life generally more encourag'd, he apply'd himself to Portraits with such success, as in a little time to surpass all his Contemporaries in Europe. He was very earnest in his younger days, to have finish'd the course of his Studies in Italy: but the great business in which he was perpetually engag'd, not allowing him so much time; to make himself amends, he resolv'd at last, in an excellent and well chosen Collection of the Drawings, Prints, and Paintings, of the most celebrated Masters, to bring the Roman and Lombard Schools home to him. And what benefit he reap'd from this Expedient, was sufficiently apparent in that admirable Style of Painting, which he form'd to himself by daily conversing with the Works of those great Men: In the correctness of his Drawing, and the beauty of his Colouring; but especially in the graceful Airs of his Figures, the pleasing Variety of his Postures, and his

his *gentile negligence* and *loose manner* of *Draperies*: in which *particular* as few of his *Predecessors* were equal to him, so all succeeding *Artists* must stand oblig'd to his happy *Invention*, for the noble *Pattern* which he has left them for *Imitation*. He was recommended to the favour of King *Charles I.* by *Philip Earl of Pembroke*, then *Lord Chamberlain*; and drew his *Majesties Picture*, when he was *Prisoner in Hampton-Court*. He was also much in esteem with his Son *Charles II.* who made him his *Painter*, conferr'd the honour of *Knighthood* upon him, and would oftentimes take great pleasure in his *Conversation*, which he found to be as agreeable as his *Pencil*. He was likewise highly respected by all the *People of Eminence* in the *Kingdom*; and indeed so extraordinary were his *natural Parts*, and so great his *acquir'd Knowledge*, that it would be hard to determine whether he was a *better Painter*, or a more *accomplish'd Gentleman*: or whether the *Honours* which he has done his *Profession*, or the *Advantages* which he deriv'd from it were the most considerable. But as to his *Art*, certain it is, that his *last Pieces* were his *best*, and that he gain'd ground, and improv'd himself every day, even to the very *Moment* in which

Æt. 63. Death snatch'd his *Pencil* out of his hand in an *Apolectic Fit*, Anno 1680.

SEBASTIAN BOURDON, a French-man, born at Mompellier, Anno 1619, study'd seven years in Rome, and acquir'd so much Reputation by his Works both in History and Landtschape, that upon his return to France, he had the honour of being the first who was made Reëtor of the Royal Academy of Painting and Sculpture at Paris. He spent two years also in Sweden, where he was very well esteem'd, and nobly presented by that great Patroness of Arts and Sciences, Queen Christina. He died, Anno 1673.

1619.

Æt. 54.

LUCA JORDANO, was born in Naples, Anno 1626, and by his Studies under Pietro da Cortona at Rome, joyn'd with his continu'd Application to all the noble Remains of Antiquity, became one of the best accomplish'd, and most universal Masters in his time. He was wonderfully skill'd in the practical part of Designing, and from his incredible Facility, and prodigious Dispatch, was call'd by his Fellow-Painters, Luca *fà Presto*. He was besides very happy in imitating the different Styles of other great Men, and particularly follow'd the manner of Titian, Bassan, Tintoret, Guido, &c. so close in several of his Pieces, that it is not the talent of every Pretender to Painting, to distinguish them from Originals of those Hands. He was famous

1626.

for his many excellent Performances in Rome and Florence: And being continually imploy'd in working for Princes, and People of the first Quality all over Europe, grew so vastly rich, that at his return to Naples, he purchas'd a Dutchy in that Kingdom, marry'd and liv'd splendidly, kept a noble Palace, and a numerous Retinue, with Coaches, Litters, and all other imaginable State. Being grown Old, he was earnestly press'd by the Viceroy to go over into Spain, and serve the King his Master: He had no fancy for the Voyage, and therefore rais'd his Terms very high: was not content with twenty thousand Crowns paid him down, and the Golden Key given him, as Groom of the Bed-chamber; but besides, having heard, that by the Statutes of St. Jago, and the other Military Orders of Spain, it was expressly provided, that no Painter should be admitted into any of them, because their Profession was generally look'd upon as Mechanic; he resolv'd, for the Honour of his Art, not to stir a foot, till he himself was first made a Knight of St. Jago, and his two Sons Knights of Alcantara and Calatrava. All which being granted, he set out for Madrid, where he was receiv'd very kindly by the King, and having adorn'd the grand Stair-case of the Escorial, with the Story of the Battel of St. Quintin, (which is perhaps one of the best things

things in its kind, that has been any where perform'd in this Age) he fell to work upon the great Church belonging to that Palace; but the Climate being too severe for his Constitution of Body, and his Mind not so well satisfy'd as at Naples, he sickned and died in the Winter of the year 1694.

Æt. 68.


In the same year died FILIPPO LAURO, a Master equal to him in all respects, excepting one-ly that by confining himself to small Figures, and Histories in little, he contracted his admirable Talent into a narrower Compass. He liv'd for the most part in Rome; and was highly valu'd for the Riches of his Fancy, and the Accuracy of his Judgment; for the Elegance of his Out-lines, and the Propriety of his Colouring; and for the graceful Freedom of his Pencil, in all his Compositions.

JOHN RILEY, born in the City of London, Anno 1646, was instructed in the first Rudiments of Painting by Mr. Zouft and Mr. Fuller, but left them whilst he was very Young, and began to practise after the Life: yet acquir'd no great Reputation, till upon the death of Sir Peter Lely, his Friends being desirous that he should succeed that excellent Master in the favour of King Charles II. ingag'd Mr. Chiffinch to sit to

1646.

him for his *Piecture*; which he perform'd so well, that the *King*, upon sight of it, sent for him, and having imploy'd him in drawing the *Duke of Graftons Portrait*, and soon after his *own*, took him into his *Service*, honour'd him with several obliging *Testimonies* of his *Esteem*, and withal gave this *Character* of his *Works*, that he painted both *Inside and Outside*. Upon the *Accession* of *K. William* and *Q. Mary* to the *Crown*, he was sworn their *Majesties Principal Painter*; which place he had not enjoy'd in the preceding *Reign*, tho' *K. James* and his *Queen* were both pleas'd to be drawn by his *Hand*. He was very diligent in the *Imitation* of *Nature*; and by studying the *Life*, rather than following any particular *manner*, attain'd a pleasant and most agreeable *Style* of *Painting*. But that which eminently distinguish'd him from all his *Contemporaries*, was his peculiar *Excellence* in a *Head*, and especially in the *Colouring part*; wherein some of his *Peices* were so very extraordinary, that *Mr. Riley* himself was the *onely Person* who was not charm'd with them. He was a *Gentleman* extremely *courteous* in his *Behaviour*, obliging in his *Conversation*, and prudent in all his *Actions*. He was a dutiful *Son*, an affectionate *Brother*, a kind *Master*, and a faithful *Friend*. He never was guilty of a piece of *Vanity* (too common amongst *Artists*)

*Artists*) of saying *mighty things* on his *own* behalf, but contented himself with letting his *Works* speak for him; *which* being plentifully dispers'd over *other Nations* as well as *our own*, were indeed everywhere very *Eloquent* in his *Commendation*. He had for several years been violently persecuted by the *Gout*; which after many terrible *Affaults*, flying up at last into his *Head*, brought him to his *Grave*, *Anno 1691*, exceedingly lamented by all such as had the happiness of being acquainted either with his *Person* or his *Works*.

*Æt. 45.*  


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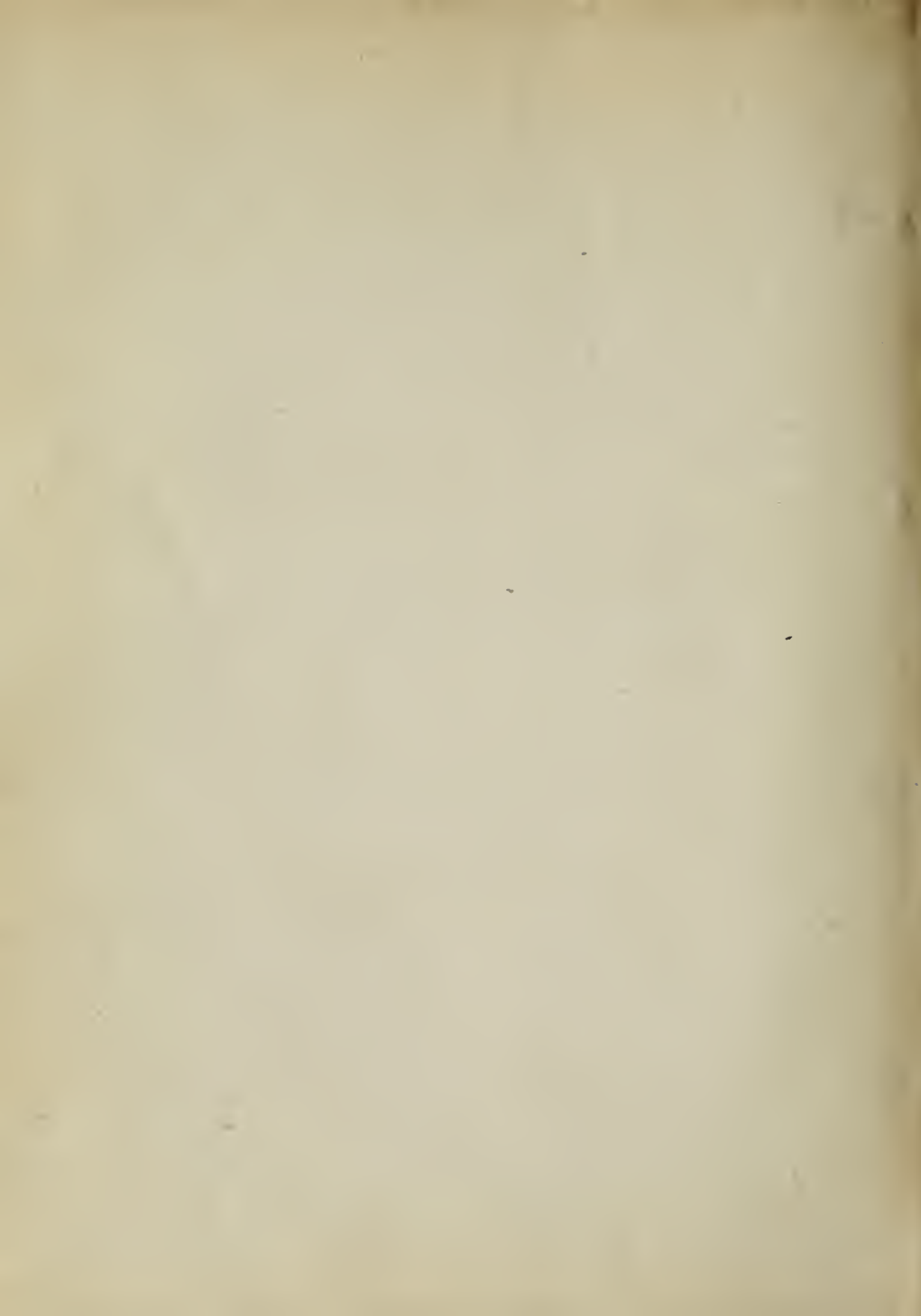
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vij	21	<i>Bambovio.</i>	<i>Bamboccio.</i>
17	7	<i>liberataq;</i>	<i>librataq;</i>
21	Marg	<i>positurorum.</i>	<i>positurarum.</i>
41	18	<i>transluent.</i>	<i>translucent.</i>
98	17	<i>51<sup>st</sup>. rule.</i>	<i>60<sup>th</sup>. Rule.</i>
110	21	Neglecting the Copiers.	The Copiers neglecting.
ib.	25	reltaion.	relation.
120	14	<i>43<sup>d</sup>. Precept.</i>	<i>13<sup>th</sup>. Precept.</i>
128	19	<i>indishabile.</i>	<i>en dishabillee.</i>
136	11	<i>4<sup>th</sup>. Precept.</i>	<i>41<sup>st</sup>. Precept.</i>
161	2	it comprehends.	comprehends.
219	12	his Brothers.	his Sons.
221	21	gentlenefs.	gentilenefs.
237	14	great.	general.
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