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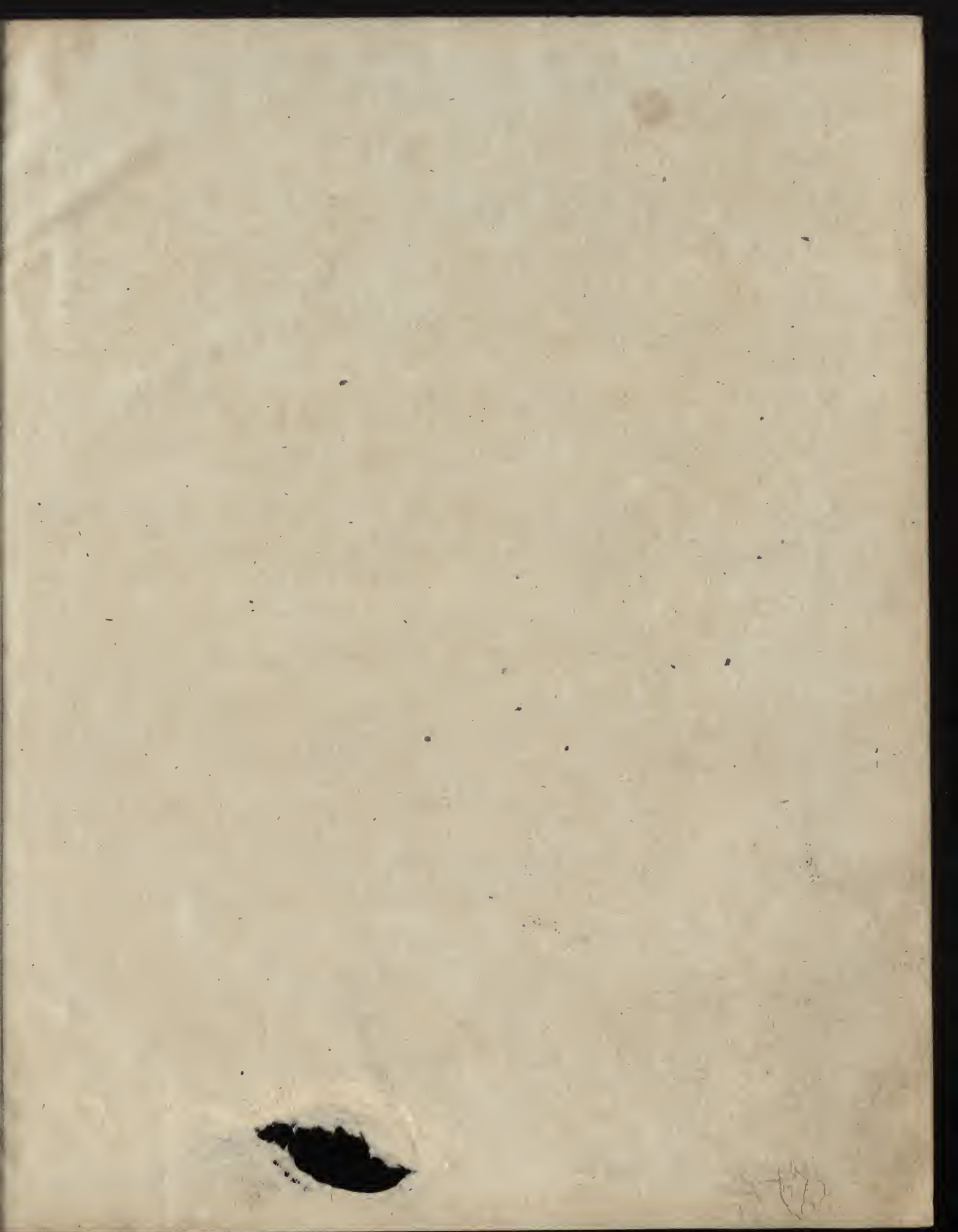


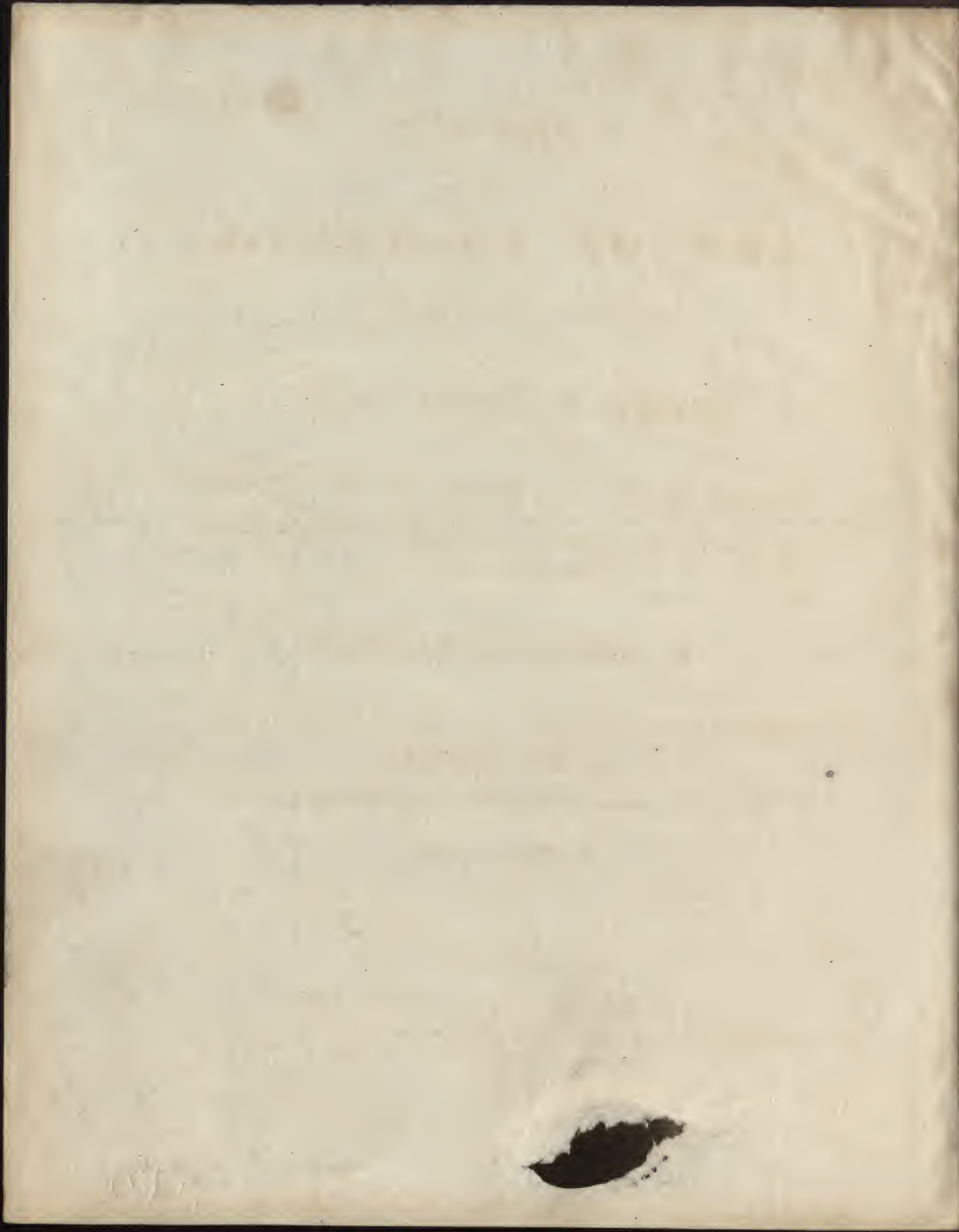
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A TREATISE
ON THE
ART OF PAINTING,

IN ALL ITS BRANCHES;

ACCOMPANIED BY

SEVENTY ENGRAVED PLATES,

AND EXEMPLIFIED BY

REMARKS ON THE PAINTINGS OF THE BEST MASTERS,
ILLUSTRATING THE SUBJECT BY REFERENCE TO THEIR BEAUTIES
AND IMPERFECTIONS.

BY GERARD DE LAIRESSE.

REVISED, CORRECTED, AND ACCOMPANIED WITH AN ESSAY,

BY W. M. CRAIG,

PAINTER TO HER MAJESTY AND THE DUKE AND DUCHESS OF YORK.

IN TWO VOLUMES.

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THE
ART OF PAINTING.

BOOK I.

OF PENCILING, SECOND TINT, AND BEAUTY.

CHAP. I.

OF HANDLING THE PENCIL.

PENCILING, or the management of the pencil, is two-fold, and the two manners resulting very different from each other; the one is *fluent and smooth*, the other *expeditious and bold*; the former is proper for neat and elaborate painting, and the latter for bold compositions, as large as the life. But he who practises the former manner has this advantage above the other, that being accustomed to neatness, he can easily execute the bold and light manner, it being the other way difficult to bring the hand to neat painting; the reason of which is, that, not being used to consider and imitate the details of small objects, he must therefore be a stranger to it; besides, it is more easy to leave out some things which we are masters of, than to add others which we have not studied, and therefore it must be the artist's care to learn to finish his work as much as possible.

It is ridiculous to hear the disciples of great masters boast, that, by copying large pictures, they shall certainly acquire a great and firm manner, with a fat and bold pencil; and therefore are induced to disrelish every thing that is neat and elaborate; but, after all they can say, it is certain, that he who can pencil best, will study that manner which most exactly exhibits the different natures of the objects which he is to represent; and there are no other pencilings of advantage to a painter.

But further, to convince any one, that a great and bold style of penciling contributes nothing to the art, let us place a work thus painted at a due distance, and then see whether the penciling makes it look more natural: this one advantage it may perhaps have, it may bring in more money; since so rapid a master can dispatch double the work of another, if the vigour of his imagination be equal to the expedition of his

hand. Each branch, however, has a peculiar penciling adapted to the nature of the objects to be represented; as the landscape painter, in the leafing of the trees; the cattle painter, in the expression of wool and hair; the ornament painter, in foliage, branching, &c. and the flower-painter, in apparent thinness of texture.

Painters are also observed to use, some long-haired, others short-haired pencils; this thin, that stiff, colours; but, notwithstanding any such differences, all is reduceable to the two modes of penciling above described; yet in such manner, as that neither of them ought to appear but for the advantage of the artist only—the art being a theory of the mind, and the penciling a manual practice.

Many are of opinion, that the one or other of these is a gift peculiar to some only; and though I cannot entirely disown it, yet must say, that it lies more in practice: and though we see many painters, in the decline of their lives, fall into an hard and muddled manner, yet that argues not against my position, since it happens either through inclination, or want of better foundation in their youth.

How often do we see masters known by their disciples. Little and slovenly masters never bring up neat and curious painters, though it sometimes happens, that a neat master may rear a slovenly disciple. And the reason is plain; for good instruction is not alone sufficient, without a mind qualified to understand it; carelessness being the usual parent of a bad picture; and so infecting an evil will continue, as long as the artist remains in his ignorance.

It is certain then, in order to obtain a good style of penciling, that a right and early apprehension of instruction, and thorough sight of faults, are absolutely necessary: when these points are gained, the artist must endeavour at the three following essential qualifications:—

1. Boldness of hand, in the dead colouring.
2. More care, circumspection, and labour in the second colouring; and,
3. Thorough patience and attention in the re-touching or finishing a picture; the nearer to its completion the more care will be required.

These three qualities are as essential to a painter as the *three graces to Venus*.

Our first work then must be, to lay both lights and shades *bold* with a broad and full pencil, one by the other, even and without much mixing; and then, gently moving the pencil to and fro, up and down, as the nature of the object requires, we thereby *unite the colours, and bring out the relief*. Thus the work will have a good effect.

By proceeding in this manner, we shall perceive no very particular manner of penciling in our picture, and therefore it probably be a good one; for the first colouring is hid by the second, as that is by the third, wherein lies the neatness.

Having hitherto spoken chiefly of painting in small, and its manner of penciling, I shall, in the next chapter, lay down instructions for painting as large as the life.

CHAP. II.

OF PAINTING AFTER THE LIFE.

HE who paints after the life, and finds it difficult, through years, or any other inability, to make a good composition, must not undertake things beyond his strength; if ten figures be too many, let him take five; if these also be too many, two or one, nay, half a figure; for little and good is preferable to much and ill done. Again, if he have no talent for draperies, let him study the naked, as *Spagnolet*, *Carlot*, and other masters did; but then, like them, he must labour to excel in that branch; for a middling artist will neither get honour nor wealth.

Here let me advise

1. To gain a thorough knowledge of *form* or *proportion*, and *the passions*, that you may not only give their figures their *natural motions*, but that it may also distinctly appear *what causes these motions*.

2. Express properly the *condition* and *dignity* of your figures by their carriage; whether they be private persons of either sex, great men, or supposed deities.

3. Seek the colouring, not in *Spagnolet* or *Carlot*, but in *Nature herself*: let your *carnations be as natural as possible*; the fresh and fair you must paint so; and the yellow or russet must be of those colours.

But, above all, industriously avoid *inclining to a particular manner*; do not maintain that warm, glowing, or brown colouring is best; for then you will certainly err; and, since men are too apt to cling to their faults, your care must be to be known by a good manner.

Now, for our artist's safer conduct, we shall lay down the following precepts for the right management of a picture.

1. Let him chiefly consider *where* his work is afterwards to be fixed, in order to *place right the horizon, and point of sight*.

2. Let him consider *what force the light has in that intended place*, and thereby, whether the painting must have *strong lights and broad shades, as being near a window*; or *more faint and melting light, as removed further into the room*. This we may soon perceive in a landscape, or other within-door painting, and whether the shades should be strong, or not; since it is certain, that the objects, whether great or small, have *different effects* in these two instances. And now, *if the perspective be also well managed, and the colours laid fresh and proper, and well managed, by gently uniting them with large pencils*, the picture will be good.

If this management and melting of colours be not yet understood, I shall clear the point in the following instance: take what colours your object requires, be they red, blue, green, violet, &c. lay them *broad and distinct by each other, without scumbling*; then, viewing them through a piece of lantern-horn, you will perceive a *perfect union of colours, and that none of them lie distinct, though, in fact, they do*. This fully illustrates what I say of a fluent or smooth pencil: now the effect is the same when we paint in varnish, or tough or fat oil; because painting with starved colours, on a dry ground, can never effect this smoothness.

In painting after the life of the full size we ought to use *large pencils*; and, though to some, this may seem a useless admonition, because great paintings require such, yet I must recommend it, because some use common-sized and worn ones, which so muddle the work, and fill it so full of hairs, that it will bear scraping. This evil is so stealing, that at last it becomes habitual, and then the painter neither minds nor sees it himself.

Because there are two sorts of pictures, the one *moveable*, the other *fixed*; the former hung at pleasure in halls or rooms, the latter for ceilings, or far above the eye, each of them calls for a *distinct management*. *Niches* in galleries, as near as the eye, must be ranged in the class of moveable pictures, as well as *portraits*; wherefore they ought to be neater penciled, though sometimes placed higher, at other times lower.

If it be asked, whether an upright picture, forty or fifty feet deep from floor to ceiling, ought to be smoothly penciled, and finished throughout? I say, no; but rather to be so painted, as high as you can reach; less finished in the middle, and less than that as it advances in height; and yet with such general care, that *all parts seem to have a like force and finishing*. And though we find a different conduct in *Jordaan's* magnificent triumphal picture in the House in the Wood, near the *Hague*, yet that can be no rule; because the painting being large, the eye cannot distinguish whether the upper parts be less finished than the under; moreover, the figures are larger than the life.

But here, methinks, a difficulty may be started: suppose, in a room where such a large piece is, another were to be painted by it smaller; (as a single figure no bigger than the life) how shall we manage, in order to give this latter picture the *same force* as the former? I answer, that *force and warmth lie in the colouring, not in the roughness of a picture*; whence it is, that *the small picture must be penciled in the same manner as the great one*, to make them look agreeable; for heightening and shading it with the same force will produce the same effect; and if not immediately by the pure strength of colours, yet by scumbling and glazing we bring it out. But then, say some, it cannot have a due conformity with the life; because, on comparing it with the large picture, it seems less than the life: I answer, that this ob-

jection must not make us exceed the common size of nature, since no such large men, as in the great picture, are to be found in nature; and if any such were, their parts would look too big, their skins rougher, pores coarser, hair more bushy and strong, &c. than we see in nature: but the contrary may be practised in a cieling-piece, where the composition is mostly hieroglyphic and fictitious.

I proceed now to shew more amply a good manner or penciling.

CHAP. III.

OF DEAD-COLOURING, AND HOW TO PERFORM IT WITH CERTAINTY AND EXPEDITION.

THE most certain and regular way is, to begin the picture from the depth or *distance* (especially when a landscape is introduced), since *all things must suit and fall in with the lights and darks of the air, and the several tints of the picture be modified and governed by it; as indeed must also the light on the fore-ground, and the force of the figures*; otherwise the effect will be disagreeable and uncertain.

But if the main composition consist of *figures, or other large objects only*, it is better to *begin where you intend the greatest force*, whether it be on the first or second distance, and then work to the off part of the picture.

Now, in order to proceed with certainty, we must take care that *general harmony of parts* be well observed; that the *tints and colours* be justly managed, according to the laws of depth and distance, so that nothing appear offensive to the eye; and then the work will be in a fit condition for second colouring, with little trouble.

Many painters indeed err, in not knowing where to begin rightly, and, only consulting what objects they like best, heedlessly fall on them first: for instance, if it be a gold vase, they begin with that, and then proceed to a blue drapery, then a red one, &c. Others begin with the nudities, and so run through all the nakedes in the picture; by which strange disjunction, the work becomes mis-shapen, and the painter made more uneasy, than by an ill-primed cloth.

But such painters never think on any means to extricate themselves out of this labyrinth: to what purpose is it to shew them their error? They are satisfied with what they have done; and excuse all by saying—*The picture is but dead-coloured; on finishing it shall be otherwise; what is now too light shall be brought down, and what too dark heightened.*—But all this while the work does not go forward; the rising difficulties pall the fancy, and the work is in a bad condition for *second colouring*.

CHAP. IV.

OF THE SECOND COLOURING, AND ITS REQUISITES.

IF a picture be well dead-coloured, and have a good harmony and decorum, we certainly render the *second colouring* the more easy; for then we can unbend our first general thoughts, and apply them solely to lay neatly and finish particular parts, and so to work on the former good ground. But, to do this in the best manner, we must, as I have said, *begin from the greatest distance, the sky, and work forwards from thence*: by this means we have always a *wet ground* to melt in with the outlines of the forward figures, which otherwise they would not have; besides another pleasing advantage, that the piece goes forward, all parts well supported, and a good harmony in the whole: whence the eye must be satisfied, and the mind continually spurred. This management is one of the prime qualities of a painter; for what can encourage him more, than an assurance that he works on a sure basis, and which he finds without seeking it? But unhappy is he who works disorderly; for muddling on one thing as long as his fancy for it lasts, and then thoughtlessly proceeding to others, and dwelling on them in the same manner, he misses the necessary, becoming air of his picture; and, at last, all appears out of joint, and disrelishing.

Having come thus far, we proceed to the manner.

CHAP. V.

OF RETOUCHING, OR FINISHING.

How sure a painter is, having got thus far, let experience and his own reflection be judges; for the figures having their proper distances, strengths, and effects, and all parts due harmony and keeping, nothing remains but to give the piece *the last force of light and shade*.

To do which well, rub your piece (or so much as you think you can paint of it at one time, and before the varnish grow dry) with a good *thin picture-varnish*, mixed with some fat white oil; then work on this wet ground, by placing your lights on the *lightest parts*, and, by a gentle scumble, unite them with the wet ground afore-

said, and the tenderness of the nudities and draperies, in such degree, as is necessary for each; then put in the yellow, or glow of the *reflections*. If, after all, the lights of the nudities should be here and there too strong, reduce them, by mixing a little light oker, vermillion, brown red, lake, or asphaltum (according as the colour is tender or strong) under the varnish, glazed thinly over them; then heighten upon this with such a colour as you think fit: do the same by the draperies. Thus the work will succeed, and the colours be prevented from going in in drying.

CHAP. VI.

OF THE SECOND TINT, AND THE RELIEF IT OCCASIONS.

THERE are many who, whatever pains they take, cannot be brought to approve a thing, in which they find so much difficulty. They, who have long practised after nature, are vexed to see the works of other masters better coloured, and more pleasing than their own; so that, with difficulty, they re-assume their professions, and then, eagerly hoping to do wonders, find their old vexation still return.

Would these men rightly search for the cause, their trouble would end; for, though we are naturally better pleased with great masters' works than our own, because of our inferiority in knowledge, yet we must not be therefore discouraged; but (as I said) study where the fault lies. Let us then make good reflections on neat pictures, in order to profit by them; and also converse with better masters than ourselves.

It is to be lamented, that these men sometimes see fine things in another master, but can give no *reason* for it, because they work rather by accident, or chance, than on sure principles: as was the case of a young painter some years ago, who, shewing me some of his works, said,—*This piece I painted six years ago, this four, and that less; yet can perceive no difference between them in goodness:—*Now, though the difference was visible, the last pieces appearing better managed, in all parts, than the former, yet he would not believe me; saying, that, notwithstanding all his endeavours, his pictures were *grey and muddy*, when others were *clean and pleasant*, and their *lights broad:—I lay on my colours*, says he, *fine and warm as they do, and then expeditiously scumble them into each other; now, pray tell me, what must then occasion this foulness!—I told him,—certain painters, with whom you daily converse, spoil you; and, as long as you follow them, all my advice is to no purpose: as for your thoughts and compositions, I like them very well, but dislike your penciling; you do*

not lay on your second tint clean enough; (by the *second tint*, I mean that which is laid on the light parts, towards the outline, by means of which, all *relieved* or round parts are forced to unite with the ground, and to go off rounding) this you must lay on *clean* and *beautiful*, in the *same colour* as that of the light; but it must not be *muddy*, and *like shade*; for being also lighted by the day, the darkness, and its grey, can have no effect upon it; *relief*, or *roundness*, being nothing else than a light receding, or *going off*, which ought to partake more or less of *blue*, in proportion to the colour of the carnation; which, if yellowish, the second tint must be greenish; if red, the tint must be violet; and, if a white colour, the tint is a medium between the two colours aforesaid. From all which premises it is easy to apprehend, that this *second colour* is to be got and mixed with *blue*; but not with a *foul colour*, because it then *loses its fleshiness*.—Here he asked me, in what manner then he should make it darker? I answered, that, as the distance of objects causes faintness in colouring, and what we call *air* makes a *bluish interposition* between us and them, so he must mix nothing with his *tint* but *fine blue*, or *ultramarine*, in proportion to such distance: this is a colour, if I may so say, which gives no colour, or does it without much alteration. This conduct relates not only to nudities, but also to *landscapes*, *grounds*, *stones*, *draperies*, and, in fine, to *every object*, having either roundness or distance. Moreover, another perfection, necessary to this *tint*, is, that we must not let it be *too dark upon the relief*; because a *broad light* looks majestic and fine, when, between it and the broad shade, a *tender difference* only appears.—He returned me thanks, and I went off.

There are many who know not the importance of the things they slight, and, in comparison with others, think them of no great moment. As was the case of another painter, who, copying a piece of *Poussin*, observed nicely the colouring, tempering even the half shades and tender tints exactly on his pallet; but, having finished the piece, he, in other pictures, fell again into his old road: he himself saw very well a great difference between this piece and those others, and was sorry for it. But the mischief lay in *not retaining* the manner which he had before imitated with so much pains; and this occasioned his *slightness*.

We find even painters who believe that the *second tint* must, upon extremities, be quite dark, mixing in it the colour of the ground; and say, *the great Mignard did so*; which I entirely deny: It is true, that once I read a small treatise, written by the famous *Bosse*, entitled *Le Peintre Converti*; or, *The Converted Painter*; in which, among other things, he pretends to prove, that *Mignard* made his *second tint* too dark, on the extremities of his objects: but I say, that it must not be understood from thence, that he *muddled the tint with a fouler ground-colour*; but rather, that, in proportion to the lightness or darkness of the ground, he made it ei-

ther lighter or darker, without using any red, yellow, or black in it, as they pretend. Moreover, we know the vast difference between a foreright face, and a foreshortened one; that the one on the near side grows larger than the other; as the faces in *plate I.* plainly show: which, by observing or neglecting, gives the painting either great elegance or indecorum.

The greatest difficulty some Painters meet with, is, that one of the qualities of a good picture lies in a *broad light*; this they imagine to consist in a *flatness*, reasoning thus: If it be truth that a picture, with such lights, is best, more round ones must needs be worse. A very loose argument certainly! Since nature and daily experience of round objects teach us the contrary, especially when it is not sunshiny weather.

I have said before, that the contour or out-line ought to *unite in the tints of the ground*, that, going off from the more enlightened parts, it *may not appear* to so much as the others: To illustrate which, we exhibit here in *plate I.* aforesaid, a round pillar A. against a ground, half light, half shade; so that the light side of the pillar is set off by the shade of the ground, and the shade of the pillar by the light side of the ground. Now, it must needs follow, in order to obtain the relief, that the shade of the pillar ought to be made lighter on the extremity, that it may round off towards the light ground; otherwise it would be but a semi-circle. On the opposite side it is the same, except that the light does preserve itself, and its own colour; because the air, which interposes, causes the out-line to recede and fall back; and in the shade the same, with this difference only, that there it is *doubled* by the lightness of the back-ground, partaking more or less of its colour.

If this be not well apprehended, let the next example explain it: Place a globular body against a light yellow ground, as in the said plate; then, viewing it at some distance, you will perceive the out-line on the shaded side, tenderly to melt into the ground, without any hardness. This relates to the roundness only.

Now let us observe how much the colour partakes of it. If this ball be of a blue colour, the extremities will be greenish against the yellow; if the ball be violet, they become purplish; and if the ball be yellow, as well as the ground, they will be more yellow in the shade, as we have already taught in treating of the naked. The superficial roughness or smoothness of the ball causes little alteration, except with respect to its nearness to, or distance from, the ground.

Looking now on the light side of this ball, we shall find, that if the ball be lighter than the yellow ground, the colour of the ground cannot have so much force on it; since the superficial colour of the ball cannot be overcome by a lesser colour than it, and therefore the yellow ground cannot add to its colour; whence it

happens, that the *mere interposition of the air* causes *the relief*, or the outline to round and go off.

Again, were the ground darkish or black, yet, the diminishing of the colour, caused by the interposition of the air, will be *neither less nor more*, but will be more or less set off by the ground, and seem less round.

Artists err in thinking, that the *half tint*, which is laid next to the extremity on the light side, and called *mezzo-tint*, is the same with that placed between light and shade, under the name of *middle tint*; for this last is a *whole tint*, and the other but a *half tint*, and not so broad as the *mezzo-tint*, which more than half mixes with the shade, and consequently is *bluer*; although some give it upon the edge of the light side another colour, more like shade than the colour of the object. The mistake of which we have already shewn.

But when the light is fronting (or comes directly from before) then this *mezzo-tint* is half mixed with the middle tint. Let me not here be misunderstood; for I speak not of the side-light, which painters generally use.

From all which premises it is plain, that this tint, though called *mezzo-tint*, or broken tint, cannot be considered as shade, since it partakes of the light.

Again, it happens frequently, that, in the same piece of painting, some objects are rounder or darker upon the extremities than others: which ought to be so, when, by means of the obliquity of the point of sight, we can discover *more* than the semi-diameter of roundness in some, and but a semi-diameter or *less*, in others; as in the two pillars in the plate aforesaid: for if the point of sight be in the *middle* of the piece, and the light fall in it obliquely from the right side, then the objects on the right side will have a broader shade, and those on the left a broader light; as these two pillars plainly evidence.

But if now on each side of these two pillars, were some other pillars placed alike distant from the point of sight, and both cut from top to bottom through their centres, parallel with the horizon, it is certain, that, at the proper distance, we shall see, not only the inward splitting, but also *some part* of the hindermost half, as in pillar A. Now observe (as the pillar to the left shews) that the part which is seen beyond the half on the light side, *rounds off* so much the further, and consequently becomes darker than where the main light rounds off; on the contrary, viewing the light side of the ride-hand pillar, you see as much *less* of the foremost diameter, or half, as *more* of that on the shaded side; wherefore the outline cannot round off so far on its light side, nor the extremity be so dark, as on the other pillar, where *more* than the half is visible.

CHAP. VII.

OF BEAUTY, AND THE PROPORTIONS OF THE MEMBERS IN
A HUMAN BODY.

BEAUTY being the most valuable part of painting, it must, therefore, be the first and chief object of our work; but my design is not to mention all that can be said of its power and influence, since daily occurrences furnish us with sufficient examples.

The wisest of the ancients venerated it, as we see in *Plato*, who defines it to be, *a human brightness of a lovely nature, having power to attract the mind, by the help of the eyes.* Nay, *Cato* valued it so highly, that he publicly said, *it were as great a sin to hurt it, as to rob a temple.*

Nevertheless it must be confessed, that it lies *most in an idea conceived in our senses and judgment*; whence it is impossible to think, that it should centre in any one single object: the most we can say then is this, that there are as many beauties as different objects: the proverb says well,—*So many minds, so many beauties.* *Paris* imagined, according to *Homer*, that *Helena*, wife to *Menelaus*, was the handsomest woman. *Apollo* boasted the same of his *Daphne*. *Narcissus*, on the contrary, thought nobody handsomer than himself. *Stratonica*, amongst the *Persians*, was accounted the greatest beauty, and her statue worshipped. The neck and breast of the *Athenian Theodota* were so amiable in *Socrates's* eyes, that he fell in love with her. Many more instances might be given; but seeing its standard is no where fixed in order to know it certainly, we can only observe, that each country, each lover, thinks it has the greatest. The *Grecians* think the brown complexion the most agreeable; the *Latins*, the fair; *Spaniards* think black hair, and the *Germans*, brown hair, the most pleasing: this, loves tall and well-set people; that, esteems slenderness; this, a modest carriage; that, a wonton one. From all which premises it is plain, beauty depends most on *Imagination*.

Beauty is three-fold. 1. Common. 2. Uncommon. 3. Perfect.

The *Common*, depends much on the fashion, and satisfies common sense.

The *Uncommon*, is singled out by our judgments from amongst many others. And, The *Perfect* is that, as we have said, which subsists in the imagination.

But we must nevertheless fix on some standard, or model, for beauty; which therefore we have drawn, to the best of our skill, out of the many patterns left us by the *Greeks*.

The beauty of a nudity in either sex, consists herein.

1. The members must be well shaped.
2. They must have a fine, free, and easy motion.
3. A sound and fresh colour.

1. The members must be *perfectly joined*, in a manner best befitting their natures and qualities; the head and face duly proportionate; and the eyes, nose, and mouth to have their exact symmetry; the hands, fingers, feet and toes, and other parts of the body, to be of an agreeable length and thickness.

2. By *easy motion* we mean, that all the members, from the greatest to the least, exert themselves most beautifully, and without pains, performing their action in a graceful manner; as we shall illustrate by examples.

3. By *colour*, we understand, such an one as is visible in perfect healthy persons, not subject to impairs, and not inclining too much to redness or paleness; as we shall shew in its place.

These are the three qualities requisite to a beautiful naked, and named by the poets the *three Graces*; affirming, that they were all to be found in *Venus Urania*.

Now, in order to instruct the artist fully in the beautiful division of the members, I shall here subjoin the measure, as I took it from a man's skeleton, when for Professor *Bifloo*, physician to the King of *Great Britain*, I, according to his instructions, drew the figures for his famous book of anatomy.

For ease in this measure, I have placed by it in *plates II. III. IV. V.* a perpendicular line, marked with *Sol* and *Luna*, which is the length of the figure; and is divided into four equal parts, called *rough parts*, marked *A B C D*, for the quarterly division of the figures from the head to the arm-pits, privities, knees, and soles of the feet. This line is divided again into seven equal parts and a half, called *Head-parts*, and numbered, 1, 2, 3, 4, 5, 6, 7, $\frac{1}{2}$: The first of which is for the head; which is again subdivided into four other equal parts, marked *a b c d*, for the forehead, eyes, nose, and chin: And, by these last divisions, we shall ascertain the several parts of the figure; ascending from the mark *Luna* to *Sol*. According to which the length will be

	Parts.		Parts.	
From the sole D , to the ancle joint	2	To B , the middle of the body	$1\frac{1}{3}$	
Thence to the inward calf of the leg	$2\frac{1}{4}$	To the {	navel	3
outward	$0\frac{1}{3}$		hip	1
	3		pit of the stomach	2
knee-pan	$0\frac{2}{3}$		arm-pit	$1\frac{2}{3}$
upper part of the knee	$0\frac{3}{4}$		shoulder	2
To the { thigh	3		pit of the neck	$0\frac{3}{4}$
buttocks	2		chin	$0\frac{1}{3}$
nose	1		hair	$0\frac{2}{3}$
eyes	1		crown of the head	$0\frac{1}{2}$
forehead	1			

The breadth of a MAN in profile.

	Parts.		Parts.			
The {	foot is long	4 $\frac{2}{3}$	At the navel	4		
	joint	1 $\frac{1}{3}$		hip	4	
	calf of the leg	2		The {	pit of the stomach	4 $\frac{1}{2}$
	under part of the knee	2			arm-pit	5
	upper part of the knee	2 $\frac{1}{4}$			shoulder	3
	thigh	3 $\frac{1}{3}$			pit of the neck	2 $\frac{1}{2}$
	end of the buttocks	3 $\frac{1}{2}$		head is square.		
privy member	4 $\frac{1}{3}$					

The breadth of the same figure from before and behind.

The {	foot next to the outward ancle	1	The {	top of the knee	2
	foot-joint	1		thigh	2 $\frac{3}{4}$
	inward calf of the leg	1 $\frac{2}{3}$		end of the buttocks	2 $\frac{3}{4}$
	outward calf	2	At the privy member	6	
	bottom of the knee	2	The navel	5 $\frac{1}{3}$	
At the arm-pits	hip	5	The {	chin	2
	pit of the stomach	5 $\frac{1}{2}$		nose	2 $\frac{2}{3}$
The {	shoulders	8		eyes	3 $\frac{1}{4}$
	pit of the neck	5 $\frac{1}{4}$		forehead	3 $\frac{1}{4}$
		2 $\frac{1}{3}$		beginning of the hair	2 $\frac{3}{4}$

The length of a WOMAN.

From the sole D, to the joint	1 $\frac{1}{2}$	To the {	pit of the stomach	2 $\frac{1}{2}$	
Thence to the inward calf of the leg	3 $\frac{1}{3}$		arm-pit	1 $\frac{1}{2}$	
To the {	outward calf		0 $\frac{1}{2}$	shoulder	2
	under part of the knee		3 $\frac{1}{4}$	pit of the neck	0 $\frac{1}{2}$
	knee		0 $\frac{1}{2}$	chin	1 $\frac{1}{2}$
	upper part of the knee		0 $\frac{3}{4}$	nose	1
	thigh		3	eyes	1
	buttocks		2	forehead	1
	middle		1 $\frac{3}{4}$	beginning of the hair	0 $\frac{1}{3}$
navel	3		crow'n of the head	0 $\frac{2}{3}$	
hip	1				

The breadth of a WOMAN in profile.

The {	foot is long	5	At the navel	4 $\frac{1}{2}$	
	joint	1 $\frac{1}{3}$	The {	hip	4
	calf of the leg	2 $\frac{1}{4}$		pit of the stomach	4 $\frac{1}{2}$
	under part of the knee	2 $\frac{1}{4}$	Over the arm-pit	4 $\frac{1}{2}$	
	upper part of the knee	2 $\frac{3}{4}$	The {	shoulder	3 $\frac{1}{2}$
	thigh	4		pit of the neck	2 $\frac{1}{2}$
	end of the buttocks	4 $\frac{1}{4}$		the head is square.	
middle	5 $\frac{2}{3}$				

The breadth of this figure from before and behind.

The	{	foot on the outward ankle	1	The	{	hip	$4\frac{3}{4}$		
		joint	1			pit of the stomach	$5\frac{1}{3}$		
		inward calf of the leg	$1\frac{1}{3}$			Over the arm-pits	$7\frac{2}{3}$		
		outward calf	2			The	{	shoulders	$6\frac{1}{4}$
		under part of the knee	2					pit of the neck	$5\frac{1}{3}$
		upper part of the knee	$2\frac{1}{3}$			chin	$1\frac{3}{4}$		
		thigh	$3\frac{1}{3}$			Under the nose	$2\frac{3}{4}$		
end of the buttocks	$3\frac{1}{2}$	Over the eyes	$3\frac{1}{2}$						
middle	$7\frac{1}{3}$	The	{	forehead	$3\frac{2}{3}$				
At the navel	6			beginning of the hair	$3\frac{1}{2}$				

And now I question not, but any one, who governs his figures by these proportions, will find his advantage in it; especially if he observes the gracefulness of the statues.

For instruction in the second part of beauty, *the graceful motion of the members*; let the Tyro consult the figures in plate VI. in which he will find the principal disposition for *beautiful action*, consisting in raising and sinking the shoulders and hips, and their contrasting motions; as also those of the lesser members in the same posture; from whence arises not only the grace of beautiful figures, but also advantageous shades; which give the last touches to grace.

This instruction is of so universal importance, that it ought to be observed as well in *dead as living nature*; in passionate, as meek men; raging, as quiet; sorrowful, as joyful; those in pains or dying, as in a dead body: nay, it is impossible that any particular motion or posture of the body can be good, which is not naturally expressed, and conducted by the three following qualities. 1. A fine outline. 2. A free sway in the motion. Lastly, a beautiful colouring: for, to colour a living figure as a dead one, or the contrary, a raging one pale; a quiet one hot; or a mourning one in a merry air, would be egregiously against the truth; and all lies being hateful, must be unworthy of painting.

If I seem unintelligible in saying, that *fine action and colouring ought to be observed in a dead body, void of both*, it must be known, that I speak of a painted dead body, not a natural one; because this latter has neither the power of motion nor disposition: however, when required, we must dispose the model of our dead figure in such a manner as looks most beautiful; the face in front, the breast swaying sideways, one hip rising, one leg close, the other flung out; one arm flung this way, the other that way, and so forth: this is called *a fine action* and the whole, *a beautiful figure*.

As for the colouring, it must not be like wood or stone, but *fleshy*, as we see it in nature.

If any object, that, because there are three principal stages of life; *youth, middle age, and old age*, each having its *particular action, colouring, and proportions*, it is difficult to chuse perfect beauty out of any of them; I answer, that *all three ought to be represented alike beautiful, according to their natures; the young, tender, gay, and fresh; the middle aged, sedate and fleshy; and the aged, slow-motioned and decayed*: for, notwithstanding age, each of the three has his commendable qualities—that is a handsome youth—there is a comely man—mind the gravity of that old man—and so forth. But I pray consult *Perrie's* statues, and carefully mind the youth of *Ganimesdes*; let *Antinous*, or *Apollo*, represent the second stage of life; and the old *Faunus*, the third; and you will thereby see, that each of those figures is, in his character, perfectly beautiful; to which, add their fine colouring, agreeable to their years; all of which confirm my assertion, and the figure must be beautiful.

Although now a beautiful figure consists in a good proportion and disposition of its parts, with respect to action and passion, yet it cannot be said to be absolutely perfect, till further *improved by beautiful lights*; for we often see, that *too faint lights* render objects disagreeable, and produce an effect contrary to our intention; which makes us uneasy, because our first purposes are spoiled, and we know not the reason of it. But so it will happen, when, without minding the effect of our objects, we chuse *an improper light*; as a *violent* passion in a *feeble* light, which looses at once its effect and motion; contrarily, a *tender* and pleasant object may, by *too strong* and broad a light, and shades *too sharp*, be quite broken, and its grace gone:

Hence it is of the highest moment to consider thoroughly, before we begin our work, *the nature and effects* of the subject we intend to handle: as, whether it be the murder of *Julius Cæsar* in full senate; or the death of *Cato*; or the nuptials of *Stratonica* with *Antiochus*; or the reception of the queen of *Sheba*, with her retinue of ladies, by *Solomon*, &c. Because *different passions* are to be introduced in those *different subjects*: in the former, we must suppose great hurry and consternation, fright and confusion; nay, all is in motion: in the latter, nothing is seen but tender beauty, easy carriage, graceful modesty, and authority.

And now who will not agree with me, that the two former subjects ought to be managed with *strong and sharp lights*; and the two latter with *soft and more tender ones*? This effect lies also in the very natures and qualities of lights themselves; some producing *strength and sharpness*; others *sweetness, softness, and pleasure*: But, a contrary management renders things *false and contradictory*; because then our two former examples may be called *a graceful confusion*, and the two latter, *a severe loveliness*. Wherefore I conclude, that a figure well proportioned and disposed, having a graceful motion and sway, and a light agreeable to its outline and motion, may be called *a perfect figure*.

CHAP. VIII.

OF THE MOTION OF THE MEMBERS.

LET us proceed now to the second of the parts wherein beauty consists, namely, *the motion of the members.*

This depends chiefly on a *contrasting or opposition of all the members of the body, and on their lights and shades*; which give a figure apparent motion and life: and this is chiefly obtained by a *winding or sway*; as when the face is fronting, the body must turn a little sideways, and the legs again fronting. See fig. A. *plate VII.*

A second observation is, *to contrast in inclining the poise of the body, from head to foot*: For instance, if one shoulder rise, the other must sink; the hips, knees, and feet, the same as in the same fig. A. Wherein 1. the right shoulder rises. 2. The right hip falls. 3. The right knee or foot rising again: and the contrary on the opposite side of the body.

A third observation is, that when the right arm and left leg advance, the left arm and right leg fall back.

But this motion doubles, when the right shoulder is seen fronting; for then the head and under part of the body must be the same, as the same figure shews. When the breast rises, the head ought to sink, and the contrary. See fig. B.

The *head* should always incline to the upper shoulder, as in fig. A. In an erect posture, the *feet* must make a rectangle; for example, the heel of the one with the inward angle of the other, as in fig. C.

Hands must always have a *contrasting motion*; if one be seen inwardly, the other ought to be outward; if one hangs down, the other should be raised up. The *under part of the arm* being foreshortened, the *upper part* should be seen direct. If the *thigh* be foreshortened, the *leg* should be direct, as in fig. D.

The *motion of the legs* is almost like that of the arms, comparing the upper part of the arm with the thigh, and the under part with the leg: if the upper part of the arm sink, the thigh must rise and contrast it. When the right arm is raised, and the left depressed, then the knees or feet must be contrary. If the hip swell, the upper part of the body sinks into the under part. If the shoulders heave, the neck sinks into them.

Here take especial care, that the hand and arm be not on a line, but that *each contrast the other in an opposing turn*, as we see in the good and bad examples, fig. E.

The cross line of the face is never parallel with that of the body, either fronting or in profile: nor the upper part of the body with the lower.

In *these motions* consist, in my opinion, the beauty of the body, *with respect to form*.

As for *other motions*, these three are the principal:

1. That of the *head*. 2. That of the *hands and feet*. Lastly, That of the *body*.

Those of the head are *fourfold*; *forward, backward, and on each side*. Those of the hands and feet are the same.

The arms and legs have but *one motion*; to wit, one on the elbow, the other on the knee; the arm bending, and the leg drawing back.

The motions of the body are *threefold*; *foreright, and on both sides*.

Besides these, there are yet *four other sorts of motions* proceeding from the same members; *the simple, the active, the passive, and the violent*.

1. The *simple* is, when the members *move naturally*; as in walking, one foot is set before the other; in drinking or eating, the hands are lifted up to the mouth; the head turns, and the other members are made subservient to the present action; and to which children, as well as aged persons, naturally incline.

2. The *active* consists in carrying, pulling, thrusting, pushing, climbing, and the like; which is done by *knowledge and judgment*. This is only in part proper to children. See *plate VIII*.

3. The *passive* arises from agitations of the mind, or what the soul shews by the body in the passions; as love, hatred, anger, sorrow, joy, spite, scorn, and such like.

The effect of these, though *mostly inward*, yet is seen *externally*; chiefly in the small members, as the eyes, nose, mouth, fingers, and toes. See *plate IX*.

4. The *violent* proceeding from fright, fear, despair, rage, &c. or any thing that is unusual and sudden, and that disturbs nature, either by hearing or seeing; such as a sudden thunder, spectre, or terrific sight: these cause a shrinking, stretching, and winding of the members; to both which, young and old are subject. See *plate X*.

But all these passions together cannot produce a perfect figure, without the assistance of the *members*; because we can go up stairs with hands in pockets; or lift a weight with both hands, and yet the legs may be close; a person can be affrighted by something standing or laying before him, without shewing it in the face; we can also be in love, and it shall not appear in our *motion*. But my principal intention is, *to express these passions by the motion of the members; and to shew how each member contributes towards them*: as when the body turns or winds, the members stir, one advancing, another falling back; one raised, others sinking.

But since it is very rare to see all these *motions* and passions, as happening very seldom and unawares: and since no model can be so set as to give them, I did, for certainty, *stand for them all*; expressing every one, even to the lesser members,

eyes, mouth, nose, fingers, and toes; and these were rapidly, and dextrously, as you see, designed by my son.

CHAP. IX.

OF PASSIONATE AND VIOLENT MOTIONS.

WE ought to observe in the first place, that the greatest part of these *motions* are but in part to be apprehended, and mostly by representing the cause of their *motion* by the relation which they have to each other, whether in their beginnings or conclusions: for the end of one oftentimes begins another, as anger is a step to madness, sorrow to melancholy, and this produces despair or folly. This is the effect of most of the violent troubles of the mind, and pains of the body; for this smart stirs the members violently, the muscles swell, the sinews, nerves, &c. stretch out of measure, nay, sometimes beyond their power; as for instance, in burning, wounding, and the like: which pains, though they produce particular contractions in the face and other members, yet they would not be plainly known, or distinguished, if something of their causes did not at the same time appear; as *Pyramus* stabbed with a sword; *Eurydice* and *Hisperia* bit by a snake; *Procris* killed with a javelin; and the centaur *Nessus* shot with an arrow; *Hippolytus* wounded by the overturning of his chariot; and more such. By whom we must, as before hinted, represent something of the cause; as by *Pyramus*, either the veil of *Thisbe*, or the naked sword; and by *Eurydice*, the snake, living or dead; by *Procris*, the weapon gored with blood: and thus of any others. Moreover, we ought to *shew the wound, and how it happened*; two circumstances equally necessary. The same is also to be observed in *Nessus*, who is shot from behind; *Eurydice* and *Hisperia* bit in the heel; *Achilles* wounded in the same part: all which circumstances a skilful master ought to dispose properly. But, lest these hints be not plain enough, I shall make them so, in the following description representing,

The Death of HISPERIA.

Hisperia, daughter of the river *Sebrenus*, being pursued by *Æsacus*, son of *Priamus*, is bit in the heel by a snake; of which wound she dies.

This young and beautiful maid is in the middle, lying on the Grass, and surrounded by some nymphs, who mourn her misfortune. Her father, standing dispirited against a piece of stone-work, and weeping for her death, is attended by some other river-gods, who endeavour to comfort him, but in vain.

Her garment is airy and thin, and her breast open; her gold coloured head-dress

coming loose over her shoulders; her vesture turned up, which discovers her thigh stained with blood. A boy, lying near, points at the poisoned wound, and at the same time pushes away a nymph, coming by with a short stick in her hand, shews to the former the fore-ground where the snake lies killed by some boys with sticks and stones. These boys, in lively action, beat the snake with sticks and thorn-bushes; one of them tramples on its neck, which makes it gape; another affrighted by it, seems to run away; at which a third is laughing.

A wood is on the right side of the picture. In the middle, on the third ground, are seen some rising willows and other trees of the watry kind; behind which runs a river cross the view, flowing on the left side forwards, wherein float reeds and other watry productions. On the banks of this river are some vessels and urns, some fallen down, others lying partly in the water, and one standing upright by the stump of a willow.

Some veils, reeds, and *Iris-leaves*, bundled together, are scattered up and down. Several satyrs, dryades, and other wood and field-deities appear out of the wood; some with pine-apples, others with torches of the same tree; some shrieking outrageously, others viewing the snake, others the dead body: Most of them are ornamented with wild plants or oak-leaves about their heads; some of them are arrayed with goat-skins, others with deer.

On the left side of the piece, in the distance, a high impending rock is seen, and level with it, in the middle of the piece, *Thetis* driving her sea-chariot towards the rock, in order to save *Æsacus*, who has thrown himself from its summit. Here we see him flounce into the sea, and, full of sorrow, beating the waves with his wings, and heaving his breast towards heaven, with his head sunk in his neck, seems to complain to the gods of his hard fate.

Some who are curious, run in haste to the rock, with loud cries and stretched-out arms; at which, the foremost figures look back, pointing at the sea, to give them to understand that it is already over with him.

I do not question, but he who is somewhat acquainted with fables and history, and sees such a picture, will presently apprehend the whole drift of the story; rather, I dare flatter myself that a person, not conversant with them, will observe the passions in it, and the catastrophe, though he cannot tell who the persons are.

But to return to the *motions*; it is certain that all upright figures, whether of men or women, must, for grace-sake,* *poise but on one leg, never on both*: by which means,

* See on this part of the subject, the *Trattato della Pittura* of *Linardo da Vinci*. It gives some most admirable rules under the term *ponderation E*.

one hip will always rise. The legs ought not to be further apart than the *length of a foot*.

Walking, the hip can rise little or nothing; the breast ought to bear perpendicularly over the leg, which supports the body: If the right leg advance, the left must draw back; by which means the body is pushed forward; the right arm or elbow falling back, the left arm or hand, as also the face, must appear directly forwards.

The weight of the body of one *running*, is entirely supported by the leg which advances; the breast projects; the head sinks into the neck; and the other foot is off the ground.

A person *climbing*, sinks his head into his neck, and the neck is erect; if the left arm rise, the right ought to incline: Contrarily, the right leg is climbing, and the left hangs down; the body bending over the climbing leg, without any visible swell of hips.

Those who *push* and those who *pull*, have a different action from each other; and are shewn here sufficiently as well as those who *carry*; wherefore we shall say little of them; though this must be observed, that nobody can carry any great weight in his hands, otherwise than on the side where the hip rises; nor, on the contrary, pull down any great weight, otherwise than with the hand of the side where the hip sinks; the head ought to bend over the rising shoulder.

There are still remaining two sorts of *motions* of no less importance than the others, namely, *beseeching* and *sleeping*; yet this last is not confined to the bed at night, but occasioned by accidents in the day; in old men, through heaviness; others by exercise of mind and body; women, by domestic labour; and youth, by their play. And though we cannot properly call these *motions*, but rather a cessation of *motion*, yet I thought proper to exhibit them in *plate XI*. Wherein, No. 1. shews a slumbering young man, with his arms and legs wantonly spread. 2. Is a sleepy woman, with her head somewhat inclining to her side; but her arms and legs more modestly disposed than those of the young man. 3. Shews an old sleeping man with his head on his breast, his arms close to his body, his legs drawn in, and body sinking.

Among the *beseeching*, No. 4. we see a figure praying eagerly and incessantly. No. 5. Is praying in the utmost distress. And No. 6. Is humbly imploring the gods for help.

I think these examples sufficient for finding infinite others flowing from the passions, according to occasion, and as the matter requires more or less force, zeal, and pleasure.

CHAP. X.

OF THE DIFFERENT COLOURING OF THE NAKED, IN A CHILD, MAN, AND WOMAN; IN HEALTH, SICKNESS, AND AFTER DEATH.

HAVING carefully studied this point, I find that one chapter is too little to comprehend it; nevertheless I shall here lay down the principal parts of it, hoping to treat of the rest in this work, as it comes in the way.

Having already spoken of two of the fixed beauties of an human figure, we shall (keeping nature still in our eye) proceed to the last of them.

The *different colours of the naked* are as manifold as the objects themselves; nay, almost innumerable; but we shall confine ourselves to *three classes*;—*an healthy and sick person*, and a *dead body*: applied to a *child, man, and woman*.

The child, being in health, is of a rosy colour; the man of a warm and glowing colour; and the woman of a fair colour.

But in sickness, the child inclines to yellowish pale; the man to dark pale, or fallow; and the woman to a milkish, or yellowish white colour.

Being dead, the child is violet; the man more grey, yet somewhat yellowish; and the woman like the child, but more beautiful, as having the whiter skin: the reason of which is, that the child, having a thin skin, and being full of blood, must appear ruddy; the man, being more yellow, and his skin thicker, must appear more grey, since the blood can shine less through it; and the woman, having a white and smooth skin, must therefore shew herself somewhat ruddy. Hence it is, that a child, in its tender parts, is more violet, a man more grey, and a woman blue, yet more upon the green than the violet. All this is demonstrable by the colours themselves; for, mixing blue and red it becomes violet for children; blue, red, and yellow, make a grey for a man; and yellowish white mixed with very little red and blue gives a greenness for a woman.

Now, in order to obtain the right colour for each, take thus:—for the child, white and vermilion, it being pretty ruddy; for the man the same, with the addition of some yellow oker, which makè it more warm, and also more fiery; for the woman, take white, a little vermilion, and some yellow oker. And to know perfectly the proper tint of the tenderness of each of these three persons, you must, in finishing, take some smalt* or ultramarine alone, and with a soft fitch, scumble

* Smalt has a tendency in every process of painting to become darker, and should therefore be rejected.

your blue over *the most tender parts* of your figure, so that it lie soft and transparent: and you will perceive that this tenderness produces in each figure a particular and natural colour. So much for healthy nature: that of the sick and dead shall be spoken of afterwards.

Here methinks I can scarce understand (though nothing more common) the perverse opinions of painters about *colouring*; they seek after art, but do not understand nature; make large enquiries to little purpose; and, as it were, traverse the earth, without moving a step. They talk for ever of this or that master's colouring; of one they say, *Ay, that is beautiful and fresh*,—of another,—*That is like flesh and blood*.—Another says,—*That is very fresh and glowing*.—Others, after having prattled a long time, and stupified themselves with enquiries, give up the cause, saying,—*Such a colour is not in the world; I can neither find nor imagine it; it cannot be imitated*.—And more such talk. But what fine thoughts are these? If our senses cannot apprehend a painted nudity, what must nature herself be? Is not the original better than the copy? Had *Titian* and *Georgioine* a beautiful colouring? Let us follow their manner: they chose nature for their pattern, without imitating other masters, because in whatever other respects nature may be deficient in relation to the art,* she is *certain colouring*; therefore the life must be the best model; and what is not entirely like her, though never so flattering, is false and of no worth.

As I have described some weaknesses in painters, so the following are no less evils: they pretend to correct nature, though she be, in colouring at least, not to be corrected; incredibly difficult are their fruitless attempts, and as difficult their meanings, through the neglect of essential methods for doing things rightly and truly.

Another mischief proceeds from Tyros themselves; these, falling upon the life at first setting out, can hardly endure to be debarr'd by their masters: but I desire such may know, that, by this hindrance, till they can copy well, their masters act prudently; after this, let them proceed to *the life*, since it is certain, that they must first get a thorough knowledge of the *mixtures of the colours*; without which, they will make but poor work of *the life*; besides, it is far more easy to imitate an object painted, than one neither designed nor coloured.

The better meaning artists must therefore not pretend to arrive at *fine colouring*, without consulting nature; for the greatest grace lies in its variety, viz. in rosiness,

* *This maxim is of the first rate importance, and should be fairly fixed in the student's mind.* E.

yellowness, and blueness, as well in old as young, principally when each colour is rightly applied and naturally represented: but this variety cannot be seen in the academy figure by night, but in the day figure at the drawing schools.

Now, for the docible artist's sake, I shall, in the next chapter, treat of such colours as I have made use of in the dead colouring, second colouring, and finishing; not with design to confine him to those, but to open a door to further enquiries; for one country uses these, another other colours, and yet both good, if they at last answer the same purpose: some again may have been taught other colouring. But I submit all to practice, and their own judgments.

CHAP. XI.

OF THE COLOURS, AND THEIR USES, WITH RESPECT TO BOTH THE SEXES.

A FAIR and tender woman is dead coloured with white and brown red; in the second colouring, with white and a little vermilion.

For a young man the same; except that we also mix a little light oker with it.

In a soldier,* brown red, and a little white in the dead colour; second colour as the others.

For a sallow or sun-burnt peasant, white, brown, red, and umber, for the dead colour; light oker and white for the second.

For a sick person, white, a little vermilion, or brown red in the dead colour; light oker and white for the second, yet but little ruddy.

The figures being brought thus far, retouch or finish them in this manner; brush thinly over your figure some varnish mixed with a little light oker; then put on your main lights, scrumbling them softly and gently into this wet ground, as far as is necessary. For a child mix, under the varnish, a little vermilion; some light oker for a man; and somewhat less light oker for a woman.

But chiefly observe, that the *bluish tenderness* must not be mixed or laid on in the two first colourings; but, on finishing, is scrumbled in with the main lights, and melted into the wet ground of varnish, not with grey or blue mixed with white, but with pure and thick-tempered ultramarine only, touched with a fitch pencil, as I have already intimated.

* *Brown red is synonymous with what is now called Vandyke brown.* E.

Thus also the reflections are to be managed, whether they be strong, or apparent, or of what colour soever they be; of which, more in its place.

The tints of the naked are but three: namely, the light, the mezzo, or second tint, and the broad shade; but I except the rudiness, which is also divided into three degrees or parts.

The three former tints ought to be made and proceed out of one colour, in shades as well as lights; but I reckon not among them either the greatest shades, or main lights used in retouching.

The colour of a dead body could, by this interposition, have no place after those others; in such a figure use brown oker, and white in the dead colouring; which being thinly glazed with lake, more or less according to the age and condition of the person it represents, thereon paint with light oker and white for the second colouring; in which, have a due regard for fingers, toes, and other small parts both of body and face, which ought to be grey and violet, as in living nature those parts appear rosy and blushing.

If any ask, why I expressly assign light oker, vermilion, or brown red, to this or that body; and be not content with recommending red and white, or yellow and white; he must know, that there is a vast difference between red and red; for instance, take vermilion and white, and brown, red, and white, and observe how much the two mixtures differ in force and beauty; thus it is also with the yellow; which makes a great difference in the colouring of the three naked aforesaid, and also in their tints.

But I do not absolutely confine myself to those colours; I name them only as my opinion touching them, and that I may be the better understood in what I say about them:

Has the artist a mind, in the second colouring, to put in the tender tints? Let him do it; but they will, on viewing the painting at some distance, appear like spots: he will also find more work and trouble, because the colours lie too thick; whereby he is convinced, and obliged to work it over again another time.

Before I conclude this chapter, I must propose one familiar question, which is frequently started:—Why many disciples give into a worse manner than that of their masters? which I resolve thus: their bad manner is the joint fault both of master and disciple; the master's chiefly, in being sometimes negligent in his instruction; for though he understands the grounds, he does not teach them his pupils: the greatest care he takes, is, to put them on copying all sorts of pieces, as well of old as later masters, each handled in a particular manner, sometimes quite different from his own. The disciples on the other side, being content with a superficial likeness, *viz.* this part as red, that as yellow, blue or green, as the original, (which

they themselves must find out by tempering and retempering) thence it follows, that in one part or other they generally fall into extravagancy, after they have left their masters. Is their master's a hard manner? Theirs will be harder. Was he rough? They will be more so. He warm and glowing? They fiery. Did he colour glaring? They will exceed him. Was his manner to paint young and old women alike? They will paint both women and men, young and old, after one manner; and make their wives or maid-servants their only models. As for painting worse, this lies at the disciple's door, through a propensity to some particular parts, without regarding the whole: one affects draperies; another likes nudities; another delights in by-works. But such must not take it amiss, if I compare them to thistles, which, where they fall, stick.

But a master, who seeks honour and esteem, must not only be acquainted with what I have now delivered, but many more things, if he will be valued for history, the universal painting.

CHAP. XII.

OF AGREEABLE AND BEAUTIFUL COLOURING.

SINCE a picture cleanly and beautifully coloured must needs be very pleasing, as well to the ignorant as the knowing, and the contrary ones be displeasing, we shall treat of it as a matter of great importance: but many miss the mark herein; some knowingly, others against their wills; I say *knowingly*, in taking a fancy to this or that manner, whether good or bad; and, *against their wills*, when they are past recovery, and custom is become habitual. Sometimes it also happens, through carelessness and fear of doing worse: these, it is true, give good ear, but neglect right methods.

As a pure light causes objects to appear clean and beautiful, so it must needs be, that the more it is broken and sullied by darkness, the objects will also become darker and less beautiful: many great masters have, in this very particular, been much mistaken; as among the *Flemish*, *Rubens*; and in *Holland*, *Rembrandt*, *Lievens*, and many others of their followers; the one in endeavouring to paint too beautiful, is falling into a glaring manner; and the other, to obtain softness, got into a rotten-ripe manner; two extremes, which, like two dangerous rocks, ought to be avoided. But prudence observes a mean in every thing; and a skilful master will make a judicious use of the *colouring in general*, whether in nudities, draperies, landscape, stone work, or what else.

I have often wondered, how some have tormented themselves in the different co-

louring of a man and a woman; painting *him* warm and fiery; *her*, tender and fair; without reflecting, whether such colouring was proper to their condition, or not: nay, without making any distinction between deities and men; the nobleman and clown; which I think very silly. Now, whether they intentionally do it, to shew how masterly they can match such a colour, or whether they are fond of such extravagancies, or bid defiance to those who colour the naked of men, women, and children, with little or no difference, I will not determine: but must at least observe, that though good colouring in general is very commendable, yet what we most shew our judgment in, is, the giving every object its *proper colour, according to its nature and quality*; for the difference among objects on the fore ground ought to be much greater than those of the second or third grounds; because the distance, or medium of air between, unites every thing less or more, as well colours as objects.

END OF BOOK. I.

THE
ART OF PAINTING.

BOOK II.

OF ORDONNANCE, OR COMPOSITION.

CHAP. I.

OF THE QUALITIES NECESSARY TO THE FIRST IDEA, OR SKETCH.

IN order to give the inquiring artist a previous notion of every thing I think necessary to the main matter, to the end he may duly weigh his qualifications for it, I say that he ought in the first place to have a *good memory*, to consider well what he is to represent, and to retain it in his thoughts; and next, a *free and rapid hand* to execute *instantly* on paper what he conceives, lest it slip out of his memory again.

But these qualities will be of little service, unless he observe order in his proceedings; the more important the composition, the less delay; because a bright thought sometimes comes unawares, and is as suddenly lost; and though perhaps it may be retrieved, yet with meaner circumstances than at first. In fine, as we take more or less pains about the matter, so the loss will be the greater, especially to those of weak memories, to whom we may apply this emblem. A man embracing the smoke of a burning pile of wood, with both arms, with this inscription, —*He who embraces too much retains nothing.*

How often do we find, that when we betake ourselves to thought, we are, by some outward cause, interrupted, and our project spoilt by the confusion of our senses; to obviate which, it is best to be *alone*; and then, having paper, pen, and ink, or a crayon, and settled the scheme of your composition as to height and length, you must mark out the plan or ground, and fix the point of sight, whether the design be landscape, or for a chamber, palace, grotto, or what else: after this, weigh well your whole design; then, what sort of persons must enter it, and who ought to have the *first and most visible place*; which mark *instantly*, and their bigness, not in

figures, but *strokes*; here on the first ground, there, on the second, according to their characters and merits; beginning with the king or prince, and next, his retinue, or other proper persons; if there be still another party to be introduced, of less moment than these, and yet as essential to the subject, mark it with points in its proper place.

Having brought your design thus far, you may, some time afterwards, reassume the thoughts of it, beginning with the principal figures; and now consider by what *passions* your figures are *moved*; how they ought to *stand, sit, or lie*; what they are *doing*, whether they *fly or run*, and whether *before or against the light*; how they *contrast*, and how they shall be *set off* against each other. Sketch all this on another piece of paper, and though in so doing some circumstance may have been omitted, yet the consequence cannot be great, since the lesser, like a river, flows from the greater without burthen to the memory.

Go to your sketch again at some other time with fresh thoughts, and then consider what *characters* must be *naked, what clothed, what beautiful, what common*; together with the *proper colouring, and its agreement and order*. Thus the design is brought to bear; and this, in my opinion, is the surest way to help and ease the memory.

Thus much of composition in general; proceed we to treat of each part in particular.

CHAP. II.

OF COMPOSITION.

I WONDER at nothing more, considering how many histories can be collected from sacred writ, that we see so few of them attempted, and those so little different in design. For in four hundred lately published, most of them are on subjects which have been represented before, without any attempts on such as have been left undesigned, as if no composition could be made of them. It is the same with *Ovid, Homer, Virgil*, and many others, though from them might be gathered matter for above three times as many pictures. The cause of all this, I find, after much pains and inquiry, to be *ignorance and carelessness*, those two impotent sisters, who check the senses and obstruct inquiries; an evil to be cured only by diligent exercise.

We need not doubt, but that the ancient painters have picked out the best histories; but it is folly to think they therefore despised all the rest. It were unhappy, if the secrets still remaining, had before been all discovered, for then we might bid adieu to all future endeavours. But supposing, that the best subjects are chosen, it falls out nevertheless, that those which are slighted are oftentimes the *most painter-like, and*

have the strongest passions, and at the same time the most elegant bye-works; so that we need not despair of sufficient matter.

But we see in cattle that they will follow one leader; and so it is with some painters, who think they have done enough, when between their compositions, and the old ones on the same subject, the difference lies in figures sitting instead of standing; the action in the open-air instead of being within-doors; or by some alteration in the ornaments and bye-works: but nobler souls soar higher; they do not sit down contented with what others have thought, but strive to excel in things better, and new, or at least as good as the others.

What praiseworthy pieces must those be, which are built on other men's thoughts? The original designers taxed with ignorance and little sense, because their works are seen thus corrected in actions, draperies, colours, and ornaments: but let such artists continue to torment themselves as long as they please, men of sense will always think meanly of them, and give the praise to the first inventors.

Great souls are always ambitious to share equal honours with happier masters; for who of the poets would not be equal to *Homer*? Of the philosophers, to *Aristotle*? Of the painters, to *Raphael*? Of the statuaries, to *Michael Angelo*? Those great men have done as great things to acquire a name: A desire of glory has fed the fire of their labours; and this has secured them both honours and riches. They did not vouchsafe, when the day was shut in, to spend their time in company, but ardently fired their lamps for night improvements; and thus they attained the greatest eminence.

These things I judged preliminary to what follows; and therefore we shall proceed to management.

CHAP. III.

OF THE ORDONNANCE OF HISTORIES.

THE management of history will serve for universal conduct throughout this whole work; for no one can be said to be a good master, without a perfect knowledge of it: it is so general, that it affects every branch of the art; as the grouping of figures; placing of colours; choice of light and shade; laying grounds; nay, even the disposition of each single figure: but I shall nevertheless be brief, and so proceed.

When now you have chosen your subject, whether in history, fiction, or emblem, make a rough sketch of it, and so imperfectly, as only to understand your own marks and strokes: then read with attention the *best and exactest writers of the story*, in

order to *conceive it well, and fix it in your memory, marking immediately what you have read.*

On your next return to this sketch, you must principally consider, in *what country, in what season, and what time of the day*, the action happened; and whether *within or without doors*, whether in *stately places or common ones*; and, lastly, the *quality and dignity* of the persons concerned; thus much for circumstances. Now mind exactly the *essence* of the story, and then the accidents proper to it. The *event* of the story must always fill up the *chief places* in the composition; and the *beginning of it* to be disposed in the *distance*; as cannon-ball, shot from a distance, batters a near bulwark, and scatters whatever opposes it; by this means the drift of the matter will appear at first view. Note all these things in your pocket-book, that you may remember them: and be sure to consult them often for that purpose.

Some day afterwards, early in the morning, when your head is easy and clear, reconsider the whole matter: *imagine yourself to be the figure, which (one after another) you are to exhibit, and so proceed to the most inferior.*

Next, extend your thoughts to the *places where the action happened*: this will bring you to apprehend *the nature* of it; and you will quickly perceive all your figures in order, and the *qualities* of each, their *distances* and *proper places*: *mark this in general with strokes only.* Put each principal person's *name* to his figure, that you commit no mistake in them, or the disposition slip out of your memory. After this you must mind every other particular figure; and lastly, consider by *what passions they are all moved.*

By this method it is certain, that we are far advanced in general, but little in particulars; the design is as yet no more than as if a person, standing on an eminence, or the top of a steeple, were viewing in an open country the preparations of a great army. He sees all neatly divided into troops and regiments; here the horse, there the foot, and there again the general, and further off the officers; yonder again, the carriages for provision and ammunition, and so forth. Now, such an one only knows the objects to be there, and the place where; but having a good order, and following it, he can the more easily represent the rest.

But he must still go further, in considering from *what side*, and, *in what place*, all is to be seen, and whether the *horizon* must be *low or high*; place your *principal object* as much as possible in the *middle*, on a *rising ground*; fix your point of sight; determine your *light*, whether it must proceed from the *left*, or the *right*, from *behind* or *before*; and whether the story require *sun-shine* or a *common light*; next, dispose the rest of the *figures in groups*, some of *two or three*, others of *four or five*, more or less, as you think proper. But of this we shall say more in a particular chapter.

In the mean time, to help those who may not presently apprehend this, we shall

give an example from off the fore ground ; I say, then, that you must place your *principal figures* conspicuous and elevated upon the fore ground ; give them the *main light, and greatest force of colouring, in one mass, or group* ; the *less objects* must be somewhat lower, and their force of light and colour more spread. The second ground ought to be *in shade*, or filled with *shady objects* ; and behind them, on the third ground (which must be light again), dispose the objects of smallest consequence ; observing always, that large objects are placed behind small ones, and small objects behind large ones ; as also strong lights against dark shades ; if you cannot find it by the shade, endeavour to affect it by dark colours, as we shall shew more amply in another chapter.

Having got thus far make your sketch anew on another paper, wherein draw all the *nudities after the life*, and the *draperies from the layman*, figure after figure, as finished as possible ; disposing every thing so to the light, that neither more or less shade appear, than the *whole* requires. Forget not to place your figure and layman agreeable to the point of sight in your sketch.

Now consider the *motions and passions* ; which, to represent naturally, I shall here shew a proper method ; standing before a looking-glass, make, with *your own body*, such *actions and motions* as your figures require ; the *passions* you must conceive from the history ; for instance, for a figure in a fright, observe how you stand, what you are doing with the right hand, and where the left is ; how you turn your head ; what the left leg is doing, and what the right ; how you bend your body, and so forth : sketch all this with their circumstances, without heeding proportion, but the *motion of the members only* : then set your layman to that sketch, disposing it so as you shall need it in your composition, chusing the *most beautiful side, best light, and most advantageous shades* for the purpose. If the figure must be clothed, cast your draperies as fine as possible, *according to its character*. Then draw carefully on blue or drawing-paper ; but finish the *naked from the life only*. Take the same method in other passions and figures, as we shall shew further in the sixth chapter.

In the mean time begin your general design on the cloth, from your last sketch, and complete it after your finished drawings, or models. As for *bye-works*, and other proper decorations, we shall treat of them in another chapter.

CHAP. IV.

OF THE USES OF FINE PRINTS, ACADEMY FIGURES, AND MODELS.

IN few parts of the art are greater abuses committed than in the use of fine prints, and compositions of greater masters ; for many accustom themselves so much to them,

as seldom to do any thing which is not borrowed from prints, or other men's drawings. Are they to compose a history, emblem, or fable, they bring it together piecemeal, and by scraps; and searching their whole store of prints, drawings, and academy-figures, take an arm out of one, a leg out of another; here a face, there a drapery, and out of another a body, in order to make of the whole a composition: but to whom does the honour belong? Has somebody used a picture of *Poussin*, is the design that person's, or *Poussin's*? This is like duck-eggs hatched by a hen, and we are puzzled to know to whom the praise is due; but it is certain, that if the true owners of such borrowed goods were each to take his own from such painters, I fear their genuine offspring would be but small; it would even fare with them as with *Erasmus's Cuman* ass, who, with the lion's skin, looked terrible; but his ears discovering him, he was stript of his borrowed clothes, and severely bantered by every one.

But another mischief attending this method of proceeding is, that it makes them *slight the life*, nay, oftentimes *forget it*; whereby, and the neglect of rules, they never become good painters.

The necessary use of prints consist herein, that next to what has been said in the preceding chapter, and the sketch settled, we inform ourselves what great masters have thought and done on the same subject; how they chose their objects, and with what bye-works ornamented: this will improve our thoughts. The next thing we are to observe, is, the grace of their action, faces, lights and shades; and if any thing be for our purpose, *seek it in the life*; or if draperies, *take them from the layman*; thus we may call the work our own. But, above all, we must make use of academy-figures of our design, especially those done in private. No figure must be painted twice in one picture, without urgent necessity: but the following ornaments, whether our own or others, we may lawfully use; such as trees, stones, tombs, fountains, urns, statues, ruins, all sorts of architecture, and other ornaments, as much as we please. He who goes further, bigots himself so much to prints, and other men's thoughts, that he thinks himself under a necessity to express every thing *their way*: but it is certain our aim in viewing prints is twofold; first, to sooth and please the eye; next, to enrich our thoughts when we are about a composition of our own; for then they prove of the greatest advantage to a tyro, in giving him not only fine thoughts, but also a pleasant and beautiful manner, agreeable postures, graceful actions, well-cast draperies, and, what is above all, *a quickness of thought and a warmer inclination*; as is more amply shewn in my drawing-book.

CHAP. V.

OF PROBABILITY; AND WHAT IS PAINTER-LIKE IN A COMPOSITION OF FEW OR MANY FIGURES.

PROBABILITY, as operating on the mind and imagination by the help of sight, ought chiefly to be observed in the *partition and representation* of histories, and is next in consideration to the three branches wherein beauty consists; of which we have already spoken.

It ought to appear not only *in general*, but in each *single object*; and we must take care to reject every thing repugnant to it.

In order to it, consider what *characters the subject consists of*, whether of people of fashion or ordinary people, or of both mixed; let this appear in their carriage, shape, graceful motion, and pleasant colouring, as being people of education.

If the figures be rustic let rusticity be visible in them; not only in dress, but in their behaviour, colour, and motion; and if therein some agreeableness appear, let it still favour of rusticity.

By this means, and what follows, your thoughts will appear *natural and likely*, to wit, by giving *more or less beauty* to persons of condition, and *more or less simplicity* to meaner persons; one may be short, another may be tall; one squab and corpulent, another thin and slender; one somewhat crooked, another of a brown or pale complexion; one of a quick, another of a slow motion; nay, in three or four figures there ought to be at least one quite unlike the rest: I might say, that hardly any two ought to be alike; among six or eight one at least should be hunch-backed; and though this may seem to contradict what we have before said touching beauty, yet it contradicts it not in reference to *condition*, since a hunch-back, wry shoulders, distorted hips, a bigger or less head, have as good an agreement with the other members as the most handsome-made.

If it be asked, what would be wanting if the figures were all well-proportioned, yet some inferior to others in beauty? I answer, that these last but in some measure partake of the agreeableness of the others, and one in a less degree than another; and as it is a truth that great people are subject to deformity of body as well as little ones, so their deformity is not so visible as in meaner persons.

Hence, I think my opinion not ill grounded, that chiefly in resortual compositions, such as plays, divine services, courts of justice, and concourses of all sorts of people, *all sorts of shapes* are to be introduced; as crooked, short, tall, awry, fat, and lean, and even some lame and crippled, as occasion requires; but then they must be so

disposed, that, without offence to the eye, they do by comparison insensibly set off other figures near them; which is a main proof of the likelihood or probability of an history: but to make this point the plainer, I shall shew the difference between one old person and another, and one young person and another, each in a less or greater degree of beauty; and confirm it by examples.

As for the management of *fables* and *emblems*, these, being not facts, but fictions, consisting mostly of virtues and vices, require a quite different treatment; for in representing virtue no blemish must appear, and in vice no perfection.

As to *Deities*, who ought to be perfect in every respect, we shall, as occasion offers, write more at large, and treat of them thoroughly in a select chapter; and in the mean time, shew here some different arrangements of the same thing in persons of different conditions, as in *Plate XII*.

EXAMPLE I.

No. 1. Shews the different grace *in taking hold of a glass*; the one takes it with a full fist.

No. 2. Takes it lower with some manners.

No. 3. Is a princess holding a cup with the tips of her three fingers, drawing warily and agreeably the little finger from it.

No. 4. Is a lady's woman, who, fearful of spilling, holds the glass handily, yet less agreeably than the other.

No. 5. A prince holds it handily and cautiously below on the foot.

EXAMPLE II.

Here you see again the effects of education between people of condition and more common persons, very worthy a painter's notice.

No. 1. Shews a clownish peasant, and how greedy and disorderly he eats out of his porringer; he sits, and leans with both elbows on the table, embracing his dish with both arms, lest somebody should take it from him; he holds the spoon with his thumb and fingers under the porringer: his mouth over the dish, and his chin advances to meet the spoon; his head is sunk in his shoulders, and he bends forwards with his upper parts.

No. 2. Sits upright, and, being better bred holds the porringer by one ear, and the spoon with three fingers by the end of the shank; he opens his mouth but little. Again appears a difference in.

No. 3. Representing a gentlewoman holding the spoon with the tips of three fingers, and the hand over the shank, in a very agreeable manner; and in

No. 4. You see a lady managing a spoon with less grace than the other.

This pleasing air is admirably observed by the great *Raphael* and *Correggio*, and particularly by *Barocci*, as we may see in a fine print after one of his paintings, where *Mary* is represented with a spoon in her hand, taking some spoon-meat out of a dish, held by an angel, in order to give it to the child *JESUS*, who, half swaddled, stands in her lap: this print is, in my judgment, so admirable for grace, and so natural, modest, and great, that nothing could be better exprest.

Though the two preceding examples might be sufficient to shew all other handlings, and the difference of action in particular conditions of persons, we shall nevertheless add a third.

EXAMPLE III.

Shews how attentive the two peasants stand listening; the one, with an high back, advances his chin, and stares at the speaker as if he would look through him; he hugs himself, and rests on both legs, which, with the toes, are stradling; the knees somewhat bent, and the feet turned inwards: the other stands straight, poising his body mostly on one leg; has one hand by his side, and with the other takes old of his garb on his breast; the other leg, a little turned, is somewhat more forward, and his belly somewhat sticking out; his whole carriage more agreeable than that of the other.

Here again we see a reputable gentlewoman of a modest gait, her carriage lofty and agreeable, one hand rests under the breast towards the body; the inside of the hand turned upwards; fingers loose and airy bending downwards; hearkening with attention, she, with the other hand, lifts up a part of her garment. She stands straight; her head turned sideways, a little forward; her knees and feet close, and one heel turned towards the inward angle of the other foot: now, on comparing the other woman standing by her, likewise listening, we may see what a difference *education* makes in people's actions; both her hands rest on her hips; she stands on both feet without any sway; the upper part of her body bends a little forwards, her breast and chin advance, her head somewhat tossing, her mouth a little gaping; but her hips swell not.

In such observations as these consist the very *nature and grace* of a composition, be it of many or few figures, in reference to *persons*, and therefore I cannot too much enforce the inquiry into so important a point: I speak here of *grand, majestic, and most agreeable action*; for the contrary is naturally and daily to be found in us; and though many would be better thought of, yet they shew the contrary by daily conversation with mean people, whereby they slip the opportunity of getting better ideas of *genteel carriage*, contenting themselves with shooting at random only. However, they excuse themselves, by saying, that they have no opportunity of getting into fine

company; a weak shield to defend their sloth! Do not the church, the playhouse, and the park, give them opportunity enough to see fine people, and to observe how they behave? As for me, before I had the happiness to which we may sometimes arrive by the smiles of friends, I missed no occasion of making observations, and noting them in my pocket-book; which an history painter ought always to have about him, wherever he goes, and with good reason; for thoughts are often so volatile and slippery as to be retained with difficulty, as I have before intimated in the first chapter about *composition*. Nay, when I saw a handsome gentlewoman walking in the street, I made it my business to inquire into *the reason of her grace*, and in what it consisted, and *why she appeared more agreeable than others*; and, on the contrary, *why others are less agreeable*: by such researches as these, we come to the knowledge of what is handsome and ugly, as well by the one sort of people as the other; but best by studying what is most sublime and grand. Let me then persuade the artist to this method, not as I think it the only true one, or to dissuade him from any other, but as an inlet to so useful a knowledge, and by which we obtain the finest things; which, as I have said, when once lost, may perhaps never be retrieved.

Many mistake, who think that *magnificent garb and rich ornaments*, as jewels, pearls, gold and silver stuffs, &c. are infallible marks of the greatness and power of people: but can the most discerning certainly conclude them to be such by these tokens, without inquiring whether their education be equal to their grandeur? even then also they may be deceived, since some mean people have naturally, or by imitation, such an air and carriage, that, were their dress answerable, they would be taken for great ones: the reason of which is, that at first sight there appears little difference between false jewels and true, though on a nice inquiry may be found; as in the jewels, so in their actions and behaviour, such a difference as points out their true character.

Again, if these different conditions depended only on rich clothes, nothing would be more easy to a painter than this difficult part of art; since at that rate there could be no fashion; or a broom-stick might become a lady's hood. Nevertheless there have been, and still are, painters enough infected with this opinion, and follow it as a law; thinking that *David, Solomon, and Ahasuerus* would not be known for kings, did not *their crowns* shew it; these forsooth they must always have wherever they are, and as well in the bed-chamber as on the throne; and the sceptre as well at the table as at the head of an army. I say nothing yet touching their royal robes.

He who duly weighs what I have been saying, must allow, that *state and carriage* are two such excellent qualifications, that a picture cannot be said to be good without them; nay, I think them the *very soul of a good picture*: but as a noble soul, in a well-shaped body, without the addition of ornaments, visibly shews itself, so of course such are needless in expressing *true greatness*: indeed, when *ornaments are*

introduced with judgment and caution, they add to the splendour of a picture, but nothing to character, nor can cause any passions; as we see in *Raphael*, *Poussin*, *Dominichio* and *Barocci*, who, far from approving it, have, by the very simplicity of their figures, shewn the extraordinary greatness I have been speaking of.

If any object, that *Raphael* himself has not observed this conduct in his story of *Bethsheba*, where he represents *David* in a window with a crown on his head; or where *Abraham* courts his *Sarah* in sun-shiny weather, which afar off is seen by *Abimelech* leaning on a bullustrade. As for the first composition I must say, if I may speak my mind, that I do not over-like it, or indeed apprehend it; but rather believe it to have fared as some faulty things did with me, which being done in my apprenticeship I am still under some concern for; but by the introduction of the sun-shine, his thoughts may possibly be finer than they appear at first view, because, had not the sun shone on that amorous couple, *Abimelech* could not, at his distance from them, have seen their courtship; and if he had represented them in any other corner of the room, than that where they were, they could not have been sitting. However, since great masters have their failings, it is probable, that *Raphael's* Bible prints were sooner or later, either designed or painted by his best disciples, viz. *Julio Romano*, *Gio Francesco Penni*, or *Pierino del Vaga*, from his sketches, and afterwards re-touched by himself, since it is impossible that one master could dispatch so much work in so short a time, though he had a quick pencil; besides, his custom was to keep his works long by him for the sake of improvements, and to give the last hand, and the utmost perfection to them: but as for this Bible, if it be observed with attention, there will be found a great difference between one composition and another, though in some the greatness and likelihood are well preserved.

But to conclude the matter of this chapter, I must say, that my precepts ought not only to be observed in a composition of many, but of few figures also, since it is very difficult to bring them all into onestory: but if the subject be courtly, as of *Solomon*, *Ahasuerus*, or such-like, it must be known, that the persons to whom majesty and grace are most proper, ought to exceed in it: viz. the king among his courtiers; the queen among her ladies; a governor among citizens, and thus the greater above the less, according to his quality, office, or dignity; this causes a proper distinction of superiority, and exalts the prime person above the rest.

Even peasants, who are a little conversant with towns, and know somewhat of good manners, are observed to surpass others worse-carriaged than they, in their discourses, holiday-mirths, and church-ceremonies; but clownishness must appear in them, though with respect to the passions some may appear to excel others; except that if a burgomaster, or toping citizen be mingled amongst them, he must appear superior to them all by his handsome carriage and city-behaviour.

CHAP. VI.

OF THE DIFFERENCE BETWEEN YOUTH AND AGE, IN BOTH SEXES.

THE artist ought not only to mind nicely *the actions*, but also *the difference* of the persons who are to compose his picture; and he must have great regard both to *universal* and *particular differences*, as well in the sexes as their ages.

Children alter commonly every three years, and till they are six years of age have always short necks and round fingers. The difference between boys and girls is visible in their outward parts, without opening their legs, as *Testa* does.

In the small members the difference is not very visible, though girls are somewhat thinner, have smaller ears and longer heads; their arms are likewise more round next and above the wrist, and their thighs thicker than those of boys; but the upper part of boys arms is thinner and smaller.

Those of *Francesco Quesnoy* are incomparably fine to paint after; perhaps nobody has attained his perfection; we see his often represented either without hair, or but very little; whether he thought it more beautiful, or it was his choice in making models, I cannot determine; yet methinks boys may very well sometimes be allowed hair, and that frequently curled: girls may have theirs twisted and wound on their heads, with flying locks, serving not only for ornament, but distinction of sexes.

Boys of five or six years old may have hair finely curled; girls more thick and displayed: another difference in the sexes may be this, that girls hair is more soft and long, boys more curled and short.

Children of five, six, or more years old, ought seldom to be represented with close mouths; their upper eye-lids are generally hid under their swelling brows; they have commonly a quick look.

Young damsels have a vigilant and lively look; raised forehead; nose a little hollowed; a small but almost open mouth; round lips and small chin; in which, as in the cheeks, is a small dimple; they have no under chin.

Virgins we see seldom open-mouthed; their eyes are more sedate and composed than the others.

Old women ought to have a more set and heavy look, and hollow eyes; their upper eye-lids large and loose, yet a little open, the under lids visible swelling; nostrils somewhat contracted; mouth close, and fallen in: and when they are very old and without teeth, their under lip comes over the upper; they also have risings under the cheeks on each side of the mouth; a long but little crooked nose suits them; but in men a more crooked one is proper.

People in authority become a grave look, a forehead somewhat raised, and large heavy eye-lids, and those half open; their aspect settled and calm; their faces turned a little sideways; the nose alike with the forehead and eyes; mouth shut, and a double chin.

It is necessary to take particular notice of the *different make and form of persons*, so far as they are described in history, in order to express the better *the nature of the matter*; as *Alexander* and *Hephestion* in the tent of *Darius*; wherein *Hephestion* ought to be taller than *Alexander*: in *Saul* and *David*, the former tall, and the latter less and ruddy. And thus of any other circumstance of history.

In the observations about *taking and holding any thing*, I have noticed that *infants* are very fickle and harmless in it, and because their members are very feeble, and commonly ply any way, they act as if half lame; their hands are always squab, and therefore most open.

Young girls are wanton in their taking and holding; as in the manner of *Goltzius*.

Virgins and *stayed women* are modest and mannerly in their taking and holding; as I have shewed before.

But aged people have stiff and dry hands; for which reason they are most times shut, and they cannot extend their fingers.

Although *different accidents* cause an alteration in the face and posture, those alterations are nevertheless very *unlike* each other, therefore each ought to be treated in a distinct manner; chiefly when any *particular passion* moves us to this or that action, whereby the features and lineaments of the face are *doubled* by the said *unlikeness*.

Suppose, for instance, that *all faces* were cast in one mould, and *each* governed by a *particular passion*, as sorrow, gladness, hatred, envy, anger, madness, &c. Hence it is certain, that they will be very *unlike*, and *different*; as well the actions of the *body*: and if now you give each a particular make, and lineament, this will augment their difference.

This observation is of great use to face and history-painters, and the contrary as useful when nature and circumstances induce us to make *two* or *three* to be like each other in one composition; namely, a company of figures all of one family, who, therefore, may well take after *one person* in likeness, as the sons of *Jacob*; the *Horatii* and *Curatii*; for thus we evince the truth of the story.

Again, in treating the *feeble*, where the daughters of *Ceerops* open the basket, in which was *Erichtonius*, here we are obliged to make their *faces alike*, to shew that they are sisters; for otherwise who would know them to be so, though represented alike beautiful? and it would be asked how the affinity appears, seeing it is not enough to say they are sisters; or that *Pallas* is *Jupiter's* daughter; or the long-

bearded *Æsculapius* the son of young *Apollo*. But if you give these three sisters *one and the same aspect*, yet *to each a distinct passion*, they will then differ very much; for instance, let the youngest, who opens the basket with surprise, start back, as if she were saying—*Good God, what is this?* The second, full of fear, runs away, calling out—*Dear sister, save me from this monster!* And the third, being elder and more stayed, stepping back, with amazement, says,—*What! this is a monster.* Thus proceed *three different motions from one aspect* or likeness; for though the resemblance is somewhat altered, yet the *same proportions and features* still remain.

The case is the same between parents and their children; for instance, if the father have a crooked nose, or that of a *Cæsar*, the child will, in some degree, have a nose somewhat long and rising: has the mother a long and straight nose, the daughter will have the same; except that in tender youth it is less or more bending, as in old age it is thicker and broader, but little different in length, as experience shews.

We see in the twelve heads of the *Roman* emperors, their natures and inclinations well expressed, and agreeable to the histories of their lives; yet I doubt, whether they all agree with the true aspects of those emperors; or, whether the cotemporary masters (who were well skilled in physiognomy) have not thus altered them, according to their natures, rather to represent their internal faculties, than their outward appearances.

It is admirable to consider how our senses are surprised, when all the particular *aspects* are well observed according to the *passions which they represent*; methinks we thereby discover mens inmost secrets; that this person sings a high tune, that a low one; that one bellows with pain, another inwardly laughing; the teeth of one chatter with cold, another parched with heat and thirst: thus a small line can let you into a whole countenance; less or more fatness, also, much alter a face.

But, for the artist's benefit, I think proper to shew him a way of finding out all sorts of aspects after a certain and easy manner.

Let him take a looking-glass, and draw himself by it in such a *passion* as he desires, as joyful, sorrowful, spiteful, &c. and imagining *himself to be the figure he wants to represent*, draw this nicely with red or other chalk on drawing-paper; observing nicely the knitting of the brows, look of the eyes, swell of the cheeks, contraction of the nostrils, closeness or openness of the mouth, jut of the upper or under jaw-bone, according to his position, whether straight or bending: then let him take a plaister-face, and make a mould from it of lead, or other hard matter, in order to make afterwards as many impressions of clay as he pleases; these let him alter to the before-mentioned drawing, either with his fingers, or modelling sticks, as he thinks proper, taking away something here, and adding something there; *but still preserving the*

general likeness: thus they will serve instead of the life, chiefly when the face, on which the mould was made, comes to be like the drawing, that, by the aforesaid alterations, the artist can also see how much the features likewise alter.

Thus all sorts of passions may be moulded with little trouble, and the moulds used in as many different manners as he pleases, whether they are to be viewed from below or above, or in profile.

He, who is provided with store of such models, will find great help from them, since we cannot be furnished with them from life itself; nor from our own persons, otherwise than in a single and fronting position in a looking-glass. As for knowing how to make them, a few days and a little instruction will teach us as much as is necessary, if we can draw well. If to these the artist add a mould for a child and a woman, the set will be the more complete.

Before we conclude this chapter, it is necessary to say something of the *disposition of both sexes* in a sketch of a capital composition; as in a concourse of all sorts of people, at an offering, a play, &c. where we see, that those of a sex get together, and youth to youth, age to age, men to men, and women to women: but young women, out of curiosity, are observed to crowd under the people; and though notwithstanding they join themselves to their sex, yet they are afraid of mishap; and therefore, for protection's sake, often take children in their arms; but a man of judgment will nevertheless distinguish these maids from others by their breasts, head-attire, or dress, though attended with three or four children.

It is improper to let *children of three or four years old* run into crowds, without mother, brother, or elder sister to guard or hold them by their hands.

In places of public pleadings, *firm and high places* should always be assigned to *women*; as against stone-work, walls, and the like; because their bashfulness makes them timorous, and their reputations ought to make them covet rather old mens than young mens company, to guard them from the insolence of the mob, soldiers, or others, who, on such occasions, intrude any where to rummage, rob, or play tricks.

The *vulgar* commonly press close to the pleading place, *light women* are mostly found in the middle of the crowd, and *people of fashion* stand behind.

CHAP. VII.

OF THE PROPERTY AND CHOICE IN THE MOTION OF THE MEMBERS IN ORDER TO EXPRESS THE PASSIONS.

PREVIOUS to the matter of this chapter, I shall insist on an observation, which, in my judgment, is worth the artist's notice, as being for his advantage, as well as his

diversion; it is, in assigning the reason why many make so little progress in their studies: now I imagine it to proceed from their inconstancy and lukewarm affection, which tie up their hands, unless necessity drive them to work. They often say,—I was so lucky as to do it; or—It fell out better than I expected,—as if the business depended on fate, not on mathematics. But it is quite otherwise with those who push on with zeal and good-will, and consider earnestly and sedately, not accidentally, what they are about: these are not satisfied with having painted a picture well, and being as well paid for it, but reflect how much they are furthered in the art by it, and consider, if they were to do the same again, what alteration and improvement they could make in it; since it is certain, that though we improve by practice, yet by shorter ways we can attain a perfect knowledge, and in a less time too: our own faults make also a deeper impression on us when discovered by ourselves, than if observed by others, because we naturally hate reproof.

Nothing affected me more than when I found my errors, or more rejoiced me than when I had corrected them; which nevertheless did not fully satisfy me; for I endeavoured still to make what was good better. About twenty-four years ago I had a mind to paint in little the story of *Stratonica's* paying *Antiochus* a visit; I took abundance of pains in it, and it was extremely liked. Some years after, an opportunity offered of my doing the same thing again, but six times larger: I did not think it proper to govern myself by my former thoughts, though much approved, but diligently consulted the best writers on the subject, rejecting the trivial ones, and then proceeded as carefully to finish my work; which got me more reputation than the former, because executed with *more simplicity and less pompous circumstances*; it representing only King *Seleuchus*, *Stratonica*, *Antiochus*, and the physician; whereas, in the other, I had introduced a train of courtiers about them, and, in fine, every thing I could think of to make it look pompous and gaudy. Thus out of a single flower we may, by care and industry, produce a double one, as was the case of another picture of *Scipio* and the *young bride*, which is in the apartment of the *states of Holland* at the *Hague*: this picture was of my first thoughts; but painting the same subject a second time, this latter, as better composed, got the preference, though done but two years after the other; which I submit to any one's judgment who compares them. Now if any one ask the reason of this great difference, and in so little a time too, I answer, that having perceived my ignorance and errors in the first composition, I doubled my pains, informed myself better, made nicer reflections, and spared no trouble in order to exceed myself, if possible, in the second performance.

This circumstance also attended my first *Alexander* and *Roxana*; for that which

I painted afterwards, and is at the late major *Wilzen's* house in *Amsterdam*, is of a much better taste, and very unlike the first.

Thus I think I have sufficiently shewn, by my own example, the great difference between sitting down contented with what we know and do, and seeking further improvements. Nothing delights more than to find what we seek, and to improve daily; in order to which, I shall give the artist the following examples:

EXAMPLE I. Plate XIII. *Of mutual or reciprocal Love.*

Two children are seen to exchange lighted torches, which each gives with the left and receives with the right hand, thereby signifying, that what is given with a good-will ought to be received and requited with thankfulness; the right hand denoting mutual kindness, or help and tuition.

Decency teaches, that the giver should hold what he gives at the upper end, and the receiver to take it underneath, or in the middle.

The giver offers it with an arm stretched out; contrarily, the receiver takes it bashfully, with his arm close to the body: both incline the upper parts of their bodies; their heads lifted up, and inclining over the side of their gift in a friendly manner, and mouths open, giving the torches cross-wise to each other: they are in all circumstances alike; in beauty, shape, motion, and aspect, except a difference in the mouths, with respect to the priority of intreaty.

The giver holds his torch with three fingers, the other accepts it with a full hand: now, after each has received his gift, they may be supposed to exchange right hands, and their shoulders to meet, their left ears crossing each other; that is, their heads come cross-wise over their left shoulders; and, if you please, each kisses the other's left cheek; their right feet advancing come close to each other.

EXAMPLE II. *Of voluntary Submission.*

Here we see a coward surrendering his sword to another; he holds it by the blade close to the hilt; the other receives and takes it close at the hilt: as these actions are twofold, so are both the passions; the one shews his pusillanimity, the other his courage.

The giver stoops his head very low, with eyes cast down at the other's feet; he stands on both legs alike bent, as if he were fainting away; the left hand open he is putting forth, or pressing the outside of the hand against his breast, as if he were saying, *There's all I have, my life is at your mercy*: the other contrarily stands set and upright, his foot advancing, his left hand on his side and turning hindwards; has a stern look, his mouth shut, his under lip and chin standing somewhat out, looks with scorn somewhat over his shoulder on the giver.

EXAMPLE III. in Plate xiv. *Of Liberality.*

This reputable man, who, in passing by, is giving a handful of money to a poor one, holds out his right hand sideways, inside downwards; beholding the poor man with a calm and set look, he stands upright, and, with a swelling belly, is stepping forward: the receiver, on the other hand, makes up to the giver, bowing his body, stretching out both arms as far as possible, with his two hands hollowed like a bowl-dish, looks on the gift with joy, eyes staring, open mouth, as if he were saying,—*O ho!*

EXAMPLE IV. *Of Benevolence.*

He who presents an apple to any one holds it from underneath with three fingers, as friendly intreating, pressing his left hand, inside upwards, close to his breast; his breast and chin advancing, his head bending somewhat over one shoulder. The other contrarily receives it with respect, taking it on the top with four fingers; advancing the upper part of his body, and somewhat bowing his head, he discovers a modest gladness, looking on the gift; in the mean time the other is watching his eyes.

EXAMPLE V. Plate xv. *Of the same.*

He who offers his friend a fine flower holds it with three fingers, at the lower end of the stalk; the other takes it with the thumb and fore-finger, next the flower, with his head over it in order to smell. The giver, as having smelt it, draws back his head over one shoulder from it, his face lifted up, eyes somewhat shut, but one more than the other, his mouth half open; his left hand, close to his shoulder, he holds wide open, as in surprise; he rests on one leg, advancing with the other: the receiver contrarily is standing on both legs closed, with his left hand behind him; the giver stands firm, the receiver wavering.

EXAMPLE VI. *Of Fidelity, or Friendship.*

The person who is presenting a ring to a virgin, as a token of fidelity or friendship, holds it upright, with his thumb within it, and the stone upwards; he advances his body and face, and looks direct, clapping his left hand to his breast: the virgin, on the other hand, stands or sits straight up, her breast somewhat heaving close to the ring; her head somewhat bending and swaying to her right shoulder; her left arm hangs down, the hand open, receiving the ring with three fingers of her right hand. The giver looks not at her eyes but her mouth, speaking with a look between hope and fear; she, with a modest and serene countenance, looks down on the ring, rests on one leg, her feet close: the giver advances with his left leg, his knee bent, and rests on his right toes.

These three last examples I exhibit but half way, since the disposition of their lower parts may be easily understood.

As the gifts in all the examples are different, so the sentiments are often very various as well in giving as receiving.

Whether it be done in *sincerity*, out of *hypocrisy*, or for the sake of *decency*, the *motions* in either case *differ very little*; because in them all the parties endeavour to act with as much dexterity as possible; nay, sometimes so far, that thinking to impose on each other, both are frequently deceived: in such case we must take appearance for truth, and the contrary.

But such representations would not answer right purpose, as having false meanings; for instead of dissimulation or decency, we should take it for pure love, since in all three, as I said, the motion is the same; therefore, to remove all doubt and uncertainty, we must have recourse to emblematic figures, which will clear the meaning, and point out hypocrisy, falsehood, deceit, &c. by proper images, beasts, or hieroglyphic figures; which by-works a prudent artist ought so to dispose, that, though inactive or mysterious, they may yet answer their purpose; for they who are deceived or misled should not perceive the least tittle of it.

Some may think that the deceived, as well as the deceiver, ought to be set off with such emblems; but this is superfluous; for as both parties seem to profess sincerity, nothing but hypocrisy must be shewn.

Ovid tells us, that *Mercury*, having stolen some oxen, and perceiving that one *Battus* saw it, and fearful of being betrayed, desired him to keep it secret; which *Battus* faithfully promised. However, in order to try him, *Mercury* disguised himself, and a little after came to him, in the shape of the owner of the cattle, and asked him whether he could not give tidings of them. *Battus* pointed to the cave wherein they were hid: which incensed the godly thief so much, that, re-assuming his form, he beat the traitor, and turned him into a touchstone. Now it is very probable, that in the disguise *Mercury* hid his winged cap and feet, and caduceus, that he might not be known.

The same we find related of *Jupiter* and *Calisto*, when he, in the shape of *Diana*, deceived her: but here the matter would not be known, did not some tokens make it evident, that it was *Jupiter* and not *Diana*, though he appeared like her.

The case of such a picture is the same with a theatrical representation, where every thing is exhibited as if it really happened; the characters deceive and belie one another secretly, without knowing it; but the spectators perceive all; nay, their very thoughts ought plainly to be seen and heard.

CHAP. VIII.

OF THE ISSUE, OR RESULT OF THOUGHTS, TOUCHING HISTORIES.

As there are grounds and principles in all arts and sciences, whereon we must build, and we cannot, without exactly keeping to them, either execute or gain true knowledge of things, so they ought chiefly to be observed in the art of painting, and especially in the *composition*; and since the memory cannot furnish out a story, with all its circumstances, in such due order as a regular sketch requires, we must establish certain rules, in order to supply that defect, since, though a person should be so happy as to have strong memory and brisk conceptions, yet the hands are not so quick at execution; no, the thoughts exceed them: some things also must *necessarily go before, others follow*; which implies and requires time. Could we but draw as rapidly as we can think, memory would be useless; whereas it is certain, we can draw nothing but the ideas which memory first conveys to the senses.

However, let no one imagine by what I say, that a master must first sketch what he *first thinks*, and run through the design as things occur to his thoughts; for conceptions never observe order, and therefore by such irregularity the performance would be worth little, as in the following instance: suppose a representation of *Cain* and *Abel*, the fratricide; the first thing that offers, is, *Cain* flying from God's wrath; next is *Abel* lying dead; next the burnt-offering on the altar; and lastly, the weapon lying by it. Now the last being furthest in your thoughts, it is first scratched down with your pen; then the altar appears; afterwards *Abel*; then *Cain*; and then the Almighty; and at last the landscape, which is to determine the extent of the composition. Judge now what such a confused method of designing must produce; it is, therefore, not a matter of indifference how you begin a design; for the *principal figure must be first considered, and then the incidents*: as gold is separated from the earth, and cleared by refining. We ought then to proceed orderly in the designing, making first the plan, next the stone-work, and then the figures or by-works. However, we treat this subject in the chapters of the composition of histories, hieroglyphic figures, &c. Where we maintain, that the principal ought to be placed first; then the figures of less consequence; and lastly the by-works.

But what I intend now, is, to shew a short and certain method of commodiously receiving and retaining things, whether they be given in writing or by word of mouth, prolix or brief, together with their circumstances, be they many or few, that you may sketch them exactly in all their particulars perfectly agreeable to the relation as well in motion, colour, dress and probability, as by-works; which will be of singular use to

those of short memories, but who are nevertheless skilled in the expression of action: the passions and their effects, uses of colours and draperies according to sex and age, laying of colours against proper grounds, difference of countries, sun-shine and ordinary light, and more such.

Having considered well of the subject, and where the action took place, first make a plan or ground;* next, determine where to place the principal figures or objects, whether in the middle, or on the right or left side; afterwards dispose the circumstantial figures concerned in the matter, whether one, two, or more; what else occurs must fall in of course: after this, to each figure join its mark of distinction, to shew what it is; as, whether a *king*, *philosopher*, *Bacchus*, or *river-god*.

The *king* must have his *ministers*, *courtiers*, and *guards*.

The *philosopher* must be attended by *learned men*, or his *disciples*.

Bacchus must have *Satyrs* and *Bacchanals* about him.

The *river-god* has his *nymphs* and *naiades*.

The *king* excels by his *royal robes*, *crown*, and *sceptre*.

The *philosopher* is to be known by a *long and grave vestment*, *cap on his head*, *books*, *rolls of vellum*, and other *implements of study* about him.

Bacchus is adorned with *vine-branches*, crowned with *grapes*, and armed with a *Thyrus*.

The *water-gods* are accompanied by *urns*, *flags*, *reeds*, and crowned with *water-flowers*.

All which badges are naturally proper, though not described in the story; nay, if they were, you need not heed them, since their characters remind us of them when we are preparing to introduce them: as if we were reading about the *goddess of hunting*, every one knows that she has a *retinue*, and is equipped with accoutrements for *sport*: and that the *charming Venus* is attended with her *Graces*. This may suffice for *personal character*.

As for *motions*—

A *king* is *commanding*.

A *philosopher* *contemplating*.

Bacchus *rambling*. And

The *river-god* *in his station*.

When the *king* commands, *all is in a hurry and motion to execute his will*; his *retinue* are *obsequious to his words and nods*.

* If the student, by way of exercise, will try to reduce the historical pictures, which come in his observation, to a supposed ground plan, he will soon enable himself to account for defects in many celebrated performances. E.

When the *philosopher* is exercising himself, he is either reasoning, writing, or contemplating.

When *Bacchus* is on his ramble, the *Menades*, *Bacchanals*, and *Satyrs* madly attend his chariot, shrieking and howling: and with tabors, pipes, timbrels, cymbals, &c.

The *river-god* in his station, either rests on an urn or a vessel shedding water; or is sitting among his nymphs on the bank of a river.

Thus each character is occupied according to its nature; and so we deduce one circumstance from another without seeking it, or being at a stand, having such a fund of matter in our heads, that on the bare mention of a person we must conclude that such and such properties are essential to him.

The next business is, *the effects of the passions*: When the *general* moves, the whole army is in motion; when the king threatens, the accused is in fear, and the ministers and others remain in suspense. When the *philosopher* discourses, the audience is attentive, and each person moved in proportion to his apprehension, or attention; one has his finger on his mouth, or forehead; another is reckoning by his fingers; another rubs his forehead; another, leaning on his elbow, covers his face with his hand, &c. When *Bacchus* speaks, the noise ceases. When the *water-gods* are taking repose, every one is hush, sitting or lying promiscuously at ease.

If these examples be not sufficient to establish my purpose, I shall add one or two more; and the rather, because no one before me has treated this subject so methodically; nay, I may say, hardly touched on it.

We read in scripture that *Queen Esther*, over-awed by the frowns of *King Ahasuerus*, swooned away. That *Belthazzar*, perceiving the hand-writing on the wall, was, with his whole court, troubled in mind. Again, in *Ovid's Metamorphosis*, *Ariadne*, in despair on the shore, was comforted and made easy by the acceptable presence of *Bacchus*, who offered her his aid. From all which, and the like circumstances, we are enabled to conclude with certainty, that a *single* passion, treated according to the manner before laid down, can alone furnish matter enough to enrich a whole picture, without the aid of other by-works, since many things and circumstances do proceed from that one passion only: for let us suppose two persons passing by each other, as in *plate XVI.* and one seen in front, the other in rear; he who walks on the left side, and is going off, has a bundle on his right shoulder, from which, something drops behind him—he has a boy and a dog with him. The other coming forwards, and perceiving what falls, calls to tell him of it; whereupon he looks back, and the boy runs to take it up. Now I refer to any one's judgment, whether my thoughts, by so simple a relation, be not presently conceived, since it is all the story; I fancy they are, but yet still better, if keeping within the bounds of the relation, I were to make a sketch of it; for though the bare description of the thing easily makes an impres-

sion on the senses ; yet, he who is not conversant with the fine motions and beauties of action, (which consist mostly in the contrasting of the members) can never hit the writer's meaning.

I place then, the man calling out foreright ; and the other man past by him, looking back and hearkening to what he says : in these postures both look over the left shoulder. Now if any one ask whether he, who is passing on, could not as well turn to the right as the left in looking back, and the other do the same? I say, No ; unless we will run counter to nature ; for I suppose, that he who is approaching has a stick in his right hand, and with his left points to the cloth which is dropped ; and the other having the bundle on his right shoulder, his left hand rests on his side, by which also the child holds him : now, because each other's left side meets, and one sees the cloth dropped at his left, his kindness compels him speedily to call over the same shoulder to the other man ; who plainly hearing, turns to the side of him who calls ; whereupon they behold each other ; the boy, being nimble, runs quickly to the cloth, and the dog outstrips him in getting to it first : from all which premises is implied *a natural motion, and turning of the members*, without our saying,—the upper part of the body fronting ; the left or right leg thus or thus.—If we know the place of standing, towards whom, and what they have to say, the rest must follow of course.

Such reveries as these give us *a right judgment* of a picture, make us retain it, and help to remove difficulties ; and if to this be added some certain strokes to point out either the place or actions of figures, it would be more easy and helpful to the memory.

If now the preceding example, of the two men passing each other, should seem insufficient, I will subjoin one other of the same nature, but fact ; I mean, the story of *Judah* and *Tamar*, (see *plate XVII.*) when coming from his country dwelling, he is in the way accosted by her in the habit of an harlot ; I put the case thus : *Judah* comes forward, and the road lying on the left side of his house, along which some of his servants are going off in order to shear sheep ; *Tamar* sits on the right side of the road, on the grass, airily and wantonly attired, and with a veil over her head : now it is probable, that having a lewd design, she first accosted *Judah*, who, like a man of repute, past her ; but when she lifted up her veil and beckoned to him, he stopped to hear what she had to say ; thereupon, I suppose, he stood still, resting on one foot, and advancing the other to make a halt, to see who calls him ; he turns to the left, opening his left hand like one in surprise, and then clasps it to his breast to shew that he is struck there ; and lastly, takes hold of his beard, as pondering what he is going to do : in the mean time she rises and lays hold of his garment. The servants are seen either in profile, or backwards, as the road turns and winds to the house, having scissors or sheers with them. The house may lie as the road shews

it, though, according to ordonnance, the middle suits it better than a side; this is sufficient for understanding the meaning of this story, and the right method for handling a great work by a short introduction.

If any one suppose, that if the road were to lie across the piece, and the whole disposition altered so as to make the man go from right to left, and not place the woman on either side, it would be all the same, since then she would still be on his left side; I say, No; for she calling him, we should then, of both their bodies, see but one of their faces; and what were such a passionless statue good for? Again, we could not shew his principal motions, which are very essential to the fact; wherefore the other way is best.

But let no one deceive himself by my manner of relating this history; for, consulting the Scriptures, he will find that I have inverted the sense to a subject, shewing how to *give two persons distinct passions*, and thereby to embellish a picture; for by the Scriptures it will appear, that *Judah* is going to the place whence I make him come, in order to send *Tamar* a lamb or goat to redeem his pledge.

I leave it to any one's judgment, whether it cannot be plainly inferred what motions these two figures must have, to make thereout three distinct and probable representations, which I thus deduce:

First, In the man's person, an unexpected rencounter.

Secondly, An inquiry who she is, and what she wants.

Lastly, A criminal passion.

First, he is grave, asking and understanding what the matter is, or at least imagining it, he wishes it may be true; then begins to make love; at last, being fully persuaded, he gives loose to his passion, grows bold and venturesome. These three periods produce peculiar passions in both, different from each other; the first, grave and modest; the second, kind and loving; and the third, wanton and bold.

The woman contrarily is moved by three passions.

First, She is friendly and lovely.

Secondly, Wanton, with a dissembled shyness.

Lastly, They both agree.

First, She accosts him with an enticing air, overcoming his gravity.

Secondly, he approaching, addresses her in a friendly manner; but, altering her speech, she answers him roughly, and will not be touched.

Lastly, he being transported with passion (at which she secretly laughs) she pushes him coyly from her on one side, and lays hold of him on the other. From all which premises we may find three positions springing only from the words which we suppose must naturally pass between them.

Perhaps some may say,—I know nothing of such effects, since they never hap-

pened to me.—But, it is certain, there are very few who never felt them; and even they can sometimes account for them better than others who have known them. Many know the virtues of medicines and poisons, without tasting them; arguing with judgment improves the performance, otherwise art would be impracticable, or at least attainable by few, if it consisted in inquiry only; for who, run mad, could afterwards tell how the frenzy seized him? the truth is, we can only guess at it. But this last story is proposed by me for no other reason than to make it plain and evident, how the members are moved by the impulse of the senses, and the intercourse of talk, and how by *such motions* we express our inward thoughts.

There are many such occurrences in authors, chiefly in *Ovid*; as *Jupiter* and *Calisto*, *Salmacis* and *Hermaphroditus*, *Phæbus* and *Leucothæ*, *Mercurius* and *Aglaura*, *Jupiter* and *Semele*, *Vertumnus* and *Pomona*, *Venus* and *Adonis*, *Apollo* and *Daphne*, &c. Besides some others in history, as *Appelles* and *Campaspe*, *Alexander* and *Roxana*, *Scipio* and the young *Bride*, *Tarquinius* and *Lucretia*, *Antiochus* and *Stratonica*; and in Scripture, *David* and *Abigail*, *Hagar* with the *Angel*; *Christ* and *Magdalen in the Garden*; *Christ* and the *Samaritan Woman at the Well*; *Mary's Annunciation*; the *Visit of Mary and Elizabeth*, and many others; all of which ought to be treated in the same manner, according to the nature of what they are doing; as at each word exchanged, what motions throughout the body must follow, and what lineaments of the face; how the carnations must change either to red or pale, more or less fierce, and so forth. By means we may design any thing, and come to perfection the shortest and surest way.

CHAP. IX.

REMARKS ON SOME MISTAKES IN HISTORICAL COMPOSITIONS.

IT will not be amiss, as a caution to others, to censure the mistakes of some masters in historical compositions, in order to shew of what great consequence it is to represent *plainly the true nature and state of things*, that we may improve, and not meet with rebuke instead of glory. A man of good sense may freely exercise his thoughts as he sees good, but many think they merit much by *following the letter of a story*, though at the same time they overlook *above half its probability*; which frequently happens, when they are got into *esteem, and have a name*. But, alas! what rich man would not be thought such? what valiant man do a cowardly action; or wise man commit folly? only through wilful carelessness; truly it seems unnatural, and I think that nobody but of moderate sense would strive to excel in this or that art, without being enticed by the desire of fame either in his life-time, or after death: and although

some instances may contradict this, yet you must observe that I am speaking here of *pure virtue*; for he who built the *temple of Diana*, and he who fired it, though instigated by one desire, *to leave a lasting name behind him*, have been as different in praise as action; from whence I infer, that no artist can be void of inclination for praise and honour, which otherwise he must not expect; and, if so, would blast his credit by an imprudent act.

Raphael, in his *Adam and Eve*, has represented him receiving the apple of her, and resting on a withered stump, and that smoothly severed as with an ax or saw; which is a double mistake, and if done wilfully not to be excused; for how is it likely, that a tree, which has hardly received life, and placed so near the tree of life, should so soon be withered; this must be an oversight like that of *Cain*, who kills his brother *Abel* with a sharp pick-axe; and, in another piece *Eve*, has a distaff: what improbability and impertinence is this? for when *Eve* has spun her flax, whence must the weaver come, and who make the scissors to cut it? but perhaps these were not *Raphael's* riper thoughts, but rather those of his youth, wherein the greatest wits sometimes mistake.

Charles Vermander, though a writer, poet, and good philosopher, has mistaken as much in his *confusion of Babel*; for the tower and scaffolding are represented unfinished in the middle of the piece, divine wrath with flames wavering over it; moreover are seen the children of *Israel* marched off in tribes, and here and there distinguished by troops; they with their peculiar standards sit or lie all about, not like people confounded by a diversity of speech and a straying confusion, but as met together from all quarters only to form a congress; for there we see *Egyptians, Persians, Arabians, Moors, Asiatics, Americans, Europeans, Turks*, nay, *Swissers*, all in their modern habits: surely we need not ask them whither they are going, because the love for our own country prevails above all things; and therefore every man is returning to the region whence he took his character, manners, and habit. What this painter's meaning was, I know not; but, in my opinion, it is a true confusion.

I cannot omit another piece of *Rowland Savry*, representing paradise; wherein we see that sacred garden replenished with all kinds of ravenous beasts and birds, as elephants, rhinoceroses, crocodiles, bears, wolves, unicorns, ostriches, eagles, &c. which must entirely lay it waste: now I appeal to any man, whether such a crowd of beasts and birds of prey, contribute any thing to the circumstance of *eating an apple*, which might as well have been done by an ape, squirrel, or other small creature; which makes it look rather like a deer-park than a garden of pleasure. Had more people been created than *Adam* and *Eve*, the cherubin need not have guarded the entrance to keep the savage creatures out, since they were already entered, but rather to keep them in, in order to save the rest of the earth from inconvenience. I have seen more

such compositions, but, to avoid tediousness, shall not mention them here; it is sufficient, by few examples of great masters, to know how easy it is to commit mistakes, through ignorance or want of consideration.

In the first of the aforesaid examples, I would shew how it fares with those who amuse themselves more with a *small part* than *the whole* of a story; and with an arm or leg which no ways concern the matter, without being in any pain *forcing nature*, or *turning the sense*. Of the second example I shall say nothing here, since it may be guessed what I mean by the iron of the pick-axe. Of the third, that some men seek five legs on a sheep, as we say, whereby, instead of clearing, they make the matter more obscure and intricate. As for the fourth, some make no difference between an *Italian* floor and a green field, if they can but have an opportunity of shewing their wit, introducing every thing, whether congruous or not.

As to *Savry's* piece, my thoughts are, that all beasts are created by God, but not in the same manner with man: and that each clime produced its proper species of animals, which came from thence to *Adam* to give them a name according to their natures; which was no sooner done, but they returned to the countries they came from; some to the east, others to the south, according to their natural inclination to this or that climate; so that the garden, wherein the Spirit of God dwelt, was only for *Adam* and his consort; in it they lived happily, and besides them no irrational creatures, except such as could delight their eyes and ears: moreover it is my opinion, that this garden could not harbour any uncleanness, putrefaction, or noxious creatures; wherefore my composition is this:

These two naked persons I place as principals in the middle of the piece, on a small rising, close to a fine tufted apple-tree of larger size than ordinary, and of a sound body; *Adam* sits with *Eve* in his arms, who half in his lap directs the apple to his mouth; he, with his face towards her, with a staring eye, and raised brow, looks surprised, and seems to put the offer away with his hand; to the acceptance of which, she, with a lovely and enticing air, seeks to persuade him; at the same time, with her other hand behind him, she is receiving another apple, which the serpent, hanging on a bough, reaches out to her. Behind her is a peacock with its tail spread, and a cat pawing her; besides, a fine hound, who looking back is going away. I introduce also cocks and hens, and other tame creatures proper to the region for embellishing the landscape. I plant there all sorts of trees, except the cypress, to gratify the sight and palate. Small birds are flying about to please the ear: the snow-white swans swim in the brooks and rivers which water the garden. On the right side of the piece I shew the entrance into the place; and, on the sides, two square pillars of green leaves, beset with melons, pumpkins, and the like; besides a

long and high green wall, running up to the horizon, and uniting with the off-skip. The horizon is level; along the green wall are seen orange and lemon-trees, intermixed with date-trees. The whole piece is enlightened with an agreeable sunshine. To this composition I shall add another

Of the Flight of ADAM and EVE.

I was formerly of opinion, that when this pair received their doom, and were driven out of paradise, and both subjected to the same fate, the beasts must fly with them, having learnt to know their own natures; wherefore I intended to make my composition accordingly, as thus: the two naked and ashamed persons flying from the fiery sword which threatens them; and for embellishment, a great confusion of beasts, each attacking the enemy of its kind; as the cruel wolf setting on the innocent sheep; the sharp sighted eagle on the timorous hare; and so forth. But as by this violence the *main action* would entirely lose *its force*, and fall into a perverted sense, I desisted till I had better informed myself of the matter, especially seeing no beasts stayed in the garden, but each returned to his country. I thought again, how can this be like the flight of *Adam* out of *Eden*? it looks more naturally like two condemned malefactors driven into a forest to be devoured of wild beasts; which their fear and frightful looks make more probable; and therefore I afterwards contrived it thus:

In *Adam's* flight, the labouring ox accompanies him to help him in tilling the ground; the scaly serpent moves before, turning and winding on her belly; by the ox are the long-bearded he, and wanton she-goat; the woolly sheep; the crested cocks and hens, and other such like creatures for sustenance. As also the faithful dog and pawing cat, and such other tame animals as are proper in an hieroglyphic sense; after these follow noxious creatures, as rats, mice, &c. No sunshine appears, but all is gloomy, and the wind blows hard, whereby the trees shake, and their leaves drop; all is waste and wild as if winter were at hand; the rugged and dry ground, parted by the heat, makes here and there ups and downs; the water in the fens being dried up, the frogs gape for breath; the sun being quite hid, the moon or north-star appears: such were my thoughts of this story.

I will end this chapter by sketching a third composition of my own, for the studious cattle painter's benefit, being the

Story of ORPHEUS's Death.

I lay the scene in a desolate place, yet filled with men, beasts, trees, hills, rocks, water-falls, and brooks full of fish, and what can be more proper to the matter, all being in disorder? *Ovid* relates, that this ingenious poet and singer, son of *Apollo*

and of the muse *Calliope*, did, with the charms of his harp, bewitch this crowd, but it lasted not long; for the mad *Bacchanals*, enraged because he despised them, slew him, casting his head and harp into the river *Hebrus*, called by the *Greeks* *Marisias*, as the poet says. Now we see the unhappy body of this excellent musician thrown from a small hill at the foot of a tree, which, moved by so sad a catastrophe, bends its boughs with sorrow, endeavouring to cover the body with its shade. Next we behold the insulting, mad, and intoxicated women, girt with skins, mocking, run away, after having flung the head into the river running on one side: a young girl, who flings in his harp, is likewise driven by the same frenzy. Behold now a guzzler, who (though so much in liquor as to want support, yet) must vent her spleen by kicking the body, and flinging a drinking vessel at it, which makes her seem to tumble backwards. Here lie broken thyrses, potshreds, bruised grapes, and vine-branches scattered round the body in great disorder. The long-lived stag makes to the cover; the dreadful lion and spotted tiger grimly pass each other; each creature seeks and attacks its enemy; the hurtful mouse, till now sitting quietly by the party-coloured cat, hangs in her mouth; the greedy wolf seizes the sheep by its throat; the faithful hen escapes the thievish fox, who near a fallen fir-tree catches the lascivious dove; the hills and rocks retire clashing against each other, whereby they tumble; here we see a huge stone; there a flying tree; nay, the water itself seems to flow backwards; the frogs and other marshy creatures, afraid of being devoured by the vulture and other birds of prey, dive under water, but yet the white stork flies with one of them in his bill; the cautious hare, running from the swift dog, stops short, whereby the dog goes over him, and the hare, to make her escape, takes a side course; the black raven and solitary owl chatter in the tree at one another, beholding the murdered body, which they desire to eat; and by it lies the faithful dog howling, regardless of any thing else. The piece has no agreeable sun-shine, but the air is stormy, and full of driving clouds, foreboding a tempest; the principal of the composition is shady, and flung off by a light loutain, which is almost in the middle.

Thus I inquire into the genuine state and nature of things, like a huntsman, who tracing the course of a deer finds at last his cover; not that I do it for curiosity's sake as a philosopher, but because these, and no other means, can help me; and as long as I keep this path, hope never to err or commit the before-mentioned faults, especially seeing nothing argues stupidity more than *untimely simplicity*; whereas critical inquiry is the key of nature's treasure, and of her deepest secrets; being not unlike what the witty *Greeks* have feigned of *Minerva*, whom they exhibit with a box and key, and dispensing the sciences to men according to their abilities.

I used formerly to imitate the unthinking, in *not lessening* or *augmenting* the sacred stories, but adhering to *the letter* of the Scriptures without more ado, and without making any distinction between heavenly and earthly things; between soul and body; or, in short, between something and nothing; I know, that as to our eternal happiness nothing is wanting to complete it, but many things, with respect to art; must I therefore remain in ignorance or dull simplicity? In the Scriptures, they say, all is written that is to the purpose, but then how came the beasts into the garden of *Eden*? Where gets *Cain* an iron pick-axe, and *Eve* a distaff, or the *Babylonians* their particular dresses? since no mention is made of such circumstances. But when you read, that the king went to visit such and such persons, that does not imply that he went alone; as when you find that *Haman* was carried to the gallows, somebody must attend him besides the executioner; *Joshua*, in slaying many thousands, did it not alone, without the help of his army. As for me, my opinion is, that in true histories, either sacred or profane, *no improbable or impossible things* ought to enter into the composition, nor *any thing left dubious*, but that every thing tend to the *clearing up and better understanding them* in their full sense and force.

CHAP. X.

OF RICHNESS AND PROBABILITY IN HISTORY.

As by the courage and curiosity of sea-faring men, many remote countries, nay a new world, have been discovered, so in painting, when artists spare neither trouble nor pains, they will likewise, but with less danger, discover a new world in the art, full of variety to please the eye.

We want not a new *Homer*, *Virgil*, or *Ovid*, and their inventions, the present have left us materials enough to work on for a thousand years, and that not sufficient for the execution of a tenth part of their thoughts; and, if we do not mend our pace, ten thousand years will be too little: the reason is, that we content ourselves with patching up old houses with new materials, and yet they are old houses; if some parts decay, the worst are repaired, and the rest rather left unfinished than the whole improved. But leaving similies we will use other means, though uncustomary, to forward us in the art: curiosity is represented with wings, to shew its eagerness to attain things unknown to her; let us not then stop in barely inquiring into old things, but enrich them with new thoughts.

As an example, let us open *Ovid*, and see his fable of *Deucalion*, set down in his first book of *Metamorphosis*. *Deucalion* was a king of *Thessaly*, who, with his consort, *Pyrrha*, were the only persons remaining alive of the human race after the

flood: these were enjoined by the oracle of the god *Themis** to cast the stones of the earth over their shoulders, whereby human race was propagated, and the world re-peopled.

A well-grounded thought leads the way to many others; even so it happens here in this poet's fable, laid down as a truth; nay, so agreeable to the truth of the flood, and *Noah's* preservation, that there is little difference between the truth and the fable; for what is in the one is also contained in the other; and the circumstances of the flood are the same in both; the matter lies now in a probable expression of the damage which the earth suffered by so total an inundation, and to execute it sketch-wise as I conceive it.

Ordonnance of DEUCALION and PYRRHA, after the Flood.

I suppose these two aged persons walking on level ground, the man's head covered with a corner of his garment, and the woman's with a veil knotted behind: with his left hand he holds his garment full of stones; her lap is empty: *Cupid* conducts them by the flaps of their garments, with one hand, having also a lighted torch in it, and holds them fast, that in turning or winding they may not hurt or go before one another; the stones, which they have flung behind them all the way as they walked, represent human forms perfected in proportion as they are first flung, and furthest from them; the man walks upright, with his right arm lifted up, and hand open, as having just flung a stone, which is seen skimming a little above the ground; the woman I represent somewhat stooping in her walk, receiving the stones from *Cupid*, which each time she casts away, and he, walking along, takes up before her; *Deucalion's* garment is a sullied purple; her dress old and dark, and her gown violet; *Cupid* is adorned with a red diadem; the grass, full of mud and sand, lies flat. A little from these figures is *Themis's* temple, built on an eminence, and supported by columns, or a close wall quite overgrown and full of moss; this temple is surrounded with fine and blooming trees, and near behind it is seen the two-headed mount, passing by the point of sight, and encompassed with water.

On the left side, in the distance, I represent the ocean full of *Tritons* and *Nereides* swimming about the mount. To this hill I fasten an anchor, the rope whereof is tied to the boat, which, being left by the water, remains hanging keel-upwards.

* *She is rightly so called, as proceeding, according to Hesiod, from Cælum the Heaven, and Vesta the Earth, who appointed her to preside over Righteousness: and by Jupiter she was styled the Mother of Civil Sciences.*

These are the principal of my conceptions: as for the lesser circumstances, I shall not limit them here; such as the dispersing of the rainy clouds by the east wind; re-appearance of the covered hills and rocks, discovery of buildings damaged by the water, pieces of wrecks, statues, sea-monsters, bones of men and beasts, ornaments and other remains appearing here and there out of the mud; plashes, and infinite other things removed by the force of the waves from one part of the earth to another, and washed from east to west; all which I leave to the artist's discretion.

But now it may be asked why I introduce *Cupid*, who, in *Naso's* description, is not mentioned; and I give this reason, that he being the eldest of the gods, and, according to *Hesiod*, brought forth of *chaos* and *the earth*, by him consequently all things are produced, according to the poets; therefore it is probable, that in this second creation he can be spared no less than in the first: *Love* was also the principal, nay the only passion, which these people preserved to each other after their great misfortune, and which they cherished by their simplicity and uprightness.

Again, though they were aged, and near their ends, yet they were studying means to escape death, and to render their race immortal; and who, of the gods, can contribute more to it than *Cupid*? Must not *Jupiter* himself own his sovereignty? Therefore, though the poet makes mention but of two persons, yet reason permits, nay, would have us bring this god into their company; especially since painters have the liberty to add new matter, and more figures for ornament-sake, when they are not repugnant to nature and likelihood; for which *Horace* gives them full commission in his lyric song on poetry.

—————*Pictoribus atque poetis*
Quidlibet audendi semper fuit æqua potestas.

Thus paraphrased by Mr. *Dryden*.

Poets and painters, free from servile awe,
May treat their subjects, and their objects draw.

Add then freely, when the writer is silent, one or more figures to your work, not to gain mastery, or to excel, but to make the matter *more plain and evident*; which in *fables* is very necessary, though in histories it must be done *emblematically* only.

After having entertained you with my conceptions of this story, give me leave to exhibit a representation of the same subject handled by another painter, not to shew the oddness, but the superfluity, impropriety, and ill-bestowed time, and the

ignorance of presuming pedants, especially since contrary arguments frequently produce truth, and thereby shew the validity of a rule, which is levelled at absurdities. This painter's friends paying him a visit, he put his piece on the easel, and thus entertained them :

‘ Behold, gentlemen! here is a proof of my judgment and art: I call neither
 ‘ the learned, nor the virtuosi to unfold its meaning; no, an ignorant peasant can
 ‘ tell it you at once. There is the world after the deluge, as natural as if it were
 ‘ alive; but, no wonder; for the ark is plainly discovered on the top of mount *Par-*
 ‘ *nassus*. Here you see the wonders of the heavens shut up, and the fountains of
 ‘ the earth stopped with a cork: there the sea runs high in a valley, and full of all
 ‘ sorts of wood-work, as tables, chairs, benches, paper-mills, and what not; be-
 ‘ sides some dead bodies, as well of women as men, one of them has a leather-
 ‘ apron, another a crown on his head, and another a night-cap. This, gentlemen,
 ‘ concerns only what is carried away by the water: but there on the land lies a
 ‘ camel, next him a silver salver, and by it a dead nightingale in a cage: here again
 ‘ you see the grave of *Mahomet*, and about it some scattered rolls of *Virginia to-*
 ‘ *bacco*; and before, on that hillock, some cards and egg shells: but I had almost
 ‘ forgot the cardinal's cap, which lies there, and, I assure you, was painted with
 ‘ carmine; as also a scorpion, as natural as if it were alive: there, on the third
 ‘ ground, is a gallows, and under it three thieves, with the halters still about their
 ‘ necks: yonder is a child in his go-cart, half buried in the sand; and there a sea-calf
 ‘ entangled in the boughs of a thicket; besides some pickled herrings: moreover
 ‘ you see there a smush-pot, with some pencils and crayons; as also a mass-
 ‘ priest in his surplice; nay even the great *Turkish* horse tail: behold all the toys
 ‘ blown out of a *Nuremberg* toy-shop, scattered here and there; there, by the old
 ‘ lantern, lies a drum, with its head turned to jelly by the water: I say nothing yet
 ‘ of that iron chest, in which are kept *the records of the imperial chamber of judi-*
 ‘ *cature at Spire*; nor of a hundred other things, besides houses and monasteries;
 ‘ nay, the *vatican* itself; for all is turned into ruins and rubbish; no living crea-
 ‘ ture is to be seen but *Deucalion* and *Pyrrha*, and their three sons and their
 ‘ wives, all done to the life. Now who will not take this to be a flood, and believe
 ‘ that all happened in this manner? Look there, I myself am sitting on the fore
 ‘ ground, on a hillock, and modelling every thing after the life; and there is my
 ‘ name and the date.”

Having said this, he stood much surprised to see they did not extol his fancy, and approve it, since he thought it so well executed. For my part, I think that no one before him ever represented such out-of-the-way thoughts; many indeed have now and then erred; but, being made sensible of it, they have rectified their mis-

takes; whereas this whole composition was but one mistake; scripture jumbled with fable; *Moses* with *Ovid*; antiquity with novelty; a cardinal's cap, vatican, cards, things found out a thousand years after, with antiquity: what is all this but a chaos of folly? Methinks such an artist is like common chymists, who, to extract gold, fling any thing into the crucible that will melt, drudging night and day, and wasting their substance to find at last, in the bottom of the devouring crucible, nothing but a little scum of I cannot tell what, *an unknown nothing, without colour or weight*; when a good chymist will get the true knowledge of metals, and their natures, &c. in order to obtain the precious gold by art and labour: even so ought a painter also to obtain the knowledge of objects, and their natures, times, properties, and uses, or else the substance of his art will evaporate.

I have often observed, that *superfluity*, instead of rendering a thing more forcible and conspicuous, has lessened and obscured it; and that *too large a ground, thinly filled*, has no better effect; we must therefore avoid this *Scylla* and *Charibdis* as two dangerous rocks. I cannot compare such proceedings better than to excessive poverty and profuseness of wealth; whether the one arise from an indolent, dull, and melancholy temper, or the other from a lively and too fertile a one, or that some men are superstitious imitators of other men's works; as we see daily, in one the greatness of *Caracci*; in another, the fine colouring of *Titian*; in this, the graceful simplicity of *Raphael*; and in that the natural expression of *Guido*. This method is indeed what some men are prone to, but let us consider the difference between modelling in clay, and cutting in marble.

To return to our subject about the floods, let us make a comparison between them and *Raphael's*, in order to form a judgment: *Raphael* makes *Noah* and *his family* the principal characters in his composition; we do the same by *Deucalion* and *his wife*; and the other contrarily exhibits them very dubiously, and too much out of sight in the distance; in *Raphael's* nothing is seen of what is laid waste by the water, or dead bodies, beasts, &c. in ours so much is visible, that the cause and the effects plainly appear; and, in the other, so great a superfluity abounds, as if the whole world were contained in the single picture; in *Raphael's* is seen *Noah's* going forth of the ark; in ours *Deucalion* and *Pyrrha* are landing out of the boat; but the third has no name, since so much as a draining of the waters is scarce perceived; wherefore

*In medio securo,—that is,
Secure we tread when neither foot is seen,
Too high or low, but in the golden mean.*

Let us therefore ponder and weigh thoroughly what we are about in such an important composition, and then proceed to work as quick as possible.

CHAP. XI.

OF THE ORDONNANCE OF HIEROGLYPHIC FIGURES.

HAVING before said cursorily, that an *excess* of such figures often obscures their meaning, nay, renders them unintelligible, I think it proper to treat of this subject here, since they are of such frequent use and service, not only in handling fables, histories, and emblems, but in carving statues, and bas-reliefs for great men and their palaces.

Cæsar Ripa's treatise of *Iconology* is questionless an excellent and useful book for all persons whose art has any relation to painting; but, although it treat copiously of hieroglyphics, manners, passions, zeal, virtues, vices, &c. yet something is still required to the right use of that book, according to the occasion and difference of the subject, which by that great writer is not laid down; since it is without dispute, that each figure must express no other passion than *its own*; but when they are used for by-works or ornament, to illustrate some *principal* real *character*, they must then subserve the ends for which they are introduced; for instance, in a fight, victory should attend the conqueror; honour or fame, an excellent man; love, or *Cupid*, an amorous man; the vindictive, revenge; the hypocrite, falsehood; the cancrus man, envy; the innocent, innocence; and such like. I omit others, as anger, madness, sorrow, modesty, boldness, authority, charity, temperance, cruelty, pain, &c. because these have no share in some acts, nor come into play except they are used alone, and without the company of living persons, as the elements against each other, virtues against vices, and so forth. It is therefore of the greatest consequence for a painter, statuary, poet, or orator, to know these things thoroughly, and keep them in memory, which practice will make easy.

I remember, that when I was under my father's instructions, and studying design, my inclination was for emblems, which I collected from his and other masters works, and then made entire compositions of them; which, though trifling because of my youth and inexperience, yet surprised many, who advised my father to let me pursue that kind of study; but, whether he thought me too young, or that I rather inclined to history, he diverted me from it as much as possible; especially since it drew other masters disciples to see my odd productions, which he much disliked. But when my eldest brother brought me out of *Italy Cæsar Ripa's* book, (which hitherto we were strangers to,) then my flame for emblematic learning broke out again. By the help of this book I produced many and strange designs, which, for their singularity, were accounted as prodigies or dreams, by some out of spite against me, others

through ignorance; however, my proficiency was such, that it yielded me an annual profit, because the *Jesuit* scholars yearly bespoke of me the embellishing of above one hundred and fifty of their positions or *theses*, with emblems, histories, or fables, in water-colours. Judge now, whether these my studies tended not to my advantage and improvement, and what honour was shewed me in preferring me to the employ, before my cotemporaries and fellow-disciples, and what little skill they must have in hieroglyphical learning, though I doubtless then made many mistakes.

But leaving digressions, let us return to our subject, and illustrate it in the story of *Dido's* death; which we shall handle two different ways.

1. *Natural.* 2. *Emblematical.*

In the first manner we represent the queen in despair, and past hopes on a pile of wood, and, after sacrifice, stabbing herself; when *Iris* cuts off the fatal hair; her sister attends the solemnity in tears and lamentation: all is in confusion, and every one affected with sorrow in a greater or less degree.—Thus far *Virgil*.

In the second manner we shew how despair, accompanied by rage, is dragging love to the grave, with this inscription—*Dido's Death.* And so I designed it for the frontispiece of Monsieur *Pel's* tragedy on that subject.

Now it is easy to see why, in the former manner, neither rage, nor despair, nor love attend the princess; and in the latter, why, neither princess, by-standers, altar, nor pile of wood, are introduced; since in the first manner no aid is wanting, because each figure sufficiently acts its own part, and shews every thing which its passion naturally leads it to; wherefore, it would be redundant, nay, obscure the story, to *double* all the several motions, with the same passions and senses, by these figures; whence it is that they can have no place.

But where the subject is *purely emblematic*, and emblematic figures the principal characters, as in the second manner, they must come into play; because each figure then expresses its natural quality, in order to clear and illustrate the sense of the story, without the addition of any body else.

In this manner *Apelles* contrived his piece, on his being accused by *Antiphilus*; wherein he represents innocence pursued by rage, vice, lies, and slander, and dragged by them before an ignorant judge; thus many things are couched under a single allegory: but when any *particular person*, man or woman, and their characters, shapes, countenances, &c. are burlesqued in this manner, then such a design may be called a *pasquil*.

It is without dispute, that every man has but *one predominant passion at a time* which moves and governs him; wherefore a prudent, generous, and valiant man, when he is doing a prudent act, may be accompanied by *generosity* and *valour*, but *not with prudence*, because that quality appears in his act: again, if in an attack he

perform a valorous action, *such* must appear in his person, and *prudence and generosity only must accompany him*; if he shew his generosity, as in restoring captives without ransom, *prudence and valour are sufficient to attend him*, without the addition of *generosity*. The case of a famous master is the same; for he being possessed of several good qualities, as judgment, assiduity, quick conceptions, &c. if he be represented employed at his easel, *those characters may all illustrate him, except assiduity*, which shews itself by his motion and posture: if a philosopher do a foolish thing, *all other good qualities* should ornament him, *except folly*, because he is committing it.

Such observations as these are worthy of notice, and without them *an emblem cannot be good*. This part of the art is very liable to censure, but yet few understand it, because the facts being always couched under uncommon appearances, are secrets to the vulgar, without explanation; nevertheless, they should be so handled, that people of judgment, at least, may know their meanings, and the artist not be reproved.

I remember to have seen a picture of *Bacchus* and *Ariadne*, wherein I observed a mistake, in placing sorrow and despair about the princess; the latter was seen flying from her, which, in my opinion, was right and proper in the master; but our dispute was, whether the figure of sorrow had any business there. He justified it by very plausible reasons, saying, that although, by the presence of the compassionate god, her sorrow was at an end, yet it abated not suddenly; because she was to give him a relation of her disaster, and then to wait for a favourable answer; and so long sorrow must be with her. I have, says he, represented her with a sorrowful look, and tears in her eyes, pointing towards the sea at the perfidious *Theseus*, the occasion of her sorrow; *Bacchus* is attentive, whose upper garment is opened by *Cupid*; and because *Ariadne* knew not whom she had with her, man or god, love discovered his godhead, and made her sensible of his power.

This piece was, in my judgment, fine; yet I think *sorrow* should have been left out of the composition, because, according to our position, *no passion can act in two places at once*; for though the princess's countenance sufficiently shewed it; yet, as being overcome, it is taking its flight. I have seen more such mistakes, but it is no wonder; for we are not born wise.

In the use of hieroglyphic figures for *expressing the passions*, consider, in an especial manner, whether those passions work *internally* or *externally*; I mean, whether *the action or motion* of the body also *shew sufficiently its predominant passion*; for a good-natured sedate man needs no auxiliary action to shew he is such; because his countenance does it effectually. But when we desire to make known love and sorrow, which are *internal affections of the soul*, these must be expressed by means of hieroglyphic figures, and yet if the body be disturbed and moved by those passions, *acting passion* may be clearly perceived without hieroglyphics.

Notwithstanding the necessity of this knowledge in all who have any relation to painting, yet many young statuaries imagine, that being generally concerned in carving single figures only, it does not affect them. But they mistake; for suppose they should be required to set off a figure with emblems, whether on a pedestal, or in a niche, in bass or whole relief, in order to blazon the qualities and virtues of the person it represents, they would be at a stand; and the rather, as we see painters exhibit most of their emblematic figures in stone-work, in order to make a history clear. Now the statuary, not able to trust in his own strength, relies on the painter's aid to design him such and such thoughts; which he sets his model, and so proceeds to work.

CHAP. XII.

OF THE ORDER, OR SUCCESSION OF THE MOTIONS PROCEEDING FROM THE PASSIONS.

AFTER having sufficiently spoken how a figure ought, by its *form*, to express the passions, we are led to say somewhat touching *the order or succession of its action*; for though in a story, the one oftentimes proceeds from the others, and reverts and falls back again, yet especial care must be taken, that they be *not expressed and shewn all at the same instant of time; but that each wait for its proper turn and season*. As if a gentleman should order his servant to beat any one; three motions arise from hence, which cannot be performed at once, because *the order* must precede *the hearing, and performance* be the consequence. Again, it is preposterous, that a prince should stand in a commanding posture, at the same time as his servants are executing his commands. It would be as unnatural to frame the story of *the woman caught in adultery*, in this manner; *Christ* is writing in the dust, while the people are sneaking away discontented and ashamed; and (which is still worse) some provided with baskets of stones, either waiting on the second ground for the issue, or departing out of the temple; though our Saviour *had not finished his writing*, by which those passions were to be raised. The incomparable *Poussin* possessed this conduct in a high degree; as may be seen in his picture of this story. When a general is spiring his army, each soldier observes silence and attention while the harangue is making.

In my juvenile years I painted the story of *Progne*, where, in revenge of her deflowered sister *Philomela*, she is shewing and casting at *Tereus* the head of his son, whose body is almost eaten up by him: at which, pursuing her in a rage, she was metamorphosed into a bird. I represented those outrageous women shewing him the

severed head: at which the king, transported with fury, rises from his seat with a drawn sword; the table is overturned, and the drinking vessels, dishes, and other table-furniture, lie broken to pieces about the floor, and the wine spilt at their feet; and yet I made the women keep their standing, holding the head. To reconsider this story, it is natural to think, that in the beginning the tyrant sat quietly at the table, ignorant of what was doing; afterwards the women entered the room, shewing him the child's head cut off, attended with speeches proper to the occasion; which put him first out of countenance, and then piercing his heart, he furiously arose from table and overturned it; and, drawing his sword in order to pursue them, he pushed down every thing in his way: notwithstanding all which rage and disturbance, the women remain in the same posture and station as when they came in. You may easily perceive my oversight and improper treating this story. It is true, indeed, that all the different motions were sudden and quickly successive, yet she kept the head too long in her hand, to throw it on the table after it was overturned. In all likelihood, at the end of her speech, she must have thrown down the head, and taken to flight as soon as *Tereus* made the least offer for rising; and then must follow her metamorphosis, and she be off the ground. I conceive, therefore, that the table ought to have been still standing; and she, after the head was thrown up, to be flying; and, to shew her inhumanity, with a sword or chopping-knife in one hand, and menacing with the other. But I pass on to shew my cooler thoughts in another example, being the fable of *Apollo* and the dragon *Python*.

This composition exhibits a wild prospect; on the right side, on the second ground in a low morass, is seen the frightful monster *Python* (said to be engendered of the vapours and exhalations of the earth) lying half in and half out of the plash, laden with arrows; some people standing on a near hill are viewing him, stopping their noses because of the stench. On the left side, where the ground rises higher, a round temple appears, and the statue of *Apollo*, with various conditions of men worshipping, sacrificing, rejoicing, skipping, and dancing. About the morass or plash stand some withered trees, pieces of ruins, and scattered bones of devoured men and beasts. Behind the aforesaid rising, in the offskip, are seen cottages, the near ones ruined, those more distant from the monster less damaged. On the fore ground the insulting archer is seen leaning on his bow, and with his quiver at his back empty; he stands daring and haughtily on his left leg, tossing his head backwards towards his right side and the light, and, with his left hand extended, and a scornful smile, he is putting by *Cupid*, who, with his scarf flying behind, soars aloft from him, and, with anger in his looks, nods his head, shewing him an arrow with the point upwards, as if he were saying,—*You shall soon feel this point*. Behind *Phæbus*, or *Apollo*, stands a large palm-tree, and by it an oak, against the trunk of which he sets

his back; his head is adorned with oak and other leaves. Forwards I ought to represent a brook, wherein he is partly seen by the reflection of the water; his dress is a golden coat of armour, and a purple garment hanging down behind him.

A second Composition, from the Story of APOLLO and DAPHNE.

No sooner had *Apollo* cast his eyes on *Daphne*, but he fell in love with her; his eager passion made him pursue her, in order to make her sensible of it; hereupon *Cupid*, after having touched *Daphne's* heart with a cool arrow, pierced *Apollo's* with a hot one; *Daphne*, insensible of what is doing, is talking with some water-nymphs, who lie with their pots on the bank of a clear stream. She stands in the sun in a fronting position, with her quiver hanging at her naked back; she beholds the nymphs, with a down and lovely look, over her left side; her left hip rises; her left hand is airily under her breast, with the palm outwards; in her right hand she holds her bow above the middle, which somewhat supports her, opening her elbow from her, whereby the hollow of her body on that side is filled up; her garment is girt short under her breast, being fastened with a ribbon on her left shoulder, and with a button at knee; the side flappets are tucked under a girdle coming over her hip, the ends hanging down; from her head-ornament, buttoned up, her light tresses hang down on both sides with a lovely flow over the shoulders. Behind her along the water-side (which, after partly running towards the point of sight, alters its course) is standing a white marble oblong stone, three or four feet high, adorned with bas-reliefs, against which stone her ground-shade falls; on it lies a water-nymph on her left side, fore-shortened; she is resting on her elbow, and, with the left hand under her cheeks, is looking at *Daphne*; the nymph's lower parts are covered with a blue scarf, which sets off the naked upper parts of *Daphne*. *Daphne's* garment is apple-blossom colour, little darker than the naked, with violet reflections; along the water-side stands willows for repose of the nymphs. On the brink of the river, to the left, is a rocky mountain, full of risings from bottom to top, between which the foamy water runs and descends. On the right side *Apollo* is seen (between the point of sight and where the ground rises high with rude steps) coming full of amazement sideways from it; he stoops forward, his left hand resting on a crook or staff; his right foot slowly put forth, just touching the ground with his toes; his breast almost meets his left knee; his right elbow is drawn back; his open hand is up at his ear; his face in profile, and his eyes starting at *Daphne*; a fiery arrow enters his breast; his garment is of coarse light-grey stuff; two ends of which button under his chin, and the others, from under his arms, tucked in his girdle before, where also sticks a shepherd's flute; on his head a blue cap, turned up before, and wrinkle on top; his breast somewhat inclines to the light, and his right thigh is seen.

in full length. The light proceeds from the right; the hill on that side is upright like a wall; the steps parallel or fronting; on the left the hill makes a rugged slope, and, every-where over-run with variety of wild shrubs and herbs, it fills up almost the right side of the picture, running up high by the point of sight; projecting over the way, which is very low, it give a ground-shade there, which takes half the way to the stone behind *Daphne*; and beyond it is another ground-shade, running between some high trees behind the hill. The distance, on the left side, discovers a fine fabric, being the palace of King *Admetus*; near which some cattle are grazing in the field. *Cupid* is flying towards the hill, looking back at *Apollo*.

If it be asked, how we shall know this to be *Apollo*; I answer, by his beautiful air and golden locks, his lovely aspect, and the devoir with which he is viewing the nymph, and by the arrow with which the flying *Cupid* has pierced him. Besides, I do not know that *Ovid's* *Metamorphoses* affords any such representation of a shepherd thus enamoured with a nymph; for, it must be observed, that *Apollo* was at that time expelled heaven, and bereft of his godly ornaments, the purple garments, sun-rays, management of the chariot of the sun, the lyre, and the like; and got his living by feeding cattle for king *Admetus*.

I represent *Daphne's* conversation among the *Naiades* (I think) not improperly, since the river-god *Peneus* was her father, whom I leave out of the story, because his paternal authority would not suffer her to entertain such kind looks; for he disliked her manner of living, and would have her marry; which she disapproved; wherefore, to shew her aversion for men, I have introduced none but virgins. I have also not given to *Apollo* a crown of oak-leaves, because improper to a shepherd, but a blue woollen cap; a dress better suiting that condition, since now he is no more *Phæbus*, but *Apollo*.

This story is seldom attempted by painters.

Third Composition relating to APOLLO and DAPHNE.

Here *Apollo* is pursuing the object of his love, running, and at the same time entreating her; her countenance discovers fear; and, seeing him so near her, she endeavours to shun him, stopping short, and taking another way; she fears neither thorn-bushes nor rugged ways, but runs swiftly over all. He pursues, but not with intention to seize her; because he has one hand on his breast, and with the other he casts away his staff, skimming over the ground behind him; his blue cap is blown off his head, towards the way whence he came; his head is flung back and sideling, to demonstrate that he is entreating her; and she is looking back at him; his aspect fiery, his eyes flaming, but to no purpose; for she contrarily, though tired and sweaty, is pale and wan, her face dry, eye-brows knit, mouth raised in the mid-

dle with the corners downwards like a half moon, to shew her pain ; she lifts her extended arms towards heaven, quite exceeding the poize of her body ; the quiver at her back is flying back, and the arrows scattered along the way ; she holds her unbent bow in her chilled left hand. *Apollo*, in the pursuit, has caught a flap of her garment as her feet take root ; her body is toward him, but her face towards heaven, struggling with approaching death. Her eager lover (as yet insensible of this) thinking she is now in his power, hopes for victory. But here I mean not to shew her standing still, but to run further by striving to disengage her rooted feet and toes, which she imagines are only retarded by *Apollo* ; wherefore she flings her head back, discovering her fears by loud shrieks ; at which moment her metamorphosis begins. It is not improper to shew a long and winding way by which they come ; and, in the offskip, the nymphs, by the white marble stone, looking after her ; one of them shades her eyes from the sun with her hand ; others are wondering, others mutually embracing. Behind them are seen the mounts *Cytheron* and *Helicon* rearing their heads to the clouds ; and behind *Daphne*, between some trees, is a term of *Mercury*, if then in being, otherwise that of *Diana* her mistress. Her dress is as before. *Apollo* and *Daphne's* course is against the sun ; she is seen backwards, her right leg forward, and the left, lifted high, seems to turn to the right, to take that way ; he, contrarily somewhat stooping with his left leg forward, and his right behind, just off the ground, is turning to the left, tracing her steps like a hound coursing a hare, which, stopping short, takes a new way.

Sequel of the Story of APOLLO and DAPHNE.

Daphne, unable to run further, at last remains fixed to the earth, often striving to unroot her feet, but in vain ; a rough bark now covers her legs and half her thighs, and a deadly chill congeals her blood ; her fluttering soul seems to be leaving her, sighing for the last time : she stands on the left side of the point of sight, on the fore ground ; the upper part of her body, arms and head are still entire ; her quiver in disorder, recedes a little from the point of sight to the left ; the under part of her body fronts the light ; her right hip rises ; her legs twining unite below, just under the knees, into a single stem ; her breast standing out is fronting ; her head turned to the left droops over her left breast ; her eyes are half closed ; her mouth, almost shut, discovering still some faint signs of pain, her cheeks are pale, but her lips violet ; her head is full of branches, and so filled with leaves sprouting out on all sides, that they shade the face, and half her bosom. Before her, a little to the left, a large oak rises, which she embraces with her left arm, against which her head is leaning. Her dress is as before. *Apollo*, now at the end of his hopes, bursts into lamentations moaning her hard fate, but chiefly his own hot inclinations,

the cause of both ; he stands on her right side, with his right leg on the second ground, his foot hid by the hollow of the way, and his left leg on the first ground, with the foot close to the stem ; his head a little backward, leaning to the right side, and his face towards heaven ; he extends his right arm, with the palm of the hand outwards, as far as he can reach, feeling under her left breast to see whether her heart still beat or not ; his right hand is off from him quite open ; the flap of his garment, loose on the left side, hangs down behind. On the right side, from behind the ground, a water-god comes running with wonder ; above whom appears *Atropos*, or *Fate*, with her distaff and scissars ; she is seen from behind and fore-shortened, soaring high towards the right side of the picture. The sky abounds with driving clouds. The mount *Parnassus* appears off on the right side, as also the river running behind it towards the point of sight ; on the bank of which river some beasts are drinking. Halfway up the mount is seen a small round temple of the goddess *Themis* ; before the frontispiece of which stand an oak and a linden-tree ; and, in the lountain, almost on the horizon, the town and royal castle of *Admetus* ; the rest is field, in the middle of which a shepherd is sitting on the grass, and another standing by him, who points at the castle, at which the other is looking with wonder ; *Cupid* talking with *Atropos*, is flying along with her. Behind the oak should be seen a part of the before-mentioned term.

The Conclusion of the Story of APOLLO and DAPHNE.

When *Apollo* had finished his prophecy, *Daphne* gave a nod, as a token of her assent to it ; but while he is gazing at her mouth, he sees her no more ; the tree alone (on which her bow and quiver hang) must now be his comfort ; he sighing and lamenting went to lean against the oak, which was half withered, old and rent, his elbow in one hand, and his face supported by the other ; his legs across ; in this posture he remains awhile musing and silent. The water-nymphs are sitting round about, one on her urn reversed ; another on the ground near him ; another is embracing *Daphne's* unhappy body, looking up at the leaves, and seeming to address her, who now is no more. Another, standing by, is raising her shoulders, dropping her folded hands, and head hanging. An old shepherd is pulling *Apollo* by the skirt of his dress, but he does not regard it. In fine, nothing is seen but universal disorder, sorrow, and wonder ; the gods and people are flocking from all parts to view this new sort of creature, to wit, *Dryades*, *Satyrs*, and *Hunting-nymphs*, some with respect, others with amazement, others with joy ; the universal mother, *Earth* herself, stands in surprise. To conclude this fable, I must add this remark, as not foreign to *Apollo's* prophecy. That the laurel in times to come should serve for a token of

victory, and adorn the brows of conquerors, instead of oak-leaves, and that, in memory of *Daphne*, those should be sacred to him above all others.

Here, *Valour*, or *Hercules*, appears with his lion's skin and club; to whom *Victory*, resting against a laurel-tree, is offering a garland with one hand, and pulling off a branch with the other; in her arms is her trophy.

Memory sits by the aforesaid tree, on an eminence, recording in a book the actions of the hero; *Saturn* shews her *Hercules*. On the second ground, by a morass, lies the body of *Hydra*, with some heads struck off, and others burnt black.

CHAP. XIII.

OF USE AND ABUSE IN PAINTING.

THIS noble art having been the esteem of all ages, as numerous writers testify, it is certain, that nothing so pleasingly flatters the eye as a picture viewed in its full lustre; but in all things there is an *Use and Abuse*, and so it happens in painting.

The *Use* lies in executing noble and edifying subjects; as fine histories, and emblems moral and spiritual, in a virtuous and decent manner; so as at once *to delight and instruct*. Thus the art gains its lustre.

The *Abuse* appears in treating obscene and vicious subjects; which disquiet the mind, and put modesty to the blush: he, who follows this method, can never expect the reward of virtue (which, *Horace* says, is an *immortal name*) but rather eternal infamy. We shall consider the matter in both respects.

When historians treat a history, they seldom pass over any circumstance, though ever so indecent; nay, though it be entirely evil, poets do the same in their fictions, but in a worse degree; because a flattering tale easily ruffles, often misleads the mind of a reader. In fine, it were to be wished, that, when such liberties are taken, (which should never be without absolute necessity) naked truth were either veiled, or cast into shade, in order to prevent unlawful desires.

But if a discourse can thus captivate the heart, how much more must the eye be attracted by a painting? since the sight affects the senses in a greater degree, especially when the subject is vicious: what honour would a master get by painting the good man *Noah*, wallowing obscenely in liquor? and would it be a less crime than *Cham's* mocking him? he did it only to his brothers, who, turning away their faces, covered their father with their garments, in order to hide his nakedness; whereas the painter exposes him to all the world. It is as indecent to shew *Potiphar's* wife, naked on the bed, in an unseemly posture, enticing *Joseph*, though it was a private

fact, and not attended with the worst circumstances. Nor is *Michael Angelo Buonaroti* more to be commended, in exhibiting his *Leda* quite naked, with the swan; a circumstance certainly that he might have omitted. Is it not to be lamented, that since there is such a fund of matter for fine designs, virtues as well as vices, whence we may draw good morals, sober masters will commit such scandalous faults, and execute them so barefaced and circumstantially, that they want nothing but smell? As *Horace* intimates,

*Nam frustra Vitium vitaveris illud,
Si te alio pravum detorseris.*

But, leaving this unlawful subject, as unworthy of an artist, let us proceed to shew the tokens of a good picture.

Writing printed is more intelligible than the scrawl of an indifferent penman; and so it is with a picture; *if the story be well expressed, and each object answer its character, with respect to the story, time and occasion, leaving naked, or clothing the figures, which ought to be so*, such an ordonnance may justly be called a speaking picture: but it is otherwise with paintings governed by whim, and void of likelihood; the former picture explains itself at first view, and the latter is a dark riddle, in need of unfolding.

Is it not sufficient to shew *Diana* with a moon on her head, *Venus* with her star, and *Flora* with her chaplet of flowers; for we should also shew their distinguishing qualities and characters, still regarding their head-ornaments, and when they must be decked, and when not. Doubtless in every country, except among savages, are to be found good laws and manners, and three principal times for dressing, especially among the women, whose attire, morning and night, is plain and loose, but at noon set out.

It is no wonder, that among the crowd of excellent masters, few make *true decorum* a maxim in their works, since their opinions are so various, and governed either by their degree of skill or inclination; one thinks it lies in the harmony or conjunction of lights and shades; another in the composition of colours; and those altogether broken; a third, in chusing the colours as beautiful as possible; another, in great force; another, in airy reflections, &c. But, let them fancy what they please, none of these parts will alone constitute a becoming picture, how simple soever; much less a complete ordonnance of figures, landscape, architecture, flowers, cattle, &c. For instance, of what worth is a composition of figures, where all the postures and airs are alike? of a landscape, where, in the boscage, we see no difference or variety in the bodies of trees, leafing or colouring? in architecture the same; but how decorous must a cattle-piece be, when we see the qualities of the animals well

expressed! some smooth, others rough, hairy or woolly. True decorum then proceeds from a conjunction of all the particulars above-mentioned, and a great force of light, shade, and reflection, and a harmony of colours as well beautiful as broken, and the whole managed according to rule, and agreeing with nature.

If we will weigh these things, we shall soon perceive that the fault is often our own, and that it is in our power to arrive at perfection if we want not ambition to excel, and do not undertake things above our capacities. *Ultra vires nihil aggrandiendum.*

Many excellent masters have mistaken the mark; *Ars longa, Vita brevis*, say many; but it is a poor pretence for an artist. If it be true, that you endeavour to gain this decorum, *alter your particular inclination as soon as possible*: be as careful in the least as the greatest circumstances, of your picture; reason diligently with yourself at vacant times; for though scarce any one is to be found alike skilful in all the branches, yet it is not impossible to be so; in short, if it is not in your power to bestow extraordinary time to advantage, be at least so prudent as not to bring any thing into your compositions which you cannot justify.

CHAP. XIV.

OF PARTICULAR INCLINATION FOR ONE BRANCH, WHETHER FIGURES,
LANDSCAPES, BUILDINGS, SEAS, FLOWERS.

DILIGENCE and a proper talent, in conjunction with prudence, may gain riches; sudden wealth is not so stable as that got by degrees; the former is the effect of desire and luck, the latter, of prudence.

I think that master resolves best, who considers in the course of his study of any branch.

1. Whether his fortune and well-being depend on one particular person, or on the body of the people.

2. Whether it be not more advisable to accommodate himself to the occasions and tempers of the people, than to confine himself to his particular inclination.

Lastly, how his studies may be sometimes enriched with variety of new matter.

He is, I say, a prudent artist who, weighing these premises betimes, as quickly put them in execution; especially since the world is best pleased with variety and novelty, which spur them to love, inclination, and desire: what can subsist without variety? is a cook, who can dress but one dish, and one way, to be compared with him who can do several?

We have many sad instances of excellent masters, who, through obstinacy, have drudged in poverty and sat down in want, rather than go against their custom: if the master painted figures he confined himself to he and she saints; if landscape, nothing but wildernesses and deserts; if flowers, nothing but flower-pots; if seas, nothing but storms and tempests; if architecture, nothing but grottos and ruins: it is true, that it is more commendable to excel in one branch than to be indifferent in many; but as true, that variety of food causes new gusto: in short, making a virtue of necessity, we are obliged to alter our notions, and submit them to seasons and occasions.

We shall now proceed to inquire and observe, what ready and constant materials each artist, in his practice, has occasion for; and whether those be copious enough; and lastly, what are proper to each branch.

The general fund consists,

First, in the variety of passions and designs.

Secondly, In pleasing new matter, moving to love, as the proverb says, *Non sufficit unus*; wherefore variety and novelty are necessary; but I mean not, that it should appear in every piece we do; but now and then, occasionally, in order to please and retain the curious.

Lastly, It must be considered, whether there can be found such a constant flow of novelty, as the particular study of the artist calls for, and wherein it consists; some principal instances of which, from whence may be deduced an infinity, I shall here subjoin; as for the *figure-painter* there are not only he and she saints, but also philosophers, prophets, and prophetesses or sybils, eminent men and women, as well in policy as warfare, monarchs, lawgivers, statesmen, and ecclesiastics; the four parts of the world; the five senses; and innumerable other remarkable persons and objects: judge, then, whether there be not matter enough for those who would go greater lengths than to spend years, nay, their whole lives, in single figures. In *landscape* what a field is there for variety, besides wildernesses and deserts? As delightful lawns, beautiful inclosures, rivers and cascades, rocks and caves, pyramids, burying places and tombs, and places of public exercise; plantations of trees, country houses, sports of shepherds; sacrifices and bacchanalia; and all these varied by being made fronting, in profile or in rear, sometimes with a high, at others a low horizon; sometimes in sunshine, at others in moonlight; to which add, beasts, birds, &c. For *sea-painters*, remarkable accidents, as well ancient as modern, sacred and profane stories, fables and daily occurrences: some of them may be these:—*Christ* walking on the sea, and *Peter*, fishing in a boat, is calling out to him; *Christ* asleep in a ship in a storm, and awaked by the people; a sea coast with ships riding at anchor, and others, both men of war

and merchantmen, under sail; an engagement between merchantmen and pirates, *Turkish* and *Algerine* rovers; sea-ports, with trading merchants; releasement of slaves; sea-triumphs, the *Venetian* ceremony of marrying the sea in the *Bucentaur*; a sea-shore with *Helen* ravished by *Paris*; *Coronis* pursued on the stand by *Nep-tune*: *Polyphemus* and *Galathea*; king *Ceyx* and *Alcoyne*; *Ulysses* tied to the mast of his ship on account of the *Siren's* song; *Æneas* flying with his father *Anchises*; piracy; unloading of ships; morning and evening sun-shine, and moon-light; calms, impending storms, &c. But none of the branches afford greater variety than *architecture*; as well inward as outward; besides ruins and innumerable by-works for ornament, what an abundance of beautiful temples, palaces, frontispieces, galleries, triumphal arches, colonades, pleasure-houses of elegant taste and colour, spring from *the five orders*? Also termes, niches with figures, balustrades adorned with lions and lionesses, sphinxes and other ornaments of porphyry, free stone, copper gilt, and other ornamental stone; to which add, the great diversity arising from the ornaments of gold, silver, and marble, bass-reliefs, paintings, hangings, alcoves, pavillions, cabinets; in fine, nothing can be imagined, that the painter of architecture cannot make his own: and the proper designs in painting may be, *Solomon* praying for wisdom; the queen of *Sheba* with *Solomon*; the nuptials of *Joseph* and *Mary*: *Christ* among the *Pharisees*; *Mark Anthony* and *Cleopatra*; the murder of *Julias Cæsar*; *Solon* with *Cræsus*; the goddess *Vesta* appearing before the entrance of the *Pantheon*, to curb the insolent attempt of the people to violate her; *Herse* and other virgins going to the temple of *Flora*, and *Mercury*, in love, hovering follows her; *Mercury* and *Herse* in her bedchamber, &c. Other inward and outward decorations may be sacrifices in temples, court-stories, and occurrences in palaces, halls, and apartments (some of which we have elewhere shewn) besides consults, grand entertainments, plays, visits, witchcraft, ghosts, delightful appearances, &c. As to the *flower-painter*, what can be more pleasant and agreeable than flowers in their great variety, beautiful air, and colour? A sight which never tires, though but in painting: I confine them not to a single flower-pot; for they may be variously disposed; wreathed as garlands; or made into festoons and groups; or loose in baskets; sometimes intermixed with grapes, apricots, peaches, cherries, grains of paradise, &c. according to the seasons; which may be expressed by busts of copper and all sorts of marble, and by bass-reliefs; besides the five senses: add, for variety, notable leafing, as laurel, cypress, oak; and sometimes to the fruit, corn, turnips, carrots, pumpkins, melons, walnuts, figs, &c. Proper designs for this branch may be these:—for the spring, *Venus Adonis* in courtship, set off with children and flowers; for the summer, *Pomona* and *Flora* with flowers and fruit; for autumn, *Pomona* and *Vertumnus*, in a summer-house.

I think it needless to descend lower, since there is no subject, how mean soever, which cannot be sufficiently enriched with something new.

But perhaps a landscape painter may say, I understand nothing but my own branch; birds or beasts I never studied: another may say, still-life is my practice, landscapes, figures, or cattle, I never touched.* A poor excuse! Since for many infirmities help may be found; as for short sight, spectacles; for lameness, crutches; for deafness, an ear-pipe, and so forth; borrowing from fine paintings, and from prints and drawings (these latter are always to be had) is in such case no reproach; moreover we may, without hurt to our honour, employ a *skilful hand*, if he conforms to the subject and sense we are handling.

It is remarkable that pieces painted by two masters seldom or never answer the intention of the composer, the distinction appearing either in force, handling, or colour; but this is no wonder, when each of them follows his own gusto and manner, without any regard to the other, as if the assistant's share in the work were as great as that of his employer. When a general finds himself too weak for an enterprise he calls in somebody to assist him, but not to command; so we painters, when we need an assistant, intend not to shew what he can do for his own credit, but that he should work in conformity to the composer's direction and purpose.

But we shall consider an assistant's qualifications, and how he ought to accommodate himself: he should be skilful in *perspective, colouring, and penciling*; by *perspective*, to give more or less force, with regard to the composer's manner: by *colouring*, that his be more or less beautiful; and that in *penciling*, his be agreeable with the other's. If the piece be tenderly and naturally handled, the by-works must also be kept tender and well finished; if the piece have a light and bold manner, the by-works must have the same; so that the whole work, getting thereby a general decorum, seems to be *all of one hand*. This is so necessary a conduct in an assistant, that his service cannot otherwise be said to be of any use to us; nay, granting him to be a greater master in fame than his employer, he ought to take care that his work do not predominate, a fault which would disserve them both; and, when this fault is heightened by ignorance or malice, the majesty and elegance of a fine composition is lost, and the work subjected to the scoff of the curious, as I have divers times experienced.

* *It is a great misfortune to the practice of painting in this country, at present, that each professor confines himself so nearly to a single branch of it, as to be almost a stranger to any object not closely connected with it.* E.

CHAP. XV.

OF THE FOUR SORTS OF PICTURES, OR COMPOSITIONS;
WHAT THEY ARE.

I HAVE been long in suspense whether I might, without being taxed with presumption, offer to public view my reveries about the general tables or ordonnances which spring from refined judgment, and are of important use to *curious artists and poets*, as well to exercise their pens as pencils: but at last presuming, that the product of my weak abilities would not give offence, I pursued my intentions. Imperfect as they are, I shall be at least pleased, if my endeavours give a handle for better inquiries.

It is agreed, that a fable or a picture is the representation of some fact, either with the pen or pencil. A poem is a short and plain account of the most material circumstances; shewing the true cause from whence the fact proceeds.

Three qualities are necessary to a good poet. 1. An exact acquaintance with history, and the best authors. 2. Good knowledge in antiquities. Lastly, an easy and delicate poesy; to which add, an agreeable style, by which, after having weighed what materials and passions are proper, he disposes every thing in a consecutive order, and the most perspicuous manner.

Grace is as necessary in poesy as harmony of colours in painting; but though all the aforesaid beautiful qualities be well observed, yet they cannot produce a perfect ordonnance without the aid of the rules of painting: for a fine history of great personages, accompanied with elegant by-ornaments, in a delightful country, unartfully disposed, is so far from perfection, that it cannot have the utmost grace, though it were the life itself. Much may be said for a subject well treated; but more for an ordonnance of a skilful master, painted according to the laws of art, which make even crookedness seem straight.

I shall now treat of the nature, force, and quality of tables, or ordonnances (as necessary for landscape as history-painters) and therein consider,

1. Their kinds. 2. Their names. 3. Which of them have double uses, and which have single.

I suppose four kinds, *viz. historical, poetic, moral, and hieroglyphic*: the first is a simple and true fact: the second, a double fiction, exhibiting fabulous stories, or a mixture of deities and mortals: the third has a threefold moral; teaching our duty to God, our neighbour, and ourselves: and the last is fourfold, as couching, under

a short and mysterious sense, the three before going: handling virtue and vice for the benefit of soul and body, and shewing the happiness and immortality of the one, and the corruption of the other.

In *history* the poet or painter ought entirely to confine himself to *truth*, without addition or abatement; his ornaments, though borrowed from poesy, must be so restrained, that nothing, serving for illustration, create impossibility; for instance, not to represent day-break by the poetic figure of *Aurora*; or the night, by *Diana*; or the sea, by *Neptune*; which is needless, and an error, because those things can be naturally expressed by colours; as day-break, by its appearance of yellow, red, and blue, or by the sun-rays appearing on the horizon; the night, by its darkness, and by the moon and stars; the sea, by its waves and billows, rocks, monsters, and shells on the shore; also the *Nile*, by its crocodiles, &c. or any thing proper to the sea or rivers.

The *poetic* picture differs from the historical in this; that, instead of true story, they consider *fictions only*, intermixing deities with mortals, as we have said; and thereby signify nothing else, but the course of the world through the four elements, as air, earth, fire, and water; and, though historically handled, yet each is a simple figure, having a mystic meaning, either in *name or shape*, and often in *both*; as *Scilla*, *Atlas*, *Leda*, *Cyclops*, and many others: and thus the fable, being both philosophic and moral, in one and the same manner prescribes virtue and decries vice; as we gather from *Ovid*, *Virgil*, and others. It is necessary, therefore, in designing such an ordonnance, to *keep entirely to the fable*, as before is said, without any addition of hieroglyphic figures, as temperance, prudence, anger, jealousy, &c. which are so improper here, as hereafter shall be shewn, that they destroy the very intent of it; for there are others, which (though in a different manner) will express the same passions; as *Cupid* instead of *love*; *Pallas*, instead of *wisdom*, and many others, as we collect from the poets.

The *moral* pictures are *true facts, or histories*, proposed only for edification or instruction; exhibiting either the gallant acts, or crimes, of human nature; and these explained by some additional emblematic figures, which express the passions by which they were moved, or misled; for instance, with *Alexander* we may place ambition; next *Marcus Aurelius*, humanity; next *Augustus*, piety; next *Scipio Africanus*, his moderation, in restoring the young captive bride to her spouse, and many others, as *Horace* in his emblems artfully exhibits. In this sort of pictures we are no ways confined to time, the sun's place, or the quality of the country; for we may intermix summer with winter, even all the elements may appear; the subject may be in the front of the picture in *Africa*; and, in the distance, at *Rome*, or elsewhere; even in hell itself another scene may be acting; so great a latitude:

has a moralist: but he must take care to avoid superfluity, and things improper to the main action, which, as in plays, spoil the beauty of the representation.

The *hieroglyphic* pictures are quite different from the three former in their nature and quality, having no other affinity with them than intention to *exalt virtue, and debase vice*, by the rewards of the one, and the punishment of the other: they are as well Christian as heathen; the Christian affect the souls, and the heathen the body: the former demonstrate the immortality of the soul, and the latter shew the vicissitude and vanity of the world. These pictures consist in assembling several emblematic figures of different passions, which altogether are to express a single meaning; as piety, peace, war, love, &c. And such compositions are called emblems, by their applications and emblematic use, and by being made up of compounded objects which have their proper meaning and relation, or else deviates from them: as the palm tree, laurel, cypress, myrtle, or the sun, moon, and stars, or an hour-glass, a dart, flame, &c. which signify any power, virtue, or extraordinary effect. These pictures, like the preceding, admit not of the least superfluity to obscure their significations; because having neither history nor fable to build on, they consist only of a single passion, proceeding from the subject (which may be at our own choice) explained and made intelligible by the other emblematic figures, which must not be improperly introduced, lest the sense of the whole scene be altered: but here we must observe to make a distinction between *Heathen* and *Christian* representations; the *Heathen* admit of *Venus, Cupid, or Anteros*, for love; the *Christian* shews charity, or a woman with children about her, and a flame on her head; the former has *Hercules*, for fortitude, and the latter, *St. Michael*; the one takes *Jupiter* with his thunder, and the other, justice; the former expresses piety by a woman with an oblation bowl in her hand, and near her an altar with a crane, and the latter chooses a cross instead of the bowl: but all this is uncertain, and not confined to time or climate.

Being well apprized of these things, we obtain the best and surest method for designing any kinds of pictures, how abstruse soever; nay, be your design ever so single, it will always afford plentiful matter to furnish out and enrich a large and capital composition; as I shall shew in the following description, though but in part, as leaving out the city of *Athens* in the distance, a river with swans, Fate in the air, or *Mercury* flying along with *Atropos*, &c. We read of the *Greek* philosopher *Æschylus*, that, as he sat meditating in the field, he was killed by a tortoise dropped by an eagle on his bald pate; which mournful accident I handle thus:—A little to the left from the point of sight I place the unfortunate old man, on a small eminence, with a pen in his hand, and a book in his lap; he is fallen on his right thigh (which is foreshortened) with his legs across, and one of them extended to the left, his upper

parts bending, and inclining somewhat to the right; his head is in profile and downwards; he flings his right hand sideways from him, the pen almost touching the ground, and his left is open over his head; the tortoise falls somewhat sloping, head-foremost along by his left ear; and his book is tumbling out of his lap to the left; over his head, a little more to the left, (where his garment is under him,) hovers the eagle, looking downwards; at the corner of a stone, (six inches high, and covered with a part of the aforesaid garment) running towards the point of sight, is an inkhorn, and some rolled papers, and his cap. This is the substance of the composition: in the distance, where the ground to the right lies low, I shew a pyramid, and near it a shepherdess sitting by a young shepherd, who is standing, and offers her a bowl of water, or milk; up and down are cattle grazing, and nearer (behind the fore ground) it would not be amiss to shew another man, who, passing by, and hearing the philosopher's cry, does, in surprise, look back at him, swaying the upper part of his body (which is almost naked to the waist) to the left. The philosopher is plainly drest in a long vestment, and a flappet of his upper garment, whereon he sat, comes under his right thigh; the vestment is dark violet, and the garment light fillemot; the stone, whereon the garment lies, is bluish; the ground, grass-green; the passenger, behind the fore ground, is in shade, except his head, and part of his shoulders; and is drest in a reddish skin, a cap on his head, and a stick over his shoulder, whereon hang a pair of slippers; the shepherd and shepherdess, in the shade of the pyramid, receive very light reflections, the whole prospect being exhibited in sun-shine. The landscape and offskip I leave to the choice of those who like the composition. It is said, that this philosopher was so fearful of his bald pate, that he thought himself secure no where but in the field, in the open air; wherefore I do not introduce near him either house, tree, or any thing else that could hurt him. But thus it happens, in the midst of his security, he meets his death: *Mors inevitabile fatum!*

Some perhaps may ask, why I have chosen but a single figure for the subject of this picture; my reason is, to shew those who are killed in landscape a method of giving their by-ornaments greater lustre and excellence; those, I mean, who are so rich in invention of inanimate objects, that are content with one figure, and at most two, and those perhaps of little significancy; though it must be granted, that the name of an excellent, wise, and celebrated person, represented in an artful landscape, gives the work a lustre, and the master reputation; for a skilful landscape-painter certainly deserves honour, but double when he shews that he also understands history and poetry.

Many landscape-painters (not excepting some famous *Italians*) chuse commonly low, mean, and poor subjects, and by-ornaments; for my part, I generally lessen my

landscape, to give room for embellishment. In fine, if we cannot be alike perfect in all things, we may at least, through perseverance, go great lengths; for

Gutta cavat lapidem, non vi sed sæpe cadendo.

That is,

*By constant drops the stone is hollow'd through,
Which greater single force could never do.*

The above composition is very fine for a landscape; and the rather as it expresses an uncommon story, attended with few circumstances; for the whole is but a single figure, though the scene, as being a beautiful open field, would easily admit of three or four. Consider then, excellent professors of this branch, what I have laid down; the trouble will be but small, and it is in your power to make it easy to you:—*Qui cupit, capit omnia.*

CHAP. XVI.

OF THE USES OF OVID'S METAMORPHOSIS; AND WHAT IS FURTHER NECESSARY TO THE SKETCHING AND EXECUTING A COMPOSITION OR PICTURE.

EXPERIENCE tells us, that truth loses by repetition, and that he who easily believes is as easily deceived; but the master, who makes it his business to build on the most certain infallible means, in order to obtain his end, bids fairest for excellence. What poor work is it, after having seen a well-ordered design of another master, adorned with elegant by-works, and fine colouring, to be a slavish imitator of it, by introducing neither more nor less figures, nor other draperies and colours? What reputation is got by it, were it ever so well executed; nay, if differently disposed and incomparably painted? It is certain, that *something more* is necessary before we undertake a subject. A prudent general will not rely on the report of one spy; nor spare either men, money, or pains, to get right intelligence of the enemy's designs; a good painter should do the same, in order to excel; which to do, the following observations are highly necessary:—

1. We must know how the story we select is described by the author; and consider whether we agree in every circumstance with his opinion.
2. We must consult the comments of the best writers on that subject, in order to get the true meaning of the story.

3. We must weigh the suiting and application of the draperies, and their proper colours and by-ornaments.

4. How the four elements, the four complexions, and the four hours of the day, with their form, ornaments, and colours ought to be represented.

Thus we may obtain truth, and the master will make it appear whether he has gone to the bottom of things.

Few painters excel in history, especially fables, for want of inclination to inquire thoroughly into their subject; reading they think is troublesome and needless, since *Ovid's* fables are now in every body's hands, copiously handled, with three or four lines of explanation under them, by which they know, whether it is *Venus* and *Adonis*, *Vertumnus* and *Pomona*, *Zephyrus* and *Flora*, &c. *Is not that sufficient*, say they; *and do not I see, that the one is naked and the other dressed; this a man, that a woman; this has a dog, that a basket of fruit; and the other a flower-pot; why then should not these be my patterns, since they come from such great masters?* I readily grant, that books of prints are of great use to painters; but to use them in this manner is a willing slavery, unless we cannot read.

Many have a superficial knowledge of *Ovid's* fables, but few understand the drifts of them; what they gather is mostly from prints, nothing from the text; wherefore we shall now explain ourselves in two examples of the *sun* and *moon*; attended with all the necessaries and circumstances and observations which we have before insisted on; and first, in

The Fable of APOLLO and HYACINTHUS.

Ovid relates that *Apollo* was in love with this youth for his extraordinary shape and beauty; and that as they were playing at coits together, the youth was unhappily struck with one of them, which occasioned his immediate death.

The comment says, that this youth being also beloved by *Zephyrus*, he offered to make him the chief ruler of the most agreeable spring-flowers; but he, rejecting the offer, kept close to the conversation of *Latona's* son; in return for which, *Apollo* promised to teach him the virtuous exercises, which became his condition and liking, such as shooting with a bow; the gift of prophecy; touching the lyre and singing, but principally wrestling; with a privilege that, sitting on a swan, he might behold all the places wherein *Apollo* was most beloved and worshipped. The *west-wind* having made fruitless efforts to gain the youth's esteem, at length, through rage, gave into despair, and plotted means to be revenged of his rival; wherefore, taking his opportunity, as *Apollo* and the youth were playing at coits, he secretly blew a coit so violently at *Hyacinthus's* head that he died on the spot; *Apollo* being extremely

grieved thereat, the *earth*, in compassion, turned the young prince's blood into a flower, in order at least to make his name, if not his person, immortal.

The Picture, or Composition.

Hyacinthus, in his bloom, is on the fore ground to the left, and falling backwards, his back most visible, his belly raised, and his right leg flung up, and somewhat bent, the left leg stretched off from the ground; contrarily lifting up his right arm, with the hand open, and fingers spread; his left elbow drawn back, and the outside of the hand against his right cheek; his face, trickling with blood, is in profile, and his head flung back; his hair is bright, short, and curled; a chaplet of flowers falls from his head by his right shoulder, which, with half his back, is bare; and lower, his vestment is girt about his body. *Apollo* appears twenty or thirty paces behind him, to the right of the point of sight, stepping back, in great concern; he is seen in front, stooping, his breast sways from the light, his under parts contrasting it, and his shoulder shrunk; his mouth is open, his left hand from him, and close shut; his right arm across his body, and the hand up at his left ear; his left leg stifly flung out; his right leg quite bent, the foot hindward, supporting his body; he is naked, and his hair light, yellowish, and long, flying above his shoulders; he is crowned with laurel. *Zephyrus*, (or the west-wind) whose rage was the cause of the sorrowful accident, we represent winged, and flying from the youth towards the wood on the left side of the picture; his right foot is upwards, and his upper parts swayed to the left: part of his head and back are covered with shoots and leaves of trees: on the left side of the piece forward is seen *Envy*, in shade, peeping out of the boughs, and laughing: behind *Apollo* we introduce a piece of stone work, extended almost from the point of sight to the extremity of the picture, and therein two large circular openings, overgrown with moss and wild shrubs; near him is a large tree, and by it a laurel, whereon hangs his garment, and below, on the ground against the body, is a lyre. The ground of the picture opens a large plain, bounded to the left with a wood running up to the point of sight, just by the aforesaid tree, where the river *Eurotus* is gliding from left to right. On the right side of the piece forwards we place a large sphinx on a broad pedestal, whereon lies *Hyacinthus's* garment, and against it a javelin, and on the ground a bow and arrows, a hasel-wand, musical instruments, and musical and other books. The coit flung at the youth is seen rebounding six inches from the ground to the right. Behind the sphinx stand an olive and cypress tree: the aforesaid stone-work is brownish grey, inclining to violet. *Apollo's* garment on the tree is purple, embroidered with gold: the lyre ivory; the sphinx (whose fore parts only are seen) is in profile, and of white marble; the youth's vestment is white, striped with gold, and his garments on the sphinx's

back a beautiful dark violet. The whole composition shews a bright and clear sky; the light comes from the right, and the point of sight is in the middle.

Animadversion on the foregoing Picture, with respect to the Painter's Composition,

That the agreeable youth is of noble extraction, his fine mien and purple garment shew

His wisdom and knowledge appear by the sphinx, with the instruments lying by it.

The chaplet of flowers shews his amiable qualities.

The garment he wears on this occasion points out his virtue and modesty.

The cypress, near the olive-tree, gives us to understand, that all sublunary and sensual pleasures, how pompous soever, end in misery.

Having done with the *sun*, we shall proceed to treat of the *moon* in the same manner.

The poets differ in their relation of this fable of *Diana and Endymion*, but mostly agree in the explanation of it, as I shall now shew. They say, that the *moon*, (*Diana*) falling in love with the shepherd *Endymion*, threw him into an everlasting sleep, on a mount in *Caria*, named *Latonia*, that she might kiss him at pleasure; but others report otherwise. *Pausanias* intimates, that they went further than kissing, and that *Endymion* begot fifty daughters on the moon. Others affirm, that she yielded to his pleasure, on condition he made her a present of some white sheep: though all be fabulous, yet it carries some probability; for *Pausanias* concludes, that *Endymion* was the first who observed the phases and course of the moon. *Pliny* also testifies, that *Endymion* first observed the motions of the moon, and learned her nature and qualities; which gave rise to the fable, that she fell in love with him. *Alexander Aphrodisius* likewise writes, in his emblems, that *Endymion* had great skill in astronomy, and, because he slept by day, to fit himself for night observations, it was feigned, that he had carnal knowledge of her, and also a wonderful dream, by which, being a philosopher, he got that knowledge: others say, that he was a poor shepherd, (as *Seneca*, in his tragedy of *Hyppolitus*) though a king's son, and that he dwelt on mountains and in solitary places, the better to observe the moon's motions. The learned *F. Gastruche* thus has it.—The fable, he says, testifies that *Diana* fell in love with the shepherd *Endymion*, who, for too great familiarity with *Juno*, was by *Jupiter* condemned to eternal sleep; but she hid him in a mount, in order to screen him from her consort's wrath. The truth is, that *Endymion* observed nicely the moon's motions; and therefore used to pass whole nights in solitary places in the contemplation of her; which circumstance gave rise to the fable. Let this suffice for the story, the parts and ordonnances whereof follow.

Table, or Ordonnance, of DIANA and ENDYMION.

Endymion, son of *Eslius*, king of *Elis*, a beautiful and well-shaped youth, is lying asleep on his upper garment, on a near mount, on the right side of the picture; under his arm is a *Jacob's* staff, a crook near him, and at his feet a large celestial sphere, and some books and papers, whereon appear characters and diagrams. He is profile, his upper parts somewhat raised, and he leans, with his left ear a little forward, on his left hand; his right leg is extended, and the left lifted up; he is in all the shade of the trees, except his right leg and half that thigh, and receives strong reflections from the moon. *Diana*, a little off, (not in her hunting habit, or sitting by him and kissing him, with the half moon on her head, as usually represented) naked descends from the clouds, with a full moon behind her as big as herself, and surrounded with stars, with the attendance of *love*, (or *Cupid*) she is in a fronting position, bending a little forward, with her left knee on a low cloud; her arms wide open, as if about to embrace the youth; and in her left hand is a **sistrum*; her aspect is beautiful and gay, and full of desire, being lighted by a sun-set as well as *Cupid*, who is descending with her on her right side, with his face towards her, and holding, in his right hand behind him, his bow downwards, and in his left, (which comes forwards) an arrow, with which he points at the sleeping youth; he flies somewhat obliquely, with his upper parts from her, with his legs seen hindward through the cloud. A boy, standing on *Endymion's* right side, looks to the left at the goddess; his left elbow drawn back, and a finger on his mouth, and with his right hand lifting up the boughs hanging at the youth's head; when another behind *Diana*, a little to the left side, is pulling of her garment, a flap whereof twines about her right thigh, which is somewhat foreshortened. Below this child, on the left side, where the mount declines, sit two children joining and blowing their torches; and behind them appears the offskip, being a valley with a low horizon. The sphere, books, and papers lying to the left at *Endymion's* feet, are (with a small part of the mount which comes forwards) in the light; the youth's garment (of which a part covers his privities) is purple; that of the goddess, sky-colour. The sun is low, proceeding from the right.

* *Sistrum* is a musical instrument, generally represented in the hand of *Isis*; as we see in medals and other antiquities.

CHAP. XVII.

OF RULES FOR THE MANAGEMENT OF SMALL FIGURES IN A LARGE COMPASS; AND THE CONTRARY.

THERE'S a great difference between the ingenuity of a good painter and that of a mere designer,* with respect to composition; the former proceeds by the established rules of art, the latter only aims at what is designer-like; the one is master of principles and rules, the other is ignorant of both; the designer considers only what relates to *relief* (being a stranger to the natures and effects of stuffs, colours, and tints) and therefore he must find all things by means of lights and shades only: but a painter has more liberty and advantage; because he can, besides the shades, effect every thing by his colours and tints. But the difference is further visible from the sets of prints daily published, whether in landscape, perspective-views, architecture, &c. ancient or modern story; in all which, the designer generally travels the old road of compositions, and the etcher or engraver as closely follows him; but when a good painter executes them, all the parts will be improved and become more excellent, as well the invention, disposition, and harmony, as even the motions; by which means, a person of small abilities cannot but be better pleased, and often, for the sake of one or two fine prints, buy a whole set; as in *Oudaen's* book of the *Roman* might, in which, one plate, engraved by *Abraham Bloteling*, does, by its neatness and elegance, eclipse all the rest; and this is the more remarkable, because in his medals the figures are shaded not with hatching, but with a thick stroke and touch on the shady side.

Now, agreeably to the title of the chapter, we shall pass to the necessary management of a composition with large figures in a small compass. It must be granted, that a composition in a large extent requires more circumstances than a smaller, although in higher, the chief matter lie but in three or four figures; for what in the former comes close and filling, must in the latter be *spread* in order to fill up a large space; and to do this artfully, we are obliged to introduce other by-works, and those (though insignificant, yet probable, and not repugnant to the subject) tending to explain the story; for instance, in a landscape, to introduce some buildings, fountains,

* By this term the author means to describe a person who draws in chalks, or any other process, which gives merely the light and shadow of objects. E.

pyramids or statues; or in a hall, or other large apartment, hangings, alcoves, bass-reliefs, and such like, either for ornament, or to make larger grouping; in short, any thing that will entertain the eye, since *small figures, in a large compass, are not of themselves capable of doing it*: wherefore, with respect to such, the by-ornaments ought to be large, in order to *create broad lights*; yet these ornaments must not be so monstrous as some have them, who, in order to swell the composition, make pillars bigger than three of the figures can embrace, with castle-like capitals, and frizal figures almost in full proportion; nor so out-of-the-way as those, where, in a landscape, are seen trees three or four hundred feet high; termes mere colossuses, and pyramids higher than any in the world; to which add, houses in the offskip, where, before people can possibly approach them, they must be lost by distance. But this is egregious conduct; for we should always bring together such parts or objects as *neither lessen the figures, or cause any obstructions in the composition*; I mean, that a large compass must either look large, or else be filled and adorned in a moderate manner, as we shall shew in two sketches of the mourning *Venus, plate XVIII.* each represented in a different manner, to demonstrate, that in a *large compass a great mass of light is absolutely necessary.* The story is, *Venus* inconsolable for the death of her dear *Adonis*; even the aid of *Cupid* fails, whose bow, arrows, and extinguished torch, nay her beloved garland of roses, she tramples under foot; *Mars*, though secretly pleased at the adventure, however, pretends to sympathize with her in her sorrow, but in vain; for she slights his offers, and pushes him from her; she rests on the tomb of her lover, wherein either his body is deposited, or (according to the custom of the country) his ashes are kept in the urn; the other by-work is a grove of cypress and myrtles; from the urn might proceed a sprig of the flower which is ascribed to him, since it owes its origin to his blood.

On a due comparison of the plates we may discover the difference between the two compositions; in the uppermost the mass of light is neither so large or spread as in the undermost; which proves, that in a great or in a close composition, in a small compass (as the upper) such a great mass of light is not necessary, much less by-works, in order to increase it; because the figures there principally govern, and being large, have on that occasion the greatest force, as well in the execution as beauty and colouring; the by-works serving to shew the place and occasion, but not to draw the eye: whence, it is easy to see, that what creates decorum and elegance in the one, appears insignificant and disagreeable in the other; I speak of the *light only*, which requires a distinct management in both; wherefore, since in a large compass the by-ornaments make the greatest part, they must consequently cause greater masses of light there; and contrarily, in a small compass, where the by-works are least, the main light ought to take the figures only. And to confirm this, I must

say, that what in the undermost representation pleases the eye, and sets off the composition (even were it as large again) is only caused by the light, because the by-works, being the most, abate the light of the figures; which having in the upper, with the dark tomb, more force, must create such a confusion as to weaken the strength of the principal figures. In a word, *the larger the figures, the more shade ought to be about them; and, of consequence, the smaller the figures, the more light.*

CHAP. XVIII.

OF THE COMPOSITION OF HISTORIES, PORTRAITS, STILL-LIFE, &c. IN A SMALL COMPASS.

BEFORE we end this book, or leave this subject, it is proper to consider further, whether it be not more artful to represent a story natural and close in a small compass than a larger, which I think to prove from the examples of *Raphael, Caracci, Dominichino, Poussin, Le Brun*, and other excellent masters. Moreover, daily experience confirms it. It is certainly troublesome to be confined to a small compass, especially to those who affect to load their compositions, because largeness is very entertaining to the thoughts: the difference between both managements is the same as painting as big as the life, and in little, where we see that in the former lies the most art, since we can more easily go from the large to the small, than contrary, though both be done from the life. The case of these two artists is like that of a skilful steersman, who, capable of wrestling with storms and dangers, sails unconcernedly in smooth rivers; when a mere ferry-man would be put to his shifts to steer on the ocean: he then is happiest, who has been always used to large things, since the small spring from them like an inland river, which loses its strength the further it goes from its spring; of which the old masters were not insensible, who, though much employed in small painting, yet lay in for large work, being conscious, that what required the most trouble and skill, procured them greater name and profit.

The force of a large painting beyond a small one, and its advantages are these:

1. The natural representation has a better effect; for viewing it near, it raises love, pity, anger, or any other passion, as if we sympathized with the story.

2. It raises the master's fame.

Lastly, The work is much esteemed.

It were needless to mention other advantages; wherefore I shall confirm my opinion by examples. We read of a picture of *Stratonica*, that the sailors in a storm took it for a deity, and accordingly worshipped it. And that in *Juno's* temple, her

standing figure was so artfully painted, that her eyes seemed to look every way, and at any beholder wherever he placed himself, appeared severe to the criminal, and gentle to the innocent. The reason of which effects is, that the two pictures were so highly finished, and had so natural a human shape, that they seemed to be rather flesh and blood, and to have motion, than to be paintings.

This shews what influence large representations have on the senses ; let us now see what passions *curiosity* raises, as in this example : I suppose a murdered corps, lying somewhere ; near it a person weeping ; a little further, the seizure of the murderer ; and the people running some towards him, others towards the body. Now it may be asked, whether all these circumstances do not sufficiently shew the fact, without other persons, or greater passions : to which, I answer negatively ; for we ought to see whether the wounded person be dead, or not, and in what part wounded ; next, whether I know the assassin ; whether the woman lamenting him be of quality, or ordinary, and whether she be related to the wounded person ; accordingly coming nearer, I think I know him ; I am affrighted ; I behold the wound, which appears ghastly to me, and am th more affected by the tears of the troubled woman, who stands at his head ; I look for the murderer with concern and revenge, and see him dragged in irons between two officers ; he looks pale, and his heart forebodes the worst ; in fine, every one is variously affected, some concerned, others indifferent with respect to the fate of the wounded, or murderer. Now, if such a variety of objects occur in a simple accident, what force must the life have, when seen near in such a representation, especially if naturally expressed ? but we need not wonder, that so few tread in that old path, since they seek ease, and want the ambition to excel by an exact inquiry into nature.

I once thought I acquired reputation by painting in small, but was afterwards convinced that large work, or the life seen near, was the surest way to excellence ; but envy and strife stopped my career : what the painters in large in these countries merit, may be easily determined, since few of them do it masterly, through ignorance of the true antique or beautiful life : by *true antique* I understand, perfect antiquity without mixture of modern mode ; not *Venus* with stays, *Mars* in a suit of armour, *Pallas* in a straw hat, &c. which is a choice that can never get reputation ; because such a master has no thorough knowledge of the life, nor brings work enough into his pictures. If he get a bold and light pencil, that is thought sufficient ; his drawings are commonly so slight, that they discover little more light than what is necessary for the most relieved parts, without regard to half tints, tender parts and soft muscling ; and from these drawings he paints as big as the life ; whereby he is obliged to supply, as he can, all the other requisites which in the life he slighted ; thus the composition comes out lame, and what makes it worse,

his aversion to draperies, and beautiful folds, which are so graceful in a picture, and so easily to be had from the life. But draperies, says he, are trifles; as they fall out let them pass; if it is not linen, it may serve for woollen; and if for neither, it is at least drapery.

But when, on the contrary, I view the old masters works, what a vast difference do I not discover! what pains have they spared to handle their subjects properly! it is true they admitted not of many circumstances in their compositions, but what they did were perfectly artful, elegant, and natural. View but *Caracci's Woman by the Well*; *Raphael's Simon Magus*; *Dominichino's Judith, Ziba, Esther and David*; *Poussin's Esther and Ahasuerus*; or *Le Brun's beautiful Death of St. Stephen*; how wonderful, expressive, noble, natural, and close, they are ordered, and that with large figures. All which plainly proves, that painting as big as the life is much preferable to that in little, and that he, who has made the former his practice, can easily perform the latter, though he in little cannot so easily give into the large. To have a fine and natural expression in little is certainly commendable; but it is more easy to mark out a camp, and draw up an army for battle in a large plain, than in a narrow compass; a spread army is weak, but closeness of troops makes it strong; wherefore in narrow and ill-situated places, a general must shew his utmost conduct. We usually say, that the best writers and poets are short and concise; in music the same, perfect harmony lying in four parts, whether vocal or instrumental; it is likewise more artful to compose a piece in few than many divisions.

Charles du Gardin was exceedingly fine in little, and yet he had a great inclination to imitate the large manner; but he did not succeed. *Mieris*, the famous painter in little, lost all his credit with his patron, the duke of *Tuscany*, by his portraits in full proportion; and so it does happen to others. Those who practise in little use small puppets for their layman, but not puppet-dresses; their academy-figures are drawn on white paper, uncertainly shaded, with mezzo-tint or tenderness, and no higher finished than serves their turn: others, who fancy they know better, and, as if they had a notion of broad management, sharpen the extremities of their figures, and darken a little against the light, having no need of a second tint; because their figures shall not round. Once, as I was drawing at the academy, I met with a person who managed in that manner, and I desired he might be asked (because then I understood not the language of the country) why he did not finish the figures better, since he had time enough for it? whose answer was, he had no occasion for more finishing, as painting small things, one, two, or three foot high at furthest. I then caused him to be asked, that supposing he were to do something larger, whether he would not be at a loss? he answered, that he hoped he

should not, as long as he kept to his text: which indeed was truth, as appeared in the consequence; for having an opportunity afterwards to paint some figures in full proportion, there was no more in them than his drawings, which were his models. Many instances of this kind were superfluous, since it is hoped the better advised will conduct their studies rightly in a due examination of the life, in order to qualify themselves for larger things.

This observation touching small and large compass, is not only useful in history, but also in landscape, portraiture, flowers, fruit, shipping, architecture; in fine, in all parts of painting.

CHAP. XIX.

OF THE DIVISION OF HISTORY.

IN all things we should observe order; which some proceed in, according to their fancies, and others act counter to rules, not knowing, that things are established thus and thus by an universal consent; and why? he, who thinks himself to do as he pleases, may indeed paint *Jupiter* with a fool's cap, and a yellow or green garment, and *Momus* in a purple drapery, and so forth; because there is no other punishment for him but his ignorance: but a well-advised artist makes better inquiries, that he may justify his work, or that the work may speak for itself. Let us love virtue, says *Horace*, for the sake of virtue, and shun vice, not only for fear of punishment, but also for the odium it carries. Although no one need fear corporal punishment for disorderly management of history, yet he is not free from the reproach of ignorance and blunder, a punishment great enough to a generous mind; wherefore we should submit to established order, as the conductor of our studies, the surest way being best, and the beaten road nearest. If a good historiographer, in compiling a story, make an orderly division of his materials, before he begin to write; disposing first the general heads, and then the particular ones; afterwards, the incidents, and which of them are principal, and how many; and which of them happened without, and which within-doors; moreover considering, whether the story throughout is to be handled in all its circumstances in a certain number of parts, or in some principal ones only; as whether he will contract *Homer's* twenty-four books into twelve, *Virgil's* twelve into six; or, *Ovid's* fifteen into seven or eight, at pleasure; so a judicious painter, in handling a magnificent history, should make himself master of the true contents and meaning of it; as whether the parts be few or many; if many, whether he cannot bring them into a small compass; and,

if few, whether he cannot add to them: moreover he is to consider, which are the principal parts, and what can be left out, in order to reduce them to such a proper number as will answer his purpose; always remembering, in case he should fall short, that he may use any licence that is not against nature and reason, even to make two incidents out of one, when occasion requires.

We are therefore to establish it for a general method, in treating a complete history, divided into three, four, or five pictures, more or less, that the first picture must always shew the drift, state, and place of action; and the last, the conclusion of the story.

Large histories, such as of *Joseph, Alexander, Hercules*, and others, which best become palaces, saloons, apartments, and galleries, cannot be executed in a single piece, because of the variety of accidents they contain, which must be continued in several pictures, whether in tapestry or painting. Again, if the gods come in play (which frequently happens), the ceiling is proper for them; taking care, that either the beginning or conclusion of the story be over the chimney, as I shall more largely shew in the book of ceiling painting.

There are many such long stories in *Homer, Virgil, Apuleius, Tasso*, even in scripture itself: now if we would chuse two incidents out of any of them, or make two compositions, and those to be hanged together, we ought in the first to represent the most remarkable part, whether it be the 1st, 2d, 3d, 4th, or 5th accident, according as it happens, so that its fellow may be the last; as the end of *Adonis*, or his death; the fall of *Phæton*, or his grave; *Sardanapalus* burning himself; *Æneas's* deification: *Rinaldo's* dischantment; and, in sacred story, *Solomon's* offering to the idol.

Here it is necessary to be observed, that all the histories have two contrary beginnings and conclusions; some, a sorrowful beginning and a joyful exit; others, contrary; to which add a third, which are neither joyful nor sorrowful. The story being divided into *three accidents*, the first should serve as an introduction to what we intend to treat of; in the second should appear the main action; and the third should turn in the happy or miserable event: for instance; we may represent *Julius Cæsar* entering on the government; next, his condition, or further promotion; lastly, his death. We can also divide a story into four parts or stages, as the birth, rise, life, and death, of a vulgar or noble person.

But *five divisions are the most perfect*—more are superfluous; because any history may be sufficiently represented in five parts; thus, the person's beginning in the first; his rise in the second; his condition in the third; his fall in the fourth; and his end in the fifth; as we shall further illustrate in the chapter of following or matching of pieces.

In representing a history, the artist is not always confined to the laws of written story; a good historiographer is obliged to go through with all the particular facts from the beginning to the end, in a successive order; a painter, contrarily, has a greater liberty of choice, since it is indifferent to him, whether he falls upon the beginning, middle, or end of a story; and therefore sometimes begins where he pleases; picking out of the story what best suits his intention, either what went before, now is in action, or must be in consequence, being obliged to exhibit no more out of the whole, than can be seen together at one view.

Horace divides the *drama* into five acts. The first containing the sense and introduction of the story; in the second is the sequel or consequence, arising from the first: in the third, the contention or dispute; in the fourth is seen at a distance the issue of the story; and in the fifth, the catastrophe or conclusion either in sorrow or joy. But the drama differs from a painting in this; that the one contains in each act a particular time, place, or action; and the other exhibits only a momentary action.

The division of the drama into five acts is not without reason, from the example of the sun's course; which begins with day-break; secondly, ascends all the morning; thirdly, has a meridian-altitude; fourthly, declines in the afternoon; lastly, sets in the evening.

He who would act sure and orderly should use the following means; which, besides the truth of the story, will furnish him with plenty of thoughts.

1. The time. 2. The place of action. 3. The conditions of the persons concerned.

By *the time* we understand either the past, present, or to come; and therein, a division into night, morning, noon, and evening; also into spring, summer, autumn, and winter; and into months, weeks, days, &c.

As for *the place*, we must consider, whether it be in *Europe, Asia, Africa, or America*; whether in town or country, within or without doors; in stately or vulgar buildings, or a mixture of both.

In *the conditions of persons* we meet with great and illustrious ones, as emperors, kings, princes, senators, generals, &c. as also deities and high-priests, male and female; in the second tier, nobility, merchants, and citizens; lastly, the common people, countrymen, beggars, &c. In these orders of men we distinguish between great kings and less, and the same in the other conditions; and divide them again into old, middle-aged, and young. Among people in general we find tall, middle-sized, short, thick, slender, well and misshapen, healthy and sickly, sensible and foolish; all differing as well in their natures and humours, as in their countenances and shapes.

We may add, in the fourth place, the manners of each, and the particular customs of nations, whether of *Romans, Greeks, Persians, Armenians, Germans, &c.* together with their dresses, consisting of various stuffs, as silk, linen, course or fine woollen-cloth, long or short.

Lastly, the knowledge of physiognomy, perspective, geometry, architecture, anatomy, proportion, colours, harmony, reflections, and every thing that occurs in the chapters treating of those particulars; which we shall not here repeat.

It now remains only to be observed; first, that there are two sorts of pictures, natural and unnatural. Secondly, what good histories are, in order to shew their continuance in one painting. The natural pictures are those, in which we exhibit the nature of a story or accident by a single passion, *i. e.* by a single representation of the person on whom the stress lies. The unnatural are those, wherein the same person is represented more than once, and thereby two accidents mixed together which happened at different times, as the one by day, and the other by night; which is contrary to nature, and wherein is often used more than one point of sight. Secondly, the most pertinent and intelligible histories are such as that of *Heliodorus*, described in the *Maccabees*, when he was punished by the angel; to which add, the high-priest prostrate before the altar, intreating the Almighty; and further, the widows and orphans, lamenting and crying: all this shews the continuance of the history, and may be brought into one piece. Another may be that of *Pompey*, where he is burning all the letters and papers of *Perpenna* in his sight, and then ordered him to be carried to his punishment; and many others.

CHAP. XX.

OF THE OBSERVABLES IN A FRONTISPIECE-PLATE.

SINCE we have treated of many particulars and their requisites, it will be proper here to subjoin the disposition of objects in a frontispiece-plate, and their observables, as being of a different nature from other compositions, and tending in all respects to embellish the book only; like a fine garden-walk, where the objects, whether vases, statues, trees, &c. are placed to answer their purposes.

The figure which denotes the subject of the book, ought by all means, as the principal, to appear in the middle of the plate, set off by other by-ornaments: over head or beneath must be a large table or flat face, with the book's title thereon, either in thick black letters, or else double-lined ones, and the other figures, which serve for illustration, placed of equal height on each side, either standing or sitting:

thus much for the fore-ground. The distance, having little concern in the matter, we may dispose where we think proper with low or rising grounds, in order thereby to give the uniformity of the subject greater lustre, and a painter-like decorum : the principal visto ought to be in the middle ; but, if two are necessary for the sake of shewing something in the distance, they must be on each side, and equally large and extensive.

But we must take especial care, that the title be encompassed with architecture, or rockage, or trees ; or at least remain within the fore-ground, which we ought to consider as a theatrical stage opened on one or both sides with a curtain, sometimes setting it off with a colonaded frontispiece, or else inclosing it in a moulding or compartment ; in which case there should always be a sounding fame, either before or behind, let the subject of the book be what it will : even the fame alone with the title of the book will look more proper, than the figure of the book without the fame.

It looks well to inscribe the title in the pendant of the trumpet, when it is in the middle of the plate, and in double-stroked letters ; but if it happen to be on a side of the plate, it is improper. The capital black letter suits the middle and bottom of the plate ; however, when the title must be placed high, the open letter is best, because the other would take the eye too much, and weaken the rest of the work. Thus much in general.

With respect to particulars we must observe, that the figure representing the book, should always possess the chief place in the middle of the plate, and that to be elevated ; the figures of less consequence somewhat lower and further in, and thus with the others ; each going off according to its rank, action, and quality, to the offscape ; and if other additional ornaments are necessary, they must be contrived here and there in bass-relief.

But to explain myself, I shall give a plate example, and take for the subject a book, entitled *Ars Militaria* ; or, *A Treatise of Military Exercise*. *Bellona*, as the subject of the work, sits exalted on a high and large pedestal, in the middle of the plate, set off with all kinds of warlike instruments, as usual ; beneath her, on one side, stands a person in an offensive posture ; and, on the other, a defensive person ; these three figures make the whole story ; the latter is represented as a brave citizen with a table in his left hand, whereon is drawn the plan of a fortification, and under his right arm a sheaf of wheat ; the former appears as a vigorous young man, with a spike-headed staff in one hand, and a spade in the other, and at his feet a crow, or wall-breaker ; on one side in the offscape is a town-wall, and on the other some armed men setting houses on fire ; behind the former stands vigilancy, and behind the latter subtilty.

Now we may observe, that the aforesaid uniformity in the figures, accompanying *Bellona*, and which help to explain the sense, is unavoidable; for if one of the hieroglyphic next her were sitting, and the other standing, it would cause an absurdity in the ordonnance; because those two figures ought to shew an activity, or at least to be in a readiness to undertake some enterprize: wherefore they, as well as those behind them, must be standing; the latter being placed there, not as capital figures, but to aid and subserve the two others; and therefore, being rather ornamental than necessary, they may be left out; as also may the offscape, since the *subject* sufficiently appears without it; nevertheless it may be retained when it does not obscure the main design; but I should rather choose to contrive it in bass-relief in stone-work.

All frontispiece-plates should have the three following qualities:

1. To delight the eye.
2. To tend to the praise and honour of the author and designer.
3. To be advantageous to the seller.

These observations, though little heeded, yet are very necessary, since all things have a reference and tendency to something; and though, by a proper application, we must shew their qualities, as in the three instances aforesaid, yet we have a liberty to make further additions, if not foreign to the main design of the composition: I say then, that if the *capital figure* be set off by an area, palace, or other building, that ornament must come on the right side of the plate next to the binding of the book, and run off to the left as scantily as the design will permit. It would be improper to represent a table, pedestal, or vase, or such like, *half in the piece*, unless the print have a border broad enough to be supposed to hide the other half, or it were on a third or further ground. We also remark, that the light falling on the objects must be supposed to come from without the book; that is, it proceeds from the left side or opening of the book, and shoots to the inside of it, in order thereby to create between them (I mean the print and the book) a perfect union and sympathy, like that of the soul and body; supposing the book to be the body, and the print the soul which moves it; to which add, in confirmation of my position, that the back of the book gives rise to the print and leaves.

The reason why I dispose the objects thus, whether light or heavy, is, because I think the contrary very improper and ill-grounded; as the decorum of it may be seen in the frontispiece-plate of my *drawing book*, designed in that manner; which I shall explain, and give a proof of, in the two following examples:

EXAMPLE I.

I place, on the right side of the design, a fine frontispiece or porch of a court or temple, with wings coming from it on each side, and on them some people leaning over a ballustrade; all running to the point of sight, which is in the middle of the piece. At the entrance stands a prince, princess, or *vestal* virgin; and before him or her, on the steps, a man or woman kneeling, and receiving a staff, or a roll of paper. *Fame* on high sounds towards the left; and on the second ground also on the left side, (but half without the piece) some affrighted people taking their flight. On the same side the distance should appear *visto-wise*, like a gallery, up to the point of sight. Now, the design being lighted from the left, and only slightly sketched with black chalk, or a pencil, and rubbed off on another paper, the former will *face the book*, and the reverse the contrary.

EXAMPLE II. *In a Landscape.*

On the right side is a massy tomb, supported by sphinxes, and set off with other tone-work, as pedestals and vases; the foremost whereof are more than half *without the piece*, and all running to the point of sight, as in the foregoing. Behind it is a close ground of cypress and other trees up to the point of sight; and beyond it is the distance. From the left side, on the second ground, may be seen in part only, some people coming forwards; as a priest, boy with sacrificing utensils, the axe-bearer, and beasts for sacrifice. Before the tomb, on the plinth, should stand a small altar; forwards, two or three *harpies* taking their flight; and, from the tomb, *Cupid* flying after them, with an arrow in his bow, as driving them from thence. Now reverse this drawing also, and then observe the decorum it produces.

Although this method of proceeding be founded on reason and good grounds, yet, I fear, many will take it for a chimera; on a supposition that we pretend to amend something, and lay down a positive law for what has been several hundred years left free and unlimited; since books may, without the aforesaid observations, be good, sell well, and bear a price: again, if a book be good, and have but a title-page, without a frontispiece-plate, that's enough; even a plate ever so poorly executed will pass, if it but shew what the author treats of. But let me ask, whether it is not more acceptable to give a print great decorum, and make it better with little trouble, than to beat the old road: especially when we can support it by certain rules, which will discover the error of former management? some perhaps may say, Why have not others mentioned this, since the position is so positive? but I answer, that though many things have been found out, something still remains to be discovered by the studies

of curious and inquisitive men. We grant, that if a book be bad, the frontispiece-plate will not mend it; however, if the proverb may take place, *a thing well set off is half sold*; and therefore elegance is very necessary in all things.

Of the Representations of Dreams, Apparitions, unusual Thoughts and Fictions, at leisure Times.

Who can blame a studious artist for amusing himself sometimes with sketching odd conceptions, or for painting them? I think it very commendable, and a true token of greatness of mind, and the best method for excelling in design; it is certain that they who make their art their diversion have a double advantage in it, because they exercise their judgments with usury in the most abstruse designs which the senses can comprehend. Let us only consider, with respect to the people, how acceptable such an artist must be, since most men have an itch for novelties; as in plays which draw the greatest concourse of people, the more uncommon they are. If any think I ought rather to maintain that such artists ought not to be regarded, and that they should find their pleasure in better things, let me ask in what? Whether in hearing idle talk, reading useless books, walking the streets, &c. all which is rather wasting time than improvement. It is not unknown that *Raphael, Michael Angelo*, and many other famous masters, did sometimes exercise their judgments with out-of-the-way thoughts; whence I infer, that they thought it no shame. But contrarily, what good can come of excessive drinking, and dipping into other things, as if painting no longer concerned us? It is certain we cannot serve two masters at once; and, as certain, that he who studies a difficult point, and intends to master and practise it, must not at the same time, for pleasure, give into another which is more difficult, and of a different nature, lest he destroy his first point: we ought, therefore, to accustom ourselves to things which neither over-charge the senses, nor too much burthen the memory in our pastimes. A young artist, who at his leisure endeavours to qualify himself for fine compositions, must especially shun excessive drinking, hearkening to old women's tales, inquiring after news, reading trifling books of stories and romances, principally, accounts of murders and sad accidents, enchantments, and the like; as also the grounds of music: wine intoxicates, sad tidings too much affect the mind, and a series of troubles puts us beside ourselves; reading of murders, &c. seizes the heart, and makes us unfit for study; curiosity, instead of being satisfied, is so craving, that when we design something sedate, it can hardly find a place in our thoughts; and the study of music, or other such profound art, has too great an ascendant over our senses.

To explain what I say, touching the designing of uncommon thoughts at leisure, I shall give three or four examples, each of a different nature: but must first inquire,

why painters will not give themselves the trouble to design unusual or barbarous histories, such as the *Indian, Japan, or Chinese*; and find that it is because no authors have written any thing about them worth sketching, those nations affording no other scene than cruelties, murders, tyrannies, and such like disagreeable objects, which would rather offend than delight: moreover, that the oddness of their dresses, manners, and customs, do not at all quadrate with the grace and beauty of the antique. It is certain, that the principal business of a history-painter is, to express the story with proper and lively passions, that his intention may appear plain and satisfactory to the curious; and yet, this would be no more than the reading it in the author, if the grace of the figures were not also to accompany it. What disgusts in a fine play more than ordinary action, bad dresses, and a contemptible stage? If a fine voice be agreeable to the ear, how charming must it be when the eye sees it come from a beautiful woman: beauty causes love, but deformity aversion. It is therefore no wonder, that we have no relish for such odd subjects, since *Europeans* are too conversant with real beauty, to be pleased with such shadows and ghosts: yet, notwithstanding what is said of the figures and histories, I think it not unworthy of a landscape-painter sometimes to exhibit such uncommon landscapes, because the oddness of the grounds, trees, and buildings found in them is pleasing to most people, especially those who are conversant with their history; and indeed this novelty of prospect is no ways so repugnant to art or nature, as the people and their manners, in spoiling the shape which God and nature gave them.

If it be said, that such landscapes are improper without figures of the same country, it must be granted; nevertheless, as the by-ornaments of a landscape are usually the least regarded, I think it not disagreeable to exhibit here and there some of those creatures, in order to shew the nature of the country: a judicious artist may dispose them as he thinks best for the good of the whole picture, and the pleasure of the eye; and because those countries are well known to *Europeans*, he can introduce them there, and intermix with them travellers from other countries, as *Persians, Romans, Greeks, &c.* who may add to its improvement: as we introduce *whites* into the *blacks* country, and *blacks* into *Greece*.

But perhaps another difficulty may be started against such landscapes, namely, that they cannot be managed so natural and true, as where we can have the life before us; which indeed is probable: however it must be granted, that the authors, treating of those parts, are so many and so particular, that a man of judgment may gather sufficient instruction from them; the temperature of the air, fruitfulness of the soil, shape of the trees and other greens, and their natures and colours are plainly set down; and if the green happen to be a little lighter or darker, or the ground more yellow or russet, who will go about to disprove it, if artfully managed? for my

part, I should make no scruple to paint such a piece, since a painter ought to slip no opportunity of getting praise, and wish to have done it, according to my present idea of it: if we omit doing many things for want of a proper knowledge of them, what cannot the pencil of a judicious master do, if he will but set about it? yet some men will not go out of their old road, as was the case of a fellow-pupil with me under my father; who, on my asking him, why he painted not other subjects as well as Bible stories? answered, that he had no occasion to seek after others, since the Bible yielded more than he could do in his own life: which indeed was no wonder, since he painted one story ten times, if it pleased him. But we shall now come to the representations we promised.

Remorse of Conscience occasioned by an Apparition.—See plate XIX.

After *Sextus Tarquinius* had ravished *Lucretia*, the unhappy lady (who had stabbed herself in revenge of her violated chastity) appeared to him, as he was lying in bed, shewing her breast gored with blood; at which, he was so terrified, that he knew not where to hide.

The figure which accompanies her holding a dagger, with cypress-leaves about its head and waste, represents *despair*, as the broken pair of compasses, sticking in its girdle, plainly shews. Now perhaps it may be asked, because *Lucretia* is opening her wound, whether the dagger should not become her? which I grant, as having committed the fact through the other's instigation. It is certain, that there is no need of by-help, as we shall prove in its place, in the bass-relief of *Meleager*, when the mischief is done by our hands; but here the case is very different; for *Meleager* was there dying, and the revenge not yet executed; whereas here the revenge is already had, because she is producing her wound, and therefore the greatest effect of despair is over, and she shews him the bloody dagger by means of *despair*; which figure would indeed be superfluous, were she not supposed to be saying—*This steel did it*. For if she were in a desperate posture with the dagger in her hand, the figure of *despair* would be unintelligible, and therefore superfluous. Again, it would be absurd, to make her stab herself at his bed-side, since no spectre of any person can appear before a separation from the body; wherefore she shews herself to the debauchee, as the cause of her untimely death, in order to bring him to remorse, and for that reason *Despair* is represented in a triumphing manner, as if saying,—*Hæc invicta manet*.

Megara by the bed-side, with her head beset with serpents, scourging him with a smoky pitchy torch, intimates not only remorse, or reproof, but all other inward troubles—grief, rage, horror, disquiet, &c.

The lamp on the table, and in a princely apartment, may perhaps seem odd; never-

theless I think it has a fine effect on the foremost figure, and also helps to make the table-furniture conspicuous, without hindering the other light; doing still more good, as being a lamp, and having burnt a long time without snuffing, and therefore casting a gloomy russet light, when that of the spectre is bituminous, burning white and blueish.

As for the small compass of the ordonnance, some would have filled a room three times as large with those figures; and even represented a hall adorned with pictures, bass-reliefs, tables, stands for candlesticks, &c. and a within-door visto; an *Italian* comparted floor, and many other things.

Representation of Vanity, according to the Saying, Man's Life is a Dream.

Alexander, reposing on a bed, the following spectres appeared to pass by him: first, *Time* with his hour-glass; next, *Ambition*, holding a torch; next, *Valour*, followed by *Asia*, *Africa*, and *America* in irons; then follow *Riches* and *Pleasures*, and then *Honour* and *Glory*; the former with a pyramid, and the latter with a celestial sphere; a naked man brings up the rear, having a dejected look, and hugging himself, who, in passing the bed, accosted the prince thus,—*O Alexander! behold me; reflect on what I was, and what I now am; the whole world was at my disposal; my valour purchased me the highest honour and glory; riches and pleasure were at my command; but now, in nakedness, I pass by as a shade:—Sic transit gloria mundi.*

This cavalcade I exhibit in a hall richly furnished, representing the figures in a waving motion, and skimming over the floor, a foot high, on a thin cloud, cross the picture to a descent of two or three steps on the left side, and thence on the same side up to a back door on the left side of the point of sight, where they disappear. The bed, a little raised, stands backward in the middle of the piece; the aforesaid shades are vapourish, but not sharp: forwards, on the left side I place, on a pedestal, the figure of a sitting *Alexander*, with thunder in his hands, a globe in his lap, and an eagle by his side; and behind the pedestal stand two centinels in earnest discourse, insensible of what is doing.

Let it not be thought, because I make the three parts of the world fettered, that *Alexander*, by his valour, subdued them; for, according to the testimony of some writers, he did not conquer all *Asia*; nevertheless, that his ambition made him hope to do it, is not improbable, since he caused himself to be worshipped as a second *Jupiter Ammon*, as he himself has given us to understand by these words:—*Alterius Jovis altera tela.*

I question not, but that, if such a shady, ghost-like manner be well executed, it will appear very uncommon, though I do not lay it down as a fact happening to *Alexander*, but give it as my own invention.

I have said, that the shades or appearances walked as on a cloud; by which I mean a thin vapour, serving them for a ground, and giving them a faint shade to the hall-floor; yet the vapour and ground-shade are of no other use, than to express things in a supernatural way, and to make a distinction between real and imaginary people.

I have seen such a thought painted by *Jordaan's*, where a man is dreaming in his bed, and before him stood a naked woman, appearing as a real one, who (one would think) was going to bed to him, had not the artist painted there some clouds, as if she were standing in a door of clouds: whence I was led to think, she might be a spectre; but then not having a ghastly appearance, I thought she had too great a communication with the rest of the picture; she was seen from behind, and very beautifully coloured: I and others therefore concluded, that this woman was only a model; to which the other particulars were added, in order to patch up a picture, and fill the cloth.—But to return to our composition.

My thoughts are, that *Alexander* must not be represented naked on the bed, but in princely attire; for otherwise the door must not stand open; and I am not confined to the chamber-light, because of the shades or spectres; wherefore, in reference to that, I have two points in view; first, to keep the light beautiful as sun-shine; or secondly (which is better and more ghastly), to keep it somewhat gloomy, in order to express naturally the vapouriness; and by it the vanity of human condition.

An odd Fable.

The fable-writers tell us, that in the beginning of time a difference arose between *Apollo* and *Diana*, both in their youth, who should produce the finest animals, wherewith to furnish the world; *Jupiter*, as chief ruler in heaven for pastime allowed it, and gave them power to do it: after many challenges and disputes, it was finally agreed that *Apollo*, in the presence of all the gods, should make the first essay; and accordingly, to general admiration, he produced a large lion: *Diana* sensible of it, and seeing the gods taken up with the sight of so strange a creature, and fearful that she should not produce the like, brought forth a cat, a creature not unlike the lion, but as much inferior in strength and shape as the moon is to the sun. Whilst the gods were laughing at this, *Apollo* was so nettled at the presumption of *Diana*, in thinking herself his match, that he instantly brought forth a mouse; to shew, in a scornful way, that the cat was comparable with the lion: whereupon *Diana* summoned all her wit and power to bring out a monkey; which creature, like the former, being found to be very ridiculous, and her endeavours judged fruitless by the gods, she was so provoked, as to create an eternal enmity between the lion and the monkey, and the cat and the mouse.

Composition of the Fable.

Apollo, as a youth of about fourteen years of age, stands a little to the left of the point of sight, holding in his right hand a sceptre, which rests against his hip; he stands in a daring posture on one leg, has a fierce look, and on his right side, a little from him, sits a large lion. Over against *Apollo*, a little forward, stands the young *Diana*, holding up a dart in her right hand, and seeming to call up a monkey from the earth, who, half out of the ground, looks grinning behind him at a mouse, which, because of the cat standing by *Diana*, seems to creep away under the legs of *Apollo*.

The deities view those strange things with pleasure; *Jupiter* and *Juno* sit by themselves on a low *cloud* in the middle: near *Apollo* and *Diana* are seen *Mercury* and *Aurora*; and on the right side forwards *Mars* and *Bacchus*, the former lying on a stone: *Venus*, attended by *Cupid*, lies on the grass; and next them, a little further, *Ceres*, sitting in the lap of *Rhea*, points and laughs at the monkey: between these two and the cloud, whereon sits *Jupiter* and *Juno*, appears *Saturn*: on the left side forwards sits *Pallas* with *Æsculapius*, between *Iris* and *Ganymedes*: behind *Apollo* advances *Momus*, stooping forwards with his bawble upright in his left hand, whereon he leans, and looking to the right makes a scornful sneer; his other hand is wide open, with the thumb on the tip of his nose. The whole assembly of the gods, except *Apollo*, looks merry and gay.

Emblematic Picture of Folly.

Here we exhibit a naked young man, stripped of all his substance, (which he lavishly consumed) appearing before the frightful idol, lashed by *Despair*: the stern old man standing next it, drest in a black garment, has his hair and beard plaited, and somewhat like a conjurer, is shewing the young man a cushion lying on the ground before the altar; from under which sprout out thorns; on which nevertheless he is forcing him to kneel: *Nature* on one side, on the second ground, lies feeble on a dunghill, looking with tears at *Ceres* and *Bacchus*, who, despitefully going from her, deny any succour: *Necessity* alone sits squat down by her, having nothing about her but a broken cup and some creeping insects. The building seems to be a ruinous palace; the visto behind the idol is frightful enough; and yet how fine the house on the third ground appears, partly in the sun, and partly in the shade of the pleasant trees; methinks it has two sphinxes of white marble on two hand-rails at the sides of the door; and on the steps is seen *Luxury*, scattering handfuls of money out of the horn of *Amalthea*: *Wantonness* is playing on a timbrel to some dancing satyrs and lewd women: a little further under the trees some of the same company lay, eating and carousing like brutes, by a fountain: the aforesaid idol is like a *chimera*, composed of many improper parts; the head of a frog; the upper parts like a

woman's; arms like wings; hands as lion's paws, with one of which it holds up a purse of money, and the other rests on a harpy; its legs and feet like those of a satyr; and on its head is a crown of holm-leaves. The prodigal is treading on a broken stone, whereon appears a small carved altar, or some remains of it: *Fortune*, deserting him, is flying forward; at the same time *Envy*, behind the idol, is laughing secretly. *Nefarium vitæ et fortuna dispendium.*

CHAP. XXI.

NECESSARY OBSERVATIONS IN CONTINUING A HISTORY IN SEVERAL PICTURES, FOR HALLS, GALLERIES, &c.

WE have several times asserted, that strict probability ought to be one of the principal cares of a judicious master in his compositions, without deviation on any pretence whatever, be the choice figures, landscape, architecture, &c. or any thing else; because, as the proverb says, *Truth, though obscured for a season, must appear at last.*

Now, to obtain this likelihood or probability, beside the requisites which we have in their places already laid down, it will not be amiss to observe, that the principal personages *retain their own forms, characters, and colours, from the beginning to the end of the work.*

By the *forms* we are to understand the proportions of their bodies.

By the *characters*, the features which alter from time to time with their years; from youth to maturity; from thence to middle age; and thence to old age.

By the *colours* we mean, the fair, rosy, pale or brown; besides long or short, dark, russet, light or black hair, long or frizzled beards: in fine, *such an one must be known to be the same person, through all the compositions, without any alteration.*

The same conduct must be observed, with respect to the attendants or retinue; especially a black man and woman, who, if they have any part in the stately attendance in the first composition, must maintain that post to the last; because, being slaves, they are seldom exchanged; and by their presence their masters are better known, especially when they have been observed to attend them several times.

It is not improper to make mention of *blacks*, both men and women, since they are seen in the retinues of most people of power in all nations, the one more, the other less, and drest in a particular garb, by way of distinction, like great men's liveries, &c.

It is necessary avoiding mistakes, to know how many *Olympiads* the whole work

takes in, and exactly to inquire into the different years in which the first, second, third, and fourth story ended, in order to assign each character its certain age, abating for accidents, which indeed so alter people, that they get out of knowledge; as in the thin and slender becoming thick and fat; and in the brisk and sprightly becoming dull and heavy, and the contrary; and yet those accidents leave the features, whence likeness proceeds, in their perfection.

But here perhaps it may be asked, if we follow this observation punctually, whether the likeness would not be so lessened as to be quite lost in old age? to which I agree, so far as respects the colour and fleshiness, the one in a greater, the other in less degree; yet the character, with all its known features, is, what maintains likeness, be a man ever so old; wherefore it is necessary to make *that* appear in the persons from time to time. *Alexander* was very young, when he waged war with the *Persians*; and, at the end of his conquests, died in the flower of his age. Of *Darius* and *Cæsar* we ought to observe the same, though differing in years from *Alexander*. *Christ*, at the age of twelve, taught the *Scribes* and *Pharisees* in the temple; when full grown, he did his miracles; and was, finally, accused, condemned, and put to death, at about thirty.

Lastly, we ought to observe, that the life and achievements sometimes follow in a long series of years, and successively; as in the stories of *Romulus*, *Julius Cæsar*, *Scipio*, *Alexander*, and many others; and in scripture, *Christ*, *John*, &c. of some of which, we have largely treated in our book of *tables* and *emblems*, which we shall publish in due season.

We leave it now to any one's judgment to consider, how necessary the aforesaid observations are in the *continuance of a history*; wherein we must also take care, that the *horizon* through the whole work be of *one height, and level with the eye of the beholder*, as we have several times said in its place.

The same conduct as we have recommended for figures respects also *all immovable objects* belonging to the story; for instance, if the general subject require, that a palace or house must come in more than once, it is necessary that it always keep its first form and station, only altering the point of sight, as we would have it seen either in front or rear, or in flank, either near or distant.

The *orders and ornaments of architecture* likewise come under the same regulation; for the frontispiece, balcony, porch, steps, rails, bullustrades, statues, windows, &c. must remain the same in each composition; and not only so, but of the *same marble* and *same wood*, abating for the decays of time.

With the inward ornaments the case is the same; for the rooms *must not be adorned in two different manners*, but with tapestries or pictures of such or such a choice. The inner court may be set off with fountains, statues, &c.

No greater oversight, therefore, in my opinion, can be committed on such an occasion, than to employ *different hands* in so capital a work, because they commonly differ in manner, treatment, and knowledge, as much as night and day; whence it happens, that the chain of a story is so broken and dubious, that without an explanation, it is difficult to know whom or what it represents; one following the antique gusto, another the modern; one giving his personages a certain likeness, and another giving the same person a character quite different from that of the former, as it hits their fancies and choice; so that *Virgil's* saying is not amiss, *Amant alterna Camenæ*.

I remember to have seen two pieces, being the continuance of one fact; in both which were represented one and the same general; in the former, he was in armour and bareheaded, more or less antique-like; and in the latter he was triumphantly carried on a shield, clothed in buff, and with shoes and stockings, hat and feather, and with a naked sword in his hand: as for his carriage, it was as little like that of the former as his dress. Now how ridiculous this must look let any one determine.

I could give more instances of this kind of blunders, but thinking this a sufficient caution to those who may be concerned in such works, I shall pursue our main design, and come to *likeness*; which, in a word, lies in the features, how much soever a person may advance in years.

To hit the likeness well, and prevent the aforesaid mistakes, the following is the best method: chuse a fine plaister-face, either of man or woman, which has *such an air as the subject requires*, whether modest, austere, or amorous; this face we must make use of from the beginning to the end of the work, where those observations are necessary, either in front or profile, and with such a light as is proper to the *whole design*, whether right or left, forward or backward, candle or torch; all this to be done without any variation, except somewhat in the liveliness and fleshiness, which, through years, is continually abating in both sexes, as we have before said.

As to the motion of the passions, caused by particular accidents, we have, in a former chapter, shewed a method, how to manage in such cases, without the life.

Having said thus much concerning the composition, I think it not improper to subjoin two observations, which are as necessary to what has been said as to what shall hereafter be treated of, namely, a description of the conditions of men in the summer and winter seasons; and conclude this book with an emblem.

A Man in Summer

is greatly affected by the heat, which, thinning the blood, makes it flow with

ease to the extremity of the body, whereby the motions are freed from restraint. The head is raised, the shoulders sink, the arms and legs spread, the hands and fingers opened, whereby each part of the body seems to refresh itself, affording every where free passage for the cold; the mouth is generally open, the eye-lids seem to be brisker, because warmth enlivens all things; causing also the vapours, which ascend to the brain, and fall on the eyes; the hair stuck behind the ears hangs down the back, so that all seems to be uncovered.

A Man in the Winter Season.

To express this figure well, it is necessary to explain cold itself, as being the cause of the subsequent motions. The blood, wherein lies the warmth of the body, is (by means of cold, which is its opposite, and enters from without, through the pores) forced inwardly; so that it passes chiefly from the small members, to wit, fingers and toes, to its centre: wherefore we see that, to keep off outward cold, people sink their heads into their breasts, raise their shoulders, hug themselves very close with their hands under their arm-pits, which the cold cannot easily affect; the knees joined, legs somewhat bent, and the whole body stooping; the eyes almost shut, or kept open with difficulty; the mouth closed; the upper lip hidden by the under one, which covers it up to the nose, to prevent the cold entering the body; the hair hangs carelessly both before and behind.

EMBLEM.

The best method a person of weak memory can take is to exercise his judgment on things at the instant they present themselves to him; that is, to set down what he has a mind to keep, that he may at any time have recourse to it for his future information and remembrance; and this to be repeated until he has gained what he wants: but this cannot well be done, unless he, at such times, suspend the use of three of his senses, *hearing, taste, and smell*, and *retain only sight and feeling*, according to our sketch, thus:

A *young man*, in his prime, is sitting at a small table, with a pen or crayon in his hand; *Memory* is sitting over against him, holding upright an open book, wherein *Truth* is represented to him on the table; *Time*, standing by him on one side, points at the figure of *Truth*; and *Prudence*, on his other side, is guiding his hand; *Sight* and *Feeling* stand by him at the table; the three other senses are, at the command of *Judgment*, conducted by *Temperance* to another apartment; behind *Memory*, *Judgment* is seen driving away some *Children*, who are observed here as vices and untimely hindrances, prejudicial to *Memory*; those unseasonable impediments,

always hovering about us, and courting our smiles, have each their particular tokens in their hands; the first, a *Timbrel*; the second, a *Racket*: the third, a *Plate of Grapes*, the fourth, a *Pie*; the fifth, a *Partridge*; the sixth, a *Fool's Cap*.

Thus we may easily see, how weak and imperfect we are, when *Judgment* does not assist us, and we are misled by the bent of a corrupt inclination.

THE END OF THE SECOND BOOK.

THE
ART OF PAINTING.

BOOK III.

OF THINGS ANTIQUE AND MODERN.

CHAP. I.

THE DIFFERENCE BETWEEN WHAT IS ANTIQUE AND MODERN.

WE are now obliged to put in execution our purpose of making a proper distinction between things antique and modern; since the difference between them is so great, that they cannot unite, without causing excessive deformity; *for things antique are always the same, but the mode continually changing*; its very name implies mutability, since nothing is more inconstant than what depends on fashion; which alters not only annually, but even daily in those who mimic the court. These contrarieties, which are so confounding, and cause such a variance between what is *antique* and *modern*, we see chiefly in the composition of histories, fables, emblems, and such like; in which both (yet the *modern* most) are blended together.

Congruity and suitableness in the composition of histories are true tokens of a judicious master. What is more glorious, than while we are ravishing the eye to pierce the heart? while the sight is recreated with the beauties of the art, to transport the mind with the decorum and energy of the composition? He therefore is esteemed a prudent master, who not only gives *every thing its proper colours, but also its due expression, pure and uncorrupted*. Thus we see that great masters, who are arrived at that perfection, do not blend things promiscuously, and without distinction, as east, west, south, and north, in a *chaos-manner*; because, with the little masters, we should then act against nature; it is therefore necessary, that we nicely consider what it is we intend to represent, to the end that we may not fail in giving

the true meaning of it. How can the truth of a thing be known, unless it be represented as clear as a literal explanation? Let us then, curious artists, sedately weigh, what gives the art such an effect and lustre; have you a mind to borrow any thing for your composition, examine first the story you design to paint, whether it be *Persian, Greek, Roman, &c.* Will you represent *Darius*,* chuse all your materials from the *Persians* for his attirement. Will you bring *Demosthenes*† on the stage, learn the proper circumstances of the *Athenians*, and make him appear a great hero. Will you exhibit the valiant *Scipio*,‡ give him a *Roman* dress, and other necessaries from that people suitable to it. By this means each personage will have his true property, and you will shew your skill in history, and also by observing the time when, and place where, represent the subject accordingly. Would you exhibit *High or Low-Dutch, English or French* stories, fetch no materials from *Persia, Greece, or Italy*: each country can furnish sufficient matter proper for its climate, to wit, plants, manner of living, pastimes, house-ornaments, stuffs, dresses, public worships, times and manners of eating and repose: all which particulars must be attentively considered, in order to gain our point, and for which purpose reading and books are necessary: for as a professor in law must draw his knowledge from the marrow of the *Roman, German,* and other writers of jurisprudence; a divine from scripture and the commentators thereon; and a philosopher the same; so a painter ought to be skilled in the representations which he makes his principal study, whether the same be *ancient or modern.* Hence we judge, what a fund of knowledge is requisite: if a painter would be universal, he should almost know every thing; nay, more than many other artists in their particular callings; for he ought to have a tolerable knowledge of mathematics, philosophy, geography, history, &c.

Do not meddle then either with things which you are not conversant with, or follow the advice of others; for it is more commendable to sketch a dog or cat well, than an elephant, camel, or crocodile, poorly. Are you disposed to handle an ancient story, borrow nothing for it that is new, and of modern invention; since what is disguised with falsehood can never be truth; like a traveller, who darkens truth by his own additions, whose whims make him describe things he never saw, and that, to a person who, on due consideration, soon discovers the fallacy. The

* He and his army were defeated at Marathon; and afterwards by Miltiades, general of the Athenians.

† He conquered Sicily, after he had laid waste the Country of Epidaurus.

‡ By whom Carthage was destroyed.

artist's *judgment* itself must therefore *always go before*, and all that he undertakes be governed by *reason and nature*: an *Italian* should not be in an *Indian* dress; or a *Persian* in a lashed doublet, since the person we desire to know, does thereby *become unknown*. Each country and people are known, not only by their habits, but by all the other circumstances before-mentioned; give then to *each* its own requisites, and every thing that is proper to it. How excellent must a picture appear, and with what admiration viewed, when every thing has its due qualities, and the whole a prudent management! what will not the artist merit if he perform nothing beyond his strength and knowledge: for, since we cannot know all things in perfection, we must keep within the bounds of our understanding. He who would be every where is seldom found any where; and by confounding things does, instead of real judgment, discover his little skill. Represent then no more than your capacity will admit; and principally take care, *not to intermix modern and ancient dresses, and furniture in the same composition*: thus we shew a generous spirit for eminence, and with the excellent former and latter *Italian, French, Flemish*, and other masters, an emulation to excel in what is noble, great, and useful.

I think I can't better describe the difference between what is *antique and modern*, than by a windball and an egg, thus; the ball, by being tossed to and fro, and at last bursting, represents *short duration*, affording nothing but wind; but the egg hatched and opened, produces a living creature; not only *a something*, but *something good*; the former, a mere nothing; or, if it have a name, it is vanity, and therefore rather bad than good.

Painting was, by the ancient *Romans*, so highly esteemed, that none but noblemen durst learn it: as we may also gather from the painters, several of whom have been of noble extraction; and the reason of it is very evident, since it is not only probable, but reasonable, that such ingenious spirits should have a distinguishing inclination for arts, suitable to their quality, above the vulgar. Their meditations, actions, and perceptions, were fixed on great and sublime things: they inquired into, and consulted many excellent authors of history, fables, and emblems, as well sacred as profane, and the accounts of ancient medals, from whence they have drawn plentiful and ingenious matter for their studies; what excellent paintings have they not obliged the world with: how many temples, palaces, and other rare structures have they enriched with elegant devices, inciting to virtue, whereby they have bequeathed a lasting name to posterity! How did architecture (never enough to be praised) flourish in their times. But what alterations do we see now? How are the beauties and profitable uses of painting either sunk, ob-

scured, or slighted, since the *Bomboccaides** are multiplied in these countries: at present we can scarce see one virtue appear, but ten, nay a hundred vices will rise counter to it; thus has sprung up a second *Hydra* like that of *Lerna*; so that we want a valiant *Hercules* to lop off these dragons heads, which are always sprouting. Thus architecture itself, how excellent soever, is, with the right practice of painting, brought into disgrace, and slighted by other nations; since we scarce see a beautiful hall, or fine apartment of any cost, that is not set out with pictures of beggars, obscenities, a *Geneva*-stall, tobacco-smokers, fiddlers, nasty children easing nature, and other things more filthy. Who can entertain his friend or a person of repute in an apartment lying thus in a litter, or where a child is bawling, or wiping clean? We grant, that these things are only represented in a picture; but is not the art of painting an imitation of the life, which can either *please or loath*? If then we make such things like the life, they must needs raise an aversion. They are therefore too low and unbecoming subjects for ornament, especially for people of fashion, whose conceptions ought to surpass the vulgar. We admit, indeed, that all this is art, or at least called so, when the life is thereby naturally expressed; but how much the beautiful life, skilfully handled, differs from the defective life of modern painters, let the curious determine. It is certain that men (and beasts too) have each a particular and different inclination to particular things; whereby they love what is agreeable to their natures, the one good, the other bad, because (as some pretend) they are governed and influenced by certain constellations happening at their births: this at least we know, that one man inclines to hunting, and a country-life; another to war, strife, and contention; another to merchandize and deceit; this, to politics and great things; that, to pleasures, &c. So that in each we discover what his nature and passion is prone to.

But let us reflect on two arts, noble and ignoble, or *antique* and *modern*, and see how much they differ both in object and execution. *The antique is unlimited*; that is, it can handle *history*, sacred as well as profane, *fables* and *emblems*, both moral and spiritual; under which three heads it comprehends, *all that ever was, is, and shall be*; *the past, present, and to come*; and that, after an excellent manner, which never alters, but remains always the same: *the modern, contrarily, is so far from being free, that it is limited within certain narrow bounds, and is of small power, for it may or can represent no more than what is present, and that too in a manner which is always changing: what is past and to come is without its power; as also histories, fables, and emblems, as well poetical and philosophic as moral.* Hence we may judge

* *The followers of Bamboccio, a celebrated painter of mean subjects.*

what the *modern* art of painting is, and why it cannot be called *noble*; much less of any harmony with the *antique*. I could assign more causes for this disunion, but shall at present omit them for two reasons; first, because men's judgments are so various, and each argues according to his passions and inclinations, in proportion as he likes or dislikes a thing: secondly, (which is the principal) that I may not be thought to raise any suspicions of partiality or prepossession. But why should I restrain my thoughts? Let me speak plain in spite of others; I say then, that although *modern* things seem to have some prettiness, yet they are only to be esteemed as *diversions of art*. I moreover maintain, that such painters as never produce more than one choice of subjects, may truly be ranked among tradesmen; since such representations cannot be called an exercise of the mind, but a handicraft trade.

But such remarks as these, we may sufficiently perceive, that from *apprehension, knowledge, and judgment*, spring the lustre and elevation of the *antique art* of painting; and contrarily, that *ignorance, negligence, and self-will*, debase and subject the *modern*: so that the ancients have not improperly placed *Minerva* by the one, and *Midas* by the other; intimating by the former, *skill in the art, practice, carefulness, and a heavenly talent*; and by the latter, *imprudence, blind zeal, worldly defects, and hindrances*.

But if any one would perhaps examine, whether there be not a means to make the *modern noble*, as well as the *antique*, that they might both march together, they would find it to be labour in vain, since defects once got footing are not easily remedied: but further, we often hear with wonder, that painters persuade one another that, in handling a subject, it is enough to follow nature, though she be defective; as crooked, lame, squint-eyed, or blind; and that when she is imitated with a delicate pencil, that is sufficient; and such is their zeal and extraordinary pains, that one paints for that end the air of his wife, though ever so ugly, with all her freckles and pimples very exactly, whereby the agreeableness of a beautiful woman's face is quite lost. Another chuses his clownish unmannerly maid-servant for his model, and makes her a lady in a saloon. Another will put a lord's dress on a school-boy, or his own son, though continually stroaking his hair behind his ears, scratching his head, or having a down-look; thinking it sufficient to have followed nature, *without regard to grace*, which ought to be represented; or having recourse to fine plaister-faces, which are to be had in abundance.

The beautiful and well-composed airs in a picture, of many or few figures, have a great effect on the minds of the knowing; of which the ancients were thoroughly sensible; for in the most perfect bodies they made the face chiefly to excel in beauty and agreeableness. No one of judgment will deny, that a beautiful and

well-carriaged woman has such an ascendant as most effectually to move her beholders in two different manners, as by two contrary passions; under misfortune, or in raging pain, she will pierce a man's heart, and move him to compassion; and when she entertains us on any joyful occasion, with singing or laughing, she will at once delight us. A clownish woman contrarily will not produce any such effects; for her beholders, through her unmannerliness and simple behaviour, despise her mirth, and mock her ridiculous sorrow.

What great defect do we not still find in *modern* painters, when they use, or rather abuse, the life; not doing like those, who, being accustomed to a *nobler* manner, view the life with knowledge and judgment, that is, *not as it ordinarily appears, but as it would be in its greatest perfection*: whereas the others, blinded by custom have no such nicety; because they imitate the life just as they see it, without any difference: we even see them make it more deformed than nature ever produces; for the more mis-shapen faces *Bamboccio, Ostade, Brouwer, Moller*, and many others made, the more they were esteemed by ignorants: by which *low choices* we can easily judge, that they were strangers to beauty, and admirers of deformity: however it is an infallible rule, that daily custom and converse with people like ourselves contribute much to it. Thus deformity and vice are preferred to virtue, and what should be shunned sought; whereas he who is sensible of virtue will always endeavour to escape error.

CHAP. II.

METHOD FOR REPRESENTING WHAT IS CITY-LIKE, OR ELEGANT MODERN.

THE continual changes in worldly things afford us plentiful matter for *modern* manner, without recourse to history, fables, or emblems; even so much as to be endless; as may be gathered from the assemblies for public worship, pleadings in courts, plays, family occurrences, and the like: all which we perceive to be either majestic, amorous, sorrowful, or otherwise. *Those things, how different soever, can be represented in the antique manner as well as in the modern, provided each keep its quality*; as I have already intimated, and shall further insist in the subsequent examples; which can be handled in *both manners alike natural and proper, without either's borrowing any thing from the other but the subject*. This I think worthy of remark; and the rather, since, to my knowledge, no author, treating of *things antique and modern*, has said any thing touching it.

Francis Mieris has not only curiously followed his master, *Gerrard Dou*, in the elegant *modern* manner, but is, in some things, his superior; and the rare *Poussin*, and *Raphael*, prince of the *Italian* painters, excelled in the *antique*: let us then follow their examples in what is most agreeable to our gusto's; and though the latter far exceed the former in nobleness, it is however more commendable to be like a *good Mieris in the modern manner, than a bad Raphael in the antique*. Though I remember to have seen a picture of old *Mieris*, which, as often as I think of it, surprises me; it was a half-length figure, about the bigness of the palm of the hand, representing the art of painting, holding a vizor in her hand; its hair, head-attire, dress, and furniture so very beautiful and truly *antique*, that I never saw the like done by any other *modern* master, how skilful soever. Whence it appears, how rare it is for a *modern* master to give into the *antique*.

Let us now represent the case of *parents permitting their children to take some diversions in bathing*: a design which can be *as well executed in the antique as the modern manner*. The bagnio comes forward in a piece, having a descent into it of two steps: the boys from twelve to fifteen years old, about the water and in it, are naked: a daughter, of twenty years of age, is seen with a fine white linen cloth over her body, in order to cover what modesty conceals, and as is customary on such occasions; nevertheless her arms and part of her legs are bare; she is coming up the steps on the left side: one of the aforesaid boys holds her fast by a flappet of the wet cloth, in order to prevent her going up: further behind, near a bed, the eldest daughter, about twenty-five years old, appears almost unshifted; and near her, a maid-servant to put the cloth about her: the father we represent, dressed either in his clothes, or a *japan* night-gown, standing on the brink of the bagnio, and laughing at the boys who are in it and playing their tricks: one of them is standing with his left leg on the steps, and with the other foot just touches the water; the youngest boy lies on his belly extended on the lowermost step, plashing with his hands in the water; the cloth of the daughter, who is stepping out of the bagnio, dropping wet, sticks so close to her body, that the nakedness of the members appear so transparently through it: the mother all this while is busy in serving some sweet-meats on a table covered with a napkin, near which, a child, of two or three years of age, is sitting in a chair in his shirt, to whom she offers a macaroon. Somewhat further are seen silk gowns, petticoats, velvet scarfs, hoods, &c. hanging on pins: on a table are lying pearl necklaces, bracelets, and other trinkets: in fine, the whole disposition is most orderly, natural, and beautiful. As for the boys clothes, to wit, coats, hats, breeches, stockings, shoes, &c. they lie on the brink of the bagnio.

Now I refer to the judicious reader, whether the daughter, who, on the left

side, is stepping out of the bagnio, ought not, notwithstanding her being covered with the cloth, to be represented beautiful and shapeable in her arms, legs, hands, and feet, nay, even her body also, so far as the nakedness appears through the wet cloth? her modesty appears evidently by her bashful look: what a carriage shew the feet and whole body, while she endeavours to cover the parts which modesty conceals! and how modestly does she step up, instead of exposing those parts by a wanton gait! I ask further, whether the boy, who is stopping her by the flappet of the cloth, ought to be less beautiful and well made than the father in the flowered *japan* gown? The boy the same, who lies extended on his belly, in whom must appear innocence and childishness: the eldest daughter in her bloom, well descended and virtuously educated. To whom shall we liken her? whence must we fetch her beauty? and whom must we use for a model? a vulgar person, or one of a better appearance? even this latter would be insufficient for the purpose, if not well educated and fine-carriaged, because beauty without grace looks misshapen and stiff: this virgin then, who is, except in her feet, quite naked, ought principally to be painted as beautiful and agreeable as a *Grecian Venus*; I mean, not a wanton one, but a heavenly* one, *i. e.* a virtuous one; forasmuch as the soul differs from the body, and the body from the dress, does nobility from commonality, virtue from defect. If any one ask, where he shall find those beauties? I refer him, in the first place, to the books which treat of perfect proportion, wherein true grace consists: whilst he is studious in those, he ought to have the best plaister-figures before him, in order to exercise his understanding, and thereby acquire a solid judgment. If it be again objected, that the plaister is not equal to living nature, I own it; for I mean, not that the artist should paint flesh-colour after them, but get a perfect idea of their† beauty, grace, and agreeableness, both general and particular, whence perfection springs; for the colouring is evident, and easy enough to be found in the life, as I could prove in several instances of some ordinary painters who coloured well; who, before they had made much progress in the art, were cried up for great men, and yet, having any thing extraordinary to do, were not able to sketch well a head, hand, or foot.

The *modern painting* can, therefore, not be accounted *art, when nature is simply followed*; which is a mere imperfect imitation or defective aping her. Even were a thing represented ever so natural, well-designed, and properly ordered; the condition, manners, and custom of the country well observed, and the colouring most exact, yet the knowing will not think it artful; but, when nature is *corrected and*

* *Venus Urania.*

† *The Three Graces.*

improved by a judicious master, and the aforesaid qualities joined to it, the painting must then be noble and perfect.

I say, therefore, with respect to the naked, whether a man, woman, or child, that when it is not exhibited most beautifully, or in its *due proportion*, the *modern painting* cannot deserve the name of *art*; and, with good reason, since this is the only method whereby to make those two unlike sisters accord.

Van Dyk, never enough to be commended, gained excellence in *antique* as well as the *modern* manner, by strictly following the aforesaid three graces in both; and he thereby acquired the epithet of *Matchless*: let us therefore follow his noble example in what made him so famous: since he is the first who carried the *modern* manner so high as to gain it the name of *art*. Whence we may easily conclude, what great difference there must be, between a painter who makes the *modern* or *defective life* his study and excellence, and one who follows the *antique*, or makes a thorough inquiry into every thing that is beautiful and perfect: the difference is even so great in every respect, that I cannot but wonder at it; especially, when I consider how much greater the number of the former sort is, and how they daily increase. I wonder, I say, that now-a-days virtue is so little heeded; virtue, which took its rise from heaven, is now, as formerly the godly *Astrea** did, flown thither again; and vice, contrarily, which sprung forth of *Erebus*† and black earth, keeps its station. But it cannot be otherwise, since *blind love* alone rules, and an *Anteros*‡ is no more. The reason of so great a difference can be attributed to nothing else, but the different inclinations of painters to objects agreeing with their tempers.

They, who content themselves with following *defective life*, will never produce any

* *Astrea*, or uprightness; sincerity, love, and all heavenly virtues are understood by her. She was the daughter of one of the Titans and *Themis*, according to *Hesiod*: but *Ovid* calls her, the daughter of *Jupiter* and *Themis*. She came from heaven in the golden age, and, when vice and corruption got footing, flew thither again.

† By him is understood *Hell* and the *Night*. Some name him the god of *Hell*, and say he was married to the *Night*. Also a hellish river, of which *Virgil* sings thus, in his *Eneids*.

——— illius ergo
Venimus et magnos Erebi tranavimus Amneis.

From *Erebus* and the *Night* are brought forth lies, envy, stubbornness, poverty, sickness, &c.

‡ *Counter-love*, son of *Venus*, and younger brother to *Cupid*. See *Suidas*, *Pausanias*, *Porphyry*, &c.

thing *perfect*, or deserve the name of artful masters; because, *not knowing* or *not caring to know, what is best*, they cannot so much as strive at it: to which add, another mischief; *they more easily judge of what is bad than good*; as I shall explain myself in the following example:

A *young man* as a painter with pallet and pencils, attended by *Zeal*, is led by a blind *Cupid* to the figure of *Nature*, whose face is covered by *Vulcan* with a veil: the *sun* behind the young man enlightens the aforesaid whole figure. *Mercury*, on a cloud, with his *Caduceus* in one hand, holds a star over the artist's head in the other. The meaning is this:—

Nature is the painter's object; the *sun* represents *knowledge*; *Vulcan* the *gross part of the air*, or *earthiness*; and *Mercury*, *inevitable fate*. The rest explains itself. Thus much touching a *modern painter*.

Another emblem may have this difference, that instead of *Vulcan's* covering the upper part of *Nature* with a veil, *Pallas* is taking it off; and *Anteros* introduced instead of *Cupid*: the meaning is, that *Judgment* by *Pallas* (which signifies *Wisdom*) governs the upper and most perfect part; and discovers to the soul all it needs to know; when *Anteros*, signifying *Love to Virtue*, is leading the painter, attended by *Zeal* to it.

But to speak still plainer, we shall subjoin a third composition.

We represent *two young men* of equal age; the one standing on the ground before the figure of *Nature*; and the other, on one side, or behind him, somewhat raised on a stone or step: by the former is placed *Vulcan*, and by the latter, *Pallas*; the one signifying *defect* or *earthly* parts, and the other, the *soul* or *perfection*. Let the figure of *Nature* be enlightened by the *sun*, and cause triangular rays to proceed from those young men's eyes upon it; the rays of the former extend *from the feet up to the middle*; and those of the latter *take the whole figure*. Let us now judge, when the *sun* represents *knowledge*, which of the two young men can see and comprehend *the most*, and is most perfect, he who views the figure but halfway, or he who examines it up to the upper parts. Whence we may learn, that the *mind* and *judgment* are beyond the *hand* and *practice*, which, without *theory*, are of no worth. *It is art to produce something which we have not in sight; but mere copying and aping to imitate what we have before us.*

But let us go further, and consider, whether the foregoing example cannot be applied to the case of the *lovers of antique and modern manners*.

We suppose then *two lovers* instead of two painters, and take the *art of painting*, instead of *nature*, for the object; which they, like the others, view, the one entirely, the other but half-way: thus he, who comprehends the figures throughout, knows most, and has the best knowledge, and is consequently *a greater lover*; when the

other is observed as a *lover of low things*, and ignorant of the more noble: of this latter sort we find the greatest number in our countries.

It is a certain position, that some men, though hindered in their youth, by an ordinary education, from attaining sublime thoughts and great things, can alter in time by art and exercise; even conquer their innate dispositions, and fit themselves for noble and excellent things; so that we need not wonder, that *Demosthenes* was not more eloquent than *Demades*, who, though he seemed as if nature had not bestowed on him either tongue or speech, yet became so eloquent, that his singular example shews there is nothing impossible to art; nay, few defects, which, like *Demades*, diligence and labour cannot overcome. Do we need not read of *Heraclides*, that he became a philosopher in spite of nature and education? why does *Socrates*, not prone to virtue, become virtuous? wherefore we need not wonder, that many great men have obtained great endowments, though naturally unfit for them: and from hence we may infer, that art and exercise are of more worth than the productions of nature.

I have not yet made mention of several men of mean extraction, who, though they spent many years with pleasure and assiduity, in *low employments*, yet afterwards arrived, to general surprise, at the top of their art; as is said of *Polydora da Caravaggio*, who, in *Raphael's* time, having been a hod-man to his eighteenth year, became afterwards a great master: the same was the case of *Quintin Matsys*, who, having been, to his twentieth year, a smith, gave into painting, and much surpassed his contemporaries. *Martin Hemskirk*, a countryman's son, *Andrea Mantegna*, a cow-herd, and many others of mean birth, also went great lengths in the art.

Was not, among the ancient philosophers, *Protagoras*, a countryman's son; *Pythagoras*, an engraver's; *Iphicrates*, general of the *Athenians*, a taylor's; the orator *Demades*, aforesaid, a sailor's, and the *Mantuan Maro*, prince of the *Latin* poets, the son of a potter? even the *muses* themselves were poor; their nobility sprung not from their birth, but their science.

We could give many more instances of this kind; but, not to seem tedious, shall proceed to

CHAP. III.

THE NATURE OF CITY-LIKE SUBJECTS; WHICH DAILY AFFORD PLENTIFUL MATERIALS FOR A MODERN PAINTER.

As the genius of artists differs greatly, one leading to the sublime, another to the common, even to the meanest; so we find ourselves obliged to treat of all parts of the art, in order to be alike useful to every one.

We have already observed, that there are three sorts of people—the courtly or high; the citizen or commonalty; and the mean or poor state: the first is spoken of in the foregoing book of composition; and the second shall now follow.

We suppose, that every artist endeavours to excel in his choice of a subject; that some seek fame and money; others, money and fame; others, money only; at the same time we think it no less artful to represent a jest than a serious matter; a countryman, than a courtier, or an ass, than a horse, since either requires good skill to express it properly.

Although there is a great difference between citizens and courtiers, yet the one as well as the other may excel alike in beauty and goodness; it is grandeur alone that makes the distinction between the city and court; for eloquence and state are peculiar to the latter, but modesty and temperance to the former.

Having premised this, it will be easy to exhibit plainly, the further circumstances, as occasion shall call for them; first observing, that as the city-life is peculiar to us, with its daily occurrences of assemblies, pastimes, family affairs, and other particulars, mentioned in the preceding chapter; so it is the more easy for a painter to make such subjects his practice; especially one who finds himself insufficient for the grand style, for whose sake we give the following schemes. And first an

Example of Intreating and Refusing.

Two young ladies are seen at a table drinking *tea*; the youngest is in her within-door dress, and the other, a friend paying her a visit; each has her cup and saucer; that of the youngest stands filled before her, and she has the tea-pot in her hand, in order to fill the cup of the other, who, having turned it down, sets it on the table; she is friendly *intreated* by the other to drink another dish; as if she said,—*Pray, dear Isabel! one dish more*; but a servant entering the room to call her away, she *refuses* it, with her hand on the tea-pot, seeming to say,—*I thank you heartily; fill no more*. These two passions cause two contrary motions in the whole body, hands, feet, and face. The mother, who is letting in the servant with his hat under his arm, holds the door half open, and is shewing him his mistress; the opening of the door discovers a coach with which he is come to fetch her.

Now, in order to express more plainly this rising from the tea-table, we may place another young lady at it, near *Isabel*; who, looking towards the door, seems to rise and set down her cup: the man we may make approaching his mistress, with a letter in his hand: and the mother standing at the door and looking: a little boy may also properly stand at the table, who, stealing a bit of sugar out of the box is watching his sister, to see whether she observes it. Thus the matter may stand with respect to these two young ladies.

Have we a mind to represent the same occurrence by *gentlemen*, we ought only to change the tea into wine; the tea-pot into a bottle; the cups into glasses; the tea-equipage of kettle, &c. into a cistern, according to the season; and the mother into a menial servant; the apartment, if in the summer season, to be in a garden house; and, in the winter, a chamber, with an entertainment, or collation.

We shall exhibit another example of daily occurrence; whereby appear *more passions*; in order to shew, that they must not be wanting in such representations.

EXAMPLE II. *Of an Accident which happened at a painter's House.*

The artist had one morning a fine plaister-figure and two busts brought home; and setting them out of the way on a chest of drawers, and then paying the figure-maker let him depart: a boy of seven or eight years of age sitting near the drawers, eating a piece of bread and butter, saw this; who, after he had eaten, and his father left the room, took a chair, in order to view them near; and thinking them play-things, must needs take them down: but either through their weight, or the tottering of the chair, whereon he stood, he dropped the figure. On this noise the father, apprehensive of what had happened, came down into the room, and beheld the misfortune with sorrow. The boy affrighted looked about for a corner to hide in; and at last run to his mother, hanging about her neck, and begging her to save him. She, though concerned for the damage, yet desired the father to consider the child's innocence; upon which, and the intreaty of his daughter, who had rushed into the room, on hearing the outcry, he was pacified; ordering the maid-servant to gather up the broken parts, and to fling them away: after which he took the two busts in his arms, and returned to his room.

Although this accident be in itself of no great moment, yet it will furnish matter enough for a mode-painter, as well as the contrary, to fill three cloths with: being full of expressive passions, elegance, and variety; and as rich in subject as if it were a fiction.

It cannot be denied, that this subject, though no history, is of an *historical nature*, and requires as much pains as treating some fictions out of *Homer* or *Virgil*. We grant, indeed, that the nature of it gives us liberty of adding what ornaments, or taking away what heavy by-works we please, since we are masters of our own inventions, and can manage our thoughts as we think fit, till we have brought them to our liking; which is a licence not allowable in other kinds of history; nevertheless when we have a mind to exhibit an accident like the preceding, we must *confine ourselves to all the particulars of it*, though no history; because by abating or leaving out any of them, it would make no impression on us. This example then, though only an introduction to such sort of compositions, yet requires a punctual imitation; and we

get in time richer in those inventions by daily occurrences. They must be even pleasant to painters in the grand manner, since they recreate the mind, require no reading, and may in great numbers be met with at leisure times. Princes often disguise in mean habits for their diversion; and citizens and commonalty in rich ones for the same reason; because any sort of variety pleases; and each seeks his gratification foreign to his usual way of living.

But it is more easy for a citizen to play a citizen's part than any other; and for a painter to keep to the management of what he daily meets with, than any thing else; since the mind is like a glass ball, hung up in the middle of a room, which receives all the objects present. Thus *Rubens* and *Van Dyk*, by daily conversing with the great at court, were fixing their thoughts on what is sublime and lofty in the art; *Jordans* and *Rembrandt* again, on what is city-like, and *Bomboccio* and *Brauer*, on what is most vulgar and mean. Thus each in his way, according to his conversation with people like himself.

The following accident is as remarkable as the former :

Picture.

This composition exhibits a mother holding a looking-glass before her child. The woman sits upright, with her back against the light, close to a window, which runs to the point of sight, and is but half seen; through which window she receives her light a little fronting; her dress is a long dark blue upper garment, and her under one, having long sleeves, is light gold colour, with purple reflections; with her left hand she holds the looking-glass upright in her lap; looks at the child with a smile, yet her mouth somewhat open; her head, in profile, inclines a little to the left shoulder; her right hand behind her rests on a small round table, whereon lies an open book, a frame with needlework, and some bobbins of silk. The child standing before the glass, with a fool's cap on his head, holds an apple against his left breast in his right hand; and has his left arm with a double fist up to his ear, and whimpering threatens to beat the glass; he turns to the left, looking angrily at it, and draws back with his right leg: his coat, which is white, is looped on the right shoulder, and his left breast bare; he is girt with a rose-colour girdle. A maid-servant standing behind him, is seen fronting, with her back standing somewhat out to the left; her garment is greyish violet, with a white cloth about her body; in her left hand she holds a key against her breast, and under her arm she has a dusting brush; her right hand rests on her mistress's arm, and with her head flung back towards her left side, laughs so heartily as to discover her teeth; her hair is tied under a cap, except a black twisted lock coming over her bosom on the left side; her linen sleeves are turned up to her elbows. Close behind the mistress hangs a light grey curtain,

mostly shaded by a pier of the walling between the windows; on which the maid gives a large ground-shade, which throws off the child. On the left side of the composition a door is seen half open. Forward appears a cushion on a cricket, whereon lies a tabby cat; and by it some little flowers, or a withered chaplet, and a timbrel.

Now, with respect to this representation, consider the following

Observations.

Here is something more to be remarked than the innocence of the child; he grows angry at seeing himself in the glass, imagining, that another child (because his own dress is unknown to him) is come to fright him, and get his apple. The chief design of the arrangement is, to express exactly the proper passions of each figure, according to its nature and quality; which not only effectually appear by the postures, but also by the dresses assigned them, and their colours; to wit, in the child, innocence; in the maid, folly; in the mother, moderation.

Although this composition be no more a fact than the former, yet it affects our passions as a truth; and because the dresses do not quite chime in with the mode, it may, if well painted and executed, hang better near an *antique* history or fable, than one of a company of gentlemen and ladies, whose rich dresses shine with gold and silver. Moreover the dresses varying from the present mode, the picture will maintain a decorum, which will not abate in a thousand years, if the circumstances of the by-works be well observed. By introducing a timbrel instead of marbles, nickers, or cockals, and giving the maid a dusting-brush instead of a broom or mop, and placing by the mistress an open book or a frame of needlework, instead of a spinning-wheel, we shall perceive the childish simplicity of the first, the servitude of the second, and the tutelage or command of the third. The very cat lying by the dead flowers on the cricket intimates childish play, and a fondness to scatter all things about the room.

If the artist find no taste in representing things in the *antique* way, and yet think the *modern* too mean, such an one may very commendably employ himself in painting such subjects as the following:

Picture of Virtue.

She appears sitting composedly before a large looking-glass, the frame whereof is carved and gilt, and adorned with monsters; she views herself in it, holding a rounded serpent twined with laurel; her aspect is sedate, her sway majestic; and she is attired like a ROMA: near her stand some children attentively viewing the frame, and, with a general laugh, pointing at the monsters. One of these children wears a fool's cap; another has a nest of birds; a third has a jingling iron; a fourth,

a shell of water, out of which he blows bubbles with a reed; and a fifth is playing with a puppet; these children are partly boys and partly girls.

The sense of this picture is evident; but, if the curious want further scope, let them consider only, for instance, in what a good and bad family consists, and they will find, that there are four sorts of people: namely, in a good family, a prudent and respected father; a careful and good-natured mother; obedient children, and humble and honest servants: the father gives law; the mother enforces it to the children; and both they and the servants obey: again, the father punishes; the mother reconciles, and the children love and fear: a good father is also liberal in the support of his family; the careful mother manages with frugality, yet with honour: all is in peace and order, and virtue their aim.

In a bad family, we contrarily see the father careless; the mother lavish; the boys wanton; the girls pert; and the servants idling and dishonest: the father indolent; the mother unreasonably indulgent to the children; the girls saucy and proud; the boys rampant and gamesome; and the servants catching at what they can lay hold of, thinking it best to fish in troubled waters, and feast daily at their master's expense. Again, there are other objects in a divided family; when the man is pious and the wife a worldling, we see frequently wicked children; contrarily, a worldly-minded man and a religious woman often have virtuous children; the reason is plain.

If such things as these be well observed, they furnish abundance of matter, and produce an extraordinary effect in any family-occurrences, in what condition and on what occasion soever we consider them; whether in prosperity or adversity; great and noble, common or in the mean state; and as well in their manners and carriage as their dress: and if these things be well executed, *whether in the antique or the modern taste*, they are each way commendable subjects for an artist.

CHAP. IV.

CONTINUATION OF THE SAME.

As a connexion to what precedes touching *the two aforesaid manners*, I shall give some further thoughts, though short of what can be said of those two unlike sisters, since the field is so large, that I could write a whole treatise on that subject only.

Representation of Vanity. Plate XX.

This composition exhibits a hall, which receives its light through a large window on the right side: behind against the wall stands a table, on which is a large celestial

globe : at the foot of this globe lies an open book : on the left side of the point of sight is seen, through a door-way going down with steps, a *visto*, with part of a fountain ; and on the side, which runs to the point of sight, several vases and busts of famous heroes : on the left side of the apartment is a closet ascended to by two steps, between two hand-rails : in the middle of the piece forward we place a round table, decked with all sorts of women's furniture, as a looking-glass, boxes, &c. At the window are seen two children, a boy and girl ; the boy, with a shell in his hand, is leaning on the frame of the window, and blowing bubbles through a reed or pipe ; the girl, who is got on a foot-stool, supports herself on her right hand, and, laughing, points with the other at a flying bubble : upon which the boy looks back, holding the reed or pipe with his right hand in the shell : on the right side of the hindmost table stands a philosopher in study, with a finger at his forehead, and holding a pair of compasses on the globe in his left hand : by the closet, which is half open, stands an old woman looking forwards, with her head fiddling, and rubbing her hands : by the further hand-rail of the steps, a maid-servant is kneeling, and wiping the said rail with a cloth ; having by her a box of sand, a pot with water, and a stiff rubbing-brush : the closet is full of plate : at the round table forwards sits a young lady, dressing at the glass ; her bosom is open, and she is loosely dressed in fine linen and silk ; with her left hand she is bringing a right-side hair-lock over her bosom, viewing herself side-ways, and with her right hand taking a pearl necklace out of a box : the apartment is of light *Pisan* marble. The philosopher's garment is of dark violet ; that of the boy at the window white ; and of the girl, blue : the lady is in white, and light red changeable with blue, and she has a beautiful dark blue girdle about her waist ; the old woman's garment is greenish blue, somewhat faded, and the sleeves *faced* with light yellow ; the maid-servant is in light grey, and has a pearl necklace about her neck : by the steps lie a pair of sandals : the round table is covered with a dark green carpet : the floor is of stone, and divided into squares ; it may also be of wood.

I shall now, for certain reasons, give the reader my thoughts of the disposition of the objects in this subject. But first, he will much oblige me, if he will please to examine what I have hitherto said, and shall say on this head ; because he will then be enabled to judge, whether it is impossible for me, or some malicious report, to make the disposition of a picture, with the due actions of the figures, and in their proper places and colours, according to rule, because of my want of sight ; for would these men themselves but open their eyes, they would quickly perceive, that disposition depends on positive and certain reasons.

First, I dispose the apartment with the *immoveable objects* ; after these *the figures* ; and lastly, *the colours* : whereby I assign *regularity*. I speak of the *moveable objects* at the same time as I assert the proper place of the window, tables, and closet.

Now I do not say, on which side of the table either right or left the *lady* is sitting; because it is needless, and so cannot be disposed otherwise than she is; since the looking-glass must be placed against the light; consequently she ought to front the light, that she may see herself in the glass; for how could she shew her breast fronting, when the face is to be in profile? and, were she to bring the lock of hair over her bosom with her right hand, and to put the left on the table, she would be without sway, or good posture, and from head to foot in profile.

Let us next consider whether the *philosopher* could be otherwise disposed than where he is; on the left it can no ways be, for two reasons. 1. Because the globe is on that side very much in shade, and therefore unfit for his conclusions. 2. Because he would then be partly in the light, and shew almost the same posture as the lady, where yet ought to be an opposition. Again, were he standing before the table, or globe, then we should neither see his motion, nor his contemplation; wherefore no place suits him better, or is more proper than where he stands: by which, this advantage also accrues, that because he now receives more shade than light, the lady thereby gets more beauty and decorum: he can also more commodiously view the globe, and make his remarks by turning his body; because one side is just fronting the light, and the other contrary to it.

It may be the same with the *old woman* next the closet; since it is impossible, that she and the rest of the figures can be otherwise disposed with so much advantage and decorum.

This design could also be well managed in portraiture; especially in a *family-piece* of man, wife, children, and a servant; for we find daily occurrences enough agreeing with such a representation.

But to discourse clearly on this composition, and to shew, that it is founded on good reason, we shall make some further remarks upon it: I say then, that it will bear divers interpretations, though, as will appear below, they may be brought into one: the lady at the table and the old woman at the closet both signify *vanity*; and yet it may possibly be said, that the former may as well be taken for *pride*, and the latter, as standing before the plate, and, with a smiling countenance, rubbing her hands, naturally express *covetousness*. The old man, seen here as a philosopher, may consequently signify *philosophy*. But I say, that this only seems to be so; because, if the explanation take that turn, it cannot be a compendious emblem, but a confused medley of divers things, from which no inference can be drawn.

Wherefore it is proper to explain our thoughts of this composition thoroughly, even to the smallest objects, gradually coming forward from the greatest distance.

The busto's and fountain in the distance, as also the servant cleaning the hand-rail, tend altogether to *vanity*; as the old man with the globe represents vain *contemplation*;

for who can penetrate the secrets of God and nature? the sense of the young lady and old woman we have explained before: wherefore the true meaning of this subject is only to shew, that *all is vanity*; which yet could not be absolutely concluded from it, were not the children there; since the other figures and objects might be diversly applied, to wit, to pride, covetousness, philosophy, &c. and therefore the children, who employ themselves in blowing bubbles, are now the soul of the work: and, without them, there would be neither a connexion nor conclusion: even each figure would have a distinct signification, and each call for a distinct apartment: and though we were minded to exhibit different passions into the same picture, yet something must be appropriated to each of them, in order to shew its meaning: for a picture is not in the same case with a frontispiece-plate, wherein is a general representation of the whole subject of the book, *viz.* the seven wonders, the twelve months, &c.

The aforesaid design is also not much unlike a true history; and might likewise serve for a moral emblem; for each figure has its particular and proper character; men incline to study; women to gather riches and goods; daughters grow up in luxury, and mis-spend their time; young and innocent children busy themselves in trifles; so that on the whole, the conclusion must be, that each person, in what he inclines to, loves *vanity*.

If any one here object, that *astronomy, mathematics, and philosophy*, are not vanities, as being ascribed to wise men, he must know, that wise men themselves are, by* *some*, accounted fools; wherefore † *Pythagoras*, though a *heathen*, would not be styled *wise*; but a *friend and lover of good discourses and sciences*. Knowledge often makes wise men presumptuous, and prevents their considering, with the philosopher, that *sciences are vanity*. Thus we see daily, that the rich are haughty and disdainful; the handsome, proud and voluptuous; though beauty and pleasures, like a morning-flower, decay with the evening, and we may well say with the poet, that *voluptuousness is a shadow, and a momentary delight*; and therefore

— *Poor creatures*
They are, who covet shadows and transient happiness.

All which things occur almost daily; even in one and the same family; as we have more largely intimated in the preceding chapter.

* *The Sophists termed wisdom foolish, scandalous, and vile.*

† *Pythagoras of Samos. He rejected the name of wise, which was given him.*

Some perhaps may censure me for introducing into the aforesaid example such a trifle as a *pair of sandals*, which seem to belong to the old woman: but I say, they are not trifles, but proper for such women as make idols of their houses, and chuse rather to go barefoot over their floors than bedaub them, though they have their maids always at their elbows with woollen cloths to clean after them. But since this sacrifice to neatness of houses is *here*, in *Holland*, too obvious, we shall urge no further, but, for peace sake, silently reflect, *oh! the vanity of a too spruce Dutch woman*: even the *maid*, as dependant on the mistress, humours her vain desires; however, since those serviceable creatures in their conditions have likewise something, which shews *vanity*, I give the *servant*, in the example before us, her corals or pearls about her neck, although she were as ugly faced as a wizard, or like the peasants in *Latona's* time, when turned into frogs; for how ordinary soever those women are, they think themselves handsome, if they have but a coral necklace and curled hair; wherefore it is plain, that such circumstances are needful, and have, in their places, a good effect.

As for the ordonnance of dresses in this example, *mode-painters* may dispose them as they please, agreeable to their choice: I have only sketched them here, to shew, that we may represent a *Vanitas* as well in the *antique* manner as in the common way of *mode-painters*.

CHAP. V.

OF DRESSES.

WE need not doubt, whether the *art of painting* were, or will be, otherwise than it is at this time, with respect to its different choices; because from the beginning, there were *mode-painters*; and as each climate has its particular customs in *dressing*, so each nation follows its own fashion; whence it appears, that *anciently*, as well as *now*, men were of opinion, that their own was the best, without giving any reason for it. The *Eastern* nations have their particular *dress*; and the *Northern*, theirs: these last prefer cloth, wool furs before the finest and thinnest silks of the *East*; and thus it fares with all other *dresses*. Each nation, I say, whether *Italians*, *Spaniards*, *French*, &c. cherishes its own *mode*; wherefore it is no wonder, that painters follow those, which best suit their choice: nevertheless the case of art is, in this particular, like that of religion; *there is but one true; the rest are sects*; so that the dress which is the *most constant, and remains always the same, is also the best*: nevertheless we leave each nation to its own choice.

That the *modern* paintings vary from time to time in goodness, and are continually decreasing in that respect, is not to be doubted; since we have daily instances of it

in many, which are full of mistakes: but let me ask, whether the *Tuscan* order, which is the most simple and strong, do not require a good architect as well as the *Corinthian*, or any other.

The *mode*-paintings agree in all parts with the *antique* subjects, in relation to art; that is, in design, disposition, colouring, light, and shade, by-ornaments, &c.

An ingenious *mode*-painter ought to take care, not to meddle with the *antique*, or to mingle one with the other; for that would be an unpardonable mistake; since he may be sufficiently furnished with *modern matter* for his study. Is it not great folly to introduce foreign words into a tongue, which is of itself copious enough? Why are the learned *Hooft* and *Huigens* so famous? is it not because of the force and purity of their style? especially that of *Vondel*, who therefore is justly called the *Dutch Virgil*.

We see daily how imperfect and defective the *fashion* is; each day creates an alteration, and each *mode* we think best, if it get but general approbation; as may be proved, if we consider, how ridiculous our fore-fathers habits seem in our eyes, and consequently how much he would be mocked, who should appear in one of his great grandfather's; and would he not be thought a madman? The case is the same, with respect to the old representation of *dresses*, with their stiff double ruffs, close-waisted and pinked doublets, &c. Does any thing seem more odd to us? and are not such old paintings, though well handled, much slighted? and what reason have we to think, that the present *mode* will better please our successors, when we ourselves even dislike that of the year past.

Those who take to *such a choice* are not qualified to treat any history of antiquity: how ridiculous would it be, to dress queen *Esther* in a stiff-bodied gown, bedecked with ribbons, a ruff about her neck, a wide and quilted petticoat, laced ruffles setting close at the hands, and a *point-of-Spain* head-dress, instead of a diadem, and every thing else answerable, and with her king *Ahasuerus* sitting in a *Spanish* leather chair, with a narrow-crowned hat on his head, a ruff about his neck, a short doublet with long sleeves, and over it a short cloak lined with fur, wide breeches with knee-knots, cannioned stockings, roses in his shoes, a *Spanish* dagger by his side, gloves in his hand, &c. and, in the offskip, *Haman* in a red waistcoat with silver buttons, and a linen pair of drawers, standing on the ladder with the hangman, and a *Franciscan* friar at the foot of it, holding up a crucifix to him? would not this be a fine composition? and yet such things happen.*

* *Such mistakes are to be found in the works of the most celebrated painters, especially of the Venetian school, who considered evidently the efforts of this sublime art as if meant to gratify the senses only.* E.

Now if it be asked whether the *mode*-painters, who paint *markets*, *kitchens*, and the like, are not to be reckoned in the number of figure-painters;—I say, they are; so far as they keep to *such subjects*; nay, were they to paint fictitious stories, or even parables, *which are tied to no time*; as, of *Lazarus* and the *rich man*; of the *publican*; *prodigal son*, and the like; or any daily occurrence; since such representations are the more affecting, as they shew foreign dresses; and foreign *modes* being a rarity, are not so soon disliked as our own. But such painters must not meddle with scriptural facts, or the stories of *Ovid*, *Virgil*, and others, *which are tied to time*, as I have before intimated.

Yet such is the unaccountable rashness of some, that they dare represent a *Sophonisba* entirely in the present *mode*; velvet gown, white satin petticoat trimmed with gold laces, laced ruffles, an attire of false hair on her head, white slippers, and in an apartment hung with gilt leather, with a fire in it; and the floor of wood, wherein the grain and knots are nicely observed; the room furnished with plush chairs, fringed and brass-nailed; over the chimney, large *china* dishes; and against the hangings, shelves with tea-furniture; a parrot in a copper cage, &c. Besides a *black* seen coming to present her a modern gold cup, or a cut crystal drinking-glass on a silver salver; he is in a livery, trimmed with guimp-laces and a shoulder-knot: her costly bed and even floor-matting are not forgotten.

Lucretia and *Dido* they treat in the same manner; against the wall of the apartment of the latter hangs a plan of the additions to *Amsterdam*, printed for *Allard* on the *Dam*.

These artists would wish to impress the histories of *Plutarch*, *Livy*, *Tacitus*, and such authors, on the minds of the people, and yet do it as ridiculously as the poet who, in order to make his verses known to the world, laid them on a river running towards a town, imagining, that on the paper's swimming thither, it would be taken up and read, and his reputation thereby spread; but growing wet, it sunk, and happened to be taken up by a mud-man, and flung with the mud into his barge. Thus the poet was disappointed.

Ye artists, then, who are willing to improve, weigh well what you are about; keep to the edges of the water, that if you cannot swim, you may not drown; since he who is fearless of danger, often perishes in it. The goodness of a knife lies not in a silver handle; or that of wine, in a gold cup: be informed in truth; since your work, though ever so neatly executed, will not plead your cause to advantage without it.

Two painters meeting on a time happened to have words about *Precedence*; *Antiquo*, who thought himself the wisest, would take the upper hand of *Modo*, without more ceremony; but *Modo*, who insisted not less on his honour and reputation would not yield to him; and, being somewhat younger and sturdy, punched him so violently

in the breast, that they both fell. After they had lain a while, and recollected themselves, *Modo* began chiding; but *Antiquo* said—*What! will you not give me the precedence? Not I, says Modo, I am as good as you; and what signify words? draw your sword, or else I will run this knife through you.* This treatment was too gross for the proud *Antiquo*; wherefore, full of rage, he clapped his hand to his sword, and the battle ensued, which was very fierce and doubtful. All who saw it stood amazed, calling out *gentlemen, hold in, hold in!* but to no purpose: for each continued pushing, though without hurt to the other. One *Justus* happened to approach in the midst of the fray, and perceiving they were both his friends, interposed his good offices, and parted them. When they were somewhat pacified, *Justus* asked what induced them to fight with such *unequal weapons*; and so rashly to endanger their lives. *How, says Antiquo, are you the only man who do not know, that Modo has forced and transported abundance of honest people? Has he not brought the chaste Lucretia and virtuous Sophonisba, under false appearances from their own countries to Amsterdam, in order to make a jest of them? Do not you know how he has subjected the innocent and pious Esther, with the whole court of Ahasuerus, to the tyranny of the Spaniards? Moreover he robs me daily, and will not give place; now what think you, have not I just cause of complaint?* Hereupon *Justus* asked, whether the quarrel arose from any thing but *precedence*; but *Modo*, unwilling to hear an answer, said in anger—*All that my lord lays to my charge, I retort on him; how many things has he stolen from me? helmets, gauntlets, stays, &c. Ah! have you forgot that knavish trick, which has made so much noise in the world, when he conjured *Heliodorus, the church-robber, out of Judea, into St. Peter's church at Rome, with intention to steal the sacred treasure in spite of the pope? but, to cover his design, and not to raise suspicion, in case of miscarriage, he discovered the plot to pope Urban VIII. who instantly being carried thither in a chair, asked the robber whether he was not mistaken? and whether he did not know that Jerusalem was meant, not Rome? Do you think then, that the holy father, had he looked back and seen the high-priest of Jerusalem in the holy of holies, would have let that offender go unpunished? What is your judgment of this sample, should I give place to Antiquo? Pray, said Justus, let reason then take place. Yet Antiquo bawled out—Let me have my buskins and Roman coat of armour, which he robbed me of, and I will acquit him of the rest. To which Modo said,—First restore me my great grandfather's helmet and coat of mail, which you made a present of to Æneas, when he was flying from Dardania; you may keep the gauntlets: but Antiquo replied,—Your great grandfather's armour I presented to Dominichino, and the gauntlets to*

* 2 Maccab. iii.

Reubens, who has bestowed them on one of the life-guards of Thalestris, queen of the Amazons. The conclusion of the matter was this; *Justus* advised, since neither could restore any thing, that they should drink the question, and take care, for the future, not to steal from each other.

I question not, but the reader will, by this story, sufficiently understand my meaning.

We have formerly asserted, that those who daily converse with mean and bad people commonly become like them; as those contrarily who keep company with the well-bred and virtuous become good. *Custom*, says *Horace*, is a second nature; and the proverb intimates, *keep honest company, and honest thou shalt be*: he then is happy, who, having a true sense of *good* and *bad*, chuses the best and most profitable, and governs all he does by that standard. He, who has accustomed himself to a bad manner, cannot easily get rid of it, perhaps will retain it all his life: he, contrarily, who gives in to what is good, will reject evil, because it is against his inclination.

Reasoning thus, it is easy to apprehend, how beneficial it is for a Tyro to inure himself to any such fine things as are proper for his study, and to *reject the imperfect and unnecessary*. *Too many goods*, the famous *Bartholet* used to say, *are no goods*.

Here, pray observe an emblematic composition of a painter debauched by excessive reading of all sorts of unprofitable books, in order to shew, that none must be used but such as are proper for his study; which *Seneca* affirms, saying, *that we ought to study few, but good books*. The cause of the aforesaid painter's disorder be also attributed to the vast quantity of *useless prints, drawings, &c.* he consulted, which are as great *enemies to the best thoughts* as an excess in books.

Here is seen an *antique* table, laid with boards, in a painting room, and in the middle of it, a *dish* with a cake in the shape of a pyramid, and by it a *cup*. *Four women* are sitting at the table, viz. *Painting, Statuary, Architecture, and the Art of Engraving*, each having her proper marks of distinction. *Judgment*, leading *Beauty*, and followed by *Virtue*, is entering the room, and approaching the table, where they are welcomed. At which instant, *Prudence* is driving thence *Vice*, represented as a hunch-backed dwarf, as also a *chimera*. The room is hung with *histories, landscapes, architecture, and prints*. *Antiquity* is sitting in a niche, holding some medals in her hand, representing *ancient lustre*. The aforesaid door, where *judgment, &c.* enter, is behind to the left; and *Vice, &c.* on the right side, are driven forwards out of the room. The *chimera* has *eagle's* claws, *dragon's* wings, a serpent's tail, long neck, a woman's head, beset with serpents, and the belly full of hanging teats.

Let us then seriously chuse, out of our collection, the materials which will *best serve our purpose*, whether they be plaister-figures, prints, drawings, academy-figures, or other models, rejecting every thing that is foreign to our study.

Since we have hitherto spoken of what is *modern*, it will not be amiss to make some short observations on the *antique*.

He, who would nicely follow the *antique*, ought to know, that it consists in these two qualities, viz. *beauty and goodness*: *Beauty* again lies in a *perfect proportion of the members*, as we have shewed in the *seventh chapter* of the *first book*; and *goodness* in the *grace* arising from the *motion of the members*; which motion ought to be *free, and without exaggeration*. Thus much as to the *nudities*.

The *draperies* which are *well cast*, and so adjusted as *not to hinder the graceful motions of the members*, are certainly the best; as we evidently see in the works of *Raphael, Poussin*, and some others, who practised the *antique*.

The *light*, and what else is requisite in a perfect piece, ought all to be *most beautifully chosen*.

In this manner we must also consider *landscapes, architecture*, and other embellishments: *all ought to be either pure antique, or entire modern*.

We shall here subjoin one other composition for the conclusion of this book.

Picture representing a driving away of the Mode, or what is Modern, from the Antique.

Instead of *Beauty* and *Virtue*, which in the former are led by *Judgment*, we may introduce here a *beautiful and modest young virgin*, attired in thin *linen*, which *discovers the naked*; on her hand sits a *phœnix*, and on her head is a *chaplet of flowers*. *Judgment* may be set off with a *gold fillet or diadem* on its head, and a *sceptre* in its hand. Instead of *deformed Vice*, and the *chimera*, we may exhibit a *flying young damsel* in a *stiffened gown*, and *high laced head-dress*; with a *sable tippet* about her neck; her *arm-sleeves full of lace*: moreover she has *shoes, stockings, and gloves*; and under her arm is a *basket of china-ware, and mushrooms*; which, by her *rude motion*, she is *dropping*. *Prudence* is *beating her with a looking-glass*; holding in her other hand an *arrow twined with a serpent*. The aforesaid young virgin's *chaplet* ought to be composed of *small and everlasting flowers*, viz. *Parmica Austriaca* and *Gnaphalium*.

The *mushrooms* signify *short duration*, or sudden rise and decay.

The *sceptre of judgment* is a long thin rod, with a knob on the top.

THE
ART OF PAINTING.

BOOK IV.

OF COLOURING.*

CHAP. I.

OF THE COLOURS, AND THE ORDERING THEM.

IT is remarkable, that, though the management of the colours in a painting, whether of figures, landscape, flowers, architecture, &c. yields a great pleasure to the eye, yet hitherto no one has laid down solid rules for doing it with safety and certainty. Contrast in motion is founded on reasons, which by practice we can in a short time retain, and inculcate to others; as is also the division or proportion of the members; since according to *Albert Durer*, it may be mathematically demonstrated. The same may be said of lights and shades, by means of perspective. All this may be thoroughly learnt in our juvenile years; but the disposing of colours by and over each other, in order to bring out a good union and harmony is not, to this day, fixed on certain principles. Mere chance is herein our only comfort.

An engraved, or etched print, beautifully designed and disposed, and agreeably lighted and shaded, is very commendable; but a picture, which, besides those qualities, requires an *artful diversity of colouring*, merits the highest praise.

Nevertheless masters have, in their colouring, their particular manners: one has a faint manner; another a dark one; another a grey manner; some have a flaring

* It is highly important for the student to observe, that most of the observations in the preceding parts of this Work treat of painting as intellectual; this part chiefly considers it in its sensual properties. E.

manner; others a muddy one, &c. occasioned by their not knowing, that *colours* require an orderly disposition; like an ingenious gardener, who, in the production of choice, beautiful, and large flowers, considers what ground is proper, and which needs dryness, and which moisture, and what sorts thrive best in each; which require sun, and which call for shade; which want improvement from pidgeon's dung, and which from dog's dung; in order thereby to make a greater advantage than other people do: in like manner, a painter, if he makes thorough inquiries into the *natures and effects of colours, and against what grounds they are best set off, and will best answer their purposes*, shall be convinced that he gains a point above others. By seeking much is found, and, notwithstanding any rubs in the way, we must renew our attempts. How many attacks have I made on *this secret* ere I could make a breach in it? had I not imitated *Alexander*, and cut the *Gordian* knot, I should have been still to seek. I shall now gladly impart to the artists all my discoveries and improvements, and refer it to his judgment, whether they be of any moment.

The number of the colours is *six*; and they are divided into *two sorts*.

The former sort contains the *yellow, red, and blue*, which are called *primitive colours*.

The latter is a *mixed sort*, consisting of *green, purple, and violet*; these have the name of *broken colours*.

White and black are not reckoned among the colours, but rather potentials or efficiencies; because the others cannot have their effects without the help of them.

These colours have also their *emblematic significations, and particular properties*.

The *white* is taken in general for *light*; and *black* for *darkness*.

The *yellow* for *lustre and glory*.

The *red* for *power, or love*.

The *blue* for the *deity*.

The *purple* for *authority and jurisdiction*.

The *violet* for *subjection*.

The *green* for *servitude*.

The colours considered in themselves are certain faculties, imperceptible without the interposition of and laying on a body; like the moon, which could not receive her light from the sun, much less communicate it to us, otherwise than by means of a body. *White* is also that from which the *colours come forth, and the body whereby they become perceptible to us*.

In reference to the *Art of Painting*, the colours give life to all things; without those it would be impossible to distinguish between life and death, wood and stone, air and water, gold and silver, nay, light and darkness; they have a particular great power, *uniting by their agreement, separating by their force and crudity; they*

cause some things to disappear in thin air, and force others to appear out of the backgrounds.

Their variety produces the utmost charms and harmony, as well in nature as in a picture; especially, when in the latter they are disposed by a judicious hand; for what is more beautiful in a landscape than an azure sky, green fields decked with a thousand variously-coloured flowers, differently-coloured grounds; this russet, or yellow, that green or grey, as each requires; also the ornament of the brown cypress-tree, the grey willow, the fair olive, the white poplar, the green alder, the red fir, the joyful linden, each according to its nature: add to this the diversity of stone-work; how agreeable seems the porphyry of tombs, the serpentine-stone obelisks, the white marble vases and termes; even architecture receives a vast addition by the different colours of stones; as when the dark grey stone, free-stone, white marble, and such like, are finely matched and put together; and the building within is adorned with red-speckled-greenish jasper, porphyry, and marble; in the niches, figures, and bass-reliefs surrounded with ornaments of gold, silver, copper, and alabaster; and the floors inlaid with all sorts of costly stones; as lapis lazuli, porphyry, and variegated marble, in order to please the eye.

But all depends on an *orderly disposition*. It is impossible to effect any thing charming, with such costliness, if those colours be not duly matched and artfully placed: it is therefore highly necessary, that the artist know perfectly their natures and particular effects, in order to proceed with certainty; as a good writer, acquainted with letters, bestows his thoughts on words only.

As for the *disposition*, it must be observed, that as in an ordonnance of many figures, divided into groups, one of these figures is always *the principal*, and to which all the rest must be subordinate, according to their ranks, so it is the same in the colours, that they may altogether produce a good general harmony: nay, were it necessary to place the three capital colours together, the yellow must be forward, the red next, and the blue behind; which will produce a fine harmony.

The three other colours may be disposed in the same manner; when the purple is placed forward, the violet may be behind it, and the green last, as being the weakest. These latter colours are called weak and broken; because they possess very much the qualities of the former; the purple, for instance, being produced by a mixture of red with blue; the violet the same, and the green, of blue with yellow.

But though each of the colours have its different force and effect, yet they do not observe any particular rank or order; because a strong colour sometimes happens to come before a weak one; and the contrary, as occasion requires; for were they always to keep order, and the yellow to be principal, so that the others must

diminish gradually, there would then be no difference, but the effect always one and the same; whereas it is here as with an actor, who sometimes play a king, at others a god; now a man, then a woman; now a principal character, then a mute one.

Yet if the *principal part* in a picture, whether through choice or necessity, consist of white, light, or weak colours, the parts about it, how beautiful soever, will be no obstruction, if they be but variously and well ordered.

Again, if the said principal part consist of yellow, red, blue, or green, and be thereby set off, all the other parts ought to be intermixed here and there with small portions of this strong and predominant part, as if they were enamelled with it; yet in such manner, that they seem to owe their origin to the said ruling part, and, though separated, yet *have but one effect, and unite the whole*; like the great body of the *moon*, surrounded with glittering stars.

This suffices for the ordering the colours in general; and yet they cannot have their full effects, or due decorum, without chusing *proper back-grounds* for setting them off agreeably: avoiding those which create confusion, or are too harsh and discordant. Of the former sort are such as follow:

White suits on all sorts of dark grounds, except warm yellow.

Light yellow suits on purple, violet, blue, and green.

Light blue or green, violet and yellow, not warm or fiery.

Light green has a good effect on purple, violet, and blue.

Light violet has the same on green and blue.

On white suits black, violet, green, and purple; but not yellow or blue.

On light yellow suits violet, purple, and green.

On pale red suits green and blue.

On pale green suits purple, blue, yellow, and violet.

On pale blue suits dark yellow, red, and green.

But were we to lay dark blue on light yellow, or the contrary, it would appear very harsh and disagreeable.

There are other colours which are neither harsh nor disagreeable in themselves, and yet appear unpleasant and without force: as if one or the other were quite dirty and muddled; such are, purple on red; beautiful red on yellow; or beautiful green on yellow; purple on blue or violet, and the contrary; also white on warm yellow, and the contrary; or red upon red, or blue upon blue, as experience teaches.

Touching the colours which are used in reflecting on changeable silk, I shall say this: that with musk-colour suits best masticot, with light purple or violet in the reflections; with ash-colour, blue suits yellowish white, reflected with rose-

colour; with orpiment agrees dark purple with blue reflections; on beautiful green suits rose-colour, with light blue reflections; and with purple or violet agrees *Naples-yellow*, with sea-green reflections.

But we must especially observe, that *all reflecting or changeable stuffs keep their own colour in the shade, to wit, that of the main light*; for we must not commit the same mistake as the old masters, who painted all changeable draperies with two colours only; as a yellow changeable stuff, with a blue reflection; they made the main light yellow, and the shade blue; and thus they managed all others. Truly a great mistake, and quite contrary to nature.

Since we have thus far engaged in the by-colours, and their effects and harmony, we shall also treat of those which tend in particular to embellish a landscape, history, or other painting.

On grass pale red is exceedingly well set off, and appears pleasant to the eye; as also dark violet, dark blue; light yellow changeable silk, with red and white; and light blue, with purple or violet reflections.

On russet earth grounds agrees a dark violet, blue, and dark green.

On dark grey-stone (commonly called blue-stone) agrees light red, green, yellow and yellowish white.

On free-stone suit all dark colours, *viz.* purple, violet, blue, and green.

But we must not use a colour of pure lake and white; nor single light and red orpiment, without urgent necessity, and then very sparingly. The green and red of one tint, either in light or shade, also disagree, on account of their harshness; wherefore they must not come together.

In a piece of many or few figures, which is to hang against a *dark ground*, or in a shady place; also in a landscape, against *dark and close boscaje*, white has a fine effect; especially *Naples-yellow*, red and light orpiment, vermillion, and fine light red.

Again, in a light apartment of white marble, or light free-stone, or in a landscape painted light, clear and full of sky, blue, purple, violet, green and black have good effects; whereas the colours before-named are, in this case, not only *disagreeing*, but they also *look weak, and without strength*; except *white*, which cannot be used too much, since it is no colour, and there suits any where, except against skies.

Nevertheless I do not here assert, that the embellishments, in the aforesaid pictures, must consist only of light and warm colours; but that they be intermixed with some *dark and weak ones*; and that in the latter pictures, where we use dark and weak colours for the by-ornaments, we must dispose some *light and warm ones* among them.

Now some may possibly think, because we place blue by the other colours, that

such would obstruct the offskip ; or that the jointains, which, by reason of distance, are commonly represented blue, would be damaged by *so beautiful a spot* : but this doubt may be soon cleared up, by considering, that I do not chuse here all dark colours ; but that the offskip will thereby in some measure appear *more distant, faint, and uniting*. It is also true, that blue in a landscape is often harsh, and makes the painting look flaring ; but by the darkness it becomes, in this case, soft, natural, and tender.

Besides blue, I mention also violet, green, &c. but my meaning thereby is not, that it is indifferent *where* those colours are placed ; as blue against the blue of the sky ; green against green trees ; violet against a violet-stone, or ground ; or light against light, and darkness against darkness ; for that would be improper ; because, as there is light and darkness in a landscape, so we have always means to give dark and light colours their places.

With a candle-light, either within or without-doors, or other lights proceeding from fire, suit violet, purple, blue, green, white, black, red, without exception ; these being pieces, in which those colours have an advantageous effect, and wherein they *predominate on their proper grounds* ; for yellow and red are almost the same as a burning candle, which has a great effect by night, as it has none in the day-time, because the sun-shine makes it hardly perceptible.

Now as the two former pictures consist of strong colours, *viz.* white, yellow, and red ; and the two latter of purple, violet, blue, and green, yet those of the one sort may be joined to those of the other, in order to create an *agreeable mixture and harmony*, by placing with the strong some that are weaker ; and, on the contrary, letting each in its place have the mastery on its *proper ground*.

But I have particularly observed, that out of the three aforesaid predominant colours, others may be tempered of less force, brown oker with *Naples* yellow, pink with white, and such like ; and placing them by the others, as *middle colours*, we may, in conjunction with those others, *bring out a great mass* ; since *white has its degrees as well as red* ; always observing, that the *principal must predominate*, both in force and beauty ; and that those colours, which are drawn from it, be dispersed here and there through the whole piece, as being *best set off against the general ground*.

Having now plainly shewed the qualities and uses of the colours, and their differences, we may easily think, that the pictures, wherein they are considered, must needs be very affecting.

We shall not here say, *what, where, and how* one colour mixed with another is to appear ; because it is impossible and unconceivable : the principal method for obtaining this secret is, to observe, *to what pitch we work up our first and strongest*

colour, and to let this colour predominate; for which reason it is a maxim with some, that we must not introduce into a picture more than *one capital colour*, or a colour which represents it: but I have already shewn, that *several* may in that manner be brought together in the same piece; wherefore the *eye and judgment* must determine this point: for if we find it proper to introduce a beautiful colour where we have a mind to place such a one, why should it be bad? this only makes it so; it being accompanied by by-colours, not well ordered; as warm colours against warm, and grey near blue; whereby those colours have no effect; or else, by placing too strong and too many capital colours by one another, which overcome the aforesaid beautiful colour, and make the painting look flaring.

But, that we may not mistake in this point, let us chuse any colour; and in order to find an associate for it, take one which is discordant; as if we pitch upon red, take a grey one; if dark, a light one, &c. Thus they are, as proceeding from each other, joined together; and by such means we can never be at a loss in finding different colours for *different draperies*; yet with this proviso, that in all those colours the *force or distance* of the figures must be observed.

For the ready obtaining these things, I have found out a very easy method, which always shewed me the particularity and harmony of the colours; it even often helped me, with certainty, over the difficulty about the difference of the colours in draperies; especially such as were changeable: first I tempered on my pallet, out of my general mixtures, *three particular colours, viz.* one for the main light, one for the half-shade, and one for the shade: then I took cards, and severally painted them with one of the aforesaid tempered colours; when they were dry, I placed and replaced and shifted them so long till I had satisfied my judgment: sometimes, when this would not answer my purpose, I shuffled them; and then took a parcel from them at random, which, if they happened to please, were my directors. This method helped me most in *reflecting draperies*, which I thereby often produced very advantageous, and of a fine colour; it was especially useful when I had any doubt whether such or such a colour would suit well with such or such a one, or not; for the cards certainly shewed me the thing as well as if I had the stuffs themselves, and saved me the trouble of uncertain inquiries.

It will not be amiss to say something further touching back-grounds: it often happens that a person sees a colour in a picture, which seems to him very agreeable; and yet, on imitating it, he finds his colour has not the same force and effect, through his not observing against what ground that colour was *painted*; a point worthy of the utmost attention, if we would avoid mistakes in colouring; wherefore we must always observe *the grounds and places of the colours*, if we would avoid our colour predominate; ordering the most disagreeing against it; for instance, to make the

yellow predominate place blue against it, or else the darks of other colours; would you *abate* the force of yellow place green near it; and, to bring it lower, put a colour which *proceeds from yellow*, whether it be free-stone or any thing else of a yellow tint.

In the same manner you may handle all the rest of the colours, observing, that, as the objects diminish by distance, so the colours must proportionably be fainter, and gradually more grey; nature shews it: and yet I have found, that we may place even a capital colour in the offskip, and it shall be prevented from approaching, by accompanying it with *colours like it*, and drawn originally from it, as we have before shewed.

CHAP. II.

OF THE PROPERTY, NATURE, AND COLOURS OF DRESSES.

WE have before said, that the art of painting is an imitation of nature in her visible parts; nothing is impracticable to it; and yet observes due order in all things; and as we have before shewed the general order of the colours, so we shall now handle it in particular, with respect to *draperies*, wherein it chiefly lies.

Draperies consist of four kinds of things, *viz. linen, silks, stuffs, and cloth*, and these have each their particular natures and manners of folds; their properties are also different; and, to shew them by an example, I shall divide the kinds into the four times of the day.

Linen draperies are for people in the morning of their lives; *silks*, for those in their zenith; *stuffs*, for those in the afternoon, and *cloth*, for those in the evening of their lives. But to speak more intelligibly, there are four particular conditions of men, *viz. infancy, youth, manhood, and old age*; and each provides a dress according to his years; *children* should be dressed in *linen*, *young people* in *silks*, *full grown men and women* in *stuffs*, and *old people* in *cloth*.

The colours for the several stages of life are these; for *childhood white*, for *youth green*, for *manhood red*, for *old age dark violet*, and for *death black*.

In the first chapter we have shewed, that white and black are not accounted among the colours; since the one is but the parent of colours, and the other the depriver of them; wherefore we introduce white, as light, without which no colour is visible.

Dark fillemot or tawny shall serve to represent the *earth*, or greenness, *white* to shew the *water*, *blue* the *air*, *red* the *fire*, and *black* the *darkness above the element of*

fire; for there is not any matter or æther beyond it, which can contain or be penetrated by the sun's rays.

We also know, that there are four seasons, *viz. the joyful spring, golden summer, fruitful autumn, and melancholy winter*: in the *spring* we begin to leave off cloth, or heavy winter raiment, and to wear *thin stuffs*, *summer and autumn* permit us to dress according to their heat, either in *linen or silk*, wherefore a certain author says, that *we ought to suit our dresses, as well as our words, to the season.*

The seasons may be also expressed by colours; as the *spring by green, summer by yellow, autumn by red, and winter by black.*

Yet, among the deities there are some who have *always one proper dress and colour*; as *Jupiter* a purple mantle, *Juno* a blue veil, *Diana* a white and blue garment, *Neptune* a sea-green one, &c. These we cannot alter without committing mistake: but the figures must nevertheless be ordered, if possible, *where they suit best.* All brave personages, of either sex, should likewise be clothed in red or warm yellow.

It therefore behoves a prudent artist to have a perfect knowledge of the nature and qualities of the aforementioned stuffs; even, were the figures ever so small, he must notwithstanding shew in his work of *what sort of stuffs* the dresses consist; and, although *reflections* cannot be well observed in small figures, yet we ought to see, by the course of the folds, whether the draperies be silk, cloth, or other stuffs.

A neat painter in little ought also, not only to distinguish the thickness and thinness of his draperies by their folds and colour, but in the particular nature and colour of each drapery, their diminutions and variations; as between thin and thick silk opposed to satin, and more such; for if the eye, at first sight, can perceive and distinguish them, we ought also to make them appear what they are; chiefly in small and highly-finished pictures; as *Mieres* and others have artfully done to such a degree, as plainly to distinguish between silver, pewter, tin, and polished iron.

As becomingness consists not only in the stuffs, but also in their colours; so, knowing *that*, we shall not easily mistake in the choice of colours and draperies.

But I must here give some painters a hint about the *nature of stuffs*, especially coloured ones; they believe they can paint satin after white silk, and changeable silk after coloured silk: but this is lame work; for what in plain silk is shining in the light, will often be found *quite dark in satin*; wherefore in this nature must be consulted.

For these reasons the eye is pleased, when in a painting of a concourse of people or public shew, it can easily distinguish all sorts of people, and the conditions and ages of both sexes; and at the same time their motions according to their natures and qualities, and the dresses and colours which become them; as, an *old man*,

heavy and weak, standing on both legs, and sometimes by the help of a stick, becomes a long dark-coloured cloth garment, *viz.* of umber, dark violet, fillemot, or black, fastened with strings or buckles, and setting on him somewhat negligently. A *young man* should appear in a quite contrary motion, as being frolicsome, fickle, airy, and standing often on one leg; he must be painted in a most beautiful purple, green, red, or yellow drapery, of light stuff, or thick silk, fastened on the shoulder, and not too long, that it may not hinder his continual motion; because a man, if full of fire, loves to have his legs free. *Women and young virgins*, as being tender, sedate, and modest, are chiefly distinguished by their white garments of thin linen, and all sorts of airy and womanish-coloured silks, *viz.* light blue, apple-blossom, pearl-colour or light lemon, cast loosely on each other, and in such manner that the beauty of the naked may easily appear through them; their posture is modest and set; their legs close; their bodies upright; their necks bashfully bent; their arms close to their bodies; their mode gay; and taking hold of their garments, which hang down to the feet. *Children* are seen mostly in white linen, or lemon, blue or violet-coloured silk; they are often in white vests, without any hanging drapery; but when they have such loose drapery, a small one, about a yard in length, is sufficient, and this fastened on the shoulder for security, while they are running, bustling, and rolling on the ground.

This conduct is, in my opinion, of great consequence, though few have observed it; nay, even some good painters oftentimes fail in it, making no difference between manly and womanish colours; giving an old man a feminine colour, and a manly one to a woman; intermixing them as if there were no certain rules for either: but it must be granted, that the silk-colours, which befit a young, sturdy, capricious man, are very disagreeable to a virgin, who is tender, weak, more sedate and less voluptuous; he requires strong, she more soft and beautiful colours, yielding a pleasure to the eye. It would also be very improper to paint a child in black; a young man in dark brown colours; a grown man in party colours; and an old man in beautiful ones.

I once saw a picture, of an unknown master, in which all the particulars I have recommended were plainly and nicely expressed; it had such an elegance, and gave me so great satisfaction, that I stood in surprise. On a mature consideration of this painting I perceived, that it was purely designed to answer this very purpose; for I saw here and there some aged people, mostly in dark and cloth-colours; there, again, a group of young and gay people in variety of beautiful-coloured stuffs; also some women in light-coloured changeable silk, &c. near them were some old women in dark dresses; here and there appeared children, running about and playing in the sand, all drest in linen habits and soft colours. This ordonnance vastly pleased me,

and put me to consider what it could be likened to; and I find it to be the same as the *four times of the day*; for let us take the children, whether boys or girls, for *day-break*, the young men and women for *noon*, when the sun is at highest, and the old people for *night*; between mid-day and night *Vesper*, or the *evening*, which may be represented by joining something of both conditions; also between *Aurora* and mid-day the same; so as to make, in the whole, a proper difference between the conditions and ages of men. Here let us not forget, that old people sometimes affect *white*, to shew their becoming children again; contrarily *black* is sometimes worn by young people, as a thin black veil to signify some sorrow, or else to distinguish a married woman from a maiden.

CHAP. III.

OF THE COLOURS OF DRESSES, AND THEIR SUITING WITH EACH OTHER.

As we are treating of *dresses*, it will be proper to say something of the suiting their colours; I mean what lining or furniture each coloured garment requires; a matter of great moment, though as little observed in pictures as the life. Wherefore let it be noted, first of the *weak colours*.

When the upper garment is white, the lining or undercoat may be rose-colour, fillemot, purple, violet, or beautiful sea-green.

With a light blue garment suits a furniture of yellowish white, violet, dark fillemot, or dark reddish blue.

A light or pale yellow garment ought to be furnished with violet, sea-green, beautiful green, dark fillemot and purple.

A pale green garment must be set off with yellowish white, sky-colour, violet, and dark red.

Now follow the *strong colours*, and their proper mixtures.

A lemon-colour garment may be furnished with sea-green, violet, and dark fillemot.

A garment of red orpiment colour suits a furniture of violet, sky and greenish blue, musk and umber-colours.

A sky-colour blue garment may be adorned with rose-colour, yellowish white, pale yellow, and light beautiful green.

A fillemot-coloured garment may be furnished with pale yellow, rose-colour, light ash-colour, violet, dark purple, and dark green.

All these colours reversed have the same effects.

Here let it be observed what I mean by the word [*furniture*]; it is *an adornment, or setting off*; as when a *large drapery* of a *plain* colour is adorned with *one or more small ones*, whether a veil, girdle or sleeve-facing, under garment, or breast-cloth; this furniture is either of changeable silk, or of party-coloured stuffs, when it is to set off a large and plain coloured drapery; and the contrary the same; as when the large drapery is changeable, the small furniture ought to be of a single colour.

For further satisfaction I shall subjoin an instruction of what coloured stuffs may be best adorned with gold, whether flowered, leafed, or striped.

On a green ground suit flowers.

On a purple and violet, narrow sprigs or stripes.

On musk-colour, close and large flower or leaves.

On rose-colour, apple-blossom and white thin silk, suit stripes.

Purple, fillemot, musk-colour, and white also, look well with fringes, either scanty or full, according to the substance of the stuff.

It must be observed, that what I have hitherto said of the ordering of the colours, is not to concern *a single figure* only, but to *serve any occasion by a diffusive and agreeable intermixture*; nor do I mean, that, among several figures, there must be but one with a single-coloured garment; and the rest, of changeable or broken colours; for when they are separate, and the draperies large, each in particular is to be set off in the manner I have before laid down; for instance, if all the small draperies were separated from the large one, and we dressed as many figures in them, then each must be further adorned with other small draperies, of colours suiting with it, in such manner as the large one was before. In a word, if we only consider, that a single colour ought to be intermixed with a changeable one, and a changeable colour with a single one, we shall perceive what order this affair requires, in order to look decorous, and please the eye.

But, for further explanation, I shall give two examples of it. The first is, a company of five or six aged people, either without or within doors: now if these figures must be all drest, it requires no art, nor is it a sign of knowledge, to give each a single-coloured and equally large drapery, although we might find as many different colours, in order to join them agreeably; and this, for two reasons; first, because *that cannot happen in the life without premeditation*. And secondly, because the figures may *not seem to be emblematic*; for though to the *twelve apostles* are appropriated their particular colours, yet we must not infer from thence, that, if they were all assembled together, we ought to give them a single colour from top to toe; because, *though we break the colours, they yet remain the same*; as blue, with green reflection, remains blue; yellow, with purple, remains yellow; and so of

others. Our second example is, a wanton meeting of young men and girls, modishly dressed according to their years; these are skipping about, and playing in a field or room: now it would not be at all proper to join all their dresses of broken colours together, though they were coupled in such order as they require; and for the former reason, namely, that it can never happen but through premeditation and necessity: and, though it would appear elegant and pleasing, yet *not at all artful without an intermixture of some single-coloured draperies*. Nevertheless, we find many do it; either because they take no delight in changeable draperies, or else because they cannot paint them, and therefore make shift with broken colours. Again, there are others who have no value for single colours, and therefore, on all occasions, introduce changeable or broken ones. We have also met with a third sort, who do not know how to make a difference between a changeable stuff and a broken colour; though it is certain, that a reflecting or changeable drapery is an intermixture of two or more colours, and a broken-coloured drapery but of two; as violet, with red and blue; green, with yellow and blue, &c. whence they are called *broken or mixed colours*.

In the first chapter, treating of this management, we have spoken of reflecting or changeable draperies; and as we are now again embarked in the same subject, it will not be amiss to explain the matter further.

Many fancy, they make a good reflecting drapery, when it is well folded, and different in colour in the main lights, greatest shades and reflections; even *Raphael* and other great masters have been mistaken in so doing; whereas a good changeable drapery ought to *draw its reflections from the colour of which the main light consists*; the shade likewise proceeds from the ruling colour, yet has some tincture of the changeableness: and, although the drapery be changeable, yet it has a constant ground-colour of the main woof of the silk: thus it is a usual expression—*A green and yellow changeable*: this then is the true quality of a reflecting silk, that *all that is seen fronting on the relief keeps its main colour, but the sides of the folds going off cause the changeableness*; which we may easily perceive on laying a changeable stuff smooth on a table or floor; for, viewing it perpendicularly from above, it will then appear red or yellow; but if seen parallel along the stuff, often appear blue: when it follows, as we affirm, that *only the folds which go off become changeable*, and alter in colour; when the others, in the main light and shade *keep their own colours*: again, what in one stuff changes red will in another appear green or yellow, according to the woof or warp.

By reason of such accidents we are obliged to have pieces of particular stuffs, in order to shew the difference; which cannot be learnt by heart, because of the nicety of the matter.

We have said, in the foregoing chapter, that in a composition of many figures we ought to observe the sexes, ages, and conditions of people, and that each must have his proper stuff; the golden suits deities, and those who are deified; purple becomes princes; thus each, down to the slave: now, to those of weak memories I shall shew a good method for their becoming masters of this point in a short time.

Set down in your pocket-book the following heads or titles: *old men and matrons; married men and women; young men and maidens; boys, girls, and young children*: place these titles under one another, and write against them the proper *dress, stuff, and colour, of each sex and condition*: these notes you must often consult, and especially when you are about a composition of few or many figures.

You may also make a column *for the colours of draperies*; setting them down under one another: as white, yellow, blue, green, red, &c. and against them write their *linings and ornaments*, as I have before-mentioned.

It will not be improper here to observe some particulars on different occasions, in a picture of many or few figures, with respect to colours; not as if they were unknown or not observed by ingenious artists, but because they are oftentimes neglected and slighted, either through carelessness, prepossession, or an opinion that they need not be so strictly confined; or else, because beautiful colours are most pleasing to people, and therefore they must especially satisfy the eye; without reflecting, that they thereby injure the art and their own reputations: such painters are like great talkers, who say little to the purpose.

Truly, the colours have great efficacy, when well arranged and suited; but they raise an aversion when unskilfully and confusedly disposed.

An ingenious person will undoubtedly agree with me, that there are *particular characters* which distinguish one man from another; a prince from an officer; an officer from a vulgar person; a rich man from a poor one; by what means then is this difference perceived? is it not by his authoritative countenance, grandeur, and stately carriage, and by his garb longer and of more costly stuff and beauty than the others? if so, it will be easy to apprehend, that, though such a person were not endowed with all the aforesaid qualities, but with the contrary, he ought nevertheless to be made known by something or other; as we have shewed in treating of *composition*. Wherefore is it needless to say any thing further in this matter, to bring us to the present point concerning the *colours*; namely, to shew on what occasions they ought to be used *pure*, and on what *broken*; for which purpose I shall exhibit *three principal occurrences*, as examples, whence we may deduce and order all others.

The first may be a *council, or a triumph*, or such like; wherein all the dresses ought to appear entirely of the most magnificent, rich, and beautiful stuffs.

In the second, consisting of *Bacchanals, country-merry-makings, and herdsmen's sports*, the colours ought to be half beautiful and half broken, each agreeable to the condition of the parties. And

In the third, being *public sights, viz. pleadings, mountebanks, jugglers, merry-andrews*, and such like, made up of common and mean people, coarse stuffs and dirty colours ought to be most visible.

Now here it still is to be remarked, that in the one sort of colours as well as the other, the most beautiful excels; and as those three occurrences are not common, I must say, that among the meanest as well as the best, there are some which have the preference; among the beautiful there are some more beautiful; and among the mean, meaner ones. Thus much as to *colours*, in order to know a good master.

But before we finish this chapter, let us observe, in *what parts* the coloured stuffs appear *most beautiful*; since stuffs are very different in this respect, and have their divers proper beauties.

We say then, that *black stuffs* are most beautiful in their *strongest shades*; *white, yellow, and red* in their *main and greatest light*; and *blue, green, and purple* in the *half tints*. But all stuffs, not having a gloss, ought to be much more beautiful in their *lights* than their shades; because light gives life, and makes the quality of the colours appear, when contrarily *shades* obscure and extinguish their beauty; consequently all objects will shew their natural colours better, when their surfaces are *less smooth and even*; as we see in cloths, linen, leaves, and herbs, which are rough or hairy; in which no gloss or shining can appear, because they cannot receive the reflections of neighbouring objects, but shew only their true and natural colour unmixed nor tinged with that of any other object, except the redness of the sun, when, by his setting, he makes the clouds and horizon partake of his colour.*

CHAP. IV.

OF THE DISPOSITION OF SHADY OBJECTS, EITHER DISTANT OR NEAR,
AGAINST A LIGHT GROUND.

LIGHT against light, and shade against shade, naturally unite. Against a light ground suit well dark figures, and against a dark ground light ones, in order that

* *The information contained in this paragraph is an invaluable treasure for the painter, and cannot be too closely studied. E.*

they may be strongly set off; however, the setting off of objects either much, little, or less, on the first, second, and third grounds, certainly differs very much.

Now it may be asked, when a parcel of figures, standing or sitting, have a *white back ground*, and appear, some far from, others near, others against it, whether *dark colours* would not be proper in *all the three groups*? I say they would; but then they ought to be considered in another manner; for, without intermixing some of them with light colours, they could not subsist; wherefore it is necessary, to give some more, others less force; the figures close to the white ground ought to be mixed with light colours, in order to stick to the light, and to break the less their force; and yet the dark colours will predominate, the light ones being only, as I say, to have communication with the white ground, thereby to keep their distance, and to unite with the great light of the back ground. The figures, on the second ground, which come more forward, ought again to have *less light colours*; and the group on the fore ground *the least*; whereby they have less communication with the white ground, and consequently more force against it.

It is the same with light against darkness: for we can easily perceive, that white and black never approach each other without participation. The more black is mixed with white, the more it inclines to white; like a large and thick festoon, mostly light, placed against a dark ground. Now, if you would have this festoon appear close to the wall, (for it is not with nature as with a picture) you must needs use it in some dark flowers and leaves, ordering them about the extremity, the most white or light to be in the parts *most relieved*, darkening it gradually towards the two extremities nearest the ground, whereby the one sticks to the other and unites, *remaining yet a light festoon, though intermixed with darkness*. It is the same with a dark festoon against a light ground; the dark flowers being in the middle, and gradually diminish on each side. It is certain that it will not shew such decorum and *relief*, though its shade be in proportion as strong as that of the former; yet it is only to be used in case of necessity, when the matter and condition of the place require it; wherefore we must accommodate ourselves to all exigencies.

This effect is not only proper for flowers, but also for fruits, ornaments, &c. Even all kinds of gold and silver ornaments may with elegance be joined together by the colours, after the same manner.

Now follows an example, in *plate XXI*. disposed after the above manner. Here, on the fore-ground, appear five figures of men and women against a *white back ground*; the three middle ones, close together, are dark and strong, and the two on either side, of a little lighter colour, whereby the group keeps an agreeable *relief* and union on the extremity. On a more distant ground stand two other figures, of

which the foremost is dark, and the other, half behind the former, light; yet both of less strength than the foremost group. The last four, standing close against the ground, differ still much from the other, as being here and there intermixed with more light; one having a white stomacher; another a white cloth on her head; this having flowers; that with light hair; another with a white pot, light drapery, nudity, &c. which littlenesses, notwithstanding, have not so much force as to enlighten the whole group.

The doctrine of harmony teaches, that we must always place darkness against light, and the contrary; but this is only a *medium*, shewing, agreeably to that position, how and in what manner *light and darkness* may appear either close together or distant, like the aforesaid festoons; but it must not be considered otherwise than as *a part of a picture*. If we would have a perfect performance, we can order, at pleasure, such dark figures as those against light grounds, and the contrary; for instance, would you have on the right side of the piece a dark bush, in the middle a *visto*, and on the other side houses or stone-work, neither light nor dark; you may place against the bush light figures or other objects, and in the middle, against the distance, dark ones; and against the houses, others again which suit best; execute each correctly, and in particular, according to the said examples, and then nothing will be wanting that concerns the tints: the colour joined to it makes the work complete.

I think I have fully explained this point of darkness against light, and the contrary; yet several things serving my purpose still occurring to me, which were forgot in the first chapter, I judge them proper to be mentioned here. I say then, that all light colours, even were they broke, appear well against a dark ground, but not with such force as the strong ones; as we have formerly said, that warm colours appear best on a faint ground, and the contrary, whether they be light or dark. It is also a constant rule, that the strong colours, as light red and light yellow, do not suit on a light or white ground, more than beautiful blue on a dark one, though reckoned a capital colour.

But let us return to our example; we have hitherto only spoken of the tints, or light and darkness, it will now be necessary to shew also the colours of the dresses, according to their order, place, and power.

No. 1. is sea-green.

2. — Yellowish grey.

3. — Violet.

4. — Somewhat less beautiful green than No. 1.

5. — Purple.

6. — Dark violet, not beautiful; but the girdle beautiful light yellow.

No. 7. is Brown oker, and violet reflection.

8. — Greenish blue.

9. — Red orpiment.

10. — Violet.

11. — Umber, with little red.

Observe now, from behind forwards, whether these figures, as they advance, do not become *gradually stronger, by the intermixture of strong colours*. The off-group has none; that in the middle has one; and the foremost, two; of which one is very strong.

If it be asked, why I place here the strong one, namely, red orpiment, as having no force against a light ground; I say, it must be observed as the foremost figure, being encompassed with two dark ones.

Let it also not be thought, because I thus exhibit the colour of each figure, that they ought therefore to be of the same colour from top to toe. Consult the sketch, and remember their draperies (one large, another small, of broken and faint colours) with which they are intermixed, and suit the ground; as we have already intimated, that (in order to form great masses of capital colours, viz. yellow, red, or blue, and they to predominate in an ordonnance) we may *enlarge or break such a strong part with mixtures of the same*; as red orpiment, with brown oker, umber, or such like, *which nevertheless remains yellow*. After such a manner we may manage all the colours, to wit, beautiful green, with other green; red, with purple; violet with blue or grey; yellowish white with grey, &c. In a word, *if but one of the two be less beautiful*.

CHAP. V.

OF THE HARMONY OF COLOURS.

THEY, who are conversant with books, are sensible that few authors have written of the *harmony of colours*; and what they have done is so obscure and unintelligible, that I shall endeavour to make the point clear.

It must be granted, that in every part of the art nature is our pattern, since she disposes herself in the most perfect manner. If we at any time discover something fine and pleasing in her, (which we often do) and yet know not the reason why it has such elegance and decorum, we ought to consult the rules of disposition and *harmony*, and examine with which of them the objects agree; by which means we shall soon apprehend what *decorum* is, and on what reason founded

Harmony proceeds from placing faint colours against strong ones, and the contrary; wherein such an union appears, that the one seems naturally to flow from the other, as in this instance. Let us suppose a picture to be divided into three grounds, or distances; place the principal figures in the middle on the fore-ground, and let some of them be strongly coloured, and the whole group as strongly drawn off by a shady hollow rock coming behind them; place to the right, on the second ground, some figures beautifully coloured, yet a tint darker than those on the fore-ground; and behind them, an airy, greyish-green bush; and further on, a light distance, filled here and there with small trees: let this bush be a tint darker than the second ground-figures; on the left side of which ground place other figures, as of girls and young children, in faint-coloured draperies, which, though coming against light buildings and the blue sky of the offscape, will notwithstanding appear beautiful and harmonious: now, in such a disposition, we are enabled to perceive *how each of the three parts keeps its distance by the nature of the ground behind it.* The foremost, as the strongest, and consisting mostly of light, approaches with force against the greatest shade; and those on each side, though almost as light, yet are limited by their *back grounds*, which differ but one tint from them; whereby they appear neither further nor nearer than they really are; from all which premises we may plainly perceive, that granting *those three parts*, or groups, had a *like strength and colour*, yet they may, by means of their *back grounds*, be brought down in such a manner, that, at pleasure, *only one of them shall predominate, and the other two retire.* Would you have the foremost figures dark, reverse your former conduct, and your purpose is answered. Thus you may easily join grounds and objects in order to produce *harmony*; and by *harmony*, one of the great perfections of a painting.

But the more clearly to evince the force of colours against proper grounds, with respect to *distance*, I shall explain the matter in a second example, see *plate XXII.* I represent the boat, as the nearest object, splendidly gilt, and strongly glittering against the shade of the trees, and rock; to the foremost flying figure, on the same distance as the boat, I give a light red drapery against the shadiness of the said rock, in force equal to that of the boat; the second flying figure, somewhat further in, has a green drapery, also light against the rock, where, being a broken colour, it becomes fainter; and the third, which is further in shade, and has a dark blue drapery, is flung off, and keeps its place at the furthest part of the hollow of the rock, which, with the yellowish blue sky next it, is lightish: the standing figure, in the stern, or off-part of the boat, is more strongly set off by a dark and warm yellow drapery, against the aforesaid hollow, than the blue garment of the hindermost flying figure, and less than the boat's head and timbers which have the greatest

force, as being the greatest part doubled by the reflection in the water. On the river side, against the trees, are seen other figures, (partly naked and in faint coloured draperies, viz. apple-blossom, light changeable and white, intermixed here and there with yellow) and their reflections, and that of the green of the trees in the water. Now those figures, though faint and light, are, in their diminution of force, in the same degree with the middle flying figure, as having the same distance, and being of the same nature, and composed of broken colours; so also the red of the foremost flying figure agrees with the yellow of the boat, both being strong colours. The rowers are in dark blue.

Though this example sufficiently enables us to manage any picture whatsoever, yet I mean not that there must be always forwards a yellow object; behind it a blue one; and in the middle a green, purple, or violet; for you may *choose what colour you please*; as, instead of this gilt boat, a red one; and give the fore flying figure, instead of a red, a yellow drapery, assigning to each a proper *back ground*: although the yellow of the boat, and the red garment of the figure, are strong colours, yet they are distinct in nature; for as the yellow is in itself lighter than the red, so the red requires a darker colour than the yellow, in order to be flung off. Again, if instead of the figures by the river-side, which are clothed in apple-blossom, blue, &c. we would use other colours, as green or red, we may do so, provided, as before, we give them such a proper *back ground* as will fling them off, with respect to their distance; for it must be remarked, that, although they are distant, yet there is no necessity for giving them faint or broken colours. *It is a maxim with me, that any colour, how strong soever, may be moderated and restrained according to its distance*; the colours in this example are disposed according to their ranks, (the strong ones forward, and the weaker, in degrees of distance, according to their natures) only to shew the method of placing them: in a word, *Whether they are to approach, because of their natural strength, or to retire by reason of their natural weakness.*

But it is scarce possible, that in any subject all the colours should, according to their natures, happen to fall so advantageously, and therefore we may, on any occasion, alter them; for instance, if, instead of the gilt boat, we were to introduce a piece of white marble, adorned with mouldings and bass-reliefs, and strongly lighted; the *visto* behind, turned into a close ground, and the trees behind the stone-work, instead of greyish, more sensible, warm, and approaching; this stone, I say, would have the same effect as the boat, and come forward with force; though white, we all know, is not so strong a colour as yellow; for herein it will happen, as in a camp, where, in the general's absence, the lieutenant-general commands; and in a company, the lieutenant for the captain, and the ensign for him; even the

serjeant is not without his power; therefore, when strong-natured colours are not in a picture, the weaker supply their places, in a greater or less degree, as the matter requires; wherein lies the *crisis* of the management. Let me add to this instance of the white stone-work, that it must be the strongest and most catching object in the whole picture, and that no strong objects must come near it to lessen its force, or to kill it, unless they be weakened, and brought down either by mistiness, or by means of their back-grounds; whereby they may then have *no more force than a broken colour*.

CHAP. VI.

OF THE DISPOSITION OF IRREGULAR OBJECTS, AND LIGHT AGAINST DARKNESS; AND THE CONTRARY.

THE placing and ordering of objects is of great moment; for if, after we have chosen them all most beautiful, we dispose them carelessly, they will abate of their lustre: again, a good disposition will make an object, though unelegant in itself, look agreeable. To give some examples of it, I shall begin with Plate XXIII.

On the fore-ground, on the right side, is lying an overset vessel against a large stone, and both of them strong and warm in the light, against the darkness of some high trees which are on the second ground. On the third ground, *lower*, and by the water-side, rises a columned building, which is light again. In the middle of the piece, the horizon appears very *low*, with some hills; and on the fore-ground are three figures, making the greatest group, and mostly in warm and dark-coloured draperies, against the faintness and light of the offscape. On the second ground is a young man, who, with the house, at the door of which he stands, is *below* in the shade, occasioned by the ground-shade of the trees opposite to it; this house is of free-stone, and therefore light against the blue sky. The fore-ground has no verdure, and is all light, chiefly about the figures.

This sketch shews us the *irregularity* of objects in a composition, and how we ought to dispose them according to art; *some high, others low*; together with their force, in order to create a diversified decorum. By *objects*, I mean both the moveable and immoveable, viz. men, cattle, birds, trees, hills, buildings, &c. as well horizontal, as falling back behind each other.

As to *force*, it consists in light against darkness, and the contrary; for (except by

the diversity of colour) there is no other way than this, to set off objects against one another.

We have said, that the three fore-ground figures are strongly coloured, and come against the faint distance; whereby I shew, that in one piece there ought not to be two lights on the same ground, although they are both strongly set off, but that one part must consist of strong light, and the other of darkness. It is also easy to conceive, that the three figures, because they come against the light offscap and not into shade, must needs require dark colours: contrarily, the pot and stone are set off against the dark trees, by a general rule, that when there are some *light objects* on one side of the composition, those on the other should be *dark*.

Let us now view a second example in Plate XXIV. as being an observation depending on the former, seeing neither can subsist without the other. This tends to illustrate the management of lights, both *above, on each side, and behind one another*; and that we ought always to order after such a manner, when the former example shews us the irregularity of objects in their *high and low disposition*.

The forward sitting figures are, with the first ground, dark, as being shaded by a driving cloud; so also is the walking figure down to its middle. The building on the second ground fronts the light, together with the two standing figures, which are set off by the dark side of the house. The three inmost figures are in the shade of the same building, against the sky, which is their ground. The column, also, on the second ground, is almost to the top in shade against the hindmost trees, which run to the point of sight. The man is half again in the light against the dark column; and his under parts, (which, with the first ground, are dark,) are set off against the second ground, which is light.

But it is not sufficient to place here or there a ground-shade; we must also shew the occasion of it, that it may not be asked, what caused it? for all shades are not alike; some are more dark, others more clear; moreover, they *differ also sometimes in colour*; wherefore it will not be amiss to say something of it here, though we shall treat of it more at large in its place.

The ground shade of trees often appears less or more green, according to their transparency or closeness. The ground-shade caused by driving clouds is faint, and has no other colour than that of the air between. The ground shade of a red, green, or blue stretched curtain is also of the same colour. Those of a house or other heavy piece of stone-work are grey and dark, &c. But to return to our subject.

It is plain, that what is demonstrated in these two examples, concerning light and darkness above, on each side, and behind one another, is the same when reversed; namely, if that which is now dark were light, and the light dark. It is also indubit-

able, that if one of the lights were taken away, the composition and agreeable harmony would be spoiled at once; even so much, as not to be brought right again without a general alteration; for instance, suppose the walking person were dark above, how could he be set off by the column? Since we have before said, that darkness against darkness is improper; and were the column to be light, how should we manage the sky? and if the sky were dark behind the column, that would be as bad again; for the whole fore-ground and all upon it are dark; and the second ground is light again; wherefore every thing would be in disorder and indecorum: from these premises we may plainly perceive, that this is a constant method for management; and, when a good disposition of the colours, according to their qualities, is joined to it (for we know, that objects have various colours, of which we can chuse the most proper) the decorum will still be the greater, and the eye more pleased. *Trees*, though they appear always green, are yet diversified according to the season, and their natures: some are sea-green, others deep green, this russet, that grey-green, these again light green; others dark green: *grounds* likewise differ, as hilly, sandy, clayish, and muddy: *stones* do the same: all which, we have fully shewed in the first chapter of this book. As for *men*, none excepted, what colours have they not? In fine, he who well understands the management of the colours, and the suiting them, will never be at a loss.

But let him especially observe, that in any picture, whether of history, landscape, or any other branch, one side must be contrary to the other, not only in light and shade, but also in height and depth.

The designs of these two examples are not much unlike that in the foregoing chapter; yet here is greater variety; for the former was, of the force of objects, either dark or light, against contrary grounds; whereas these, though grounded on the same observation, shew us how they are to be ordered *above one another*, when it so falls out: for instance, we see a group of figures on the fore ground against another on the second ground, *somewhat higher*; and that against another *still higher*; and so on, to the ceiling or sky: we have shewed, in Chap. IV. how we ought to set off objects *behind one another*, and to unite them with the ground; but these examples teach, first, how light and dark objects *above one another* ought to be managed so as to serve each other, and that each may keep its distance. Secondly, how, for want of shade, we must make shift *with the assistance of colours*. Lastly, how irregular objects ought to be placed against each other; which is the soul and life of a composition, especially where there are many people. But it is not confined to human figures; for it respects all sorts of objects, whether grounds, hills, ballustrades, battlements, windows, roofs, clouds, and sky; in fine, every thing we can see rise behind any thing else, whereon people can appear. Speaking of clouds, it must be ob-

served, that we may represent figures flying in the air and sitting on clouds, in the same manner as on the earth; a matter of principal concern on such an occasion, where the major part of the objects consists of *height*, and many are at a loss in the different lights, colours, and tints. Wherefore, docible artists! regard this as an infallible rule, and consider every thing which I have laid down in the aforesaid examples, to prevent your falling into the mistakes which are herein usually committed.

I shall now subjoin a third sketch, *plate XXV.* concerning the *crossing and going off of objects*, as a sequel of the two preceding.

See in this example a boat going off against a cross height, or earthen wall, whereon divers people were leaning by one another; who, with the trees rising behind, break the regularity of the wall: the approaching figures appear again against the distance, which runs across.

The boat is in a strong light against the shady wall, which ends in the middle of the piece; where the foremost approaching figures are set off with light both against it and the hindward dark figures, which have their effect again against the light of the buildings in the offscape. The sky on the right side of the piece abounds with heavy hanging clouds; and on the other side are none, or very small ones.

Here we perceive, first, a *great motion* in the disposition of the objects; which cross each other up to the horizon on one side: and, on the other, the contrary, which causes an *agreeable variety*; especially as there are some objects going off, which shew the point of sight: the second observation is, the *harmony of light and shade*, as in the former examples.

This example then shews, what methods we may take, in order to produce such effects; and it is for that reason, that this point is exhibited severally, and in different manners, which we may make use of as occasion offers, as much or as little as we think proper; though never too much, since *variety* tires no one, but is always pleasing; as here a *visto*, there a grove, houses, &c. here a winding road; there again a hiding part of the distance; here a level ground; there a river beset with trees, partly running towards the point of sight, and then bending either to the right or left across the piece round a rock, and at last to disappear. Variety feeds a continually delightful desire; but we must know, that it principally respects pictures in the open air or landscapes.

CHAP. VII.

OF AGREEABLENESS IN IRREGULAR AND CONTRASTING OBJECTS.

IF we have not knowledge in composition, all that we endeavour at is extravagancy; even should we bring out a good disposition, it would be owing to good fortune; when a well-ordered piece, though indifferently coloured, will always have a *harmony*. The truth of this I find clearly evinced in irregular objects, which give life and motion to an ordonnance; as we have several times shewed in treating of composition; and also in the first and last examples of the foregoing chapter.

This motion is happily brought out, if the contrasting objects be considerately joined; for by this means they will meet each other so agreeably as perfectly to please the eye; not as placed thus by nature, but as the result of an artful composition.

By *their regularity of objects* I understand their *forms*; as when one is high, another is oblong; this pointed, that square, round, oval, &c. But before I proceed further, shall shew the easy method I took in order to get the knowledge of *irregularity*.

First, I drew all sorts of figures in different actions, as sitting, standing, stooping, lying, walking, &c. and cut them out with scissors. Next, I made a sketch of my subject, and laid it down flat, and put my cut figures upon it, moving them about till I was satisfied where to place a sitting, standing, or lying one; how many suited here; how few there; and thus, after much shifting, I brought forth a good arrangement; which I then designed fair, making such alteration in the actions of the figures as I thought proper, yet retaining their postures in general; leaving large and standing ones where they ought to be, and the small ones lying or sitting in their places: and so forth.

By this means I have found, that a *landscape*, with many and *small figures*, ought to consist of *large* by-works for setting them off, *viz.* large and close trees, heavy stone-work, broad grounds, &c. And *within-doors*, in a palace or apartment, across there ought to be, behind *small figures*, large and flat walls, with few ornaments; for were they to consist of many parts, all would seem alike large; and were we to place by *large figures* some *large parts*, all would appear *small*; or, to speak better, *equally large*. A large object must make another small; an oblique one, another erect; and a square one, others pointed or round; for contraries must be brought together, that the one may shew the other.

It is the same with *light*; if a large part consist either of light or shade, *let one be*

the ground for the other; for instance, if on the second ground, a large part be in shade, let the third have some sharp and glittering light; this will help the broad shades and wanton lights: but those two choices require a different management; the *principal* ought always to precede, and the other to be subservient to it: in *landscape* the *immoveable objects predominate, and the moveable ones serve only for ornament*; contrarily, in a composition the *figures are first disposed, and then the by-works*; for when we say, that an upright standing figure must be placed by a bending tree, and a crooked stem by a standing figure, we understand by the former the *stem to be the principal*, and the figure the assistant, if in a *landscape*; but in a *history*, the *figure is principal*: thus it is also in an *apartment* with architecture, statues, bass-reliefs, and other ornaments.

The *irregularity* of objects does therefore give a particular decorum and elegance; for what satisfaction would it be to the eye to see some beautiful grapes and melons lie each in a separate dish? but if grapes, melons, or other round, oval, and large fruits were grouped together, they would add a lustre to each other.

We know that a small house visibly magnifies a temple or palace, and that a long and low building makes a tower or mausoleum look high.

Such contrarieties as these are many; and, to name them all, would be as tedious as impossible, wherefore I shall content myself with naming some of the chief.

Plate XXVI. The example, No. 1, with a *high horizon*, shews the ordering of objects according to perspective; the steps A run up against a parapet; the figure B sits on the ground, where the steps *rise*; and forward, where they *sink*, stands the figure C. The point of sight D is on the horizon.

No. 2. shews the contrary of the former, when the *horizon is low*.

No. 3. is the same as the foregoing, with a low horizon.

Plate XXVII. No. 4, shews that *lying objects* require standing figures.

No. 5. Is the contrary; by *lying figures* ought to be introduced *high standing objects*, viz. columns, trees, and the like.

With a *pyramid* ending in a point, or a high and narrow square stone suit *stooping, sitting, and lying figures*; also *standing figures*, but mostly in *profile*.

Under, or with *statues in niches* or on pedestal agree *no standing figures*, unless one of the statues be *sitting*.

With *thin bushes* or *cut coppices* suit best *standing, leaning, and stooping figures*; but *not any lying or sitting*.

Against an *elegant stone*, with bass-reliefs, ought to be *figures with flat or broad-folded draperies*. The contrary is also good.

With a *straight-coursed river, broken shores and banks*.

With *lying cattle, standing men*; and the contrary.

With horses, asses, and cows, agree boys, &c.

With sheep, goats, and other small cattle, suit full-grown people.

With flat musical instruments, suit round ones, viz. the hautboy, lute, and the like.

With a *trimbrel*, a *cymbal*, or a triangular ringed iron, &c.

But when any thing is introduced into a picture to create a contrast, the principal piece which we would break by the by-work must always predominate.

CHAP. VIII.

OF STRONG OBJECTS AGAINST FAINT GROUNDS, AND THE CONTRARY;
OR, DARKNESS AGAINST LIGHT, AND LIGHT AGAINST DARKNESS.

HAVING already spoken largely about the management of the colours, which is one of the capital parts of painting, I have taken great pains in founding some rules there-upon, with a view, that when occasion required, I might give good reasons for so doing. Under my present misfortune* this comfort is left, that I now have nothing to hinder what I firmly purpose, and therefore can consider it with more vigour than ever; I even imagine it in a degree equal to nature herself, since I know perfectly the strength and nature of colours and their effects.

Consider then the following example, Plate XXVIII. whether it be of moment.

The man A in a warm fillemot drapery is against the faint distance: the woman B in a light blue drapery against the trees behind her: or, a beautiful sky-colour blue, and B pale red: again, A dark beautiful red, and B rose-colour: or, A purple, and B white; these are the principal and most suitable alterations, besides changeable stuffs.

Some perhaps may ask, whether the blue drapery, which we place here against the distance, does not contradict what we have formerly said; namely, that blue is reckoned among the weak colours? and yet here we assert warmth against faintness, and the contrary: to which I answer negatively; because we call warm colours those which are pure and unmixed, viz. beautiful sky-blue, beautiful yellow, and beautiful red; whereas, when those colours are mixed with white, their warmth no longer subsists; *because their darkness gives the glow*. We see, on the contrary, that light blue, light yellow, and light red, even white itself, serve for weak colours against the dark, as this example shews:

The reason why A ought now to be of a single or capital colour, is because the

* It will be recollected that the author was blind when he composed this work. E.

distance being made up of so many tender and faint colours, shall have no communication with it; which makes the one *the better retire*, and the other *approach*. B does the same contrarily.

This small example is of such a nature, that any picture of what kind soever, as well within doors as in the open air, taken from it must be good.

If we introduce, instead of the distance, a building with bass-reliefs, figures, or other ornaments of a weaker colour, or else of marble, it will answer the same purpose; and if, instead of the trees, we exhibit a curtain, grotto, rock, or other building of warm stone, it will be the same again, with respect to colour: but if A come against a flat ground, of one colour, whether grey or white, then that figure may be of different colours, or changeable stuff. Likewise if we place B against a hanging, or a party-coloured ground, that figure must needs be of a single colour or drapery; wherefore we are enabled to judge how far this observation extends.

Yet as this example shews only light and darkness, we shall subjoin another in Plate XXVIII. with *a third or middle tint*; which, with the former, will suffice for giving a right notion of composing all sorts of pictures, as well within doors as in the open air, as before said; although the design were to consist of 2, 3, 4, or more groups; *observing the grounds against which they come*; whether faint, strong, distant, or near; to the end those groups may, by the force of light or weak colours, obtain their due beauty; I speak not in reference to any one in particular, but all in general.

We find, that when dark colours are placed against a faint distance, they are visibly set off, and make the one appear distant and the other near; and the more, when we set some light and weak colours on the fore ground, whereby they still have a greater effect, as we may observe in figure A.

From which premises it is plain that the same can be effected by the contrary method; so that the argument of some, namely, that strong and warm colours ought always to be placed forwards, in order to approach the more; and the weak ones to be in proportion to their distance, the fainter the further, is entirely overthrown for want of considering that the stress lies *mostly in the back ground*.

The example now before us is like the former, the fore ground excepted, which is added to it, the better to explain our meaning in arranging the colours to advantage; by which method we can dispose our subjects with ease, and so as to produce a beautiful harmony. See Plate XXVIII. aforesaid.

I place on the left side on the fore ground in the glass, a sitting woman, with her right leg fronting the light, having a white under garment, and over it a red one. She rests her right hand on a dark greenish-blue vase. A little further behind

her stands a half column of grey stone, which sets her off; and whereon leans an old philosopher dressed in dark blue, having on his head a crown of green leaves. On the right side, on the fore ground, which is sandy, and here and there intermixed with russet, lies a large flat basket of a dark russet colour, and in it is a large *Italian* pumpkin, on a beautiful dark blue cloth spreading half out of the basket, on the light ground, by it stands a girl, dressed in rose-colour; holding her lap open; behind her appears a heavy white terme; and on the left side from her stands a woman dressed in light violet, who is putting a garland on the terme: the girl is in profile, and the woman fronting; the philosopher shews, to the woman before him, the terme, which she turns towards and looks at. The terme, girl, and woman are close together, making with the ground a great light; against which the basket is strongly set off.

CHAP. IX.

OF THE PAINTING OBJECTS DUSTILY.

THERE is still one thing which many painters carelessly pass over, though very useful and elegant, if well and naturally observed: it relates to *such objects as are dusty*, as well in rooms as in a garden; for though the former be sometimes swept, and the latter cleaned, yet pedestals, ballustrades, parapets, vases, and statues, always escape: galleries and public places for walking in are likewise seldom cleaned: it is, therefore, in my opinion, very improper in those, who with great care represent the *pavements* of the said places with *stones of divers colours very distinctly jointed*, one dark, another light, *without spot of uncleanness*; which makes it very difficult to get a good decorum, or cause those pavements to *look flat*, without offence to the eye; causing moreover an excessive stiffness, be the colours ever so well ordered; whereas usually in a large apartment, daily walked in, we cannot, in the aforesaid distinct manner, perceive what the colours of the floor are, except towards the extremities and next to the walls; wherefore *the middle*, where is the most walking, *must appear dull, uniting, and almost of one tint*. Some painters express the compartments of such floors *so distinctly*, that you would even imagine *they were wet*. I grant, indeed, that sometimes in the life it is so, by means of the dark stone; yet if we break and make them a little lighter they will then *not stare so much*, and yet be no less natural; as if an apartment were surrounded with a marble surbase, and the middle of the room were a gilt cistern, by which the floor may very well appear *strong*, because of its agreement with the marble, and the glitter of the cistern.

For my part, I should rather chuse a plain floor than a comparted one; but if we

lie under a necessity to introduce the latter, the best method will be, to unite the colouring in such a manner that the *tints differ but little from each other*.

This observation does in an especial manner affect *landscape*; since it is certain, that the parts which abound in trees, whether woods or sides of roads, are subject to rain and wind; and by means of dust or sand, the greens, tombs, pyramids, vases, and all other objects in such places are so sullied and covered, that the true colours of the said objects are hardly perceptible: for instance, in such a place as we now speak of, stands a red tomb on a black plinth; now, if we make this tomb or plinth too dark, or too strong, it will look as if it had been *washed*; whereas, on the contrary, it ought by means of the dust of the branches and leaves which sometimes fall on it, to be covered over, that we shall scarce perceive, whether the tomb be red, or the plinth black.

Although some may think this observation too trifling and far-fetched, it is nevertheless highly necessary, in order to find, besides by other methods, the *likelihood* in a picture; whether it be, for breaking thereby, in some measure, and uniting objects, which, through the nature of their colour, would have too great a force, or for any other cause; yet not without reason, that it may not appear too affected.

But here, methinks, I hear some object, that if we thus observe in every thing this dust and sully, long gowns and trained clothes cannot be free from it; especially those of women, which are commonly of beautiful and light colours, and must consequently be at the bottoms, as well as their white sandals, more or less dusty, to the no small laughter and wonder of the people: to which I answer, that I should more wonder to see a person come dry out of the water, than clean out of dust and dirt; for though we do not see it observed by others, who have always made the sandals beautiful and white, even those of a common soldier, as well as of a general; and a trained gown the same; yet I say, that this observation does not tend to *countenance mistakes*, but to make us mindful of the *nature of things*, and to express them in our pictures *with all likelihood*, more or less as the matter requires, not superfluously, but in moderation; a virtue which, taking place in other things, should not be neglected in this point. A judicious master will observe a medium, in order to prevent aversion, since things *too beautiful* are unnatural, and those which are *too dirty* disagreeable to every one. This management would also not be justifiable, could we not, as I have said, perceive the reason of it; as in poor people, countrymen, and such like, with old and tattered clothes, which wear not without soiling and gathering dust.

But this observation is of no use to those, who, not apprehending the causes of things, will have every thing as beautiful as possible; whereas *likelihood* should appear in all parts. *Prudenter agendo.*

THE
ART OF PAINTING.

BOOK V.

OF LIGHTS AND SHADES.

CHAP. I.

OF THE DIFFERENT LIGHTS OF A PICTURE.*

I JUDGE this point to be one of the most important in the *art of painting*; for without a thorough knowledge of it it is impossible to make a good picture; wherefore I shall shew all, that by discourse I can bring forth, as the result of what I have learned by many observations and long experience,

Of a common Light.

Objects, in a common or open light, have no broad sharp lights, and their shades are uncertain: the second tint and shade keep their own colours much better in a clear air without clouds; because the objects, being lighted on all sides without vapour, appear sensible, and more relieved than in sun-shine. This light I think best for portraits, and such objects as we would have enlightened from without the picture; as an open gallery or such like place: and though the objects thus lighted have no great force, we nevertheless find, that the *main touches both in light and shade are stronger than in other lights.*

This light gains elegance and advantage by *low horizons*, when it makes greater

* *The management of light and shadow, merely as a matter of composition, has lately been more studied in this country than any other part of the Art, and has probably been carried further than by any foreign school. E.*

shades; as under the leasing of trees, mouldings, and projectures of buildings, and such like.

Of the Light in a cloudy Sky.

We need not wonder why the objects in a cloudy air appear more distinct than in sun-shine or clear weather; because the air or vapours, being mostly exhaled, leave the objects below *without mistiness*, and thus afford a much sharper transparency for viewing every thing, without the least obstruction;* for which reason, things in a cloudy air seem less to go off from us, and appear *dark and near*, and of a more beautiful colour; especially the green of grass and trees.

Of a Sun-shiny Light.

Objects enlightened by the sun are more or less misty, as the sun shines strong or weak; for this reason, that the atoms or motes between us and the point of sight seem more dense, by the strength of the sun than in a common or clear light, and are more or less tinged; by which means the shades of objects become faint at once, and go off more suddenly than in another light; wherefore we may easily conceive, that, though the shades are broader, and more sensibly limited, than in another light, yet they appear not so sharp as some masters have, by mistake, expressed them; especially *Berchem*, in his objects less than the life; this, indeed, would be well enough in *covered places*, as galleries, palaces, apartments, where there is no air; whereby the objects then appear more perfect, plain, and less retiring.

Suppose, for instance, you walk through some shady trees, it is certain, that, coming towards the end of them, you will see the objects in the open air plainer and better than in the field; the prospective glass evidently proves this, were the day ever so clear. Observe then in general, that (as I have said) the objects grow faint more suddenly and disappear in sun-shine; which herein principally differs from common light.

Of the Light in Halls, Rooms, and other Apartments.

For pieces to be hung against walls of apartments the common light is most proper, if the disposition of the light of the place will permit, as being the most moderate and agreeable when well and naturally expressed. This conduct, then, is principally to be observed in it, that the figures and other objects be lighted more

* *The author is perfectly correct as to the fact here referred to, though he is mistaken as to the cause. E.*

or less strong and broad, according to the nearness to, or distance from the light of the windows; and, though standing on the same ground, they ought nevertheless to be different in force of light and dullness of shades. So also the *ground-shades* on walls, grounds, and other objects, should be, some shorter, stronger, and more sensible than others. The figures close to the windows must, therefore, certainly receive their light from on high, and have shorter ground-shades than those which are further from them.

But as it may happen, that the objects distant from the aforesaid light may receive light from other windows, so their shades ought also to break more or less, and to become faint, because they are encompassed by a larger light, besides reflections from the walls. The shades of such objects are also warmer than in the open air, where the blue of the sky and vapours very much weaken them, and make them faint.

We must likewise observe in general, that in an apartment hung with red, yellow, blue, or green, all the shades of the objects are thereby reflected, and partake of the same colour; but the touches and shades of the faintest objects will appear the stronger.

A Compendium of the Lights.

In *cloudy weather* the objects are less retiring, more warm, and more sensible.

In *clear weather*, without clouds, a little more retiring.

In *sun-shiny weather* still more retiring, and less sensible.

In *foggy weather* (as at the latter end of the year, or in winter) the most retiring, and more suddenly disappearing.

The grosser the air, the more body it has; and the more body, the more visibly lighted; whereby the sight is shortened, and the objects appear more indistinct. Thus much as to objects in the *open air*.

These four particular lights, naturally handled, are certain proofs of a skilful master; and it would, in my opinion, look very agreeable, to see such pieces hang by one another, embellished as follows:—

In *cloudy weather*, the herdsmen, fearful of rain and storms, are packing up their baggage; the sheep every where making towards them, listless and hanging their heads; which they are driving in a hurry into the woods, looking continually at the sky: in fine, the bustle is great, and every one in motion.

In *clear weather*, the herdsmen walk hand in hand; others sit here and there, by a fountain, in discourse; a third group divert themselves with singing and skipping about, and some play on the hautboy, fife, reed, or straw-pipe, instruments usual among country people; and in the mean time their flocks are grazing in safety.

In *sun-shiny weather* the shepherds and shepherdesses sit at ease under their spread clothes; some by a water fall washing themselves; others sleeping in the shade of a fountain, or trees; their flocks are grazing up and down in groups; some chewing the cud for coolness, others drinking at a river, others lying in the shade.

In *foggy weather* the herdsmen are driving their flocks homewards; walking with concern, and shrugging their shoulders, and poking out their heads, carefully looking to see whether a sheep or goat have not been lost in the fog, and closely guarding the flock on every side. The young women follow, with clothes or veils on their heads; and some are stopping their noses with them, because of the fog.

CHAP. II.

OF THE CONDITION OF THE AIR OR SKY.

THE sky is a wide expansion, seeming lower or higher as it is more or less replete with vapours; now the sky is certainly never without vapours, since, were there none, it would be every where blue,* as well on the horizon as over our heads: but we see it appears lighter next the horizon than vertically, because the vapours fog and diminish the beautiful blue there. It is also plain, that the nearer the air is to the earth, the more dense and gross it is; and, in proportion to its ascent, the more rarified and transparent. The vapours are likewise more or less sensible in proportion to their density or rarity.

We must observe here, that when the sun rises in the east, it is then in that part lighter on the horizon than in three others; and at noon it is lighter in the south, and so round, because this large heavenly body communicates its influence to every thing near and about it.

I shall now demonstrate, by an example, the reason why *the vapours*, the further they are from us, become the *lighter*: take a thin gauze eight or ten yards long, and strain it in the open air, on four poles; mark each yard with a cross-line, numbered 1, 2, 3, to 10; then place yourself under No. 1, and looking along to the end of the straining, you will perceive the blue of the sky less in the second division; and the further, still lesser; because the thin threads doubling before your eyes, thereby

* The author is here mistaken. If we had no vapour surrounding us, the sky every where would appear black. E.

thicken the gause more and more, and abate its thinness or transparency; insomuch that at last *you perceive nothing but an entire white stuff.*

Suppose now that the *stars* were up, and you were to make the same experiment, you would find them to appear *most distinct in the first division*, and disappear in proportion as they go off; which is a plain proof, that though the air be ever so rare, forwards or near, yet it becomes *grosser the further off*—*more body must receive more light.*

It is for this reason, that the stars are never seen very near the horizon; and if we do perceive any thereabout, they are but small and weak.

Between the *air* and *water* there is no difference; the one seems to be an impression of the other; to wit, both of them light towards the horizon, and the air overhead and water forwards both dark.

As for the *ground* or *plan*, which receives its light from the heavens, I do not find it necessary to assign other reasons for proving, that the case of this is quite contrary to that of the air; since perspective shews, that every thing enlightened, if it have but a solid body, darkens more and more the further it goes off from us: suppose, for instance, an open gallery, 600 feet long, having an even floor; you will perceive the first foot to be the lightest, and so on to the further end, less and less light. The same may be observed in *figures clothed in white*, and how much the first will differ from the last. I speak only of what is in the light; for the case is quite different with what is dark, and in shade; as we may see when figures are dressed in black, that then they become lighter and lighter by the thickening of the vapours.

The objects which appear in a level field, when the air is without clouds, and the sun, hidden either behind a mountain or tree, will *receive light from all sides, and yet keep their relief by reason of their strong and dark touches.* Their colours are not broken, but retain their natural beauty: and though the sun, as before said, be hidden by something, and cannot then shine on the objects, they will nevertheless receive more or less *light from the air* on the side where the sun is hidden, without altering the colours.

That the blue of the sky is no colour, we can plainly perceive by the objects in an open field, when the sun or light clouds shine not on them, which are not in the least tinged by it; as being nothing else than a vast remoteness or height, from whence it comes forth, and therefore not able to impart this colour to the objects, as they do theirs to one another for want of body.

Since we are treating of the virtues of the air, it will not be amiss to say something of *its reflection*; a matter worthy of observation; since in that point are often committed great mistakes; and to explain it we shall exhibit the three following examples:

N. B. The numbers signify the tints; as 1 is one tint, 2 is one tint darker, and 3 a tint darker than the preceding.

The figure A, Plate XXIX. is a tint darker in shade than B; for this reason, that the trunk of the tree C has rough superficies which can give no light; and the white house D contrarily can give a great light or reflection; now if the house were not there, but a level field instead of it, B would rather be lighter than darker; and if the trunk and bushes behind it were also taken away, those two figures would have a like shade: whereas we see now two figures on one line or ground, one darker and the other lighter, though the darkest shades in the latter keep their own force; which, did they appear otherwise, would be against nature and the rules of art.

The second example has the same observation.

Now I am well assured from experience, that if we were to give to some (who had never seen this sketch, or known the reason of it) an outline of the following or such a design, disposed alike, and one figure as far from the trees as the other is near it, standing in a line parallel with the horizon, in order to shade them according to their notions, they would represent them *both alike in light and shade*; though, by an infallible rule, he who stands furthest from the trees has *more light round about him than he who is nearer*; and therefore it cannot possibly be otherwise than as we see here exhibited; to wit, B one tint in shade, and 2 in the ground-shade; and A 2 tints in shade, and 3 in the ground-shade. Now behold the woman on the fore-ground, who, like B, has one tint in shade, by reason of the reflection of the stone standing near her. The ground-shade upon that stone consists of three tints; and if the stone, or any such hindrance were not there, the air would cause the same effect, though not so strongly.

Some may possibly think, that the house is too far to cause such a reflection; and that then the figure A ought not to differ so much; but I say, that the trunk C, with the *May-bushes* behind, so interpose, that the figure A cannot receive any reflection from the house, and therefore it must naturally be one tint darker in shade than B, would you make a far-fetched opposition, and dress A in white; I say, then, that there would be no need either of the trees or houses; when yet it is plain, that the one as well as the other is thus ordered to serve for an example.

The third example, *Plate XXX.* confirms the two former; in which we plainly see the reasons why objects are *weakened* more or less in their shades, not only by the reflections of other objects, but also by the *Air* on the left side; and the ground-shades the same, which are darkened more or less beyond the reach of the said air or reflection: as it appears, on the three columns; in which it is evident, that the ground-shades of 1, and 3 are a tint fainter than that of 2; the pillar 1 by the light

of 2 and the air, and 3 by the air alone. The pillar 2 is about half-way from the bottom darker in its reflection than above, and its ground-shade one tint darker than 1 and 3, by reason of its standing nearer to 3, and whereby pillar 2 comes to cast its ground-shade on 3, which ground-shade covers the light of 3 half-way; whereby this last cannot reflect thus far against 2, nor in its ground-shade. These effects happen as well in sun-shine as common light, without the least alteration.

We exhibit here another example in Plate XXX. aforesaid, which affords no less consideration than the foregoing; and whereby I shew the *force of light and the main-light touches* upon objects, and how unlike they appear in *two objects* alike, according as the horizon is high or low. A and B are the instances, and C and D the proofs of it, that it cannot be otherwise. The case is the same, whether the light be sun-shine or common; or whether it be fronting or sideways. The horizon is, as we see, between both heads, and the point of sight in the middle, or somewhat more to the right side. The light proceeds also from the right.

Now consider how the two heads, A and B, though having one and the same light, differ in the main-light touches; A having those touches on the forehead, and all the projecting parts, as nose and chin, under lip, and so forth; and B having them on the rise of the brows, corners of the eyes, beside the nose, and along the cheek, tip of the nose and chin, &c. which *alteration* is only caused by the *point of sight*, according to its position, either *high* or *low*. When the objects (be they of what kind soever, if but *smooth* and *even*, as marble, copper, or the life itself) stand under a *high horizon*, the aforesaid *main-light touches* go *upwards*, and on the contrary *descend*, the more the objects are *elevated above the horizon*, as we have said, and is here demonstrated; now observe C D of the same stuff as the foremost heads, and lighted by the same light, where C has a strong heightening on the rising part, which descends more or less as it rises above the horizon.

This example is of great moment, and produces uncommon things; in which we should sometimes be at a loss, and which would not occur to us in many years: I speak in reference to those who are too confident of quick conceptions, and do not duly weigh things; for it must be allowed, that, without the *knowledge of perspective*, it is impossible to trace truth from the secrets of nature, in order to bring it to pass in our works. It is true, we can imitate the life, a gold or silver pot, kettle, dish, or other shining piece of household stuff, as fine as the life; but may be vastly mistaken in the uses of them in our pictures, if we do not regard the *motions of the glitterings*, which are as various as incredible; and yet all those things may be easily apprehended, if we understand, and sometimes practise, *perspective*.

CHAP. III.

REFLECTIONS IN THE WATER.

THE representing reflections in the water is certainly of great moment, and their agreeableness makes them worthy to be naturally expressed ; but as there are not assigned, or will be found, any certain rules for them, *without the aid of perspective*, so it is lost labour to seek any : for which reason, some landscape painters often pass over the reflections in the water, to avoid the trouble of perspective.

Nevertheless the incomparable *Poussin* has not forgot to make use of them, and he has obtained great reputation thereby ; I speak of *Nicholas*, who was as famous for landscape as figures, and who never met with any difficulties which he did not surmount.

Having earnestly applied to this point, I considered, whether there could not be found other shorter means to effect it, than by planning lines, &c. that so agreeable a part of art might not be neglected ; and after long trial I discovered the following method :

Take an oblong board of what size you please, and place thereon some wax-figures as close to the edge as you think proper, or according to their distance from the water, which they ought to have in your picture. Bend these figures into such actions as your sketch requires, and place them, by means of little bits of wood or potter's earth, as high or low as you desire ; then take a trough (made for that purpose) of lead, wood, or tin, painted within-side with such a ground as you want, whether black, umber, or terrevert, and fill it with water, and set it against the board and figures, as high or low as your sketched ground directs. Next, fix your point of sight ; and, after having found your distance, place yourself there, either standing or sitting, and thus *draw the figures with their reflections* ; slightly also marking the shades : then set your layman to each figure, and draw it very carefully ; fixing the layman each time in the place where each figure stood, so as to see its reflection like that in your sketch.

Here especially take notice of the length and breadth of the reflection ; for it always shortens more than its object, because it is so much lower under the horizon. When you place the model or layman as much above the horizon as it reflects under it, and draw it thus correctly, in order to paint after it, you hold the drawing upside down : here you will possibly say, that the reflection ought to be reversed : which I do not disown ; but then you can make an impression of your sketch on another paper,* and thereby perceive the good effect.

* *By rubbing the back of it.* E.

Having proceeded thus far, and painted after your sketch, you may be assured every thing is right.

But here let it be observed, that the reflections must always be perpendicular with the objects above them, as if growing out of each other; as we may see in Plate XXXI.

This method relates not only to the placing of figures, but *all other objects* of what kind soever; as horses, dogs, pyramids, stones with bass-reliefs, vases, pots, and other things; and whether they be forwards, backwards, or at the sides of your painting.

You may, instead of a water-trough, use a looking-glass; but it is not so natural as the water, which may be made to look deep or shallow, and as dark or light as you please, by placing a little mud, grass, or sand, in the bottom of the trough.

As for the colouring experience teaches, that the more the water is enlightened by the sky, the more *uncertain* the reflections are; and, when the sun shines directly on the water, the objects will appear *much more uncertain*, as well with respect to us, as those who view themselves therein; for the reflections then appear only as descending rays, without any shape; as we sometimes see by a candle, the moon, or other thing, which gives only a reflection on the surface of the water, whether in sun-shine or by night; because we cannot then perceive the transparency of the water.

The reflections in the water, though it be quite dark and clear, are *never so light as their objects without, but always a tint or a half darker*.

Now, to represent the reflections in *running water*, you must first paint it with light and shade, on a ground rubbed thinly over with a little tough oil; then take a large soft pencil, and here and there cross-hatch it. But a better way, is, to take a long-haired fitch, and make the strokes as close as the veins of the water run, taking care not to strike out too much of the outline. But as glass is a diaphanous body, and therefore has *no constancy* or fixedness, nor can effect any thing, but by means of something else having *more body*, as by the earth, which is a firm body: (this we see when the glass is silvered or pitched) so with water the case is the same; which will produce no effect, nor receive the form of any object, unless there be a *firm ground to fix its transparency*; as we may see by a piece of ice.

Having said enough of the reflections which concern objects out of the water, it will be necessary to observe somewhat about *objects standing in the water*; a point well worth our notice, on account of the uncommon occurrences which happen in it, though as little heeded as if they were on the land, and no water thereabouts.

We must suppose the water to be like the air, and that the objects, between it and the air, seen from top to bottom, appear the same as if they were upside down against the air; there being no other difference between the lights of either, than

that water is a little fainter than the air ; as may be apprehended by a looking-glass, in which the objects, though they appear ever so plain, do not come up to life itself.

These things being premised, it is easy to conceive, that objects standing in the water are enlightened *as well from below as above*. I speak not here of the reflections of objects, but of the objects themselves, and their shades, as may be seen in Plate XXXI. aforesaid. The man A, who extends his right arm over the water, receives strong reflections from below, of a violet colour, like that of the air above him, along his shaded side ; and his left arm, across his breast, receives a *double reflection* ; to wit, from the water, and from his body ; whereby it is of a more warm colour than the other. The young man B, stooping over a stone, views himself in the water, in the shade of the tree : by him I shew that the reflection of the water is like that of the air, but a little fainter, as I said before. The face on the stone C exhibits the same, but more sensibly, being also lighted from below.

Here we must further observe, that the further or higher objects are from the water the *more reflection* they receive ; as may be seen in the man D, who, with his breast, is *close to the water, without any reflection* ; because the light over him cannot shine on it, since he is stooping forward, and shades the water to the ground with his body. Thus far I have experimented ; and from whence other circumstances may be deduced by practice.

In the mean time we may observe, how much those objects differ from those on the land ; of which latter we must note, that *the more they* rise from the ground, the *less reflection* the shades receive ; because the light of the grounds being on the superficies, they maintain their own constant colours.

Concerning the reflection in the water, besides the contraction and reflection, I have been long doubting about the *irregularity* between them and the objects themselves ; since I perceived by the rules of *optics, or practical perspective*, that there was something more to be taken notice of. I apprehend, also, that as there is air and sun above and below, so those two lights must needs cause an uncommon effect in the objects and their glitter or main heightenings. But yet I could not firmly conclude how or in what manner ; and the rather, because (which I am much surprised at) I never heard that any person had certainly demonstrated it. At last, finding the greatest difficulty in explaining my conceptions, I did, to give a sketch of it, cause an inquiry to be made into the truth itself, as Plate XXXI. aforesaid shews ; wherein we plainly see how far things may sometimes go beyond our guesses. Those who try nice experiments must be rejoiced when they make greater discoveries than others. We say, *he who seeks finds* ; but nothing is to be obtained without labour and practice. Observe then, that the stress lies here in the *main-light-touches*, as the aforesaid

figures plainly shew; but they may be qualified according to occasion, and as you think fit, both in the objects and their reflections.

We take then, for example, the objects standing on the water; being under the horizon equal to their height, and receiving their light from the right, they stand on each side of the point of sight, and have their proper lights and shades, according to *perspective*, as also the main-light-touches, or *gloss on the relief*. The same experiment may be made with all sorts of objects; in all which, we may perceive, how much reflections in the water as well as the contractions will differ from the objects themselves.

This is an uncommon observation; but study will make it familiar.

CHAP. IV.

OF GROUND-SHADES ACCORDING TO THE DIFFERENCE OF LIGHTS.

IT will not be improper to make some observations about the ground-shades of objects, and the *course of those shades*, according to the different lights, proceeding from the side round to the fore part.

As *perspective* determines exactly the length, breadth, and depth of things, so it is impossible to represent any thing duly and well without it: though, as I may say, were to practise the art a hundred years, and the composition to consist of but two or three figures—I will not say of ten or more—it is no wonder that we so early cause young artists to learn *perspective* before they take to composing; it is even commendable if they understand it but indifferently, and shun those who not only reject its rules, but laugh at those who study them; a conversation very prejudicial to young and unexperienced *tyros*.—But to return to our subject.

We find a great advantage in using a *side-light* in our pictures, with respect to the *ground-shades*; because those shades, whether forwards or distant, always run parallel with the horizon, without any fore-shortening; which we may easily find without *perspective*; as may be seen in Plate XXXII. fig. 1. because they may be conveniently measured with a pair of compasses, or else guessed at.

We may then well perceive, how much easier this is, than where the light is more *fronting*, and the ground-shades consequently run somewhat oblique and shorten, and therefore not measurable by the compasses; much less to be guessed at, through their great variety and dissimilarity. If the objects *change their places*, the *ground-shades also alter*; one runs also parallel; another, more oblique and shorter; and others still more, in proportion as they go off from the side whence the light comes;

as in fig. 3, whereby is shewed a method for finding such ground-shades, without trouble or loss of time, in what manner soever the light fall.

As to the *front-light*, as in fig. 2, I must further premise, that as in such case the ground-shades go off backwards, so we need nothing but the point of sight, in order to find them; and their fore-shortenings can be only found by means of the gradation-line, which, though a small trouble, may be sooner made than read. My method is this:—

First, I sketch No. 3. for my subject, fixing my horizon and point of sight at pleasure. Then I begin with the foremost figure A, and shade it, and strike its ground-shade at random, according as I suppose the light to be a little fronting. Next I set my line B, whereon are marked the gradation feet on the right side. Further, I draw a parallel line C from the foot of fig. A to the aforesaid line, which shews its distance. Now, in order to exhibit the course of its shade, I lay my ruler to the foot of fig. A, tracing its ground-shade up to the horizon, where I make a little star D; from which star I fetch all my other ground-shades, both fore and off-ones, from one side to the other, whether figures, stones, &c. Now, to find the lengths of all these ground-shades, I draw again, from the end of the ground-shade E a parallel-line F to the gradation-line; then I count the degrading feet, supposing the figure seven feet high, and its ground-shade six feet long, going six feet into the piece, as marked on the gradation-line. Thus may all other objects be managed, by only counting their heights, in order to give the depths of their three ground-shades accordingly.

It is now easy to judge, how difficult it would be to find the variation of shadow without such a line as aforesaid.

This method has a further advantage, in assisting those who will finish all their figures after the life; for, by the course of the said ground-shades, we can presently know where to place the model or layman with respect to the light of the piece; as we have demonstrated in our *drawing-book*.

CHAP. V.

OF REFLECTIONS IN GENERAL.

To make this observation plain, I have thought proper to illustrate it by one or two examples; because it is one of those principal beauties of a picture, whereby we every where discover the master.

It is not improper for weary huntsmen, or nymphs, to rest in shades, as in this example, Plate XXXIII. Here they sit forwards in the left corner of the piece, on

a green bank, against a wall quite over-run and shaded by the trees; on the tops whereof, here and there, are seen some small strong lights. The standing figure receives the strongest light almost down to the knees; and the remaining part, uniting with the ground, shews its distance: the light of this figure has, however, not so much force as to give the wall, behind the sitting figures, any reflection; partly because those figures are between, and partly on account of the roughness of it; as being full of breaks, holes, and projecting branches and leaves, which double the shade, and admit little or nothing of the reflecting rays of the figure. We see contrarily, that the figures sitting over against the light object or figure, receive, without hindrance, strong reflection; the one from before, the other somewhat sideways, according to their sitting, either behind, forwards, or in the middle.

It is of great moment to shew plainly the true cause of the said reflections, as to *distance*, *colour*, and *force*. Of the *colour* I shall say this (for the distance I have already shewed) that, were the said light figure dressed in beautiful light red, and strongly lighted by the sun, and the four sitting ones dressed in purple, yellow, blue, and white, they would certainly be *adulterated by the red reflection*, and partly lose their own colours, in order to take that of the other, and be mixed with it: as for instance, the purple will become red; the blue, violet; the yellow, russet, or fillemot; and the white, apple-blossom, or flesh-colour: yet some more than others, according as they receive faint or strong reflections, distant or near: moreover the naked will become more warm, not all over, but in the parts which are tinged by it: for the air round about is seen less or more, whether in the shade, or between it and the part which receives the reflection.

The second example in Plate XXXIII. shews the breaking of the shades, according to the place, as well in colour as force.

The stone-wall is of a russet and warm colour; the standing figures dressed in white or light colours, are, with the stones and ground about them, lightened by a common light or sun-shine.

These objects shew us, that though the light, which comes upon them, be pure and unmixed, their shades are nevertheless quite adulterated; because they are hidden from the air, and surrounded with a warm ground, and receiving no other light than from the reflections of the said ground, the colour whereof the shades take: we see the contrary in the undermost flying figure, to wit, that the more the objects approach the air, the cleaner they become, and keep their own colour; as appears in the uppermost figure, which is half in the air, and not the least altered in its shade; save that it becomes a little more purplish according to its distance; which may be visibly seen in its under parts, and in the lowest flying figure; which is still in the dark, and cannot be touched by the blue of the air, being of a quite

different colour from the uppermost; that is, more warm, as are also the figures which stand below.

Formerly, few masters understood *reflections*, especially among the *Italians*.* Among the *French* we find some made use of them. However, I freely own, that such of the *Italians* (were there but one) who observed them, understood them in perfection; and the *French* but indifferently; though *Voutet* gained his reputation by them, having therein done more than all the *French* and *Italians*: which makes me believe that *the reflections have not been long in practice*; since we yet find many old pieces wherein they are not at all observed, I cannot but think, that at that time they were unknown to them. But, what is still worse, some, as *Lastman*, *Rotenhamar*, &c. did not know, when an object was in shade, on which side it ought to be light or dark; wherefore they shaded it like others which were in the light, more or less, as if it were glazed so much darker: for instance, in a piece lighted from the right side, you will sometimes see a figure in the shade of a stone or other object; now the shade of this figure, instead of being on the right side, occasioned by the stone, they made on the left, like all the rest: a true sign that they knew nothing of *reflections*. *Raphael* himself was not expert in it; for at that time they knew nothing of *placing light against light, and dark against darkness; on which occasion the reflections come most to pass*; whereas they sought the chief effects and harmony in opposing light to shade, and the contrary, and therefore *needed no reflections*: moreover, they avoided all great shades and broadness. But now-a-days the management is quite different; we are for *great shades*: and what makes a picture look finer than great shades and lights, whether buildings with figures and bass-reliefs, woody groves, or any thing else, quite in shade, agreeably lighted by the *reflections of grounds, air, or other light objects*? It certainly gives the eye great satisfaction, *with respect to variety*; and at the same time produces an agreeable union and tenderness, as well in the whole as the parts of a picture. Nevertheless it fares with *reflections* as with all other things, superfluity causes a surfeit. There are also some, who so delight in *reflections*, that they shew them at all adventures; and will often express almost imperceptible ones with the greatest force, by vermilion, ultramarine, red orpiment, &c. we find such chiefly among the *Flemings*, as *Jordaan's*, *Ruben's*, and many others.

We must take then particular care, not to represent any *reflections* without shewing the reasons of them, and how far or near they are to their causes; that we may

* *Leonardo da Vinci*, in his *Trattato della Pittura*, has treated this part of the subject in a way precisely similar to *Lairesse*. E.

rightly judge, what force or weakness they receive or give. In a word, that we need not be *obliged to ask, Whence the reflection proceeds? why it is red, yellow, or blue, so strong, so faint? &c.*

CHAP. VI.

THAT SUN-SHINE HAS NO MORE FORCE THAN COMMON LIGHT, WITH RESPECT TO SHADES.

IT is certain, that objects lighted by sun-shine have no darker or stronger shades than those in a common light, though they seem to have stronger; for the blue of the air is lighted more or less, according to the sun's strength or weakness, and therefore *keeps always the same tint*, as I prove by the first example in Plate XXXIV.

The column, whether plain or ornamented with bass-reliefs, like the *Trajan* or *Antonine*, is set up in the middle of the field; and at a distance from it, at the side of the piece, a high tower or bulwark, the ground-shade whereof above half covers the column; wherefore the sun shines powerfully on the upper part only, and yet we shall find *the shade from top to bottom of one and the same tint*.

It is the same with the light of a *candle* in a darkish room, or in the evening; which, though stronger and of more force than the other light, yet does *not in the least darken the shades of the parts on which it comes, but let them remain alike*, as we see in the second example.

The lantern in the boy's hand lights the objects near it in part, when the residue is lighted by the window; we see then, I say, that the parts illuminated by the lantern, do *not become darker, in the shade, than if the said light were not there*. And if the day happen to be shut in, and night approaching, it will not only be darker about the said light, but *all over*.

But it is quite *the reverse with transparent objects*, such as stuffs, alabaster, horn, &c. *for want of the solidity of the preceding objects*; as we see in the third example.

Suppose that the column, either of paper or alabaster, receive its light, through a small opening, either from the sun or a candle; you will find the shade about the part so lighted, to be more or less light, according to the strength of the light in such manner, that it may be plainly distinguished from the other shade whereabout is no light.

This observation especially prevails *in nudities and transparent draperies*.

In *nudities lighted by the sun*, we shall find, the *small or thin parts* to be always

more or less transparent; as the eye-lids, nose, ears, fingers, &c. and therefore they must not have firm shades: but it is contrary in a *stone-face*; for though the sun shine ever so strong against the thinnest parts, yet they will not be transparent, but remain as dark as the thicker: and were this face to be painted with a beautiful and natural colour, it cannot be like the life, but rather a dead person—I speak with respect to transparency; for we know by experience, that the blood, being warm, is thin and transparent, but when chilly or coagulated, it is corporeal or solid; wherefore it is certain, that, in this case, a dead person is more like a stone than a natural figure. We can plainly perceive this in slaughtered oxen: when the entrails are taken out, and a candle set within the carcase, the breast and parts between the ribs will be more transparent while the flesh is warm, than after it is cold, and has hung longer. It is the same with a dead body; for if a candle be set behind an ear, or next to the nose, they will not be transparent.

The *single folds* of thin draperies appear more transparent in sun-shine than in common light, and have therefore *fainter shades* than coarser and more thick vestments; but the shades of *double hanging folds*, especially when they are close together, appear in sun-shine *much stronger* than in the single folds of thick stuffs. Leaves of trees do the same.

The difficulty being thus solved; namely, that the strength of sun-shine, or a candle, do not make the shades darker than they are in common light, we shall, to accomplish our purpose, shew wherein the sun's strength consists; a matter easily to be apprehended by those who have well weighed what has been before said.

We find by experience, that objects lighted by the sun have much greater force than those in common light; which is not effected by strong shades, but *by their broadness and sharpness*, which *common light does not give*, either within doors or the open air. Some imagine the strength to be greater in the sun than in common light; which can only make objects approach in proportion to their magnitude, distance, or nearness, as small life and large life; yet, I say, that common light has this property as well as sun-shine. What difference then is there between either? No other; than in the one *broad and sharp shades*, and in the other *more round and melting ones*. The former causes *plain and long ground-shades*, and the latter *short and uncertain ones*. Hereby we properly distinguish a sun-shine from common light. That the one is more forcible than the other is no wonder; the proof appearing in the two following examples, in Plate XXXV. better than I can express it in words: of these the first is lighted by the sun, and the second by a common light; both alike in darkness of shades; the one sharp, with long, plain, ground-shades, and the other the contrary.

I once painted an emblem, or rather a *Narcissus* viewing himself in the water: I took the light more fronting, as it is commonly ordered in sun-shine, with an intent only to shew how I apprehended sun-shine with respect to the melting of the sharpness, and also to avoid a ground-shade, which a child's head near him would have caused on the cheek of *Narcissus* (the principal in the piece, and his left cheek already in shade) if the light had come sideways; which would have looked so very offensive, that his view could not have shewn the beauty where-with he was so much enamoured: it was, moreover, indifferent to me, whether the light came from a side, or was more or less fronting; because it respects the general design no more than if it were entirely fronting. It is true, that large ground-shades cause the greatest elegance in sun-shine, if they come not too close together (for then they look disagreeable, and cause a certain *melancholy in a picture*), but appear more pleasant when intermixed with gleams of small lights to *break their too great-breadth*.

I call this piece an emblem; because the poet says, that this youth, seeing his own likeness in the water, fell in love with himself: now this sort of love discovers a vain conceit or weak passion in a man, so far clouding his knowledge and judgment, that he is insensible of what he is doing; for the more natural expressing which sense, I had placed, near *Narcissus*, a child with a fool's cap, fawning on and embracing him, and decked his hair, virgin-like, with flowers; and, to shew the delight he took in his folly, his motion and look bespoke one affected with the reflection which the child shewed him in the water.

This piece was richly filled with by-works, as figures, architecture, groves, cattle, flowers, and water, with design to represent all the particular objects lighted by the sun, each according to its quality, and in the most suitable manner. It was thoroughly finished: by *finished*, I understand, when every thing is in it to the most minute circumstance, not when only the principal parts are expressed, and many small circumstances are left out, or when things are curiously softened, as some by the word would make us believe. Be that as it will, I had not left every thing unsoftened; because the difference would then have been so great, that the piece must have had too much nearness; since it is certain, that as objects go off they become more uncertain. The small and subtle things, such as small folds and features, disappear; yet the painting might well be said to be finished, since every thing was in it that ought to be, *with respect to its distance*.

I had before painted the same design, for a model of that above; it was laid on flat, and not in the least softened; whereby the difference between them was very visible: now I must own, that *softening* is very alluring, and has an *apparent distance*; however, we may always perceive that the one has *as much force* as the other.

We have before asserted, that objects lighted by the sun cause a greater force and motion than in common light; which some imagine proceed only from the sharpness of the shades: now, it is so, in some measure, with respect to their broadness, but principally for the plainness of the ground-shades which the objects cast on each other; whereby things are often *broke and divided* in such a manner as if *all were double*; even six figures in a common light will not sometimes give so many pieces as four in sun-shine: whence we may plainly perceive, that *sharpness gives a nearness*, softening more and more as the objects go off; so that no objects whatever can shew any sharpness *unless they are near*, because of the air interposing between us and them. If it seem strange and unintelligible, a due inquiry will make it evident; wherefore I argue, that the nearer the objects, the more plain and sudden are their shades; for as less air interposes between us and the nearest, so it must increase in proportion as they go off.

Here it will not be unnecessary to relate a particular accident, as a confirmation of my assertion. I have formerly said, that in my youth I made my designs in water-colours; now I had one time, among others, painted one, which, by reason of its starved and hard penciling, I so disliked, that I purposed to try to give it a better face, though I were to spoil it entirely. First, I tried it with the glare of an egg; which, not succeeding, I fixed it on pasteboard, and made a brim of wax round it; then I poured clear isinglass on it, and let it dry: by which means the painting became as neat and soft as possible; and, shewing it to one of my intimates, he was so surprised, that he could hardly believe it to be the same piece, because the body of the isinglass had taken away the aforesaid hungriness and hardness. But afterwards, on inquiring into the nature of things, this experiment appeared not strange or wonderful to me.

By this occurrence I would intimate, that mist or *air* takes away *all sharpness*; making things gross and rough seem light and smooth, like a varnish or glue; glossing every thing in nature before our eyes.

Concerning objects lighted by the sun, they cannot, by means of strong and dark shades, and with *yellowish only*, look natural or sunny; because there is no difference between this and other lights, with respect to force; I mean in objects less than the life. The sharpness of broad shades, and the form of ground-shades, with the colour of the light, and their reflections, how weak soever, can naturally effect it: but objects as big as the life are beyond our power, if they were only to consist in *force*. Now, some may possibly say, that then it is the *better to be represented in little*; to which I must answer, that then the painting would not go off in proportion, *but stick to the frame*: of which we shall say more in another place.

CHAP. VII.

OF THE GROUND SHADES IN SUN-SHINE.

IT is certain, that the ground-shades in sun-shine (which contribute much to the decorum of a picture) consist not only of length, broadness, and sharpness, but *in a conformity* with the objects which cause them, whether pillar, pyramid, square, &c. The *ground-shade* of an upright standing figure, falling on the ground, or any thing else, *must be perfectly seen*; even so much, that though the said object were not seen, or were hid behind something, yet we may judge, by its ground-shade, what shape it has, which is one of the principal tokens of sun-shine. Some think this no great matter, and that when they have struck, on the ground, a long stripe of a certain breadth, that is sufficient, without shewing whether it be the shadow of a pillar or a man.

Speaking of this, I cannot omit mentioning a blunder of a certain great master. He had represented a *St. Francis* in the Wilderness on his knees at prayer, with extended arms before a crucifix, as he is generally exhibited. The piece in itself was very fine; but casting my eyes on the crucifix (which was composed of small twigs of trees) I perceived that it made a distinct shade of *the whole on the ground*, though it was *almost half in the shade of the saint*. But what more surprised me, was, that his body, with the arms in the same position as the crucifix, but ten times bigger, did *not cast a like shade* on the ground, but the shade of a *mass without arms*.

Now, we have said before, that though a figure or other object be hidden behind something, yet we can judge, by the ground-shade, *what shape or form it has*, as I shall shew in few words; for instance, place a person in a palace or apartment, behind a pillar, or the like, and let him be lighted by the sun; his shape will plainly be seen on the ground by his shadow. Again, would you introduce into a landscape, a pyramid, tower, or bulwark, *which is not there*, it may be done by means of the ground-shade, when it falls into the piece from the side of the light; whereby the objects, and every thing belonging to them, will be plainly visible.

Ingenuous painters of sun-shine have still an advantage above others, that they need not make any high trees, hills, or buildings, in order to create here or there large ground-shades, for bringing forward fore-objects, and throwing off hinder ones; they order their shades where they think proper, and can always support their so doing with reasons; because we often see, in sun-shine, a small driving cloud sha-

dow a whole piece of ground, and another ground shall be light again, and so several behind one another: thus they can divide a field at pleasure into lights and shades, in order to shew things agreeably.

I have, with great attention, observed the colour and shades of the sun's light, and found (especially in the month of *September*, about two or three in the afternoon, when the sun is strongest) that the sky has a clear blue colour, intermixed with small driving clouds. As for the objects, when the sun shines strong, they appear as if heightened with red orpiment and white, and the shades reddish grey, as white, black, and a little brown red mixed together, not uniting with the blue as in common light, as some imagine, but becoming gradually a little more violet, and growing fainter towards the horizon, where no blue is to be seen. The trees on the fore and second grounds appears finely green; the blue of the objects is greenish; the red is orange colour; the violet russet; and thus all the colours in proportion: deep water shone on becomes greenish grey. This exact observation agreed perfectly with what I had formerly experimented, in a bright sun-shine, by means of a small hole in the window of a darkened room; by which I saw naturally on the white wall, as on paper, the reflection of every thing that was moving without doors.

But let us proceed further to consider, whether mis-shapen shadows do not make objects unintelligible. Beauty in general, subsisting either in figures, landscape, or other objects, exhibits all things plain and distinct in their shapes and forms, *without diminution or breaking them*; for things contrary to each other cannot possibly raise an agreeable beauty in our eyes, nor convey to the senses a true idea of their forms, unless by a medium, consisting of a second or middle tint, which unites the two contrary parts, namely, light and shade, when they come too sharp on each other; thereby to soften the deformity on the objects, and to unite them. I speak of things which are, *though broad*; which makes round objects, instead of looking relieved, seem square or angular, as if in sun-shine: wherefore they appear not beautiful but mis-shapen: and the reason is plain, people are not sensible of any other *decorum* than what occurs to their eyes: for it is certain that things alter by the least accident, whether of unusual lights or shades, which makes them strange and unknown. Let some boast, that it is *broad* and the best manner; I maintain, that though it were a sun-shine, it is all one and the same; and if we are to speak of what is agreeable and perfect, I say, that it ought to be known that a *picture with a common light is the most perfect*; a light which shews us more exactly and plain the *proper forms of objects*, what is *round remaining so*, and the *square altering not*. As for the mis-shapes of things exhibited in sun-shine, we have sufficiently shewed them, as also that the sharpness of deformed shades spoils the true property

of the objects; for instance, suppose two standing figures, talking together, are lighted by the sun; if now the one cast a shade on the other, so as half to cover his face, we need not doubt but he will become less known even were he a parent.

In *architecture* or mouldings it happens as bad; because the *offensive sharpness of the shades* disfigures and confuses their form and neatness at once.

I think it therefore a sign of pusillanimity (not to say cowardice) in a landscape-painter, always to make choice of sun-shine, which is certainly but a small part of his art: as if an architect were to be continually employed about a chest or box; a flower-painter about a flower-glass; a cattle-painter about a cow or sheep; a still-life-painter about a skull or hour-glass; a sea-painter about a sloop or boat; or a statuary about a crucifix. He is no history-painter who always represents an *Herodius* with a *St. John's* head in a charger; or a *Lucretia* stabbing herself; or a *Jael* with a hammer; or a *St. John* with a lamb; all which are but particular incidents, which scarce deserve a name: an artist, therefore, must not be afraid to exhibit every thing that can be represented with *every sort of light*.

But the opinion of most painters of sun-shine, is as ridiculous as that of those who always practise a common light; both proceeding from a mistake or ignorance, whereby they cannot rightly judge of things differing from what they have been always used to: now, their judgment is only a conclusion agreeing with their apprehensions in a point which they pretend to understand, and which therefore ought to be thus and thus; when yet it is certain, that before we can judge of things, we ought first to *inquire into them*; and, by a comparison between *both*, to *observe wherein they differ*.

That sun-shine is not so proper for history, as for landscape and architecture, arises from hence; that, on such occasions, it is obstructing, and appears hard and unpleasant, by reason of the sharpness of the shades and ground-shades, as we have before intimated; nevertheless, if the matter require it, it must be used, yet with such caution, that no mis-shapen *ground-shades* appear to obstruct the sight, or create an aversion.

But if sun-shine were the best and most advantageous light, face-painters would certainly use no other; of which, to this day, we have not one instance; because, first, the colours do not shew themselves in that light to be what they really are.

Secondly, because it is impossible that either man, woman, or child, can, without trouble and an alteration of countenance, especially about the eyes and mouth, sit any time with their faces in the sun.

Thirdly, because the sun never stands still, but is always altering.

Fourthly, because the sweetness of the features would thereby be spoiled at once.
And,

Lastly, because it would be very improper to hang such pictures in a room, out of which the sun is kept.

I shall proceed to my purpose, of shewing the prepossession of sun-shine painters, as well as others; and, to be the better understood, premise, that there are three things wherein the whole matter consists, and which we must first fix, and distinctly observe; namely, a *sun-shine*, a *common light*, and a *faint light*, which differ from each other as much in fact as name.

The first is *strong and sharp*; the second *broad, but not sharp*; and the third *faint and melting*.

The first causes *distinct ground-shades*; the second makes *melting ones*; and the third *faint ones*.

The first receives its colour from the *sun*; the second from the *clouds*; and the third from the *blue of the sky*.

Observe now how these unthinking sun-shine painters judge further of the *second and third lights*: *It is not broad*, say they; whereby we are to understand, that it is not so sunny and sharp in shades as in their paintings. *Broad, broad!* they speak to their disciples, in so low a tone, that no stranger must hear it; as if it were a secret unknown to the very art. It is said that the good *Philemon* was so bigotted to things having *broad* lights and shades, that he never painted other than sun or moon-light pieces; which he evidenced, in exerting his whole force to represent *Jupiter* with *Alcmena*; where they are both seen going to bed; and yet the sun shines so bright into the room, that you might count all the squares of the windows on the floor. Poor *Jupiter*! How violently are you dealt with! Dares *Phæbus*, contrary to your express commands, peep through the windows, though you charged him to hide for three days and three nights? *But what signifies that*, thinks the painter, *the painting must be broad, and the sun-shine must be there, were it midnight*. Had he made a moon-light, it would have fitted that season.

But it fares with such artists as it did with one, who was so fond of *painting oranges*, that he never made a piece without one. This zealot, having made interest to paint *the battle of Pavia*, asked his employer, whether there should not be an orange in it? *How shall that come to pass?* says the gentleman. *To pass or not*, replied the painter, *let me alone for that*. The other laughed, and not dreaming he would put one in, after talking of other things; said, at parting—Do as you think best. The poor man, glad of the authority, was looking in his picture for a place for the orange: but fearful if he placed so fine a fruit on the ground, it might be trampled on by the horses, he contrived a small square stone in a corner of the

painting, and set thereon, in a pewter plate, an orange as big as the life, and very naturally done. This innocent creature, (for such deserve not the name of painters,) gives to understand, that, *what we can do best, is best, whether it be proper or not.*

It is a constant maxim, that things, *without sun-shine*, finely painted, and with proper lights and shades, must needs be good, without the word *broad*, which they abuse by introducing it any how. Do not think then, true artists! that the pieces which are *not broad*, are not as good as those lighted by the sun, moon, and candle.

CHAP. VIII.

HOW SUN-SHINE IS TO BE REPRESENTED IN A PICTURE HAVING A COMMON LIGHT.

THIS proposition may possibly seem strange to some, and perhaps a feint; but is, in fact, so far from it, or being a trifle, that it is a matter of moment, and founded on good reasons.

We take it for granted, that the sun differs in force from other lights, and is a tint lighter.

We often see in changeable weather abounding with driving clouds, that the sun is obscured by very thin and hanging vapours in such manner, that whole tracts of land, houses, hills, &c. even whole woods are overshadowed: which shades however are thin, and exhibit all the objects more or less plain than in common light.

But let us come to the point; which is, to represent, in a common light piece, a sun-shine with one and the same force of colours, each in its degree, without impediment to each other; I mean, when the sun is not forward or in the front of the picture, or is not too much spread, which would thereby seem too flaring.

To do it therefore according to the rules of art, divide, for instance, a landscape into four grounds; of which, let the first be white, and the three others diminishing in proportion: let the second white ground serve for the sun-shine: now, it is plain, that as the common light on the fore-ground already *possesses the force of the colours*, it must needs follow, that the sun-shine which is one tint lighter, as before said, and has no other force than the same white, can also have no nearer place than that of the second ground: a plain proof, that, if it be placed on the third ground, it will differ so much in force. Now, in order to distinguish the difference between

this light on the second ground, and that on the first; and to represent it naturally, we ought to exhibit the shades and ground-shades of the objects, *sharp, broad, and long*; whereby we may perceive, that this is a sun-light; and the other with *dull and short ground-shades*, to shew that it is common light. But the better to conceive the nature of sun-light, observe its colour in the morning and evening.

To aid those who may not presently understand what I have said, I shall lay down a short method of management in a certain and easy manner.

Having sketched your design, and settled the parts which you would have enlightened by the sun, dead-colour it neatly, as if it were to be throughout a common light: but in the second colouring you must *somewhat more heighten* the parts which are lighted by the sun; whether whiter, more yellow, or more russet, according as you would have them, and so as to perceive *a visible difference*: the shades also to lie *more distinct and broad*, without making them glowing, except here and there in the reflections.

Now, if on the fore-ground, or about it, there be no white, we have an opportunity to throw here and there on it some sun-rays by the force of white, yellow, or russet, according as the sun's colour then appears; which could not be done, if we had before laid the sun's force in the distance.

Here, let it be observed, that if we enlighten some forward objects by the rays aforesaid, they ought not *to be of light and bright coloured matter*, such as white marble or light free-stone, very light draperies, or beautiful carnations; but of such tints as appear dark in a common light; because these, strongly heightened with the sun-like white, will fetch out *the same light*.

Now, to finish the work with certainty, and to find with ease the proper tints of objects lighted by the sun, proceed thus: temper your white with red or yellow orpiment, more or less yellow, as you would represent the sun early or late. Then, instead of pure white, mix it with your light first tints of all the objects which are lighted by the sun: whereupon you will find each colour to be broke according as its quality or force, with respect to its body, differs much or little from the rest. Thus the work will have the desired effect, *experience*, the daughter of *truth*, can testify.

CHAP. IX.

THAT THE SHADES OF OBJECTS IN SUN-SHINE ARE NOT MORE
GLOWING THAN IN COMMON LIGHT.

MANY are such strangers to the truth of things, and so little inquire into them, that, to retain their groundless habits, they slight reasons, and maintain their errors. This is evident from their universal opinion, that the shades and objects are more glowing in sun-shine than in common light: which I entirely deny; but that the shades and reflections become lighter and lighter, in proportion as the sun shines stronger, is true.

That the sun's light is more glowing than a common one, is indisputable; for, as the sun's light is more or less yellow or red, it is natural that every thing he shines on should *partake of the same colour*, not only in lights, but also in the shades which receive the reflections of the grounds, and other near objects: but, as there are no objects (what strong reflections soever they receive) which do not here and there preserve *some unreflected shades* (as, when one object is covered by the ground-shade of another), so the *said shades ought*, since they have no communication with the sun or his reflections, and are of another nature, to be *more grey*, like those in common light, as receiving no colour but what the air gives them.

Hereby, I think, we can best distinguish between a sun-shine and common-light; wherefore it is strange that people, who commonly seek shades for the sake of *coolness*, will, notwithstanding *have them warm*.

It is therefore no wonder to find so few winter-painters. I have seen winter-pieces of *Breugel* as warmly coloured as if for *Midsummer*; even the very ice and snow as glowing; though in winter all things receive light reflections, and have little or no shade, the ground-shades are lightish and blue, and yet every thing has its distance and going-off; though some, contrarily, make their off-shades as warm as the forward ones.

For this reason, it is necessary for the artist sometimes to exercise himself in sun-shine, and make due observations on the nature of it; not making it his constant practice, but a particular and agreeable study: if he cannot be perfect in it, he ought at least to know as much of it as of common light, in order to use, in his works, sometimes the one, sometimes the other, as occasion requires. Some think, because of the *broadness*, that sun-shine is more easy than common light: but it is not so; since I think it as difficult, for a sun-shine-painter to represent common

light, as a common-light painter to exhibit sun-shine with respect to naturalness. Many perhaps may differ from me in opinion, because, in sun-shine, the ground-shades are *distinct and limited*: whence they deduce this argument; that in a piece lighted entirely from a side, and the sun having meridian altitude, the ground-shades of all the objects appear a third less than their full length, and therefore they may be correctly measured by the compasses, each in proportion to its length, on to the offscape: which I willingly grant, and to which I will say further in their favour, that it is to be practised, not only when the grounds are level and horizontal, but likewise in up and down-grounds, where the compasses are useless; if the ground drip, the ground-shades will do the same; does it rise, they do so too, as the knowing in perspective well understand; thus far, I say, they are in the right: but suppose it should happen, that the piece be lighted from *within*, or from *without*; is it not then as uncertain as in common light, and, because the compasses are useless, much more troublesome to find the shades and ground-shades, and their enlargements forwards and off-diminutions, which ought to be as sensible as the sun is either off or forward? Contrarily, how easy is it in common light, where they are small and dull? The task is therefore not so easy as some imagine, who endeavour only to represent a right or left-side-shade. To represent the sun in all positions is quite another thing, and there are few such painters: for we do not easily find a sun-shine-painter meddle with common light; but contrarily, that a common-light-painter will sometimes practice sun-shine; and the reason is plain, the *common light takes in every thing*; wherefore he who understands this well, can easily give into sun-shine. The point is only, that sun-shine is warm in the lights, but not in the shades, as some imagine.

Now it sometimes happens, that two pictures, a sun-shine, and a common light, hang together, both having the utmost force of colouring, and so alike, as hardly to distinguish the sun-shine; the lights being both alike and broad (for since the word *broad* is come into fashion, some will paint *broad*, whether it be sun-shine, or not, as well within doors as without; moreover, the *light and shades warm*.) What now is to be done, when two such pictures must hang together, in order to distinguish the sun-shine? Nothing else verily, than to abate the strength of the one somewhat, and heighten the force of the other; not by making the shades darker, but by a more warm and bright light, with long and distinct ground-shades, *not only broad, but sharp*. I understand here, that the common-light-picture ought not to be inferior in its kind; but not *broad*-lighted or shaded, unless the cause plainly appears.

But we seldom see two such pictures together, done by the same master; because most painters make but one of the kind their business: and, if it once happen, yet

they do not think the one ought to be lighter than the other. And if they are done by two different hands, each master endeavours to make the colours answer his own inclination.

Thus it happens, that the sun-shine-painters are in little concern about it; for think—*Are my objects to appear by the force of light? I will, by the strength of fiery shades, maintain the superiority.*

We have said before, that, in proportion to the sun's strength, the reflections become lighter; the reason whereof we shall now explain.

We find, when the sun is low, and the objects are strongly lighted, that they receive *stronger reflections from each other*; because the sun's rays fall not obliquely and glancing on the objects, and those on others, but strike directly upon them, and return reflections: contrarily, when the sun is high, the reflections of the lighted objects cannot touch the others with such a force, because the reflection of the light must needs revert to its origin: for instance, if in a high light two men stand in discourse, and the one receive the sun on his breast, and the other on his back, the light which falls from on high on the breast must needs reflect again upwards, whence it came, and therefore pass over the other's head; so that the former figure can thereby receive none, or but a very weak and almost imperceptible reflection.

Thus I think to have shewn, that reflections in sun-shine ought to be represented much stronger than in common light; the proof of which may be deduced from the life itself.

CHAP. X.

OF THE DIFFERENCE OF GROUND-SHADES, PROCEEDING EITHER FROM THE SUN, OR RADIAL POINT.

IN Plate XXXVI. the first example shews, the sun's place or quarter, which I observe as east; and opposite to it, in the west, is a building, which is lighted throughout from the east, not as by rays, proceeding from a point, and growing wider, but by such as are parallel to each other; I mean, not from the centre of an assigned sun at the side of a piece, but from the whole quarter wherein the sun is; or from the whole side of the piece, as wide as the opening, throughout which he shines into it.

The second example shews the contrary to be false; when the sun being directly behind the objects, the ground-shades are not produced from the radial but another point.

For if this were good, it must follow, that when the sun shines directly through the middle of a street, he would enlighten both sides of it; which is contrary to nature, and to what we have shewed before. And,

In the third example, it is plainly visible, that when the sun is in the east, and the room in the west, the objects on the ground must needs be lighted directly from behind, as well the one as the other, without the least difference: which their ground-shades and the lines of the floor sufficiently shew, both proceeding from the point of sight, and the latter shewing us the east and west through the whole room.

The fourth example in Plate XXXVII. affirms the same; representing a southern colonade lighted direct by the sun, which is in the opposite point; of which building each column throughout casts its shade against the pillar behind it, not proceeding from a point, but by parallels according to the rules of *perspective*.

The fifth example contrarily shews a great mistake, which yet is often committed, in making the ground-shades proceed from *an assigned point*, each column seeming to cause a particular ground-shade; which is against rule, and the nature of sunshine.

It will not be amiss to say something here of the *light of grounds*, to wit, that in what manner soever the light comes, whether from behind, sideways, or fronting, the plan or ground will *always appear alike*; that is, in the front of the piece, the most light, be the sun ever so low, nay, on the horizon: and not only the flat grounds, but every thing that receives light: the reason whereof is so evident, that it would be superfluous to say any thing more about it, than what is shewn in the sixth example of a side, fronting, and backward light, which perspective sufficiently justifies.

If some think, that when the light comes from behind or a-side, the ground must be lighted otherwise than fronting (for many keep it always most light on the side whence the light proceeds) I allow it, with respect to a candle or torch; but, speaking of the air, must say, they do not at all understand the matter: indeed it would not be very improper in a ground running off from the light: but level floors or grounds cannot admit of a diminution were they, if I may say so, a thousand steps long; nay, the ground will always be most light forwards, without any difference, let the light come from behind or forwards. I think no artist will be so soft as to ask, How then it shall appear whence the light comes? Since it is a general rule, that the shades and ground-shades of the objects plainly shew it. And in case there were no objects on the ground, the air, if there be but the least cloud, will make it sufficiently apparent.

CHAP. XI.

OF THE REPRESENTATION OF DIFFERENT LIGHTS IN THE SAME
PICTURE.

SOME think it impossible for different lights in the same piece to look well; for, say they, if it were good, *Raphael, Caracci, Titian, Poussin*, and other great masters would not have rejected, but approved that manner; even the *French academy*, which is arrived at so high a pitch, unanimously agrees, that no more than a single *light* is necessary, and rejects a picture which has *more*; wherefore they judge, that double lights are only the inventions of *Dutch* masters, who do not understand the *antique*, but follow nature in order to please ignorants. To all which I answer, that though *Raphael, Poussin*, and other great masters, have not shewed it in their works, but kept a single and common light, we must not infer from thence, that they despised or rejected that manner, as contrary to nature, but they *neither thought nor knew it*, art not being in their times, attained to its perfection in this particular: yet I do not say, that a picture with different lights is better than one single-lighted, if naturally represented; I mean only, that if it so fall out and be judiciously managed, it gives a painting a diversifying elegance.

I believe many common painters will not much thank me for disclosing this matter; because, should any one desire such a picture, they would have more trouble in doing it. However, let every man do what he will, or can. It fares with our art as with others; if a man will learn all that is necessary to become a good master he may do so; or if he be content with half-inquiries, no body will call him in question for it; but he who is able to represent a single light well, may, in my opinion, also do the others well. How many brave masters surmount every thing they undertake? What should hinder their exhibiting *three or four lights* as well as *one*? But, let me not here approve the manner of some landscape-painters, who introduce *many small lights* into a picture: a fond conceit without any basis.

I thought it proper to treat this matter of *different lights*, to shew, that we ought not to regard the partial opinions of ignorants, but always chuse what is most natural and agreeable; I mean, that we should enrich our works in general according to occasion, and without affectation. For which purpose we shall here exhibit an example of *different lights*, Plate XXXVIII. in expectation to hear what difficulties will raise against it.

We see here a building or gallery, and before it a mote of water, on the brink whereof is a man fastening a boat. Near the water lies a heap of various kinds of

household goods, Two men are seen bringing forwards some small vessels on a bier. On the pavement stands a grave matron with a young virgin, directing the hindermost porter to lay the goods to the rest. Somewhat deeper in the piece are two soldiers; one bare-headed, carrying some household goods. A servant is coming down the steps with a heavy chest on his shoulder. Through an arch of this gallery is seen, at the further end of a field, a garden ascended by twenty or thirty steps, inclosed on each side by a green hedge. Some people are seen going up and down the steps. In the field sits a herdsman with a dog near a stone. The forepart A, with all the objects thereabouts, is little *lighted forwards*, yet strongly. The gallery B, and the figures on the same ground are *lighted directly from the side*. Every thing in the field D is lighted like A. The steps C, and the objects on them are *lighted forward*. A receives its light from *south-east*; B from *south*; C from *east*, and D, like A, from *south-east*.

I appeal now to men of judgment, whether the lights ought not to *differ from each other, as well in tints as shades*. A, and the field D, to the steps, receive, as aforesaid, their light from south-east; in which point I suppose the sun to be; wherefore the air is there *lightest*. The south on the right side, which lights the gallery only through an opening, thereby becomes *a little darker* than the forepart of the piece. The steps C in the distance, covered by the right-side hedge from south and south-east, and by the left, from north, must needs receive their light from east, and the air over head; whence we may perceive that the objects are *never without light, however they are encompassed*; since what they lose on one side, they gain on the other.

I exhibit here another design, Plate XXXIX. also tending to shew *different lights in the same piece*.

Let us consider it as a square room, which can receive its light from the four cardinal points: for instance, we suppose A to be north; B east; C south; and D west; again, No. 1, to be north-east; 2, south-east; 3, south-west, and 4, north-west: between these points are, south-south-east, east-north-east, &c. which are needless. Now, we ought to observe, this room being open on the four sides, and a figure standing on a pedestal in the middle of it, and lighted from the four sides, from which side it would receive its strongest light: certainly from the east, where the sun is; and next, south-east; north-east, a tint less; then, north and south, still a tint darker; and so the same with south-west and north-west; *the west side only should be the shade*.

By these examples I think to have sufficiently cleared the point concerning the natures and effects of *different lights*; and also shewed the advantage of knowing them, as well in sun-shine as common light, with respect to the variety either in landscape or other subjects; together with the abundant means they afford for enriching

a picture, and that above the common method. I subjoin, that in a judicious use of them, we must be very careful in their disposition, that *they may not*, as I have said, *seem forced, but natural and necessary, that there may be a general union, and that the principal part have its predominancy.*

CHAP. XII.

CURIOUS OBSERVATIONS ON SUN-SHINE.

I HAVE already said much concerning sun-shine, and yet, as a matter of consequence for history and landscape painters, shall from three designs (which for that purpose I exhibit) make a general observation upon it; and thereby shew the mistakes of some, and the good qualities of others, as a precedent for those who would get honour by living embellishments.

Three young painters had once a controversy about the representation of sun-shine; they were each of different tempers; one cross and positive; another, meek and of good judgment; and the third was by the others generally accounted silly. In the end, they resolved each to make a picture; and, to shew their skill, the two first chose one and the same design.—See the sketches in Plate XL.

The first had given all the objects, without distinction, a yellowish light, and made the shades strong and glowing; thereby pretending to express the sun as setting; not considering, that he thereby exposed his ignorance, as having made the ground-shades too short.

The second had expressed the shades and ground-shades not so sharp or so long; as representing the sun much higher, and *a little fainter*; yet herein shewed so much more conduct, on making the woman and boy, who are looking at a huntsman sounding his horn over the wall (whom the man coming out at the gate shews them) *put their hands over their eyes*, as nature teaches; when the other, who had represented the sun *much stronger*, had *not taken any notice* of that circumstance.

The first placed a man before the tree, sleeping in the sun; the second, contrarily, had placed him in shade behind the tree; and some other people were sitting in repose against the wall, in shade, to avoid the sun's heat.

The third had made a design of his own (see Plate XLI.) to shew his nice observations on the sun; which the others, as counting him silly, at first laughed at. He had represented a naked boy sitting in an open window, and making bubbles with a pipe. The child received his light *forward* from the common light of the room. Through the window appeared the tops of some houses, and part of a column, with a sun-dial affixed to it.

Now, on a nice examination, it appeared, that this last had best bestowed his thoughts on the sun, and that neither of the others had shewn so many good effects in their pictures as he, in so small a compass; for, first, he exhibited the colour of sun-shine in the sky and on the tops of the houses, sufficiently differing from the common light: secondly, it is not enough to represent the sun strong or weak, or with long or short ground-shades, but we must also see, by the ground-shades, *how late it is*; wherefore he had introduced the sun-dial, the ground-shade whereof was on nine: thirdly, he had observed the *dubiousness* of the edgy objects going off: and lastly, to shew that we cannot bear *the sun's excessive brightness* without doors, he had placed the child in the window, in the *common light* of the room, that he might, with more liberty, stare about at the bubbles than he could in the bright open air. Thus he justified the conduct of him who had made his figures shading their eyes, and advised the other to give his figures those of an eagle, said to be the only bird which can look against the sun.

By these natural observations, the others owned themselves convinced: with excuse, that they laughed not at his skill but his choice, which at first seemed odd to them.

CHAP. XIII.

OF THE SUN'S THREE QUALITIES.

As we ought not only to view, as far as we are able, the wonders of nature, but also to represent their likeness: so we shall now make our observations about *the most beautiful of things*.

Who can be insensible of the three qualities of the sun, *viz. his splendour, heat, and colour*? Can any light exceed the sun in brightness and clearness, or any fire be more invigorating or consuming, or any colour have greater power?

The sun-beams, says a certain poet, *penetrate the depth of the sea, and render the sandy grounds light; imperceptible things, sensible, &c.* What light can effect what this does? It is said that lightning can blind the eyes; though this is rather caused by its suddenness than its light.

As for the sun's heat, *Ovid* tell us, that *Phæton, being of an ambitious temper, importuned his father to let him drive the chariot of the sun; which request being granted, and the horses proving too head-strong, and he ignorant of the course, driving out of the way, thereby set the earth on fire.* The gold in the river *Tagus* was seen flowing along. *This powerful light inflamed the Eastern countries, as Ethiopia, Lybia, &c. in such a manner as to make the inhabitants black; as we see them at this*

day: the lakes, rivers, and fountains boiled away; even the sea became a sandy valley. He, who would know more, must consult *Naso* himself.

It is said, that the rolling and frightful noise of the thunder will melt metals in an instant: which is not improbable, since the penetrating power has a great effect upon them. Two flints, by collusion, will produce fire. Even two pieces of wood will, by friction, do the same, though in themselves of a cold nature.

In relation to the *third quality* the poet proceeds thus: *Phæbus*, says he, in his light hair, and sitting in a glittering chariot beset with carbuncles, gilds all things he shines on with a yellowish colour. What light has such a brightness and beautiful colour? What saltpetre, brimstone, or other combustible matter can reach so far, and spread from east to west? The white moon and sparkling stars, nay the sudden lightnings themselves, are all weak and faint, if compared with the absolute beauty and splendour of his lively colour.

I therefore very much wonder, that such an ignorant can be found, as I met with about five or six year ago. Even he, who set up for a great master, plainly asserted, that the *sun is blue, nay, azure blue*.*

Was there ever harboured a more absurd opinion, than one which makes the most transcendant brightness and most penetrating object *the weakest*? since every one knows blue to be the weakest of all colours, and by which every thing is made to *retire*. What light can be drawn from blue? Does a blue body produce green, red, or yellow? Yes, says *Momus*, a blue object will cast a yellowishness; a yellow light, a blue one; and a red, a beautiful green: also, a yellow drapery will give a green reflection; a blue drapery a red one; and white, a black one. Moreover, the light of the sun is well expressed, when the main lights are whitish blue, and the reflections yellow and warm. Thus, says he, we must reason about all colours lighted by the sun.

I think this the bluest position that can be; for, in painting the sun and all other objects after this manner, could there be a more ridiculous picture? How green, yellow, blue, and spotted would it appear?—But many are fond of party-colouring.

We shall give here a description of one of this master's pictures; a work as frivolous as his judgment about the sun.

In this piece he had represented a *Vulcan* hammering a piece of iron a foot long; one half whereof was red-hot, and the other he held in his hand: he had also exhibited a *Venus*, with the same precaution, sitting stark-naked and unconcerned in the midst of the sparks.

* *The painter here referred to appears to have mistaken a partial effect for a general principle; a mistake very common in our times.* E.

Now, are not these fine thoughts, and worthy of representation? Does he not seem to say—*This iron is not heated by the fire, but painted of a glowing colour?*— And indeed he shews it plainly; for the pincers, which *Vulcan* ought to hold the iron by, lie by him on the ground. Moreover he was foolish enough to paint a fire against a hanging. But why do we wonder at that? why should he not do it, since a painted fire cannot burn? We might suppose him as wise as the man who set a piece of ice to dry in the sun, that it might not wet his back in carrying it home.

To find such wretches among mean people is truly no wonder; but among painters, and such as set up for great masters, it is past my understanding.

Those men who are unacquainted with the true qualities of the sun may be excused; but they, who know, see, and are sensible of them, and yet through carelessness or folly make such gross blunders, are unpardonable. Artists! be then advised in things ye do not rightly understand, that ye may be sensible of every thing art can effect.

Is there any thing which we cannot immitate with pencil and colours; whether heat, cold, day or night, earth, air, water, fire, wind, thunder, frightful apparitions, sweet sounds of voice or instruments, sorrow, joy, bitterness, sorrowness, &c. even, invisible things, as the sound of a horn or trumpet, &c.

But, let us now see how these things can be exhibited: are there not abundance of motions, postures, and passions, which herein afford us help, and which nature herself and daily instances shew us, if we will but take notice of them? What then can be wanting to make our meaning plain and clear to every body? Does not an unexpected sound cause a sudden emotion? a thunder-clap, consternation; a frightful spectre, terror and trembling? a burn, rage, and a contraction of the members, sourness, pinching the mouth and closing the eyes; bitterness, a loathing contraction of the features; sweetness, a placid countenance?

As for the representation of hot countries, we know, that both men and beasts seek tiere shades and caves for shelter and repose; also, that it is usual to wear umbrellas, and go either naked or dressed in thin silks: in cold countries we find the contrary: for there people repose and recreate in the sun, or where he gives the most warmth; they sit in a hut or a house by wood fires; and if the country be near the north-pole, they are clothed in wool and the skins of bears, and other wild animals. Thus we see one sort of people seeks warmth, the other coolness. Here the sun shines hot, the snow abounds. The hot *Indian* appears almost naked; and the *Laplander* and *Russian* hug in party-coloured furs. But as these effects are owing to the sun only, whose influence on these countries is in proportion to his nearness to, or distance from them; so we know, that the heat or cold-

ness of each climate is thereby caused, and the sun feels hotter in one place than another.

Since we are treating of the sun, we shall also shew how the poetic expressions describing him are to be understood.

Poetry and painting, being sisters, agree entirely; and, though fables and fictions be not thought necessary for a painter, yet they are delighting and useful, and we cannot be good painters without some aid from poetry. We may make use of poetic thoughts, as far as the history, whether sacred or profane, will admit, and as the nature of a thing can be thereby expressed. How can the morning, noon, evening, and night be more elegantly represented than *Homer* does it in some passages of his works; among others, at the end of his *Odyssey*, where he says—All objects appear in the morning, at the dawn of *Aurora*, dark; and afterwards, the imperceptible growing light distinguishes and gives their natural colours—thus he, as to the beginning of day; and elsewhere, of the morning and evening, he has it—As when *Phæbus*, fatigued, hides in *Thetis*' lap, &c. He says further—*Aurora*, the day-break, and fore-runner of *Phæbus*, rose in the east in her turn, sitting in a purple chariot, and gilded the tops of the mountains, &c. And *Virgil* in one passage says—*Aurora* risen out of *Tithon*'s saffron-bed, &c. And in another—The sea was now got rosy with the morning-ray: the orange day-break appeared in the high heaven, upon the rose-colour chariot, &c. Again, as soon as the day-break, riding up heaven, to be rosy, &c. All which expressions give us to understand, that *Aurora*'s light begins with redness, and grows gradually yellow and stronger as she gives way to *Phæbus*.

We need not say more of the names which the poets assign this great heavenly luminary; nature has the same daily in almost all those qualities; and he who does not consider nature, will reap little advantage from my observations.

CHAP. XIV.

OF THE NATURE OF THE SUN, WITH RESPECT TO DIFFERENT COUNTRIES.

FORMERLY, at leisure hours, I diverted myself with reading the descriptions of several Eastern and Northern countries, written by *Linschot*, *Olaus Magnus*, Archbishop of *Upsal*, and others; and, on one side, I saw the *Cape of Good Hope*, where the sun's great heat is tempered by the sea-breezes, as it is through all *India*

Java, China, and other regions. Of *China*, writers say that it enjoys the sweetest air, and the inhabitants arrive at great ages, and no contagious distemper is heard of amongst them. I read also of many costly and strange rarities, and of the *cocoa-tree* yielding a refreshing liquor; and what else was worth observing. On the other side of the world I viewed *Greenland*; which I found to be excessive cold, and full of high mountains covered with eternal snow; the seas abounding with whales, and the air piercing and rigorous on the comfortable sun's departure; and, like the country, the people rough and savage, as we see in the *Goths, Fin.* and *Laplanders*, and other bordering nations, where cold air and nature have great influence on the people.

Digesting these things, I had a fancy to make two sketches of them: in one I represented, according to the writers, *palm* and *cocoa-trees*, little water, but many hills; and, for the embellishment, some naked *blacks*; the light, a sun-shine: in the other I could exhibit little else than fir-trees, wooden huts, and drifts of ice; the people I had clothed with beasts' skins, and some hunting wild bears, others busy in dragging a whale on the ice, which they had killed with harping-irons; in fine, a circumstance of their manner of living.

These scratches were lying on my table, for further improvements as they occurred in my thoughts; when a gentleman, on making me a visit, cast his eyes on them, and, though but slightly scratched, bought them of me; and, at the same time, bespoke another piece, the subject whereof I should have from his son, then newly arrived from *India*.

Accordingly the son described to me a certain place in *India*, (where he had lived) generally inhabited by *blacks*, except the governor himself, and some others. He instructed me in several particulars, as well manners and dress, and other things, proper to the country; all which I set down, and then made a rough sketch of it with a pen in his presence; in which, he said, I had rightly taken his meaning. This being done, I began colouring it, in hopes thereby to get his future favour, which I did. The young gentleman's affairs, in the mean time, calling him out of town for three weeks, his father, on his return, had a meeting of some friends, and, on that occasion, sent for the picture, (which was finished) and at the same time desired my company. The piece was instantly hung up; and, after the gentleman had a little viewed it, he took me by the hand, and whispered these words—*It is very well done, but I forgot to tell you one thing of great moment; yet you can alter in half an hour's time.* To be short, *I had taken the sun too low*, and also made him fall into the piece *sideways*, which occasioned *long ground-shades*; whereas I should have made him *vertical*, (or over-head) as he most times appears in that country. I was confounded, and owned my fault; for his criticism was just, since the *great*

heat must be expressed by the sun's vertical position. Here I saw, that after all my pains, I had failed in the *main point*, for the reason aforesaid. The gentleman's judgment was as right in one point, as wrong in the other; for he must needs be acquainted with the nature of the climate: but his saying, how easily the fault might be rectified, reminded me of the case of *Apelles*, and I thought—*Ne sutor ultra crepidas*; because he thereby discovered his ignorance: for rubbing out of the ground-shades would not in the least have bettered it; and to enlighten the figures from on high, would be more work than to begin a new picture. Nevertheless, he taught me to make my advantage of it in time to come.

CHAP. XV.

OF THE SUN'S LIGHT UPON OBJECTS AT RISING AND SETTING.

IT is unaccountable in many artists, who practice an art, whose theory is built on mathematics, its practice on experience, and the execution on nature, that they take so little notice of the three points wherein lies their honour; especially in the lighting of objects in a sun-set; for the sun, how low soever, cannot shine on any objects under the parallel; namely, not in the least from underneath, were the object, if I may say so, as high as the clouds; and yet we see many paintings, wherein the objects are, by a sun-set, more lighted from underneath than above—which is contrary to nature; as we may daily experience, in walking against the sun, how troublesome it is to shade the eyes. We turn our heads sideways, or hold a handkerchief before our eyes; even the hat is no defence; and yet the sun never takes it underneath.

This may be plainly evidenced by perspective; to wit, that as the horizon limits our sight, and the sun cannot, with respect to the eye, descend lower; therefore he cannot send his rays upwards, but along the ground, or parallel.

These rays then, in their passage, unless you pull your hat over your eyes, must needs shine into them. I even dare to say, that, were the brim of your hat ten acres broad, and parallel with the horizon, it would not cast a shade of a pin's breadth over your eyes, nor the sun so much as take the under parts of the brim, though we were standing on an eminence.

But, to be the better understood, let us consider Plate XLII. where, on the foreground, I place a figure with a board on its head (like the *Americans*) level with the eye-brows. Next, we see a high building, with a projecting cornice running towards the point of sight; and, on the other side, a high column with a

figure on it, having such a board on its head as the other. Now you may perceive, that the sun does not strike underneath against it, but sends his rays parallel, I mean when he is setting. Draw then a ray from the sun parallel with the board of the fore-figure, and see how much shade its eyes will have. Fetch another ray from the front or cornice to the sun's centre, to find how much shade the projecture will throw on the frieze; do the same by the figure on the column: then you will perceive, that the joints of the stones in the building will be parallel with the sun's rays, and that the off-corner of it, though lower than the near one, will yet be alike with the near one, and the frieze parallel with the ground.

If it be objected, that when we lie out at a window the sun is lower than the window-board we lean on, and does not shine on it—I answer, that we only imagine so; for if we rightly observe, we shall perceive a small ground-shade of the cross-piece of the window, though ever so faint; wherefore we are enabled to conclude, that as long as the sun shines, nay, if but a finger's breadth above the horizon, the ground must receive some light; and, of consequence, as long as the ground is somewhat lighted, it is impossible for the sun to shine on any thing from underneath. Suppose, for instance, a column six feet high, lighted by a sunset; if this column throw any visible shade on the ground, the ground must have some light; and, if so, how is it possible that the sun should shine from above and from underneath at the same time? And if it be granted, that the sun does not light the column on top, its ground-shade must needs be infinite; in which case the capital ought just to be lighted from underneath, and the ground, of necessity, to be without light. This is an undeniable truth, though the point be but little touched upon by writers; even seldom heeded by masters: it is also no wonder to see some fail in it; the most probable reason for which, as I think, is their ignorance in perspective.

CHAP. XVI.

OF THE APPLICATION OF SUN-SHINE AND OTHER LIGHTS.

IT is an old and rooted evil, and thereby become a law, rather to gratify our fancies and passions than consult reason: most painters verify this in their choices and practices. To represent sun-shine, say they, is pleasant, and delights the eye; therefore we must always introduce it. But this cannot be; since the varieties of the seasons, and a change in all things visible, demonstrate the contrary. This light is indeed very agreeable in a landscape, but very disserviceable within doors; for, how ridiculous, in a great entertainment, would sun-shine appear on the table? And how

could the guests see one-another? Or, how could the glitter of the plate be expressed, without obscuring every thing else?

What a fine piece would that be, where the white table-cloth must be mixed with black? And how agreeable would it look to see the ground-shades of the window-frames and squares expressed on the table and floor. Sun-shine is not always proper; and yet some will not give themselves time to think whether the subject require it or not; as in *Christ's* crucifixion it is improper, because the Scriptures mention the sun to be hidden.

The better to explain my meaning, I shall exhibit three different lights in as many compositions relating to the person of our Saviour.

Of CHRIST'S *Crucifixion*.

Here, on Mount *Golgotha*, is the place of suffering. The sun, though at noon, is obscured by a dark cloud. Behold how the place is lighted, from the right side, where are the cross and people, receiving a strong and a broad light from the clouds; all this appears on the second ground. The figures on the fore-ground, shadowed by a cloud, are not so broadly lighted, but unite gradually in force with the others, until they come to be alike broad-lighted. About the third ground the sky is darker, and full of heavy clouds, which, as they rise, seem to draw a little cross towards the sun, which is on the right side.

Now, we must follow truth as much as possible, and not our fancies or choices. Here, every thing ought to be still and inactive; *Christ* is dead: does not this furnish sufficient reason for mourning? Wherefore I chose the aforesaid light, as best expressing sorrow. And yet it is not proper on all occasions, as may appear in the two following *compositions*: one of which is strong and broadly lighted, and the other with sun-shine, sharp and long-shaded.

Truly, a piece with these considerations, and exhibiting the nature of things and times, must needs please the curious: even the very hearing such reasons and observations can make an *amateur* knowing; especially, if he be instructed by a good master in right principles, and is somewhat conversant in drawing. Such a one may even convince painters, if he have a particular genius, quick apprehension, and a good memory; improve his time, read good books, and shun such company as talk much and do little.

To converse with the skilful and judicious is very commendable; but the contrary injurious. Reason should always take place, and a discerning judgment not to be rejected. Rather do something less, and weigh it thoroughly. Augustus's saying is, on this occasion, not amiss, *festina lente; haste with ease*. Good things

will endure, but those which are so seemingly must decay. But my zeal has carried me too far, and therefore I shall return to my purpose in the ordonnance.

Of CHRIST'S Burial.

The rock on the left side of the piece, which opens a little forward, and has a dark and deep entrance, is the place of *Christ's* burial. The funeral rites are performed within, and one or two lamps are seen somewhat to light the hollow. The body is carried in by three or four men. The time is about the evening, and the sun does not shine. Behold the people against the rock, almost without ground-shades, as being lighted from on high, and a little forward; because of another piece of a rock rising up there by the side, alike with the former. Observe the three figures on the ground, standing between the two rocks; those, wanting the fore-light, must needs receive it from behind. Somewhat further, on the third ground (which is the common road) some people are coming close by the trees standing on the right side of the piece, who, on the other side beyond the large rock receive their light from the left side; a plain proof that, were they more distant in the field, they would be lighted from all sides.

My principal remark on the piece is this. This burying place belongs to *Joseph of Arimathea*, and lies near the city of *Jerusalem*, as the text shews. He is there with his people, who carry in the corpse. Now, my intention is, to light this foremost group as strongly as possible, and yet without sun-shine: the light comes almost fronting, by reason of the side of the rocks, which obstruct a side light; so that they can scarce have any shade, other than from behind through the rock or burying-place, a little from some cypresses standing on one side of it. Between the two rocks, I shew, that the people, coming forward, must needs be lighted from behind, since they are still half in the open air; and that those somewhat further off in the road, against the side trees, ought to be lifted forwards, backwards, and from the left side, where the rock is very low; consequently have but little shade on the right side of the trees, against which their ground shades fall.

The other group and the stone-heaps in the field, on a lower ground, I shew to be lighted from all sides, and to have no other shade than from below, and the deepest hollows; because the sky is settled, and without clouds. Now, it is certain, that few will relish so nice an observation; since they follow their own fancies without further inquiry: yet if any of the circumstances were omitted, the matter would also be less apparent.

The chief regards had here are to the light; the time or hour; the situation of the burying place; and the quality of the man who performed the funeral rites, not only as to his person and authority, but also with respect to his dress; together

with the manner of the solemnity, according to scripture: all which appear plainly. As for the stone heaps in the *distance*, they are burying places raised up and down about *Jerusalem* (of which the aforesaid is one) we see them small and mean, large and stately, according to the conditions of those who caused them to be made; as the scripture testifies.

Let us now observe the third ordonnance.

Of CHRIST'S Resurrection.

I again represent here a rock; before the entrance of which is sitting the young man or angel, on the stone or sepulchre, in shining raiment, speaking to the three women, and pointing upwards. *Christ* arising, is surrounded with rays like those of the sun; whereby, two of the women (one beholding him with her hand over her eyes) are so strongly and sharply lighted, that their shades, by reason of the nearness of the dazzle, fall very distinct on the ground forwards, and on every thing else thereabouts. One of these women, as nearest the young man, thereby receives strong reflections; when the third (who is stepping towards the sepulchre) is without the reach of either light; and though receiving, in a manner, some light from the air, yet melts in the broad shades. Somewhat further, on the second ground, the trees also, along the way, give broad shades. In the offscape is seen *Jerusalem* in a rising mist; because it is day-break; the heavens abounding with thin clouds mostly in the sun's quarter, which on the right side of the piece appears a little on the horizon, somewhat yellowish and purple.

Now, if an *amateur* or master will, with due reflection, join his thoughts with mine, and not fear any trouble in the performance, I question not but he will, by such a representation, satisfy artists, and merit the name of a great master.

CHAP. XVII.

OF THE PROPERTIES OF THE SUN AND OTHER LIGHTS IN THEIR ESSENTIAL REPRESENTATIONS; AND OF THE CHIEF TIMES OF THE DAY.

WE need not say further, that lights differ in their kinds, as having in the preceding chapters sufficiently shewed their natures, effects, and qualities; yet, to finish this head, we shall here subjoin some particulars which could not before have place.

As for the sun, my opinion is, that he cannot be represented in any picture; first, because the eye is too weak to behold him; and therefore his force cannot be ex-

pressed otherwise than by his making all objects dark and black. Secondly, because when he shines directly in our faces, we cannot perceive the right shape or colour of things, unless we shade the eyes, as nature teaches.

For the same reason, I think, we may not represent a burning candle, torch, or other matter giving a great light, unless we also exhibit the objects as this light makes them appear to us, and not as by their colour, stir, and union, they really are; for the further from the candle the more faint they become. It is therefore folly to maintain, that the natural force of candle-light, especially if the flame be seen, can be imitated, since it is past our skill to give the other work its appearance; for when the light of the candle shines in our faces, the most deep and dark colours, even black itself, appear neither darker or blacker than they would in a dark day. But we shall afterwards treat more largely of these lights; and therefore now proceed to say—

That, those who love to paint sun-shine may observe, that it is proper for sacrifices, combats, bacchanals, dancings, sports of herdsmen, and sundry other jovial occurrences and histories, which require great bustle; but very improper and obstructing in councils, pleadings, entertainments, academies, wedding-ceremonies, and other such circumstances. But cloud-light gives an uncommon decorum and naturalness in solemn affairs; such as, assemblies of magistrates, pleadings, and other business of authority and consequence.

The third of the lights, of which we have spoken (the torch or candle) is proper for mournful occasions, for dying persons, burials, and such like; especially in the open air.

The sun appears agreeable and delightful in the open field, when, through thick bushes and trees, his rays here and there light the grounds, and the people are seen reposing or diverting in the shade; but he acts against nature, who exhibits tender and beautiful virgins basking in a sun-shiny field, staring at the sun, and talking and beholding each other with as little concern as if it were but a candle or star-light; since he himself would leave their company, and retire to shade.

To prevent any mistakes of which kind, let us describe the chief times of the day.

Day-break.

This first-born time of the day favours the enterprizes of great generals in besieging or storming a town; no time more proper for it, by the example of *Joshua* in taking *Jericho*. This rule, though not without exception, has been observed by all nations; of which I could give many instances. The battle of *Pompey* against *Cæsar* began at that time. It is also the proper time for hunting; as in the representation of a *Diana*, *Cephalus*, *Adonis*, or any such subject. Judicious masters

always chuse the hour of the day which best agrees with their story. This time is of singular advantage for the half tints it gives ; exhibiting all things in their natural colours ; whence arise an uncommon agreeableness and decorum.

The Morning.

This time principally rejoices nature ; even inanimate things are sensible of it : the glittering light takes the tops of high mountains, and causes, both in buildings and landscape, great shades, appearing very delightful. This light, at breaking out, gives uncommon sweetness when the objects shine in the water ; as also a certain freshness mixed with vapours, which bind the parts of things so well together, as entirely to please the eye of the knowing.

At this time the *Heathens* offered their sacrifices ; and we read in the books of *Moses*, that the *Children of Israel* had not only their *morning oblations*, but also worshipped the golden calf at that time. The *Jews* retain those customs to this day ; as also did the ancient *Christians*, who often baptized in the morning ; as was likewise *Christ* in *Jordan*. The *Persians* moreover honoured the morning by their offerings. Wherefore we ought to have due regard to the time of the day on all such occasions ; and take especial care that the light on the principal object and place, according to *Poussin's* conduct in a picture of *Christ* restoring the blind to sight ; wherein the greatest and strongest light is entirely spread over our *Saviour*.

The Light between Morning and Noon.

This light is not very fit for objects, if it be not broken by some accident of rain, storm, or tempest. Such a time may be proper for mournful occasions ; such as the last judgment and our *Saviour's* suffering, when (as said in the last chapter) the sun was darkened ; which looks frightful, and causes an inexpressible amazement : wherefore fine and pleasant weather would, on such occasions, look ridiculous.

Noon.

At this time the sun, darting his glittering rays, shines in full splendour ; wherefore I desire those, who use this season, to think that nature effects, by the force of this light, what cannot be represented ; since we often fail in our utmost attempts for that purpose : whereby it happens, that in endeavouring to make things come forward, we often use such a force of light, on the fore-ground, as far exceeds that of the sun ; as in the case of draperies of a fiery colour, or the like. Certainly an unaccountable way of proceeding.

Nevertheless the sun's light may be hidden behind mountains, buildings, &c.

This hour gives rest to human labour. The Scriptures tell us that *Christ*, tired

with his journey, sat to rest on the well; which gave the woman of *Samaria* occasion to hear his wonderful prediction; his disciples, also wearied, sat down near him. He who endeavours truly to represent the natures of things, must especially observe the times and hours proper to them.

The Afternoon.

As this season is most liable to diversity of weather, by means of driving clouds, which occasion many overcasts, it is very proper in the representation of bacchanals and licentious actions. But these are not always fixed to that time.

The Evening.

Labour ceasing at this time, it gives liberty for all sorts of pastime; as dancing, walking, &c. If you would represent the marching home of an army, or herdsmen driving their cattle out of the field, this time is the most proper for them. This light frequently changes its colours by the interposition of rising vapours, which it draws; but does, notwithstanding, most times enlarge the superficies of objects. When the shades do not receive the reflection of other objects, they ought to partake of the light. This season is quite different from the morning; yet no less agreeable, by its small glittering lights, if we keep the general light somewhat dusky, which creates great masses or parts; especially when the colours are somewhat dispersed by a judicious master.

At noon the sun's light must proceed from on high, giving short ground-shades; but in an evening his light must be low, and causing long ground-shades.

This morning is like the evening, and with the moon-light agrees.

CHAP. XVIII.

OF THE MOON AND HER REPRESENTATION.

I QUESTION not but many of my positions and observations in this point will be censured as heterodox, for being contrary to both ancient and modern practice: nevertheless, I shall not fear to enforce them, that discreet artists may inquire whether they are founded on reasons, or not; especially seeing they are not new inventions, but corrections of old mistakes; as I think I shall prove.

I suppose, then, that it is a gross error to represent the moon less than the life; because, how distant soever she be, we nevertheless see her like the sun always retain her natural bigness: and if this be granted, the contrary must be unnatural, and therefore forbidden to a painter, who is the imitator of true nature.

Had I a mind to paint moon-shine, I would, without injury to nature, manage it, as I have before said, I would represent the sun ; that is, to exhibit her shine, but not her body (for the light is of greater moment in a picture than the bodies of either the sun, moon, or a candle) lighting my objects thereby either from behind, side-ways, or forwards (and as well in figures as landscape) somewhat darker than the day-light, that it may appear a true moon-light, and not a sun-shine (which it very much affects by its sudden lights and sharp ground-shades) making the blue sky here and there, with some glittering stars. And to make it still look more natural, we may, if the subject permit, introduce up and down torches or other lights, burning piles of wood, offerings or other fires, as occasion requires, and thereby make the lights stronger, and the colouring russet or more yellow ; yet the shades not to be so sharp as those of the moon. This would, in my opinion, have a fine effect, especially if the said accidental lights were mostly ordered in dark places. But we ought principally to observe, that in the whole there must be seen more darkness than light, and that no colours appear so beautiful as those of the sky, in reference to the moon, unless they be red, yellow, and such others as are peculiar to burning lights (as we have shewed in the first chapter of the Fourth Book) for light red and yellow become dark : the moon's brightness, contrarily, makes dark blue and sea-green appear lighter ; but black keeps its post ; wherefore little light red, and as little dark blue, ought to be seen in the picture.

By such a disposition we gain two advantages : 1. A natural light. 2. An uncommon variety in the colours.

If any one find any difficulty herein, he may please to know, that he is no more obliged to exhibit the moon than the sun in his piece ; because the former takes its course round the heavens as well as the latter, and may therefore be placed as the elegance of the figures and by-works require, since both illuminate the earth and its objects forwards, backwards, and sideways.

As to quality, in three particulars the moon is so like the sun, that there is no difference between them : as, 1. She always throws her rays parallel as well as he. 2. All that is lighted by her is broad and sharp. 3. The shades on the ground are plain, and conform with the objects : but the reflections are not so strong as in sunshine ; because the moon-light is weaker than the sun's, by reason of the opposite natures of those two luminaries, the one being warm, and the other cold ; and as the moon receives her light from the sun, she can therefore not have so much power to impart it to the earth ; nor the objects, lighted by her, appear so distinct to the eye. Again, as the sun often alters his colours by means of the vapours which he exhales, so we find the same in the moon, who, by the same means becomes also more pale or yellow in proportion to the vapours about her, or the air's rarity or density.

Can it be doubted, whether such a piece of moon-light, without the appearance of her body, be such, when the darkness, broadness, and sharpness of the ground-shades, and the paleness of the colour are well observed, all which conjunctively express evening or night. If it be a question, Whether this were the former practice? I say, I have no business to inquire into that, since we ought not to accommodate the art to fancy, but our senses to the art. It is to as little purpose to consider, what is done; but rather, what may or ought to be done, according to the dictates of right reason. In short, it is impossible, when the three aforesaid qualities are well observed in a piece, it should fail of representing a very natural moon-light.

As my position runs counter to an old custom, and therefore not so easy to apprehension, I have endeavoured to explain myself by the three examples in Plate XLIII.

In the first I shew the moon in her natural bigness, *yet without the piece*; because she would otherwise come too near the horizon, and cause too long and disagreeable ground-shades.

In the second she is exhibited after the old way. And,

In the third, I shew only a starry sky, with the strong light of a moon, who, as in the first example, is without the picture.

If any one think, that the moon's body gives a strong glitter, elegance, and life to a piece; I say, *the sparkling light of the stars does the same*; especially if we make them as large as they appear to us; but not in a perspective way, as being between heaven and earth, like the moon. However, we need not represent them all, but the chief only; such as the chariot, the triangle, the serpent, the north and evening star, and such as make a known figure; all which, as having no figural being, but only the shrine of very small light, may be easily expressed by small points.

We may also make the moon, though without the piece, appear in the water, and cause an agreeable reflection in the waving surges; and, by choosing such a *side-light*, we have the advantage of representing *all things most beautiful*, neither more nor less than in sun-shine or common light.

I must subjoin another important consideration; which is, that as the moon's light is sometimes obstructed by *high objects*, such as rocks, palaces, trees, hills, they have no power to enlighten or *bring out* the objects or bodies in them, though ever so near. For this reason, a painter ought to avoid such accidents, and not to introduce them unless through necessity, to create a harmony or force; and to place them mostly forward, or in the *distance*, against the sky; for setting them between both cannot but make a disagreeable spot, unless it be broke by some water where a reflection of some stars or other lights of the air appear; and, into such a choice

of landscapes or visto, you may introduce white marble images, buildings, light by-works, and light-coloured stuffs, which altogether look agreeable: and, as the night-vapours are more dense than those of the day, so the distant objects become more suddenly dark and undistinguishable. Forget not, that in windy weather, the moon as well as the north-star is encompassed with a yellow ring.

If any person be not yet fully satisfied, let him please to weigh the following palpable reasons: the sun, moon, and stars, cannot diminish; because we can neither approach nearer, nor go further from them; but all sublunary objects can, by our recess or approach, lessen or magnify: and, to prove this, take a glass of the size you intend your picture; place it before a window, and draw on it the prospect, with the moon, as it then appears to the eye; which done, you will see how large she ought to be painted. Now, if you approach with this glass some thousand steps nigher towards the sun or moon, they will not appear bigger on or through the glass, but have the same magnitude; whence arises the falsity of those representations, which diminish the sun, moon, or other meteors, as well as the figures.

I conclude, then, that the pictures, exhibiting nature contrary to what she ought to be, are liable to censure, and that we ought to seek truth by ratiocination, and then, waving old customs and prejudice, to believe our own eyes.

I shall further illustrate this matter in the chapters, shewing what is meant by a table; and of the uses of magnifying and diminishing glasses, and of the difference between large and small, warm and weak painting; to which we refer the curious artist.

CHAP. XIX.

OF THE EFFECTS OF ARTIFICIAL LIGHTS, AS OF A TORCH, LAMP, CANDLE, OR FIRE.

HAVING, in the most plain and concise manner, treated of the effects of the sun, moon, and star-lights, we shall, on the same footing, speak also of the *auxiliary lights*, which necessity for the ease of mankind has contrived, and art brought to perfection.

I think it not amiss to shew here, in the first place, the force and property of these particular lights in such a manner as I conceive them.

That of a flambeaux, or torch, is at night the most powerful and beautiful; having two qualities, to wit, of affrighting and rejoicing. Its light is very proper for bacchanals, entertainments, plays, and other joyful meetings; and, on the contrary,

frightful in sorceries, apparitions of ghosts, and such like nocturnal and unexpected accidents.

The lamp is melancholy, faint, and gloomy, and therefore proper for burials, prisons, near sick and dying persons, and on mournful occasions. This light is most agreeable within doors, and in caves, grottoes, or frightful and unfrequented places of small extent.

The nature of this light, and its effect on colours, are the same as those of the sun, with respect to its falsifying the colours; but the light and reflection are not so strong; for which reason, the artist is often at a stand in the uses of them, arising mostly from his slighting this light as a matter not worth his observation.

In reference to shades, they are not much unlike those of the sun, as well in broadness as sharpness; yet with this difference, that the sun-light falls more uniform on objects, as he is more distant from them; and because in the evening, but especially at night, the vapours are darker and more dense than those of the day: whence it follows, that all objects, deprived of the lamp-light, disappear; and, by reason of its nearness, can be lighted but in part.

To confirm this, we shall exhibit a mathematical instance in Plate XLIV.

Fix a point A for the centre of the light, from which all the rays flow. Draw under it a candlestick of a certain height, as four feet above the ground. Then sketch three or four columns going off further and further from the said point of light: let these be eight feet high. Next, set one foot of the compasses on the said point, and extending the other, so as to touch the extremity of the first pillar, sweep a segment of a circle on the shaft; do the same with the other pillars. Now, you will perceive that the first pillar is least touched, but receives the strongest light, and that above and beneath the touch, the light falls weaker and weaker; moreover, that the furthest column is most touched, by means of the greater sweep of the compasses, and therefore it will be lighted almost all over, but also most weak. Whence it is plain, that objects lighted by such lights are never lighted entirely and uniform: and, were they touched and lighted alike, it would be faint and dark, that we should perceive nothing distinctly, either in colour or outline, more than in a weak moon-shine.

If any want further information how I apply this to practice, I shall now freely impart it.

First, I sketch my composition on blue or dark drawing paper; then I make my plan, to shew the places of the figures and other objects, which I slightly scratch; next, I assign a point for my light, either high or low, as occasion requires; on this point I set one foot of the compasses, and with the other touch circle-wise (with an extent equal to each object's distance from the said point) all the objects where-

ever it happens: by this means I find the parts, which, as nearest the light, ought to have the strongest light; and, consequently, the diminution of the light and colour shews itself, in proportion as it goes off from the drawn circles.

As for the reflections, they are in the same case with all lights; the brightest, largest, and strongest give the strongest; and the purer the light, the more yellow appear the colours both in the lights and reflections; contrarily, the fouler and more vapourous the light, the more russet seem the colours.

The light of { A candle is yellowish.
A lamp is russet.
A flambeaux, or torch, is more red.

Artists, who delight in representing such lights, ought to regard the three following useful precepts.

1. To keep most light together.
2. To take special care in the melting and lightening of their outlines.
3. To observe the naturalness of the several lights, whether candle, lamp, or torch.

It must also be noted, that the space between the eye and the light, as likewise the first object or figure (if it come before the light) ought to be the darkest; but if it be behind the light, it becomes weaker both in light and shade, occasioned by the vapours, which, as before has been said, appearing more dense in the evening, the night-light more affects them and enlightens them.

Add to this, that the main-light being tempered with light yellow, russet, or red, the diminution and breaking of those colours ought to be found by black; I mean, by black and the proper colours wherewith the objects are shaded, and more or less weak in proportion to their distance; for the foremost darkness, and nearest to the light is more warm than the hinder and furthest, which, in proportion to its distance, becomes more blue; yet, much more in the open air than within doors; because the vapours of the air are more subtle than those of confined lights, which being made with lamp-oil, resin, or the like, emit a foul smoke.

But as to the foremost objects must, by means of a confined light within doors, needs be subject to much shade, whereby they often maintain but a small light on their extremities, it will be found, that such outward lights appear more or less strong, than the objects lighted straight forwards, according as the stuff whereon it falls is either rough or smooth. As for the reflection, with the light shining through thin folds, I observe the same management as I prescribe for sun-shine concerning those parts: but, in breaking the colours, let me subjoin, that the foremost darkness must be the greatest, and therefore less falsified by the light than those which are more distant; the colours, therefore, keep cleaner, and are less fouled; and still less in the open air, than within doors.

I am even not afraid to add an easy method for finding the diminution of the tints on objects, according to their distances, not from the point of sight, but from the candle, torch, or lamp. Cut a strip of paper or vellum, as long as from the centre of the light to the furthest corner of the piece. Let it be a finger and a half broad at bottom, and cut away to a point at top. Then paint the point with such colour as you give your light, yellowish or russet, diminishing it gradually in proportion to its going off from the light. Next, with a pin, fix the said point in the centre of the light, so as to move it about at pleasure, to all the objects near to or distant from the light. Then divide this strip into degrading feet, small at the pointed light end, and from thence gradually larger; by which means the strip will shew, without trouble, the right tint to temper.

For the objects going into the picture towards the point of sight, you may make another strip, the reverse of the former; to wit, light at the bottom, and diminishing towards the top or point, to be fixed on the point of sight.

If you would use any more helps for the diminution of the colours, and less troublesome, try the following method:

Having, in my composition, exactly designed the figures after the life, I paint it like a common light-piece, without breaking the colours more than perspective requires. The light I take as from a candle or other matter, proceeding from a point within the piece, whether within doors or in the open air. After which, I take a thin glazing yellow of the same tint I give to my light, and scumble it neatly and thin over both lights and shades. This yellow must not be too dark, because my main heightening is taken only from a common light; wherefore *asphaltum*, yellow lake, and dragon's blood, would be so warm and sensible, as to take away the mistiness inseparable from night-pieces, unless it were before painted accordingly, to the no small trouble of the artist. Now as glazed things commonly abate of their neatness, you may, if it be necessary, re-touch the main lights, as well in the faces as other parts, and thereby fetch out their force again.

The advantage arising from this method is, that there is no kind of night-light, whether of lamp or other oil, pitch, brimstone, candle, or torch, but it may be represented with the same trouble; because it depends only on the tempering the glazing colour; the best of which, in my opinion, is gamboge, light pink, or yellow lake mixed with a little vermilion.

I think these very good methods; because, sometimes in night-pieces, especially in great bustles, we use two, three, and more particular burning matters for lights; and by this means we obtain a sure method for bringing out those lights and fires, not only at night, but also in the day time, in the evening, nay, in sun-shine, where we often meet with flambeauxs, torches, burning altars, or piles of wood.

But let me not propose these precepts as laws, but examples to exercise the artist's curiosity, and for his proficiency; wherein I wish my labours may be of service.

CHAP. XX.

NECESSARY HINTS IN THE USE OF PERSPECTIVE.

I HAVE been long considering a point, which, in my opinion, is very remarkable, and yet has never been settled; though I think it may be done: it relates to the execution of histories, either within or without doors, and landscape embellished with figures.

My thoughts are, that as perspective assigns a certain distance for viewing a picture with respect to its magnitude or smallness; or a large piece with large figures, and other objects going off, to wit, on the second and third grounds, those objects ought to be as neatly finished as those on the fore-ground, provided they keep their faintness, caused by the interposing air. This position, I think, is founded on certain and natural principles.

But I must previously suppose, that when we say a piece is well finished, it must be understood that the whole is so, and not a part only. If we begin inquiries, we ought to push them as far as possible, to enable us to say, such a piece is artfully executed; nay, so perfect, that nothing is wanting: for that cannot be affirmed, when the fore-ground is finished and well painted, and the second and third grounds but slightly touched. I grant, that we sometimes see pieces with small figures, though loosely pencilled, accounted finer and more artful than large pictures laboured and highly finished; yet it must be allowed, that more work is necessary in a large finished piece than a small one loosely touched: the very words (finished and loosely) imply it. My opinion is, that if we be not wanting in trouble and time, as artful a piece may be produced, as what has been hitherto done, yet only by those who understand art and its rules in theory and practice. And though it seem difficult to attempt a thing new, we must not therefore be discouraged; for, what great things have not been experimented and performed? What did not *Alexander*? Had he feared danger and trouble, he would never have gone the lengths he did: he had a mind to do it; this created a resolution, and that finished his hopes.

But, to return to our subject, let us suppose, that a picture ten feet high, with figures as big as the life, ought to be viewed at ten feet distance; and that a smaller one five feet high, with figures half as big as the life, must have five feet distance;

and thus the smaller the nearer, according to perspective: now, the question is, Which of those three pieces ought to be most finished? Many will certainly say—The last; but my opinion is, that each of the three pieces must be painted equally neat, because each has its determinate distance with respect to its bigness.

Again, there is another such piece ten feet high, but divided into three grounds, whereon are placed the same figures as in the three former; to wit, those as big as the life on the fore-ground, those half as big on the second, and the last on the third ground: the question now is, which of these three grounds ought to be most finished? Being all in one picture, the judges will, contrary to what they before asserted, say, the first; and that the hindermost must not be so neat and finished; since they can never relish that the figures on the second and third grounds ought to be painted as neat and elaborate as those on the fore-ground; for, say they—Who would perceive it at ten feet distance? Nay, who ever saw such a painting, or did it?

But the case is not, whether there have been such pictures; but, whether they ought to be so? We are not ignorant, that it is the custom to finish small pieces, the smaller the neater; and large ones contrarily, bold or loose. Now I would fain know the reason why there should be more work in a figure of three feet than in one of six? Can it be proved that the small one ought to have a fold, nay, a hair more than in full proportion? But what other answer can be made? If the custom were not good, it would not have prevailed, nor lasted so long. Nevertheless, as long as we reason thus without foundation, and bigot ourselves to common practice and old custom, we shall never advance. It is not the proper way to go forward; and therefore many keep their old station. But I want to be informed of new things, without which, art cannot improve. Variety nourishes the mind. I grant, that men sometimes produce new things which meet not with public approbation; but, whence come they? Either from false grounds and inconsideration, or else an immethodical way of explanation.

To express my thoughts perspicuously, I have exhibited them as plain as I could in Plate XLV. and question not but you will apprehend my meaning.

No. 1. Has three pieces fronting, with their distances of ten, five, and three feet and a half.

No. 2. Is the same in profile, with the measure or visual rays which limit the distances, whether great or small; being the same position as

No. 3. Where they are all three in one.

Now, my original question, with respect to No. 1. is, which of the three pieces ought to be most finished? If any one say—the small one, because it must be viewed nearest. I ask again, whether there must be more work in the small than

the large one? Now behold No. 3. where they are all three in one, according to perspective; and let the question be, which ought to be most finished, the foremost or the hindmost? You will certainly answer, that it shews itself, that the figures on the fore-ground must be more finished than what is further off, and that there must also be more work in the large, as being nearer.

But how agrees this with what was just now said, that the smallest of the three pieces ought to be most finished; since now you say, the largest must be so; for example and objects are the same; and it is already granted, that the smaller it is, the nearer is the distance assigned; and that in the smallest or furthest, when nearest, there ought to be as much work as in the foremost: and though you will say, that the last figure is fainter than the foremost, yet there is not a fold less in it than if it were quite forward, and as big as the life.

I urge further, when I highly finish a figure in full proportion after the life, I must sit at least as near as the model is high, to perceive even the most minute parts of it. Now if I would make another figure half as big, also after the life, to place it on my second ground, how must I then set the model? Ought I to keep the same sitting, or must I remove further from it? This last is never done; for if we were, we should, instead of a painting-room, want *Westminster-hall*, in order to model a distant figure after the life. But supposing it were so, must I then sit so far off that I may see it more naturally? It is certain, that I should not see the half of it. And though it may be said to this, that what cannot be seen in the life, ought not (to make it look natural) to come into a picture; yet, pray observe, that supposing I make in the distance a figure of a foot and a half high, and the subject require it to be holding a thread, to which hangs a medal of the bigness of half a guinea, the question is, whether I must express the medal, but not the thread? Again, were I to express a window without the glazing or lead-work, or a door without hinges, or a key-hole, what would those things be taken for, if these did not appear? A medal dropping out of the hand, an open window, and a screen instead of a door.

From all which premises I infer, that if things be practicable, and have any bigness, they ought to be expressed in the little, and, as I may say, even to a thread. The distance makes them natural, and if well painted, and the diminution be exactly observed according to the remoteness of the objects.

Whether these observations will pass current I know not; yet every man has the liberty to use or let them alone, as he pleases.

CHAP. XXI.

OF THE DIFFERENT COLOURING IN GREAT AND SMALL PIECES.

THIS proposition is a consequence of the preceding; and, to be intelligible, I shall shew my thoughts by the following example in Plate XLVI.

There is a gallery twelve feet high and twenty-five feet long, divided into three pannels, each five feet wide and ten feet high. The two outward pannels are clothed from top to bottom, and the middle one but half-way from the top downwards; and under it is a handsome seat. The three cloths are to be painted by three several masters, I suppose with landscapes, all having a like horizon, but different points of sight. One master embellishes his work with figures, either fable or history: another introduces architecture and imagery, according to his *gusto*: and the third adorns his with cattle, or what else he thinks fit.

The question is now, in order to produce a general decorum agreeing with nature, Whether these masters ought not to be concurring in their work, with respect to perspective, force, and diminution? Certainly they ought; for the light must in all the three pictures fall alike, either from the left, right, before, or behind; the air must be the same, since they all ought to appear as one landscape, seen through three openings, as two doors and a window.

But now another question arises; Whether the figures in all three ought to be as large as life? This will be agreed to, with respect to those on the fore-ground. But how then will it be in the middle picture, which is but half the size of the two others? How shall figures be introduced there in full proportion? For half a foot of ground, or five feet, is too much difference.

Now, if the master, who is to make the middle as the smallest piece, paint it as strong and warm as he is able, nay, as a face in full proportion of *Rembrant*, it would be entirely against nature, and the rules of art. But, to return to our example.

I suppose the distance, either in a small or large piece, to be one and the same; even were the one as small as the palm of the hand, and the other ten yards high; the reason and example whereof I have sufficiently shewed in the last chapter, and shall further enforce, in its place, in *that* treating of what is to be understood by a painted table, whether landscape, history, portraiture, &c.

But, before I leave this subject, I must still start another difficulty. We know that a large painting is often copied in little, and the contrary: now, if for instance, all that is large in the original be lessened in proportion in the copy, how can they look alike? as in the design with the two doors is exhibited; in both which are large

clouds, and in the other small ones; and all that is in the distance seems more distant in the one than the other. If the distance in the small picture be that of the great one, by what can you prove it? since the objects, which, in the greatest distance in the small piece are hardly visible, appear in the great one so large and distinct. To which I answer, That, every thing appearing in the one, is, and remains in the other always the same, but so much nearer: and this is evident; for, is there any thing in the world, which, how remote soever, cannot be still remoter? It has been formerly said, That every thing on earth is subject to the laws of perspective, except the sun, moon, and stars, and what else is seen in the firmament, with respect to their forms; as for the clouds, they are moveable bodies, and therefore must be considered as earthly objects, lessening and enlarging according to their distance, height, and lowness; all these things I say, can go off and approach, be distant and near. Besides, there is a difference between a copy and an original, as well in the form as use; I say in the form, because the one ought to be viewed afar off and the other near: moreover, it never happens, that the copy is hung by the original, but the fellow to it.

CHAP. XXII.

OF THE DIFFERENCE OF FORCE IN LARGE AND SMALL PAINTING; AND
THE EFFECTS OF MAGNIFYING AND DIMINISHING GLASSES.

To be better understood we shall begin with the *air*, and take these two points for granted; namely, that all dark objects, in proportion as they go off, become on their light parts lighter and lighter; and the light ones contrarily darker and darker, how clear soever the weather; yet less in sun-shine, as experience sufficiently shews.

Now, if it be asked, Whether the colour of the objects do not thereby also lose its nature and purity? I think it can lose but little; and only in shade, which, broke by the other side of the light, is gradually transformed into the blue of it, in proportion as the objects go off; or, to speak better, until uniting with the distance, they at last disappear.

Consider also the difference between small paintings in the open air, and those within doors, in reference to the going off, and the colours.

We say first, that the air without is the most clear and bright light, in the absence of sun-shine; and though an apartment must needs be light from without, yet it will be less in force and brightness, and therefore the objects more darkish, both in lights and shades.

Secondly, The objects cannot so visibly grow faint in their going off; because, by the smallness of the distance, few or no vapours are perceptible.

Thirdly, The shades are not subject to any alteration or mixture, but retain their natural qualities, because there is no other light within doors, than what comes through the windows, and this has not power enough to cause any reflections, save some little near the window, nor give any colour; so that by the darkishness the objects, whether portraits, figures, flowers, &c. retain their natural colours entirely, as well in shades as lights: wherefore, since the beauty and purity of the colours appear best by the serenity and brightness of the air, they must contrarily abate in their effects and force by means of the darkness.

I shall here propose a small instance for explanation.

Let a good master paint any thing, as a portrait, landscape, figures, or cattle in oil, as small and neat as a miniature-painter, and let both these masters chuse their subjects most beautiful and natural: now view the two paintings together, and you will find, that the one differs as much from the other, as within-door-light does from the open air. It is therefore unnatural and against the rules, to use that warmth and strength of colours, in order to force small and distant objects out of their proper places, or to make the window fly towards us, instead of going off from us. We ought, moreover, to know, that things painted in little can never be taken for the truth; since it is undeniable, that the life appears therein no otherwise than at a distance, viz. through a door, window, or other opening, whether within or without doors; whether they ought to be painted in such a manner, that when hung up they may not appear like a painted board, cloth, or flat, but a natural window or door through which the life is really seen: which cannot be effected by the force of warm shades or hot colours, but by the retiring and tender ones, broken by the interposing air, according as the weather is more or less clear or misty: and this, without exception of any ordonnance, whether landscape, architecture, history, &c.

Experience will confirm the truth, if you view your picture through a piece of fine gauze, somewhat bluish; for then you will find the lights of your objects gradually grow weaker in proportion to their distance, without losing the beauty of their colours. It will even give a piece a certain softness and sweetness, and great decorum. You may make the same experiment with another piece of gauze of a grey colour, in imitation of foggy weather; and it will not only darken the light of the objects, but also foul and muddle it, and make the painting look cold and disagreeable.

Having shewn that the use of the greatest force of shades in small paintings is unnatural and against art, as well within as without-door representations; we shall now speak of the contrary, to wit, pieces with large objects, in order to shew what herein, without prejudice, we think the most natural.

It is a constant maxim, that the life seen near is in greatness, force, and colour, superior to what is distant; the one being nature itself, and the other seemingly so; for figures in full proportion are like us who view them, in every particular of force, aspect, and colour, except motion: which being granted, it may be easily apprehended, if we will submit to reason, that there is a vast difference between large and small compositions of figures in full proportion, and those half as big with respect to the interposing air, the only true cause of things being more or less faint, and their going off, as well within as without-door representations.

Let us then rightly observe, in what manner such large objects ought to appear, that they may be natural and artful; but previously consider two things.

1. What light is the most proper for them.
2. What handling is the most natural for their execution.

As for the light, I think the common best, and much more proper than sun-shine; and though some, who set up for the *buono gusto*, are continually talking of painting broad, it is nevertheless a great error, as we have often said, always and without difference to use that manner, since it is not proper, in a common chamber light, (especially in figures as big as the life, which ought to be in all respects like the spectators, even so much, that if painted on boards and cut away, they should not be taken for painting, but the life itself) to give them broad shades, but dubious and melting ones, to the end that they may rise and round; not black, like *Spagnolet*, nor grey, yellow, or russet, like *Rembrant*, *John Lievens*, and many other *Italian*, *Dutch*, and *Flemish* painters, who, without difference, bring warmth, as they call it, into the shades to such a degree as to fire them, only to cause force. Let this be duly weighed, lest the colour of the natural and perfect life be neglected. In my opinion, it is best to make the shade of the same nature as the stuff; exhibiting in all objects, whether nudities, draperies, wood, stone, either red, yellow, blue, or green, the most proper colour, as well in light as shade.

As to the force, I should not be sparing either of white, or black, though many have pretended, that we must not use white: a good painter will attempt any thing. You must not suffer yourself to be swayed by this or that manner; follow nature, and you content art. Away then with drudgery and muddling; handle your work boldly, yet not with *Rembrant* and *Lievens* to let the colours run down the cloth, but lay them smooth and even, that your objects may seem round and relieved only by art, not by daubing. Let the agreement be so general, that in truth it may be said the figures are large, strongly painted, and boldly handled.

People now-a-days think, that painting has attained such a perfection as not to admit of further improvements; since the beautiful and great manner, the *bou gout* and hot colouring are, at this time, finely performed in *France*, *Italy*, the *Netherlands*,

and other countries, where art flourishes; but we do not find now-a-days wits, who endeavour to distinguish themselves among the knowing by new inventions. We had several of them some time since, of whom I shall name but two, *Rembrant* and *John Lievens*, whose manner is not entirely to be rejected, especially that of the former, as well for its naturalness as uncommon force; yet, we see very few followed him, and these, like him, fell short at last; notwithstanding some were, and still are, who assert, that *Rembrant* was able to do every thing which art and pencil could effect; and that he surpassed all artists, even to this day. Was there ever, say they, a painter, who came so near nature in force of colouring, by his beautiful lights, agreeable harmony, strange and uncommon thoughts, &c. Having such extraordinary talents, in what could he be deficient? And is not that enough to charm all the world, though he had not practised a manner which was in use long before?

But I desire these men may know, that my opinion herein is quite different from theirs; though, I must own, I had formerly a singular inclination for *Rembrant's* manner; for as soon as I began to be sensible of the infallible rules of art, I found myself under a necessity of renouncing my mistake and quitting his, as being founded only on loose whims and uncertain grounds, without precedent.

And now, methinks, I cannot any where better than here shew the effects of magnifying and diminishing glasses, and the various opinions touching them.

Many imagine, that a painting in little, and the life, seen through a diminishing-glass, are one and the same; and that the small life, seen through a magnifying-glass, and a large picture, appear alike: but these men are much mistaken, and as wide from truth as the East is from the West.

The glass ground hollow, or concave, shews near objects in their force, beauty, and warmth, with a diminution. And,

The glass ground rising, or convex, contrarily exhibits faint and distant objects in a full proportion, dull and broken.

Now, let any reasonable man view the two pieces; the small one warm and strong, and the large, faint and weak, and determine, which of them is most like the life or nature. My opinion is against both: they are like a man dressed in woman's clothes, and the contrary; for one is too strong, and the other too weak.

But admitting these men to be in the right, and we were to side with them, we should, by this their position and application of it, discover their wrong notion; since they make the large strong, and the small even as strong as the large. By which, and the aforesaid effects of the two glasses, the mistake sufficiently appears, and artists are advertised of it.

CHAP. XXIII.

AN INQUIRY INTO THE DIFFERENCE BETWEEN A LARGE LANDSCAPE ORNAMENTED WITH SMALL FIGURES, AND A SMALL ONE WITH LARGE, WITH RESPECT TO THE AIR; THE DAY BEING SUPPOSED CLEAR IN BOTH.

TO be short and intelligible, we premise, that in a landscape the air is so governing, that all the piece contains, whether distance, water, fields, trees, &c. must from it receive their decorum and naturalness, and at all times of the day, whether morning, noon, or evening, nay, at night also; for as the air alters, all the objects lighted by it do the same: if the day be bright and the air clear, all things appear so: if it be evening, they are dusky, and at night dark. The master who has regard to this essential point must needs succeed, and be thought artful: and why? because he has in that part simply followed nature as an infallible guide; yet he ought to be certain in lighting the objects according to their several natures, and to observe, with me, whether there be a difference between a large opening without embellishments, and the contrary, with respect to the air. By the air is meant the superior part, which in a clear day is commonly called the blue of the sky.

We say that the two unlike objects in landscape, to wit, one ornamented and the other plain, ought, in order to look natural, to be alike clear, and neither lighter nor darker, if they both exhibit the same hour of the day; and if one were of a darker blue than the other, it is a mistake and unjustifiable, for one of them must needs be contrary to truth.

Now, it may be here objected, according to the old way of thinking, that a master of his art may, for decency's sake, freely correct and alter nature when she is obstructing: but I answer in few words, that in that case nature ought to command, and art obey. What can be the purpose to paint in landscape the blue of the sky two or three feet above the horizon, as dark as if it were evening, when all the objects in the piece are lighted with the utmost brightness and force, either sideways or fronting, although the sun be setting, even the shades lighter than the upper air. Consider how such representations must look in the eyes of the knowing, and whether it be otherwise than a day-occurrence or stage-play represented in the evening. What advantage would accrue if every body had true knowledge and judgment in the art, if we did not shew them art? what love can it gain? he who knows art is very sensible of what it aims at; wherefore a lover of truth ought to shun falsities. A picture is a probable demonstration of things, and the knowledge of

visible nature is like a touch-stone, by which men judge of the truth or falsehood they meet with; even ignorants as well as the knowing are allured by art if they find it like nature; though they are differently affected—the former delighting most in mean and common things, and the latter in sublime and grand.

But, to return to the point, and from the small to the full proportion, I mean pieces from five or six to ten or twelve feet high; the question is, whether the light bluishness of the sky ought not to begin higher above the horizon in a piece of ten feet than in one of five? I think it ought not, because in both the utmost distance is the same; and there is no other difference between the great and small picture than between a window half, and quite open, as the example in Plate XLVII. naturally shews; where are two windows of equal height and breadth, one half shut and the other quite open, through both which the landscape and horizon are seen to rise two feet and a half. Now, we generally perceive, when the sky is clear and without clouds, that it appears blue; as if we said,—It were all light; assuming its colour slowly and far above the horizon, and therefore some landscape painters act very improperly herein and against nature: but figure-painters especially are most culpable; such I mean who in their pieces, though ever so small, exhibit the air suddenly dark and deep blue, without considering the origin of blue: experience teaches that it proceeds from white and black, and is therefore in the morning, light blue; at noon, sky blue; in the evening, azure; and at night, dark blue. In this manner I divide the four times of the day, as in the following example in the plate aforesaid we by double hatchings plainly shew; and not only the tints, but also how high the blue begins above the horizon and approaches towards it; these are lettered A B C D for the morning, noon, evening, and night.

It will not be unnecessary, on this occasion, to impart a thought of mine, touching warm and weak painting, as well in landscape and history, as small and great life; since it also takes its rise from this fountain of the lights.

We find that those who are accustomed to a particular manner of painting, have not the power to alter it on any occasion whatsoever. They who make large figures or landscape their business, and use great force and warmth, paint every thing strongly, without difference, though ever so small; contrarily, one used to small things, if his manner be weak, retains that weakness even in the largest things, and cannot fetch out the force and warmth of the other; a vast mistake, in my opinion, because it is such an easy matter, and yet produces so great an effect; I mean for him who governs his work by rule; for who, having judgment, is ignorant that a near tree has more strength and warmth than one at two hundred steps distance? or that a figure in full proportion has more force than one of one foot? I think neither of these parties can find fault with the colours; he in the great, that he has not weak

ones enough, or he in the little, that he wants the strong and warm, or cannot make them so by tempering: if the knowledge be sound, nothing but will is wanting for good performance.

But let us consider in what manner we may on this occasion arm ourselves. Good reasons ought to sway every body; yet scruples often make men fearful of undertaking things out of their way; not that they should not be able to perform them, but on an apprehension of falling from a good into a bad manner; since experience shews, that each supposes his own manner the best.

I think I have found out a method for those accustomed to large and strong things, to fit them for the small and weak. The cloth you design to paint on, ought to be primed with a light grey ground for the large work, and with a dark and warm ground for the small; so that having no other patterns, whether figures or landscape, than warm and strong ones, you may temper your colours accordingly, and get rid of your old custom. Herein a pallet of the same colour is also necessary, that the colours tempered on it may produce in painting, the same force or weakness. And to shew that this method is of greater moment than some may presently imagine, I shall relate what once happened to myself.

A certain gentleman had his hall-ceiling lined with five cloths, primed with a pearl-colour; and, being afterwards desirous of having something painted on them, proposed my doing it; whereupon I made designs to his liking, and had four cloths sent home to me (the middle one large and square, and three smaller round ones) but in lieu of the fifth (which was got rotten by dampness) a new one was sent to me, not primed with a light ground like the rest, but of a brown colour. After I had dead-coloured the work, and viewed it together, I perceived that the shades in the last cloth were much browner and warmer than in the others; and though in finishing I endeavoured as much as possible to help it, and bring it like the rest, yet something remained in the shades of another nature, which some persons judged to be better than those of the other cloths, those especially who were implicitly addicted to the warm manner, without considering in general whether it was proper or not. Thus, I found that the ground of a cloth may often mislead us, and put us beside the mark either in nearness or distance; but knowing the reason of it, if it happen again the fault is our own. And thus we may insensibly, and without compulsion, pass from large things into the small, and from the small into the large.

We shall further observe on what occasions the aforesaid means may be made use of to advantage.

1. In painting a light landscape.
2. In painting halls, rooms, &c.

3. In night-pieces, apparitions, and candle lights; and as well in little as in full proportion.

For these three particular designs we may prepare the grounds of the cloths thus. That for the landscape ought to be primed with pearl colour; that for an apartment, with umber; that for apparitions or candle-light, with *Cologne's* earth, or umber and black. The first, more or less bluish, according to the quantity of sky; the second, somewhat brighter and more warm, according as you intend to exhibit either a common light or a sun-shine; and the third, according as it has little or much light, depth or approach, smallness or largeness; yet the larger, the more black. We think those colours, besides the tints, very useful and necessary not without reason; because they have affinity to the nature of the subjects; the first, to the blue of the sky; the second, to the reflections; and the third, to the shade.

I have often made it a question, whether it were worth while to mention these particulars, because I am sensible, some may think them trifling; as I willingly own they seem to be: but on better considerations of the matter, and how many things are neglected which either offer of themselves or seem trivial, though of absolute use, my suspicion abated; with this consolation, that how minute soever my thoughts may be, I shall be satisfied, if they any ways tend to the advantage and improvement of art, and instruction in it.

Wherefore, re-assuming the subject, I say, that the cloth may be prepared thus. The colours, being ground up stiff with fat oil, ought to be mixed very thin with turpentine, and the cloth painted over, with a soft tool, in this manner. The sky, blue, and the ground, grey or green, more or less dark as your ordonnance and design require. Now, if it be asked, how we must proceed in case of rising objects, as trees, houses, or other things coming against the off-scape, and above the horizon, and which fill up a great part of it? I answer, That my meaning is not to provide such painted cloths, without previously knowing what we are to paint upon them; for we must first sketch our thoughts on paper, and then conclude how much or little sky or ground must be painted blue or green, yellow or black. In those grounds we have no occasion for fine and costly colours; common ones will serve, if they have a good body, and cover well. For the blue take indigo and white; for the ground umber and white, or lamp-black and light ochre; for architecture and other stone-work, umber, brown ochre, &c. The ground thus laid, and being dry, has three desirable qualities.

1. It is fit for work, being even and dull; wherefore the colours, how thin soever, take at first; which a smooth or glossy ground will not admit without much trouble.

2. It is durable, by its relation to the tints and colours painted on it; which hold

their perfect beauty and force ; which they cannot be, when the ground is of another colour or tint, such as white upon black, light blue on dark yellow, or red, &c. in time appearing more and more through, though ever so fatly painted.

3. It is expeditious for him who has a ready hand and quick pencil, and desires to paint up his design at once, which otherwise cannot be done without dead-colouring.

This method has still further advantages than some may perhaps imagine ; it is particularly useful in ceiling-pieces, not only in ærial representations, but also bass-reliefs of one colour, whether white, grey, violet, or yellowish.

Judge now, whether the trouble of preparing such a cloth be not small when compared with the great advantage arising from it.

As a proof of it, I have observed of the great *Bartholet*, that when he was to paint a portrait with a purple or black drapery, he laid in the drapery flat, with a single dark purple or black, without any folds ; and, on finishing, only heightened and shaded it, and thus worked up the piece at once.

CHAP. XXIV.

OF THE LIGHTS WITHIN DOORS.

THIS light ought to be ranked among the day-light, as taking its rise and government from thence. This, commonly called a chamber-light, we divide into three sorts.

The first enters through doors, windows, and other openings, and proceeding from the air, thereby causes

The second, which is occasioned by reflection as from a wall, ground, or other objects.

The third subsists in itself, as proceeding from a candle or torch. The lights have different natures.

Those of the open air are clean on the light part of objects, and do not alter them more than in the open air, causing the light to be broad, and the shades dark. The second falls more or less pure on objects according to the colour and nature of the grounds and walls ; their shades being dim and disappearing, and only the deepest shades visible and strong ; the room in general, both above and below, being thereby lighted, as well by the force and effect of the wall within, as by the ground without. Of the ground-shades we shall say nothing here, as having, in another place, treated of them, and their force and diminution.

The candle light we have also, in a particular chapter, sufficiently shewed how to manage, as likewise sun-shine; which last, we think, as we have often said, very improper to be represented in a room.

Many have thought very improperly of those lights; taking, in a perverse manner, the liberty which *Horace* allows to poets and painters; and pretending to help the defects of nature, do it in an extravagant manner, making no scruple to break down a whole wall of a room, to let a beautiful light on their objects, as strongly as in the open air.

They even go such lengths, that, though they have doors and windows, they give every thing their proper ground-shades, except window frames, cross pieces, and piers; as if a wall were not a solid body as well as a man, table, chair, or other furniture; imagining they may do so, that nothing may obstruct the figures: but, in my opinion, it were better to take away the cause of such an evil, than to spoil the property of things, by representing it.

In painting an apartment, we ought well to consider the architecture: to aid it, and give it a proper division, and shew a door for passage: as for the windows, whether many or few, it must appear by the objects, and by the ground-shades of the cross-pieces and piers; and that plain in sun-shine, but dubious without it.

And, in order to make this last point clear (which in this chapter we chiefly aim at) I shall, in the two examples in Plate XLVIII. plainly express my sentiments.

The first exhibits two different lights falling in through two different windows; the one proceeding from the clear air, and the other, by reason of a near building before the window, somewhat broke, little or no air being seen above that building; between the windows is a large pier, or blank wall.

Mark those windows with the letters A and B, and the blank wall with C, and then observe, how the shade, which the pier C gives on the ground, is cut, on both sides, by the light falling in through the windows A and B, and how acute it terminates, and how the light A is weakened by that of B; moreover, what a short touch of light A gives, when that of B goes far into the room; as also that the figure α , receiving the light from A is dusky, and has a short ground-shade, and the other figure, contrarily, receiving its light from B, is lighter, and its light broader, and gives a longer ground-shade. Observe further, that the nearer the figures are to the light or window, the purer and more plain are their ground-shades; when, contrarily, the column C, placed against the pier C, gives a double ground-shade, the greater overcoming the less.

The second example shews the same things, according to the condition of the lights, which are altered and come in from behind.

The third and fourth examples, in Plate XLIX. shew the same things in land-

scape; for the same observation prevails in both with respect to light and shade as to the colours in the open air and their alterations; I have said enough of them in a proper chapter.

I think it great heedlessness in many painters, who, in giving their within-door objects a side-light, do not mind, whether they stand on the near or off-side of the window letting in the light; nor consider, that the light coming in through a narrow opening, spreads, and by reason of interposing vapours, in proportion to the force of the light, there must needs fall a proportional weak or strong shade on the ground.

Consider the object of the ingenious *Poussin*, in his piece of the death of the great general, *Epaminondas*; whereon no observation of light is neglected; all things have their natural effects, which make the piece look so charming.

Tyros must not think it irksome to mind so many observations in matters of consequence; which when once well apprehended in their principles, nothing but carelessness will afterwards make them slight. Endeavour then to fix the principles and knowledge in your memories by the help of judgment, and all things will certainly have a natural and easy issue.

CHAP. XXV.

OF THE APPLICATION OF LIGHTS TO THE DIFFERENT SPECIES OF HISTORIES; WITH A TABLE OR ORDONNANCE OF ALL THE LIGHTS.

THAT we may not be thought to keep any thing back from the artist, which may be of service to him, I judged it necessary to subjoin this chapter to the lights, though we have so largely treated of their natures, qualities, forces, and effects.

A drawing and outline, how fine soever, are not agreeable before they are shaded; and when this is done as nature and art require, it exalts the former, and gives an additional lustre to nature; for a sober light suits not with bustling figures, with respect to within-door representations, because it abates the elegance and art of the other. As in the murder of *Cæsar* in the *Senate-house*; or the death of *Cato*. But, let me not be hereby supposed to overthrow my former assertion, that sun-shine is not proper within doors since, on such occasions as those, there must be found such a medium in the light, as there is in the colours between the more and less beautiful, and as we have shewed to be between sun-shine and common light.

Again, this light would be very improper in a salutation of *Elizabeth* and *Mary*, or the story of *Stratonica*; or that of the queen of *Sheba*: these require a more tender, soft, and sweet light, and therefore a common one.

If this be not observed, a good outline may be spoiled; as when a shade should happen to fall on the rising parts, or a ground-shade pass over them.

Were we to make a history, wherein both passions, the *sedate* and *stirring*, should meet, requiring consequently an opposition in the lights, we ought to place the acting figures forwards on the first ground, as having the predominancy, and to adapt the light to them as much as possible.

Accordingly, a story now occurs to me, wherein the three principal passions must meet in one composition, I mean that of *Ahasuerus*, *Esther*, and *Haman*; *Esther* shews a supplicating and meek posture and countenance; the king discovers wrath and passion; and *Haman*, astonishment and fright. Now, in order to cast well the light on those figures, according to my apprehension, I would dispose *Esther* in the greatest light, somewhat in profile; the king, in the strongest; I mean, where it falls most, and has its chief effect, and increase it by the force of colours; but *Haman* I would place sitting on the other side of the table, in a dim light, the rather to screen him from the king's wrath: and, as it is a feast or banquet prepared by *Esther*, where every thing is royal and magnificent, I think the common light here the most proper; because the sequel of the story, and the king's rage, are but accidental.—We shall conclude this book with the following

Composition, or Picture of the Lights.

Here, the beautiful and darting *Aurora* is dissipating the foggy vapours of the ghastly night by her agreeable day-break, that the most perfect productions of rich and liberal nature may appear in their true qualities, forms, colours, and full lustre; she descends from on high, holding a clear lighting torch, and driving dark night into subterraneous hollows.

The more radiant *Phæbus*, sitting in his chariot, is mounting out of *Thetis'* lap, gilding all things under the azure heavens, not excepting the snow-white lilies.

The chaste *Diana*, with her sharp-pointed silver horns, is satisfied with what her brother imparts to the world, as serving not only to revive, but also to be a beacon to the paths of mortals.

The hellish *Megæra Tisipone*, with her smoking torch, creating anxiety and fright, fretting at it, flies this irresistible light; inflaming all things in her way; even tarnishing all beautiful objects and colours with her dark and nasty vapours.

You see here, the bright morning by its pure rays surpassing all former light; but the sun, by his fiery force, gains the laurel, gilding all that his beams can touch; whereby we perceive the weakness of the silver moon, not able to distinguish objects, and make them apparent.

We exhibit here, at a moderate distance, on the right side of the piece, four round pedestals of equal magnitude, with their plinths and mouldings running towards the point of sight.

On the first, as being the morning, is seen a bright star, giving a short ground shade, ending in a point.

On the second, appears the sun, in full lustre, giving a long and broad ground-shade, sharp and plain, like the object.

The third has the moon's presence, which produces a like ground-shade. And,

The fourth, whereon is a lighted torch, causes, by this light, a long and enlarging ground-shade.

END OF BOOK V.

THE
ART OF PAINTING.

BOOK VI.

OF LANDSCAPES.

HERE the God *Pan* sits playing his pipes, with a pipe resting on his arm; and about him are three women, frantically dancing hand in hand: one of them is dressed in green, and on her head is a chaplet of herbs intermixed with field flowers; another is in blue, adorned with a chaplet of bulrushes and white bell-flowers; and the third is in black or dark raiment, wearing a chaplet of roots and mushrooms. These three figures represent trees, rivers, and grounds. The place opens an agreeable country, enriched with woods, rivers, and hills.

CHAP. I.

OF LANDSCAPES IN GENERAL.

*'Tis a constant maxim, that
Variety's the soul's refin'd delight,
And the chief viand of her window'd sight.*

VARIETY is the soul of mirth, sting of pleasure, and the sauce of life; it is so gratifying, that without it we think ourselves slaves; and, by a constant return, we wish to live for ever: without it we covet death, because the soul, as pent up in a dungeon, calls for enlargement. But he is much out of the way, who hourly wants variety, since every excess is both ridiculous and hurtful, as well to the agent as the patient. He who proposes a livelihood from art, is not to please himself only; because his happiness or unhappiness depends not on himself, but others, according

as his work please or displease; and, as every creature has a particular liking, and, when in company, they are not satisfied with one sort of food, but with a variety; so a judicious artist should strenuously endeavour to qualify himself for every person's taste, like an expert apothecary, who stores his shop with all proper medicines for the general good, and thereby gets money. Let this suffice to hint, that a landscape painter must not be wedded to one choice, either too stirring or extravagant, or too reposed and melancholy; because it would please but one set of men, and his advantage would therefore arise but from few: whereas, variety will allure both sorts, and his fame be the greater.

I thought it proper to premise this, as an advice to many: let us now, ere we come to the essence of this branch of painting, consider, that a landscape is the most delightful object in the art, and has very powerful qualities, with respect to sight, when by a sweet harmony of colours, and elegant management, it diverts and pleases the eye. What can be more satisfactory than to travel the world without going out of doors; and, in a moment, to journey out of *Asia* into *Africa*, and from thence back to *America*, even into the *Elysian fields*, to view all the wonders, without danger or inconveniency from sun or frost? What is more acceptable than shady groves, open parks, clear waters, rocks, fountains, high mountains, and deep misty vallies? All these we can see at once; and how relieving must the sight be to the most melancholy temper?

These circumstances being so glorious, entertaining, and useful, let us consider what constitutes a fine landscape.

It consists principally in an orderly disposition of lights against darkness; whence arises the good harmony, which insensibly deceives the sight, in such sort that, though it be a flat cloth, yet it exhibits a natural prospective opening, even nature itself.

Landscape requires two qualities to make it delightful.

1. Disposition. 2. Colouring.

The disposition is an artful bringing together of irregular objects, which nevertheless seem not to be against nature, or impossible.

The colouring is a conjunction of proper colours in the aforesaid objects, according to their situations and qualities, agreeing with the nature of the air in such manner, as to repose and please the eye.

And yet all these qualities cannot alone produce a perfect landscape, unless a good choice precede; which consists in joining together variety of objects, *viz.* woods with vistas, wherein the eye may lose itself; rocks, rivers, and water-falls, green fields, &c. delightful to the eye. Herein lies the stress of a landscape, and painting is very like nature, with respect to things inanimate; not to mention many

others, as the embellishments, which give it the utmost perfection. However, this variety consists not only in the difference or irregularity of the objects, as trees, hills, fountains, and the like, but in the diversity of each of them; for instance, bending and straight trees, large and small hills, wrought and plain fountains, cottages and palaces, green and russet lands, &c. The same diversity is to be observed in colouring, according to the seasons of the year; that lovers may not be cloyed by producing, with the cuckoo, always the same thing; as stir and motion, crooked and mis-shapen bodies of trees, waving branches, barren grounds, blue mountains, or beasts, birds, huntings, and the like; or, contrarily, always repose and quietness, straight stems, clipped trees, level grounds entirely green, standing water, and the same light, colour, and nature.

We have formerly said, that a picture hung up, and viewed at a determinate distance, appears as the life without-doors; of which, the frame shews only the thickness of the sill wherein it is put, or wall, against which it hangs. The question is now, whether such a painted opening can be natural and deceiving without fixing a point of sight and an horizon equal with the eye of the spectator? and, whether it be the same, to place them higher or lower? And further, whether the thickness of the frame be sufficient to shew the thickness of the wall, without continuing it upon the cloth? I say positively, *No*,—and that such an opening cannot be natural, much less deceiving, if one of those requisites be wanting; which I prove thus:—take a chair, and sit at the window, with your eye just level with the sill, and then you will observe that the horizon, or greatest distance parting the sky and earth, will, as I may say, approach towards it and be parallel with your sight; and that therefore you can see nothing but sky: then arise, and you will perceive the horizon also rise, and that your eye is also level with it, discovering here and there objects on the ground. Now, consider the insufficiency of your picture, when its point of sight does not agree with your eye, and how nature, joined to your imagined art, is perverted, your deceit made apparent, and your intentions spoiled. It is therefore evident, that the picture, in which the point of sight is placed, must determine your distance, and that the eye ought never to leave the horizon, but be always level with it. If the eye be lower than the point of sight, all the objects must needs seem to tumble forwards, and the fore-ground to sink. If you are above the point of sight, the fore-ground rises, and all the objects are tumbling backwards. How then can this seem natural and deceiving? Wherefore there is no other way, than to hang the picture in a certain place, and fix a distance whence it is to be viewed without any alteration. As for the frame, it is necessary to shew the thickness of it on the cloth, in order to know at once the distance from whence you ought to view it; because the angular rays are directed to the point of sight.

I am not insensible that this position may seem strange to some, who will object; that they never observed any such thing in *Houssin*, *Titian*, *Bril*, or *Francesco Mola*; or other good masters: but the old saying shall plead for me; *Example is better than precept*. For they endeavour to follow the mistakes, but not the virtues of those excellent masters. I am sure, that had those great masters thought of these observations, they would not have rejected them. Do you want demonstration, that every good master approves of what I say, and follows it? Shew me but one picture, drawing, or print of theirs, exhibiting an inward visto out of an hall or chamber, wherein they have forgotten to express the thickness of the framing or walls; since, otherwise they must depart from the naturalness, and we would say, that instead of an off-distance, they had represented a picture or tapestry. I therefore conclude, that if nature requires this in a picture, it is still more necessary, when we would have the picture taken for nature itself, in order to deceive even masters. But some even think, if I arrive in the art, to their heights, I shall be satisfied. In the mean time, art despairs of attaining great lustre by further improvements.

But, to re-assume our former position, my opinion is, that what has been said ought to be regarded, when we meet with any things in halls, chambers, galleries, and the like, whether in niches, above or in chimneys, or on other occasions: and the main point is, to place well the horizon according as the piece stands high or low. My usual practice was, to make the thickness of walls plainly appear in my paintings; and would always have done it; but once painting, on a time, for a lover of quality, was obliged to alter it for his pleasure; on a surmise, I did it to save work, not for the good of it; affirming, that the painting was thereby docked, and thereby too much encumbered: but the child must have a name; he imagining that the alteration made the work larger.

Here let it not be thought that my piece was wholly taken up with the composition, and the thickness afterwards painted upon it; because that would be great folly. I first squared out the thickness, and then adapted my design thereto, as being more convenient than afterwards to paint the thickness over it, and thereby dock too much of the work.

Now, to give the studious artist a right notion, as I think, how to compose a good landscape, after an easy manner, let him consider,

1. The nature of his subject.
2. What country he is to represent.
3. What season of the year, what month, and what hour of the day.
4. Whether the subject require sun, or moon-shine, clear or misty, rain, or windy weather.

Having fixed these points, let him proceed to seek proper materials, bringing

them together agreeable to his general design, and disposing the objects in their proper places, each according to its nature and quality.

Next, let him place the point of sight in the middle of the piece, higher or lower, as he would have less or more sky or ground, considering whether the ground is to be a level or not, and thus to order the figures equal with the eye, to discover directly whether the painting be seen through a high window in a low ground, or from a low ground to a high; for it is commonly known, that if things be seen from a height, the figures ought to be under the horizon, and when viewed from a low place, they must rise above the horizon.

Having done this, let him choose a proper light, falling in either from before, behind, or aside, to light the object accordingly: and then to dispose the principal object (if possible, and the subject permit) in the best place, in the middle of the piece: at least from off the edges of it.

Of divers passions, if the matter require it, I mean, if the landscape be mix'd with history, one ought to predominate, and surpass the rest in greatness, beauty, and elegance; filling always the greatest part of the piece with it, whether by means of trees or buildings. The by-works must be suitable to it, the better to explain the matter.

If the subject be a wood, it ought to be adorned with wood-gods, guides or terms, tombs, seats for repose, wood-nymphs, and many other things proper to it.

If a river, it may be treated in the same manner, with the addition of river-gods, naiades, or swimming water-nymphs, fishermen, swans, and other such ornaments.

If a field be the chief object, it may be set off with shepherds and shepherdesses, cow-herds, bacchanals, and others.

Rocks and caves require the same management; with this caution, that the eye be taken with the principal object only, without any regard to the bye works, than as aids and incidents; for in such conduct lies the beauty and goodness of a landscape.

As to the ornaments of modern landscape, such as of the famous *Everdingen*, *Pynakker*, *Ruysdaal*, *Moucheron*, and others who follow the modern manner, they do not call for the aforesaid embellishments, as having other sufficient matter, viz. cottages, fishermen, carriers, waggons, and such daily rural occurrences, which are as proper to it as the antique; for the decorations alone, in my opinion, make a landscape either antique or modern; unless we exhibit modern and known places, wherein the antique would be very improper, as *Breugel*, *Bril*, and *Hans Bol* have done, without distinction between the lowest life, and what is better: for nature is in her objects now as she was a thousand years ago; woods, fields, mountains, and waters, are always the same; and therefore nature is modern, that is, im-

perfect: but she is antique and perfect, when we judiciously adorn her with uncommon and magnificent buildings, tombs, and other remains of antiquity; which, in conjunction with the ornaments abovementioned, compose an antique landscape. But when a modern prospect on the Rhine is decked with antique figures and stories, it must look ridiculous; since cottages, and civil and military architecture will evidently discover the prudent folly of the master, though otherwise excellent in both manners.

CHAP. II.

OF THE LIGHT, FORM, AND GROUPING OF OBJECTS
IN LANDSCAPES.

LET us now proceed further, in considering the principal qualities and properties requisite in a fine landscape: these, in my opinion, consist,

1. In a good disposition of the irregular objects, as well with respect to their matter, shape, and form, as their colour.
2. In the number and grouping them.
3. In a good ordering of the light.

By well disposing the irregular objects, we produce life and motion; the objects consist of crooked, straight, awry, high and low; and by the colours we effect the same; when one thing is faint and weak, another melting, this strong, that hard.

The grouping consists in joining those irregular objects; as of two bodies on two different grounds, that on the fore-ground ought to be smaller than the other on the second; thus, if a sitting figure come forward, a standing one must be placed behind it; and on the third ground, a decumbent figure; on the fourth, a climbed one, and beyond it a standing figure again, &c. Trees, rocks, buildings, cattle, and other things occurring in landscape, may be disposed in the same manner so far as concerns the irregularity of objects; which, in their matter and colour, I shall shew in the following example. See Plate L.

I suppose, then, in a piece, five grounds with the distance, of which the fourth is the largest. On the fore-ground I place a vase of dark porphyry, numbered 3. On the second ground, a fountain, numbered 4. On the third ground, a hedge, numbered 2. On the fourth ground, a statue, numbered 5. And the fifth is a low off-scape, numbered 1. Thus much may suffice as to grounds going off behind each other; the same disposition ought to be observed on a single or level ground.

As for the light, its principal management lies in opposing brownness and dark-

ness to middling and greater light: but when two lights are to set off each other, the colour must effect this: as for instance, when a lighted figure is to come off against a light distance, the former must certainly be of a darkish colour, as having no shade; and then it will produce a good effect: for the chief management lies in placing a warm-coloured object against a light, faint, and weak distance; contrarily, light and faint colours against dark and warm grounds; the foremost and strongest object against the deepest lountain; and the objects further off, against nearer parts of the offscape: and thus, light objects against dark, and the contrary.

The artist also ought to observe, that two lights must never be above each other, unless one be visibly different from the other in force, either in colour or tint, lest one seem to run into the other; which, at a distance, would be a preposterous union.

Moreover, part of the distance should always be broken, and the eye, on one side or the other, kept nearer, either by means of a wood, rock, building, or other object. A part of the horizon also should always be seen; or, for want of it, some level object, such as a fronting wall, colonade, or the like. This will produce satisfaction to the eye, and elegance in the piece.

No one will deny, that unequal numbers are the most perfect; according to the demonstration both of philosophers and mathematicians. This inequality I also observe and follow in my disposition of figures, thus:

First, I place one figure on the fore-ground; then, three on the second; two on the third; and four on the fourth ground; and then again, one; and so forth: and thus, as well on a single level ground as where they happen one behind another. These unequal numbers in the groups are, certainly, not of the least moment in landscapes.

As to the colour mentioned before, it is to be especially noted, that the colour which is predominant, and has the chief place in the piece, must no where else be seen than with little parts; I mean, of less beauty, quantity and dignity.

CHAP. III.

OF THE BY-ORNAMENTS IN LANDSCAPES.

IT is usual for landscape-painters to have a particular inclination for one choice; one affecting wild and desolate prospects; another, reposed and soft ones; and a third, northern or frigid views, sun and moon-shine, water-falls, downs, watry and woody prospects: and the reason is, because most people, by a strange impulse, seem rather to covet the gifts of nature than the heavenly; which afford what is

whole and most perfect : in a word, they seek only a part, though all be to be got : this proceeds from youth and ignorance, wanting fundamental knowledge, and therefore not judging what is most beautiful and profitable, nay, what they themselves are fit for. But it is most unaccountable, that many landscape painters are not able to embellish their own works : to which some may object, that as they have not made it their practice, so they are content with handling single prospects well, leaving any thing else to the owner's disposal. A sad story, that they cannot do their work without help ! whence it is evident, of what moment it is for a landscape-painter to embellish his own work, whether the design be his own or borrowed ; since certainly, if he be master of his art, he must also know what is most suitable in his picture ; not trifles, or figures to no purpose ; but histories, fictions, or parables, taken from Scripture, Ovid, or Æsop ; ornaments which will enrich the work. But this is seldom done, because few have time to spare, or love reading. As for me, I would rather want prints and drawings than books. As a history-painter, I make use of books, and descriptions of landscapes and beasts : but were I a landscape-painter, I should provide books of history ; for, what should I be the better for exercising one particular part, of which I am master, and neglecting others as necessary to be known ? I need not learn what I already know : but it is impossible to get skill in things without inquiring into them. Have I time for perusing novels ; why not also for necessary things ? am I curious to know the state of the war, or desirous of peace for the sake of art : of what advantage is the peace if I do not qualify myself to meet it ?

As there are few or no painters who have no particular manner, so few are qualified for embellishment, since every one strives to excel in something, and to get a name by a certain wonderfulness therein, either by beautiful colours, extravagant draperies, broad and sunny lights, or round and dusky ones ; which often spoil a work instead of bettering it : these they cannot forbear (their chief talent lying in them), though they frequently have a contrary effect, when they are to adorn other men's works. We must also observe, that there are two sorts of by-ornaments ; the necessary, and the unnecessary. The necessary are such as appertain to the matter, to wit, immoveable and fixed ornaments. The unnecessary are the moveable ones, *viz.* men, beasts, birds, and the like ; which, with respect to landscapes, cannot be considered as necessary, but only as tending to give the pictures life, that they may not pall but delight the eye.

To be more plain in this point, we shall consider, what a painter ought to observe or shun in the by-ornaments.

I say then, that it is very indecent to place a woman alone, resting near a naked statue ; much more, in the company of men, unless you would exhibit a woman. It

is also improper that a woman, well dressed, should sit alone by an immodest wayside, or in a wood, or stand prattling with ordinary people. It is much more proper to make a man sitting, and a woman passing by, than the woman sitting, and the man passing by, or holding discourse, unless he be inquiring the way. It is also much better, that a sitting man shew the way, than one who is passing along. If there be a company of men and women, let not the men be idle, and the women loaden; and if a woman be resting by herself, do not assign her a greater burthen than she can conveniently carry alone, whether bundles, trunks, or vessels. A woman of fashion should never travel alone through woods or valleys, especially if youthful, without the company of, at least, a damsel or child. Shepherds and shepherdesses, husbandmen and women, suit well together. Where there are no sheep, a shepherd or piper, or maids with chaplets of flowers, are improper; because such people are not sent into the field to prattle, but work; it is better to inquire after the shepherd than the sheep. Country-people's children are seldom within doors in the summer time, but generally abroad in the field with their parents, looking for birds nests, gathering wood or flowers, digging holes, making garlands, and in other childish actions. In mad sacrifices, or country feasts and merriments, no people of fashion should appear, without good reason for so doing, or that they are spectators, and stand somewhat off. Aged people, especially men, should not be seen; because they take no delight in such recreations.

It is against nature and reason to assign a dolesome place for mirth and feasting; or, contrarily, one embellished with figures and fountains, unless the subject require it. By such distinctions as these we may know a good master.

He is a happy painter who knows how to adjust his by-ornaments to his landscape, and this to them, thereby making both remarkable: but he deserves greater commendation if he govern all things by the landscape. The figures or by-works are certainly of no less moment than the landscape itself; yet he may be satisfied, if he continually endeavour to make the one as good as the other. Such an artist is much preferable to others; for the frequent use of prints, or other men's works, is not the right method to become a master; you rely too much on them: not that I disapprove of them, because they convey fine ideas, and stir up the mind (I must even acknowledge, that I should have been insufficient without their aid), but you must get truly sensible, what lengths you may go in the theft, not to fall into the common error, out of which it is difficult to extricate yourself.

In treating of the immoveable by-ornaments, we must observe, that nothing is more displeasing in a landscape, than always to see houses behind, against the sky or distance; and, on the sides, nothing but trees and hills, or scarce so much as one stone upon another: this repetition must necessarily be disagreeable; wherefore it is no

wonder that those who are ignorant of architecture avoid it as much as possible. But it is surprising to me, that many landscape-painters will not be acquainted with that art; even rather never desire to exhibit it (how beautiful soever), than to be at the trouble of learning it; or of following the models of others, which are so plentiful, and made for such purposes; a point so easily attainable, and giving a piece so great a decorum. I have been long studying the cause of it, and can find no other than a want of inclination and knowledge of its virtues and value: it is out of the way to think that landscapes consist only of trees, hills, and green fields, without houses; or, if there be buildings, ruins or triumphal arches, that then it is no more a landscape, since no one will take a history in a landscape for a landscape, or a piece with architecture and some trees, for a landscape or history, but a prospect with buildings. A landscape, set off with a hundred small figures, will never pass for a figure-piece: but, without figures or houses, it is like a wilderness or forlorn country infected with the plague, and where consequently no houses are standing: it would indeed be a very proper *Greenland* view.

CHAP. IV.

OF IMMOVEABLE ORNAMENTS; TOMBS, HOUSES, &c.

THE tombs exhibited in landscapes require particular notice; as giving not only a good decorum, but also a probability to the places of their situation; that they may not be contradictory to truth and time.

The most sure method is, when you introduce such a piece of stone-work, first to chuse a proper place for its standing, where it may be most conspicuous to passengers, in order to draw their attention; wherefore they are made more or less sumptuous and elegant, according to the condition and dignity of the deceased, or those who cause them to be set up. They are commonly placed in the fields near high roads; or, at the entrance of a shady grove, or else within it; yet in such a manner as to be easily approached, and seen by those who pass by. If they be costly and finely adorned with figures and other carved work, they are usually fortified against the injuries of time; some are crowned with arches, or else with small pediments and mouldings supported by columns; and topped with a copper vase placed between two children turning on pivots, and holding iron clappers, with which, when moved by the wind, they strike on the copper, and create great noise; their motion was occasioned by a hollowness in their backs: and this was done, they say, to drive away devils and evils spirits, who, as they imagined, continually haunted the

graves of the dead. Some of these tombs were encompassed with low close walls, to fence them against the north-wind. They were most times placed on raised ground or hillocks, especially in desolate countries; and we need not question the goodness of their foundations, though we often see them in ruins or sunk down; since nothing, though ever so strong, can resist eating time. It is not improbable, that about such places were benches for rest; and the more to draw the people they sometimes made fountains near them. The ashes of the deceased were commonly deposited in a certain urn or box placed on the top of the tomb, or else in a niche near, elegantly carved, and inscribed with hieroglyphic letters or characters.

Those graves or tombs were so adorned with emblems and figures, as always to make us sensible, whether they were sacred to a hero, philosopher, statesman, sylvan deity, or who else; if we may credit the remains, and ancient writers. It would be too tedious to enumerate all the particulars touching these tombs; and as those things serve only for by-ornaments to painters, I think what I have said is sufficient, with the addition of what concerns their materials: these were various, viz. porphyry jasper, all sorts of marble, red, black, and white; also copper and other metals; and sometimes ordinary stone. We see often an altar near them, on which it was customary to offer to the memories of the deceased.

Of Cottages, and other By-ornaments.

Cottages and country-houses are usually low, having their greatest conveniency and extent below; and as the inhabitants possess but few goods (no more than what will supply their necessities) their rooms are but few. These dwellings are plain and mean, mostly built with wood or common stone: they have neither order, disposition, or division. They sometimes wattle them with a weaving of reeds and rushes, clayed over. The roofs are thatched, and not much windowed; commonly dark within, and smeared without with a light colour, red, white, or grey, that they may be seen at a great distance. These houses have often wells or water-troughs near them, or else fountains or cisterns hollowed out of a tree, or made of stone. The fountains are mean and artless; but near the town, they are sumptuous, and magnificently adorned with statues and other ornaments. We also find vases or elegant pots with bass-reliefs, standing on high pedestals, above reach, to preserve them from damage. Sometimes they are a little decayed and broken, or ruined by time and weather; as also by the barbarity of soldiers; as may be perceived in the fragments of columns lying up and down in the roads, or near them; likewise pieces of frizes with bass-reliefs, and beautiful cornices; the remains whereof, and their basements, are still standing. We see,

also, about the place, pieces of broken colosses ; some half within ground, others lying tumbled into a morass. And in the woods appear stone-lions and lionesses, resting on pedestals, and spouting water out of their mouths. On hand-rails they used antiently to place sphinxes, if their meanings did not allude to the secret of sciences ; for then they commonly supported columns, pyramids, and tombs. They used frequently, as it is still sometimes the custom, to raise heaps of stones bearing inscriptions and characters. They likewise set up posts for guides, or figures for the same use ; especially in winding and cross ways ; where we may often see terms at the ends of roads or lanes, to advertise travellers of danger, in case a morass, water or other stoppage should cross the way. Whence the word (term) takes its origin, signifying bound or limit. Those terms are like a reversed pyramid, square ; with a gaping head on top, generally of copper or other metal ; in the mouth of which the wind by its play made a great noise. All these things have a fine decorum, and give a piece of uncommon grandeur, if well placed, and suitably adjusted in landscapes. To conclude this chapter, I advise the artist not to use these ornaments too profusely ; nor repeat them without some diversity, because otherwise he will prove cloying, to his little honour or advantage.

CHAP. V.

OF BEAUTIFUL COLOURING IN LANDSCAPES.

IF any thing charm the sight, I think it is the beautiful green of trees. How do we long for the lovely spring ? Is any thing more refreshing to the eye than the first greens of that season ? Spirits and diversions seem then to revive in all creatures. If a real prospect have such effect, that of an artful and agreeable landscape has not much less, wherein the bright green and other delightful colours shine.

But, though it is not probable, that a landscape painted entirely green should please more than one in foul and grey-green colours, yet we ought not to use verdigrease to produce a fine green ; since though it be most beautiful, yet is not the most pleasing to the eye ; and moreover, very fading and changing.

It is nevertheless to be lamented, that men who pretend to great skill in painting landscapes, entirely banish beautiful green out of their works, and introduce, in its place, black, yellow, and other such colours.

It is true, that plants and herbs differ as well in their natures and qualities as

shapes and colours; that some are of a beautiful green; others, blue; some yellow or russet; others, grey; some of a fenny; others, of a watery colour; nevertheless art teaches us not to imitate the faded and mean, but what is most charming and agreeable. In the diversity aforesaid we see the object and the mean, and the beautiful and most beautiful.

If now it be said, that the artist ought to exhibit every thing that is beautiful, as well as the contrary, and that he only apes nature, I allow it; but then he must be an imitator of well-formed nature, and elegantly paint her most perfect parts.*

But by my position, that beautiful green is best and most charming in a landscape, let me not favour the perverse opinions of some, that colours cannot be too beautiful, either in history or landscape, though they exceeded nature itself (of this I have largely spoken in the chapter of the harmony and placing of colours); for, at that rate, how can one colour set off another? What becomes of the harmony or conjunction of colours, when, as in music, high tones do not agree with the low? How can gold be set off by gold; or pearls, by pearls? Were all things composed of those two precious bodies, richness would not be apparent. The proverb says, *Tenuis ornant diademata cunæ*. That is,

*The gold of crowns may boast its native worth,
But meaner objects bring its lustre forth.*

Many painters have erred in this particular; of which I shall give one instance. A certain artist had once painted a landscape, wherein the first and second grounds, and every thing belonging to them, appeared beautiful and natural; but on the third ground all was very grey and foul: on this last ground he had placed a man in a beautiful ultramarine garment, as bright as if he had been on the foreground. He was told, that those two things were unnatural and opposites; I mean a foul and muddy green and so beautiful a blue garment; which was moreover (as the man was walking in the sun) painted as bright and beautiful in the shade as in the light, though the light should have been more broken. But the main error lay, in breaking the green of the distance too much, and not at all bringing down the beautiful blue vestment, though at the same distance. This example may suffice to shew, that the parts ought not to be broken or fouled so suddenly,

* *This important, fundamental principle of the art cannot be too often repeated, nor too strongly imbibed; it would check more than half the daubing by which the present school of painting is disgraced. E.*

though we see it done by many, in order to make the foremost parts look beautiful and strong. Nature shews no such sudden alteration, nor clear weather such mistiness in sun-shine.

CHAP. VI.

OF THE LEAFING OF TREES.

MANY painters find the leafing of trees a difficult task. Most of them in this point imitate the manner of this or that master; without consulting or studying the life; by which means, their leafing commonly becomes set and stiff, and always of one manner; insomuch that we cannot distinguish, in their pictures, the elm from the willow, or the oak from the linden.

Nature instructs us to know them from afar, by their different colours as well as by their growths and shapes; wherefore, to proceed regularly and gain eminence, in this study, you ought exactly to observe the life, and the several sorts of green and leafing seen at a distance, whether they are close and massy, or thin leaved and branched, and whether they hang in clusters, or uniformly on their boughs. Mind nicely the difference of their colours in their several kinds, as well while growing, as in perfection and decay. Also the sizes of their bodies, short or long; and whether they grow straight or crooked, in dry or watry places.

Another difficult point, but which causes the greatest decorum, is the roundness or relief of the trees: a good method for effecting this is, to observe how large the spread of the tree is: suppose it is thirty or forty feet; the upper roundness or near-side must have the strongest light and shade; diminishing gradually every five or six feet, and the extremities to melt into the sky, or other by-work, though the light should happen to fall into the piece from a-side; for the more the light approaches you, the stronger it touches: and if, on that occasion, you lighten and heighten the utmost edges, it can add nothing to the relief; because the light rounds off too suddenly; and having once painted too strong, you cannot help it by glazing, without muddling; since it will always appear distinct from the other parts as well in colour as neatness.

There is also as great a difference between the bodies of trees as their leaves; some are more beautiful and painter-like than others; these again more straight and sound; those differing in colour from others, &c. But a chief regard is, not to place ash or linden leaves on oaken bodies, nor those of the willow upon elm; for

each stem must produce its own leaves; though this conduct be not heeded by many. You ought also not to put young and beautiful leaves upon an old stem; for the former is like setting a man's head on a monkey's carcass, and the latter like patching a child's face upon an old and decayed man's body.

We likewise often see, in common light landscapes, the leafing lie very sharp and edgy against the sky: whereas nature teaches, that even the leaves of the foremost trees unite with the sky on their extremities, and appear dull against it; and, in the distance, still more dubious.

CHAP. VII.

OF THE PLACING AND FELLOWING OF LANDSCAPES.

I FIND nothing more disadvantageous and irksome to a painter, than to attach himself to one manner of representation: nature herself, and the following precepts, will shew the error of it.

First, with respect to the several places where the pictures are to be hung; for I hope no one will argue, that a piece suits any place; and without a variety in the manner of a master, I cannot judge whether he be a true one, or how rich his thoughts are.

Secondly, because the artist ought, in his ordonnances, to comply with the fancy of the proprietor, as far as reason and the rules of art and decorum permit.

As to the first, common nature shews him the error. Do we not behold sunshine and fine weather with greater pleasure and attention after a storm? And can it have a less effect on our senses in a picture? There is even no country so despicable, but in less than nine miles distance it will exhibit a new prospect. How can it displease a painter sometimes to represent stormy weather, and then calm and delightful sun-shine? since the great unlikeliness causes variety, and this charms the eye. Now we see a shady grove, then a wilderness, next a reposed landscape, &c. Great water-falls, huge oaks, rocks, and the like objects, well handled, look also very pleasing in a room. Thus we might, as I may say, shew the world in epitome, and behold it at one view.

If a painter always follow one manner, how often will he expose his weakness and incapacity? If it be sun-shine, what places will he find to suit all his pictures? Can he place them always in the sun, in order to shew their naturalness? But granting the work to be placed in such a light, another unhappiness will still attend

it; for the sun-light will fall into the picture from a-side, and the real sun-shine will come upon it fronting.

From which premises it is apparent, that the common light is not only necessary, but always the most advantageous for chamber-pieces.

A good painter ought to be prudent in the disposition and choice of his work, carefully observing the nature of the place, that his art may not disjoin, but aid the architecture; making his landscapes (in order to look like nature) the further they are from the light of the room, so much lighter than those which are near it; for otherwise they will look but like pictures.

The second consideration (which is a great addition to ornament) respects the fellowing or matching the pictures well; and though matching-pieces be very well known, yet many people entertain wrong notions about them. Their opinions, touching what is necessary in a fellowing picture, are various; but they generally agree, that it consists of an uniformity of conception and disposition of objects, colour, and light: to which some add, that if one landscape be a flat country, the other ought to be the same; if one be rocky, the other ought to be so too: in short, they must be so much alike, that, on coming together, the one seems to be an impression on the other; in both, equal sky, equal by-ornaments, equal filling; nay, so very equal, that there must not be a white speck in the one but the other must have it also.

My belief is, that these niceties are owing to the wilfulness of artists, and that, in a matching-picture, nothing more is requisite than an equal point of sight and uniformity in the figures, when it must hang at a like height with the other: he who would join the rest of the particulars, seeks the fifth wheel on a waggon; for why, after satisfying my curiosity in viewing a solitary wilderness, should I not enjoy the pleasure of a pleasant plain? or a woody landscape in opposition to an agreeable water-view and a delightful prospect? I think the word *fellowing* sufficiently implies, that they are two pictures of equal size, alike framed, receiving the same light, whether they hang above or next each other, mostly alike filled with work, and the figures of equal magnitude, and lessening towards the point of sight. And as for the thoughts or design, the more different they are, the more agreeable; and the better shewing the richness of the master's fancy. In a word, a landscape suits best with a landscape, and architecture with architecture; and more is not, in my opinion, required in well-fellowing a picture.

CHAP. VIII.

OF THE LIGHTS IN A LANDSCAPE.

ALTHOUGH we have largely treated of the lights in the preceding book, yet I find myself obligated to say somewhat about it, with respect to landscapes; especially front-lights in pieces which face windows: this point puzzles many painters, and not without cause, since it is a critical proof of their capacities.

The chief reason of this is, that artists will not venture to undertake any thing that is unprecedented; and no one has courage enough to set the example. They plead a main difficulty arising from hence; namely, that, having a front-light, they cannot make shades on the ground or objects, but must find their effects going off, and force only by the darkest touches; as if the driving clouds did not cause large ground-shades, which daily experience shews they do. In the next place, these men tacitly confess their ignorance of the force and harmony of colours, in choosing dark objects against light ones, and the contrary; for, placing against a distance of green trees light coloured objects, such as white, rose-colour, light and strong yellow, and the like, you have no need of large shades. Would you make objects against a light-coloured building, let them be of dark colours; or, a vase of a warm and brown colour, and against it a lighter object again; and against the offscape the foremost work is made strong by the diminution of the tints; since all that goes back or retires becomes darker and more dusky; as the shades, on the contrary, grow fainter and weaker the further they are off. Again, the grounds themselves can afford us great helps; one may be light yellow, another green, another bluish, according to their qualities, as we shall further shew.

As to the figures, they may have a sufficient and natural side-shade for setting them off; for those, which are on the side of the piece, which most goes away from the light, will receive much more shade than the middle ones; as also a ground-shade; because they go so much aside from the point of sight, and the further the more.

We conceive also, that if any houses, or other upright works, running towards the point of sight were placed quite on the side, the one high and the other low, as here a grotto with a visto, there again something else with rusticated stone, or ballustrades, &c. and before them a water, along the extremity of which some vases or figures were standing on pedestals; these objects, I say, although

they had no perfect shade, yet, with respect to the light, would suffice; and moreover, throw ground-shades against each other, which would give the whole work a great decorum and elegance.

If it be objected, that this management would cause too great a force on the objects without the piece, and make it look empty in the middle, and the eye of course be drawn too much to the side; moreover, the two corners of the piece would then be too confining.—I answer, that if the ordonnance be disposed on such a ground as aforesaid, and the colours well chosen and ordered, the large light in the middle will be found the strongest, and the side-work more close and compact; and by ordering some pedestals with vases here and there against the large and broad shades of the buildings, they would produce a fine effect.

Many dare not introduce any ground-shades on the fore-ground, in such a fronting light, in order to break a little that large light, and make it go off; alledging, that the wall covers it, and thinking, that no more ground-shade can be seen on the ground than that of the wall: but these men are much mistaken; they stand and behold the place, but do not consider what is built over their heads; what high stories, and what large ground-shades those things ought to cause on the fore-ground going off, which they must imagine to be seen without doors about the opening of the piece; for, though it stand against a plain wall, yet it artfully represents an entire open pannel in the room, the light whereof falls directly into it.

To be the better understood in what I mean (by objects without the piece, or out-works), I add the following demonstration in Plate LI.

In the part A place a point of sight, B, and draw from it two visual lines, C and D: now all that is without those lines is without the piece E, and called out-works, and may be supposed to represent a continued stone-work united and joined to the wall F, whereby shades and ground-shades fall on the ground; and all above it being sky, you can, as is said, shew the height of the house or chimneys, by ground-shades falling into the picture.

Here it may be asked, Whether the figures in the middle (which on this occasion make the principal light), ought not to be altogether, or always the major part of them in the shade? To which I answer, that the height or lowness of the house must govern in that point; for, if it be high, the ground-shade will be longer; if low-roofed, neither so long nor broad.

This method, so far as it relates to fronting-pieces, is as well-founded as helpful, and, though never practised, it is however not to be rejected: but no body will lead the way without seeing the examples of others. And yet, every day, as we walk in sun-shine, we may make this observation in nature; the sun shews us ex-

amples enough. Moreover, it is natural in viewing things, rather to have the sun behind than in our faces; and yet many represent the sun-light behind in the picture, and not one does it fronting, as having no knowledge of the natures and effects of colours, nor of making lightness and darkness against proper grounds; and, consequently, do not understand due harmony. Portrait and bass-relief painters dare venture to do it, and find so much advantage in it, as thereby best to deceive the eye, to their great honour.

If the artist think he can apprehend me better by an example, I will freely give him one. See Plate LI. aforesaid.

I place, then, on the right side of the piece, a row of houses running towards the point of sight. The first is square, with a step into the door-way; the door is half hidden behind the frame of the piece, and ornamented with two pedestals with sphinxes. Two or three feet over the door is a small moulding which supports the roof. Near this building stands another, rising somewhat higher; the side-walling whereof is plain, and in front are a door and window. On each side of the entrance stands a pillar supporting the entablature, and thereon is a compass-spandrel. Next this are seen rails running up to another house, which is higher than the first, and lower than the second. Ten or twelve feet further off stands a high wall, running across the piece; and in this wall, on the left side of the point of sight, is a large open gate-way, through which we see the offscape. Above this gate, on the right side, appears the tops of some large and high trees, which fill the sky. In the middle of the piece we exhibit an octangular stone, and, against the front-cant, a water-trough. This stone is about eight or ten feet high, and has, on top, a ball. On the left side, without the piece, stand some trees running towards the point of sight.

Now, observe the light (which, as has been intimated, fall into the piece fronting), and what ground-shades the objects give each other, and their course with respect to the sun's height.

He now, who understands perspective, may easily guess what shades such objects will give on the ground, how large and long they will be, on what they will fall across, and running towards the point of sight: likewise, how much this front-light will exceed a side one, in brightness as well as colours. All things parallel with the horizon are entirely lighted by the sun; and contrarily, those which are parallel with the visual lines, are dark and without his reach, and so exactly limited, that the least projecture, even of an inch or a straw's breadth, will receive light, as the example shews.

As for the set-off, or harmony, no one will doubt whether it is less to be found

in a fronting sun-shine than a side one; for, what is wanting in shade the colours and tint will doubly supply.

This sort of light, how odd soever it may seem to those who never tried it, nevertheless affords many beautiful and advantageous accidents very pleasing to the eye; but, I must observe, that the wider and larger the piece is, the more charming it becomes, than in a narrow and high one; because, the more the objects approach the point of sight, the less shade they give; and the further they go off sideways from it, the broader are the shades.

I did not propose to say any thing further about the lights and their qualities; but in the course of writing something of moment concerning them still occurs to my thoughts, which I think worthy of observation, as being so uncommon, that I doubt whether any instance has been before given of it; it is of the air or common light falling from on high through an opening into a round and close temple, or any place of retirement, rocky repository for the dead, &c. I suppose the opening as the design will permit. Now we have formerly shewed, that common light, contrary to that of the sun, illuminates the objects with widening rays; wherefore, all things, going away from the centre of the round temple, have longer and narrower ground-shades; as the nearer the said centre, the shorter; even so much, as in standing just under or upon that centre, they gave not any ground-shade at all, except under foot. On the contrary, it will be found, that such objects receive stronger light from on high than those which go off sideways, and the further they go off, still the less: yet we perceive the contrary in the reflections from the grounds. The more the objects approach the centre, the lighter they are in reflections, be the ground even white, or blue, red or yellow, light or dark.

As for the course of the ground-shades of the objects, let them stand where they will on the aforesaid plan or ground, they flow from the centre or middle point directly under the light.

CHAP. IX.

OF LANDSCAPES IN A SMALL COMPASS.

WE have formerly asserted, that the representations in a small compass are necessary as a general rule for all choices; which we shall exemplify in landscapes on almost the same basis as that of history; to wit, that there is a difference between a landscape in a small compass, and the contrary; and that the former is more artful and troublesome than the latter, though having less circumstances: to which

we shall subjoin the requisites necessary to both, in order to make each in its kind equally good; together with a remarkable touching the by-ornaments.

As to landscapes in general, they are, as we have shewed, in the same case as histories; to wit, that a large composition in a small compass carries more art, knowledge, and esteem than the contrary; because the objects require more work, and a more plain and distinct expression of their qualities; which in small objects, in a large compass, is not so nicely requisite; for the nearer we approach the objects, the more sensible they become. As in histories, variety of thoughts and objects occur (for composing ordonnances, either small or large, with 2, 6, 20, 50, even 100 figures) in palaces, halls, galleries, towns, villages, in the field and woods, plains, rocks, wildernesses, common roads, buildings, fountains, and statues, solitary places, with tombs and grottoes, sea-ports, cascades or water-falls, in order naturally to exhibit therein all sorts of occurrences, the heroic and pastoral as well as the satyric, mournful, joyful, and merry. And though we could order all the aforesaid particulars into one piece, yet they cannot produce such an effect, in reference to art, as each singly will do it; it being certain, that things seen from afar, as we have formerly observed, never satisfy curiosity so well as those which are near; whereby they become to us more distinct, as well in their existence and form, as colour. We know, that the more the objects diminish and go off from us, the more they abate of their littleness, not only in their superficies, but also in their outlines and sways. A tree's body full of holes and knots appears smooth and even at a distance; even the crooked will seem almost straight, and the whole leafing as one mass.

It is true, that a large and concise landscape does not give general satisfaction; yet we know that an assembly of few (but people of judgment) will never break up without doing business; when, contrarily, a meeting of the vulgar seldom does any thing without confusion. It is the same in music with many voices; they make a great noise, but never affect the senses like the single voice of a fine woman accompanied with the *basso continuo*; which entirely charms us, makes us sigh, even sometimes shed tears; and this is only caused 1. by the force which lies in a solo, supported by the bass. 2. By the distinctness of the words sweetly uttered; and lastly, by their sense or passion: all which is not to be found in a great concert; because we cannot understand the words, much less the sense, but fix our attention on the general harmony only. It is true, a great performance of music will please common sense, but an artful *solo* is for people of judgment; the former does in some measure affect the body, but the latter touches the soul, and leaves lasting impressions.

The principal difference, between small and great landscapes lies in the point of

sight. In the great, in a small compass, the horizon is commonly somewhat low, and in the small, in a large compass, high: in one is a high ground, in the other a valley; the one is a natural representation, and the other looks like a map: the one keeps a good decorum, let it hang ever so high, and every thing looks upright; in the other all things seem to be tumbling; and it appears well no longer than while on the *easel*. In a great landscape in a small compass all is seen plain and distinct; at least one part, according as the choice is; in the small in a large compass, we can perceive nothing perfectly but the general; partly, because the great light creates a faintness, and partly, because the piece is viewed at a great distance, as hanging commonly above other paintings: it is even a certain maxim, that as pictures never hang below the eye, unless in an auction, so a landscape with a high horizon must always needs be false. I leave the contrary to one's judgment, how much more decorum and advantage it has, when of such an extent as to be placed high or low, even up to the ceiling, without fear of being hung below the eye, when the other must find its comfort under its set height, without hope of ever gaining its decorum, unless by coming casually on the easel again.

After having shewn, that a great landscape in a small compass, with a low horizon, can bear hanging above the eye, and look becoming; and that a small one in a large compass, because of the high horizon, loses its true quality, to the detriment of the painter—we conclude that there is no better method to be used with a landscape of large extent, in order to make it becoming and natural, than to set, as aforesaid, the horizon somewhat lower; since such pieces are always placed above,—I may say far above the eye.

But here, perhaps, a difficulty may be started, namely, that if the horizon be set so low, the sky will overpower the principals of the picture: but in answer, let me ask, whether the sky is to be looked on as an useless patch? Does not the sky most adorn and invigorate a landscape, and make it look agreeable? Must we suppose the earth to excel the heavens in magnitude? Ay, but say they, there is nothing to be seen in the sky. But is a beautiful sky such a trifle, and so easily to be painted? Is it not more artful to represent thin driving clouds than a flat ground, here and there a hill or plash of water, grass, or herbs? A beautiful sky is a proof of a good master; but if it seem too large, we have a help for that: make the foreground somewhat large, and then a tree or two, thick or thin-leaved, will take up enough of the superfluity, and break any thing that is obstructing. Likewise a building may serve, either fronting, or in profile; or, instead of it, a pyramid or obelisk: these, not to be flung into the off-scape, according to usual practice, but brought on the fore-ground great and strong, letting the tops of those objects advance high, in order to fill, and thereby, as I have said, in some measure here

and there to break the sky. But here it may be again objected, that such large trees would not look fine, because their leafing cannot be seen. But is the leafing of a tree of more value than the top of a beautiful building, pyramid, or any such uncommon object? Must these give place and be left out for the sake of a tree? Would it not look wonderful, and be a great pity, that one in a hundred should lose its leafing? Let one, two, or more boughs shoot forth; there are enough without them. I say, then, that by this means the sky will be sufficiently filled, and the difficulty removed. And now the sky is moderated, and the greatest force lies in the landscape and by-ornaments; the fore-ground is elegantly embellished, the off-scape broad and deep, with an extent equal to my wish; and the horizon such, as I need not fear the tumbling of the objects.

When I speak of placing forwards great trees, elevated buildings, pyramids, and large figures for by-ornaments, some may possibly say—that then the ground goes down behind, and rises forwards; since they cannot relish any thing they are not used to, and which requires the objects to be somewhat more finished and larger than in their common way: but although I have thus shewed the preference of one manner of painting before the other, yet I do not prescribe it as a law to be always followed. My design is only to illustrate what is fine in the one above the other.

CHAP. X.

OF PAINTING ROOMS WITH LANDSCAPES.

I THINK this point to be of moment enough to be considered with attention; the rather, since some painters often happen to see different management with respect to the rules for painting halls, parlours, &c. and therefore cannot resolve on what is most suitable and advantageous for those apartments; and when they are to perform something therein, so many difficulties arise, and their opinions so much vary, that they are at a stand whether they shall represent a picture, or a painting in the manner of tapestry, or nature itself.

As to the first sort, we must be sensible, that the pictures being all of a size, and placed orderly, will be taken by the knowing for abstracted paintings, having no relation to the room; according to the notions of those, who, being masters of a good collection, are indifferent where their pictures hang, whether against bare walls or hangings. As to the second sort, it is certain that paintings made in the manner of tapestries, will never be taken for real tapestries, be their borders ever so

beautiful and elegant; and therefore have not the effect which the master purposes. The third sort, *viz.* to represent nature, is certainly the best: for, what can be wanting, when the work is natural, artful, and proper to the place?

A representation of tapestry is a lame picture: and a picture not agreeing with nature and the place is also deficient; wherefore, a master who paints such is unpardonable; because, instead of adorning the room and preserving its architectonic order, he at once spoils both.

I was once asked, whether any certain rules, besides the light and point of sight, were necessary for hall-painting. I answered, that the architecture ought to be observed throughout, as far as concerned the compartition and ornaments; and that, whether painted or real, they must correspond with the door, mantle-piece, and alcove, and the whole work takes its proportion from an order, that it may look proper, and make up one compact body. Now, if a wall were to be covered with a single picture, it must be handled in the manner of a hanging: but a picture is somewhat more brittle than a tapestry, and sooner damaged by hanging so low. Chairs must not be set against it; if it get hurts or dents, they are not easily repaired: a surbase is much better; and besides, the wall is sometimes so long, that it cannot well be seen at one view. Wherefore, when the distance is too small, it is better to divide the wall, and to use more than one point of sight.

If now there be a door in the middle, or on each side, they ought to be left free, though they are without mouldings, and even with the cloth; for the room must have at least one passage; but not painted over, according to the practice of some, with trees, hills, or stone-work, as if it were not there: a very common error, and which no master will justify, unless we have a greater eye to profit than the general elegance of the work. Wherefore, it is more adviseable to enrich the door or doors with fine mouldings or ornaments. If the door happen to come in the middle, a beautiful frontispiece, adorned with carving, will look magnificent: this, in order to save building-charges, might also be represented on cloth; yet some artists who are not used to it, will not easily be induced to undertake it, but rather so much more landscape; though, on due consideration, and for the sake of decorum and naturalness, they had better call in the assistance of another hand for their help. When now there happens to be a door, but not in the middle, it will be proper, for obtaining regularity, to order also one on the other side; unless it be even with the wall, and the moulding of the surbase run across it; in which case, you may make something or other on its upper part, suiting with the landscape, such as a stone with bass relief, either distant or near. I say, you may do so; but for my part, I should not much like it: wherefore, my opinion is, that two doors are much better than none; and though you might nevertheless incline to the last proposal, in order thus to have

a larger piece, yet it is inconsistent, since the ceiling must have its support according to its compartment. Under each summer ought to be something, either a pilaster or term, or else the piece must have a circular head. But rooms are seldom so ordered, perhaps, because some men love to engross all the gain to themselves, exclusive of the assistance of others; and were some permitted to do as they please, they would paint over every thing with flowers, fruit, or history; an architecture-painter every where mouldings. They may even in time go such lengths, that could the floor be painted as well as the ceiling, we should see in every stone, either a flower-pot, visto, or a history, as sometimes we see it in iron chests.

I say, then, that an artist, though the whole work be undertaken by him only, must not introduce more of his particular branch into it, than reason and decorum require; taking the assistance of a friend in such parts, if there be any as he has not studied; for variety refreshes the eye. I think in a hall or room, with one sort of pictures, like a shop wherein are sold but one sort of goods. To give an instance, let us suppose a room, with a side-wall, thirty-feet long, divided into three pannels, and the surbase round the room and the pilasters between the pannels, to be either of painting or wood, as I find it proper; and over the chimney I propose a piece with figures. I, though a landscape-painter, undertake the whole work; but, not being able to manage the chimney-piece, desire the assistance of a figure-painter; because a generous painter, if he expect praise and honour, must not so much regard his gain as the decorum of the room; a cloth of five or six feet, more or less, in such a grand undertaking, is but a trifle: let another hand get something by it, if it tend but to the ornament of the work. I order a figure-piece over the chimney, because it is the principal place of the room. For, what business can a landscape have there, the horizon whereof ought to be without, nay, much lower than the picture? Wherefore, in so principal a place nothing would be seen but sky.

We are very sensible, that if in such a room we represent nature, we cannot introduce into one pannel, a morning into the second, a mid-day, and into the third, an evening, nor use various countries; all must have one and the same air. We grant, that were the room comparted into four pannels, we could exhibit the four cardinal points, or the four seasons, provided each piece had a particular point of sight.

As for the difficulty of the left and right light, to which the side-pieces must needs be subject, and the light falling on the wall fronting, from the windows, we have sufficiently spoken of it in the book of lights and shades.

And now, if throughout we see a continued or natural landscape, the air alike, and the leafing of the trees running from one into the other, when they are extensive enough, I imagine the painting must look well, and nature and art be fully satisfied. If I am not followed by every body, I am sufficiently honoured by doing justice to art and the curious.

CHAP. XI.

OF ORNAMENTAL PAINTING WITHOUT-DOORS.

AFTER having treated of Roman painting with landscape, I think this the fittest place to speak of ornamental painting without-doors. This point is very useful for two reasons; first, because by certain paintings, adapted to places, we discover what sort of places they are, and what uses put to. Secondly, because it will be of service to artists frequently concerned in painting vistas, foliage, and other things without-doors, in leading them to further thoughts.

I think it most proper to ornament summer-houses, (which are at the ends of walks, and usually benched) with grottoes, set off with figures and fountains; but shallow and side summer-houses look best with bass reliefs of a darkish colour. In houses of pleasure, for drinking, talk, or other amusements, suit grottoes, fountains, figures, urns, and vases. The ends of galleries become architectonic views, and the piers between the windows, niches with figures and bass reliefs, according to the thickness of the wall. In gateways, having rooms on each side, figures and bass reliefs are proper; as also fine architecture, set off with terms and other such things: yet on the sides and soffits of windows ought to be foliage only.

But, to return to the summer-house painting, we must consider, that as the kinds are various, so there suit to each particular representations as well in design as colours, according to the different lights.

If the building be square, and have the opening in the middle, and the painting exhibit a bass relief, the light ought to be fronting; but if it be close-roofed, the light must come more from below. Again, if this building be deep, or the opening which gives it light, far from the wall, it ought to be lighted mostly from the reflection of the ground; yet, if the opening be wide, the light may proceed somewhat from the side: but contrarily, when the summer-house is shallow, or the opening near, and one part of the painting is in the light, and the other in shade, its own natural reflection must be seen in the shady part, that the work may look like a real carved bass relief: and, because no tenderness or pleasantness can be used in it, as being in shade, I think the parts there ought to be handled somewhat more large and strong; I mean, with few littlenesses, in order to make them come out, and for preventing confusion, that at a further distance the work may look becoming.—Thus much as to light.

The colours in this case, if well chosen and put together, add no small lustre; of these, I think the three following sorts the most proper; namely, free-stone, blue-stone, and white marble, by reason of the greens of the building, which cover it, and com-

monly shade the painting, and impart to it more or less of their colour ; which, however, looks lovely and sweet, especially upon the white. The two others, blue and free-stone, may be used for by-works ; since purple, violet, or red, cannot have here a proper place, by reason of the discordant green producing an inharmonious mixture. But, if a clean light fall on the painting without being shaded, then the three last-named colours appear well, as does also a flesh-colour, and have with the green a good effect, as being by means of it improved : and the green thereby becomes beautiful and lively ; especially when placed between blue stone ornaments, which every where unite with the green, and keep together. But in this management let me be understood to suppose the summer-house to be wide ; where what has been said is, on each side, next the opening without, painted on boards, giving little or no shade.

In the painting ought also be considered its shape, whether circular, square, octangular, oval, or any other, which will best suit there.

As for the subjects or designs, they must be governed by the situation of the place. Flowers are sacred to *Flora* ; the spring, to *Venus* ; fruits, to *Pomona* ; vines, to *Bacchus* ; herbs, to *Æsculapius* ; corn, to *Ceres* ; music, to *Apollo*, who is also the parent of the seasons ; and fruitfulness to *Diana*. From these heads may be drawn abundance of matter for the ornament of summer-houses.

Now, to be more plain in what I have before asserted, I shall exhibit two examples.

For the one, I place *Zephyrus* and *Flora* in the middle of a square or round picture, as occasion requires ; these are both seen fronting, mutually embracing in a lovely manner. He, sitting on her right side, has his left arm about her neck, with her right hand holding her's, which rests on his knee, and she speaking to him very friendly and lovingly, almost mouth to mouth. Her head inclines over the right shoulder. With her left hand she is taking up a wreath out of a basket of flowers. Her lap sways to the left, and his to the right ; and between them are sitting one or two *Cupids* twisting a garland about a flaming torch. He is almost naked and winged, having a trumpet lying by him. She is airily and finely dressed.

The other example consists of three figures, and exhibits *Flora* on the right side, *Pomona* on the left, and *Apollo* in the middle, touching his lyre, and sitting somewhat above the two others. *Flora* has a *cornucopiæ* full of flowers, and *Pomona's* is filled with fruits, and she holding a pruning-knife. *Apollo* sits fronting. *Flora* looks forward, with a finger on her mouth ; and *Pomona*, as in a surprise, tosses her head backwards and sideways. These goddesses sit in profile against each other. The by-ornaments round about consist of children, or *Cupids*.

Such designs as these, especially the former, are most proper in flower-gardens ;

but where there are most fruits, *Pomona* take place. Here you must observe, that I ordered these two compositions for bass reliefs, somewhat more than half rising, and lighted fronting; but when the lights come from a-side, they ought to be very faint, or little relieved; as we shall further illustrate in the book of statuary, treating of the three sorts of bass reliefs.

In flower-gardens suit best distant vistas, or groves; contrarily, in walks with trees the ornaments should be rivers, sea-havens with hills, buildings, rocks, and such like; as they are not shaded by trees, but receive a pure and open light. Yet in summer-houses and places for rest, which are somewhat shaded by the greens, vistas are not proper, but rather bass reliefs, consisting of one, two, or three grounds.

On the court-yard walls, between the house and garden, suit also bass reliefs of one or other of the coloured stones aforesaid; likewise terms, urns, and vases with greens, in case no natural ones be there; or else fountains, with their water-falls. Against a green hedge or wall suit well circular hollows, with busts in them, if also thereabout stand no natural ones. These busts may be painted of white or light red marble, or other light coloured stone.

The places before-mentioned are the principal and most common, but seldom happen to be together; yet if they should, the methods aforesaid will be of use, and you may enrich your thoughts by their means, since they are laid down as well for hints as examples: and if you also consult the fine designs of *le Potre*, you will never be at a stand. But the better to aid the conceptions of a young master, I willingly subjoin another composition of my own invention, as follows:

I place *Venus* in the middle of the piece sitting between *Pomona* and *Flora*; this latter stands on her right side, crowning her with a chaplet of flowers, and *Pomona* on her left offers her a branch of peaches, which *Venus* receives with her left hand, who, sitting high and almost straight, maintains a fine air and charming deportment; and thus by her triplicity affording an agreeable harmony of beauty, smell, and taste (for here beauty implies sight); and, if the place be higher than broad, you may join *Apollo* to their company, somewhat off and fainter, sitting playing on a cloud: and thus you may, in the most proper manner, exhibit the *five senses*. However, *Apollo* is not so absolutely necessary here, since *Venus*, or *Beauty*, also implies harmony; but I bring in *Pomona*, because fruits and flowers generally go together; for flowers grow and appear all the year round, as well as the fruits in summer and autumn. There are also fruits, which blossom at the same time as the flowers do; to wit, peaches, apricots, almonds, &c.

In a physical and kitchen-garden I would place *Æsculapius*, the son of *Apollo*, god of physic, as the principal of the piece, and to whom the garden is sacred, standing in the middle between *Apollo* and *Diana*; the one with his quiver at his back sits on

his right hand, or near him, holding a sceptre topped with a sun, or else a flaming torch; and the other, on his left, adorned with a moon, either on her head or in her hand, and equipped with her bow and arrows. *Æsculapius* holds a staff twined with a serpent.

The moon or earth causes the seed to rot, which *Apollo*, or the sun, by his warming and searching influence causes to rise. As to physical herbs three virtues are ascribed to them; warming and cooling, and a mixture of both: these may be oppositely represented by the aforesaid three persons; since by *Æsculapius*, with his staff twined with a serpent, is understood *Prudence*, in moderating one herb by another, and by art to make them work their effect.

Having thus largely treated this point, I shall confirm it by some figural examples respecting what has been before said, in order to shew what sort of paintings and ornaments are most proper in such places where we usually represent any thing, and which must govern a careful master, in order to make his designs conformable thereto. Observe then, beginning with the first sketch, what I shall further say.

1. If the proprietor be desirous of having the place painted all round, what sort will be the most proper—colours or bass relief.

2. What obstructions may be there, to hinder the naturalness of the work in some designs.

3. At what distance it ought to be seen, either from without or within, since it must be executed boldly, or neat accordingly.

4. Whether the painting is to remain there constantly, winter and summer.

You see then, in the first example of Plate LII. a place inclosed by two side walls, at the end of which is a summer-house equal to the whole breadth; the entrance into it is in the middle, and on each side is an opening, through which the representations of A and B, the one on the right and the other on the left, receive their light; as the middle piece C has it fronting. Over the summer-house and wall appear the tops of the hind-buildings D. Now the question is, What subject is proper for C, a visto a bass relief? A green prospect, such as a woody country, or flower-garden, would have no good effect in this green summer-house, when seen from without, where it ought to be viewed; because a mixture of green with green affords neither variety nor delight. A sea haven, or a court, adorned with statues, fountains, cascades, and such like elegancies, would appear exceedingly fine, viewed from within (for those colours look well among the green), but seen at its proper distance without, they will be found to be false and contrary to nature, by reason of the tops of the houses D, which, being behind, and rising above them, discover a general stoppage: whence it follows, that nothing is more proper for the middle piece than a bass-relief.

Let us now consider what is best for the two side-pieces seen from within; the one, as said, receiving its light from the left, and the other from the right. A bass

relief cannot, in my opinion, be decorous there, because the eye must not be so closely confined. They ought to be vistos, as not having the inconvenience which attends the middle piece to hinder their naturalness: the summer-house being roofed in, the light therefore falls more advantageous on these two places than the middle one, as being without the glare of it: wherefore vistos must be best there; and even the fainter and bluer the better, as before intimated. A haven with shipping, a court with fountains, islands with hills, a street-view of fine buildings, temples, and galleries, together with a blue off-scape, &c. These are very delightful objects, and produce, between the greens, a variety and decorum: now, we ought to observe that the two pieces, A and B, though they receive their light from the place, yet, if we please, may be lighted otherwise; because they are without-door prospects, having no communication with this within-door place, as the bass relief has, which is confined to it. Thus much as to that side; the same observations are proper for the sides E and F.

The second example, in Plate LII. aforesaid, exhibits a garden with parterres, also walled in. In the middle is a gate of letticed work; and, on each side, a shallow letticed seat covered over with greens, noted A and B. In the back of each seat is a circular representation; and over them appear the tops of trees, as of a large orchard, marked C. Now let us consider what subjects will be most proper for the seat A and B. First, then, observe the distance whence the work is to be seen, which is from without, on the near-side of the parterres. Here, as in the preceding example, vistos are not proper; and, because the place is so full of green, more green would not look well: wherefore, half raised bass-reliefs would be best. As for the colour, we have before prescribed it. The sides may also be adorned as before in the last example, observing what objects rise behind and above them. Here, on one side, are houses; and on the other, a green wall.

Behold now a third sketch in Plate LIII. discovering a walk with trees; at the end of which stands the painted object A. Herein you have great liberty, and may use your pleasure; since the design stands free from any obstruction. This only is to be noted in it, that, because it is a long walk, and, in nature itself we are oftentimes tired with travelling such an one, we have no occasion to make it longer by perspective and other views, but rather stop the walker by a fine prospect, and invite him to a little contemplation and rest, that he may afterwards the better go forward: wherefore, we here suppose a beautiful imagery, fountain-like, of white marble, placed in a grotto or niche arched with green, and therein painted, in full proportion, and with all strength, *Cephalus* and *Aurora*, *Zephyrus*, and *Flora*, or *Venus* and *Adonis*, and such like: or, you may represent there, in a rock, having several holes discovering the sky, *Cadmus* killing the dragon; or, a *Diana* with her nymphs; or a *term* or *faunus*, accompanied by bacchanals or satyrs, with their instruments, some of which spout water; or else you may exhibit a sleeping *Silensus*,

with the nymph *Egle*, squeezing mulberries on his face. All these are proper subjects for the place, and suitable to the occasion.

You may also paint some *terms* on boards cut away, and place them against a green wall on both sides of the niches, windows, or circular hollows; wherein may be set busts or casks, as you see in the second example, of such colours as before mentioned, and which appear lovely among the green: these *terms* may represent bacchanals, satyrs, gods, and goddesses, some naked and others dressed, according to the season and place,

CHAP. XII.

PICTURES OR COMPOSITIONS OF VENUS AND ADONIS, FOR THE EMBELLISHMENT OF LANDSCAPES.

THAT I may conceal nothing from the artists, but as much as possible rouse and enrich their genius, I have pitched on this subject for the ornament of landscapes: and, though it be common, yet I question whether it was ever treated in such a manner. I divide it into three subjects.

The first is, *Venus's* making love to him.

The second, his taking leave of her, to go a hunting, or rather to be killed. And,

The third, *Venus* finding him dead.

The fable is this:—*Venus* was, according to the poets, very much enamoured with the youth *Adonis*, notwithstanding his coldness and insensibility: and yet he refrained not from kissing and caressing her for a season; which much incensed *Mars*, and raised his jealousy and rage, as often as he saw the youth in her lap.

The first Picture.

The place opens a pleasant and agreeable country, stored with every thing that can delight the eye, woods, hills, valleys, rivers, and stone-work, except houses and temples. I set the point of sight in the middle of the piece. Between it and the left side, on a hillock, I place the goddess and her spark, attended by the three *Graces*, who are to adorn her: one of them is twisting a wreath of flowers, another is crowning her with a chaplet of them, and the third is bringing a basket of fruit. Some *Cupids* are toying about her; one especially is sitting at her feet, blowing *Adonis's* horn—at whom he smiles; when *Venus*, with her arm about his neck, with her hand presses his against her breast, or kisses it. Behind the aforesaid hillock, against the distance, I place some thick-leaved trees; the highest in the middle of the piece, and those to the left somewhat lower and thinner. Behind

them we discover the remains of a colonade, rising and appearing half behind the hillock, and running towards the point of sight. On the same side forwards I set a cross low wall, which the hillock stems. Against this wall, which is but three feet and a half in rise, I place a water-god sitting asleep by his vase, and encompassed with greens: and, in the corner, against the frame of the piece, I place a large willow tree, or one and a half: and thus half the piece is filled. On the right side forwards I plant a knobby mossy body of a tree, about six or seven feet high; and, close behind it, a large and beautiful one, fully leafed. Somewhat beyond appears a high square pedestal, whereon stands a large and elegant vase. These objects are in a line running towards the point of sight, making a way between it and the hillock, which is wide forwards, and diminishing at the end of the foreground, where the second begins, and runs out into an open field; whence to the horizon are seen some faint hills.

Let us now come forward again. In the right side corner *Envy* kindles the fire of war; she is flying with a broken stinking pitch-torch in her hand, and her head beset with twining serpents, secretly shewing *Mars* the two lovers. And now we see the devouring god of war on his belly, with one leg over a stone, lurking behind the pedestal, and staring earnestly between it and the green of the trees, at the cause of his jealousy; his spear and shield lie at his feet.

I once saw a print after *Julio Romano*, wherein he has placed *Mars* in the distance, pursuing *Adonis* sword in hand; which I think too obscure and far-fetched. The sense may be tolerable; yet it is against the fable: for *Ovid* does not mention that *Adonis* was killed by *Mars* with a sword, but by a wild boar, through his instigation.

In the mean time, I doubt not but this my sketch and disposition will seem strange: nevertheless, if well executed, it will certainly appear fine with the pedestal, low wall, and colonade; since such things create great decorum and variety in a landscape.

The light, I assign, is bright sun-shine.

My intention here is, to represent the month of *May*, or the spring, when every thing is coming forth and blossoming; though I am very sensible that the green of the trees, by the diversity of colour, is, in the summer, more painter-like; however, this must not be like a summer; besides, the island of *Cyprus* is not like *Holland*, or other cold countries, where the greens come up late; for otherwise, I should not introduce a basket of fruit.

Now, if it be asked, because I still set on the large pedestal a vase, and that directly against the hillock, where *Venus* and *Adonis* are with the *Graces*, whether this would not throw a very large ground-shade over those figures? I say it would not; because I assign the sun a meridian altitude. Moreover, I do not set the pedestal

so near the hillock as to be any obstacle to the figures. The foremost tree, because it rises so high, can also as little prejudice them, its ground-shade passing by them, over the willow in the corner, or at least a part of it; which makes the colonade, against which it spreads, fall back, though the trees behind the hillock can sufficiently effect the same; since I make them either dark green, or else in shade; and the little leafing hanging over the lovers, in the light; in order thus to have below some darkness for setting off the lovers: my intention being to place that group directly in the sun, in order to have there the principal light.

But here I may be reprov'd on a supposition that I act counter to my own position; namely, that in sun-shine people do not stand talking without shading their eyes; which I do not deny: but, let it be considered, that the gods are not subject to human frailties, and therefore they can look against the sun: and, to solve the difficulty with respect to *Adonis*, who is not a god, I make his upper parts in shade, receiving agreeable and strong reflections from *Venus* and the *Graces*.

From whence arises another difficulty; namely, by what means this ground-shade can fall on him only, since they are sitting so close together, that *Venus's* arm is about his neck, and one of his hands presses her breast; and therefore she must take some part of the same shade? To which I answer, that there are means enough, by one thing or other, to find that shade. And, as for *Venus*, she may be so disposed, a little backward or forward, as to receive light enough. Now, that *Mars* and *Envy*, at the stone, may not draw the eye too much from the principals, by making them in the light, I bring not much sun into that quarter; I mean, that I set the foremost whole stem of a tree, and a great part of the hindermost, with part of *Mars*, in a ground-shade, occasioned by something without the piece; and to let that shade run, on the fore-ground, just to the low wall, breaking the residue here and there somewhat with bushes and shrubs: I might also place there a *term*, or other object, in order a little to fill that corner.

We have before said, that neither houses nor temples must enter the composition. Why not *they*, say some, as well as the *term*? To which I answer, that the fable makes no mention of any such objects: and, let me ask, who should live in the houses? It is not said, that *Adonis*, though a man, had any household, or that he worshipp'd in a temple.

This piece may be richly embellish'd with ten or twelve figures, though *Mars* and *Envy* are but party figures. Some landscape-painters may possibly object against so great a number, for that those, well executed, would better become a history than a landscape: but the answer is easy; the figures are small, and the landscape large.

We shall now proceed to the colours and actions of the figures.

We represent *Venus* in her linen, yet with her upper parts and legs almost bare, under her, on the grass, appears part of a light and red garment.

Adonis's garment is greenish blue, or dark violet.

The two *Graces*, standing next to *Venus*, are dressed in light-coloured garments of changeable stuff and broken colours, preserving, about that group, a great mass of light: for which reason, I choose such colours as do not cause any unseemly reflections in the carnation of *Venus* or *Adonis*. Her garment, who is crowning *Venus* with a chaplet, is rose-colour; a second, more forward, and with one knee bent, is in white, and has a flower in her hand; and the third having the fruits, and standing on the left side, and somewhat higher than the hillock, has an *Aurora* or straw-coloured garment. We need not say much about *Mars* and *Envy*, since *Cæsar Ripa* relates enough touching them. Nothing is more proper for *Mars* than a rusty fillemot or blood-coloured coat; and for *Envy*, than a black one.

As for the motions of *Venus* and *Adonis*, they are fronting in both; but their feet more or less turned to the light.

Adonis, on the right side, inclines his upper parts towards *Venus*, with his right hand on her breast, and his right shoulder coming forwards; his under parts are fronting, and his leg extended, and his right drawn in, as if he were about to rise; his face fronting inclines a little over his shoulder to the child who blows the horn. Contrarily, *Venus*, resting on her right thigh, applies, in some measure, both her knees to his extended leg; her face, in profile, turning towards him, fronts the sun; her breast is also seen fronting; she draws back her left elbow, in order to press his hand to her breast.

On due consideration, these two figures will be found to have a natural and easy contrast or opposition, in motion; since I have endeavoured to give myself full satisfaction touching all the actions exhibited, before I set the layman.

But I must return again to the composition. I forgot to place two children behind the foremost low wall; of whom, the one is leaning over it, and, with a finger on his mouth, and head sunk, is shewing the other the sleeping river-god. I place them there, first, for decorum's sake; and secondly, in order to break, in some measure, that long and stiff piece of stone work. The water-god is of a brownish yellow hue, almost as dark as the said stone-work; and, for two reasons; first, for the sake of repose; and, secondly, to prevent a mass of light there with the children, to the detriment of the principal: besides a further purpose; to adorn the pedestal of the vase with a bass-relief, representing a bacchanal or dancing nymphs; and though it come in shade, yet I assign it strong reflections. There ought also to be added one or two dogs asleep; of which, the one awakening, stares back with pricked up ears, at the sound of the horn.

I have before said, that one of the *Graces* should be dressed in white; but now I cast a beautiful blue veil over it, as proper to break the strength of the white.

A piece, thus executed, is sufficient for the production of many others; especially if we duly consider how many things are observed in it, which by few is taken notice of, *viz.* the quality of each figure, its origin or emblematic signification, &c. Many fictions are painted from the poet's description; but few people weigh the writer's meaning, though attended with an explanation; which, however, is only general, without the addition of the circumstances, though well known to the writer, as the shapes, dresses, colours, passions, and other remarkables: whence we may conclude what must be the case of those men who do not make themselves masters of all these things; and how easily they mistake, even pervert the sense of the writer or poet. If the fact lay in the spring they represent it in summer; if, in a winter morning, they exhibit an autumn evening: ought the opening to be a solitary place, or wilderness, they will introduce diversions: should any person have a red drapery, as proper to him, it is made blue, yellow, &c. We grant that the fable may be represented plain enough; and who the characters are, and what they are doing, presently conceived; but the drift of it is wanting.

It is unnecessary to enlarge on this composition further than to observe, that *Mars* here signifies *vengeance*; *Adonis*, the *winter*; and *Venus*, the *spring*; which is the reason why these two last cannot agree.

The *poets* write that there were four who went under the name of *Venus*. The first was the daughter of *Cælum* and the *Day*. The second was brought forth of the *froth* of the *sea*, being conceived in a *mother of pearl*, and conducted to *Cyprus*, by the airy zephyrs: it was she who bore *Cupid* to *Mercury*. The third was the daughter of *Jupiter* and *Dione*, who was wedded to *Vulcan*, chief of the cuckolds; and the fourth was the *Syrian*, called *Astarte*, who courted the love of *Adonis*, and to whom *Solomon* erected altars to pleasure his concubines. Whence we may judge what great disparity there is between these *Venuses*.

As for the wild boar, it implies the night, ignorance, impiety, filthiness, lewdness, &c.

The Second Picture, or sequel of the foregoing Story.

When *Adonis* was now tired with kissing and flattery; or, to say better, when his sorrowful fate drew near, and the dogs, scenting the boar, set up a cry, he, deaf to *Venus's* entreaties, wrested from her embraces, and jumped up eager for sport.

We must previously understand, that we are obliged to confine ourselves to two principal points; namely, the general disposition, and the light: and though, on a due consideration, it may possibly seem to be less advantageous than if it were a

single piéce (which I willingly allow) yet, as it now serves to match another, it therefore requires the same light; though a reversed one might better become it; because then I should be at greater liberty; but even then, the disposition would not be different enough from the former.

We have, in the book on composition, shewn, that when two pieces hang together they ought to have a certain conformity, especially landscapes with small figures: as if, for instance, the heaviest work be in the one on the right side, and the visto on the left, in the other, or matching piece, it must be contrary; and yet, notwithstanding that necessity or rule, which however subsists, I find something which gives me greater satisfaction, and better expresses the sense, as may appear in the sequel.

I place as in the preceding subject, the point of sight in the middle of the piece, and on the right side an eminence, ascended by three or four steps, fronting or parallel with the horizon. Upon it, at the end against the distance, I represent an open niche, almost square and compass-headed, adorned on both sides with pilasters, supporting a small but elegant cornice, here and there somewhat broken. About the niche hang festoons of poppies, which are fastened to the crown of the niche; and, being buttoned up on each side, their ends entwined hang down together. Through this niche, having a seat before it, we discover an agreeable view of woods, lawns, rivers, roads, &c. This eminence takes up a third part of the piece, running off steep on the inner side. Forwards, against the steps, which are mostly in shade by trees without the piece, to the corner whereof stands the goddess; we place her gilt chariot drawn by two pigeons.

On the left side, between the point of sight and the frame of the piece, stand three or four great and beautiful trees, in a row, running from the fore-part of the piece, and by the hillock towards the point of sight. In the corner, behind the eminence, rises a high and rough rock, also running towards the same point, making between both a narrow passage, which forwards is over-run with bushes and grass; and behind is bare, so as to discover, through it, the off-scape and end of the rock. Forwards in the rock, I make a large craggy hollow, into which the water falls with impetuosity. Thus much mostly as to the fore-ground: at the end of it runs a narrow crossing river, from the eminence to the back part of the rock; along the side whereof, I shew a plantation of high trees, in order to make the off-scapes, which is seen through them, appear as in a valley. On the level whereon stands *Adonis*; I set, between two trees, a white marble basis, with a broken term, and its trunk lying near it.

Thus I have shewed the general design; which, I question not, will appear more uncommon and wood-like than the other. The third I hope to make still more

wild than this, because the subject requires it. Some may possibly think it is to be an agreeable and delightful picture; but the sequel will shew it to be otherwise; for in this I represent the month of *August*, and the sun somewhat darkened and fiery, instead of shining brightly, the air gloomy and cloudy, as if it were going to thunder; the wind also blows, and every thing is shaking and in motion; not one way, but as in a whirlwind, the dust, like a vapour, rising from the ground in some places.

Perhaps you did not expect this sort of management, but on due consideration of the case, it will be found both natural and artful.

We now proceed to dispose the characters.

The *goddess*, seeing the evening approach, doubled her courtship. The cold *Adonis* contrarily, eager for sport, hearing the noise of the dogs, hastily arises from the eminence. Now, all things are in a hurry, *Venus* follows him with intreaties, but in vain; Fate seizes and pulls him along with her. The *Graces* are in confusion; one runs after him; another, fearful of the goddess's swooning, and tumbling down the steps, supports her; the third, sadly shrieking and crying, lifts up her open hands on high. The boys are in contention; one is hawling *Adonis* away, and the other stopping him: *Cupid* lies thrown on the ground: others run with the dogs before. The wild boar appears in the before-mentioned narrow passage, between the eminence and the river, set on by *Cruel Rage* with a pitch torch in her hand.

Now this composition seems to have much more work than the preceding; and yet, if considered, it will be found otherwise; and that in the former, the figures are only more scattered: besides, in hearing things related, they always seem more to us than in the picture itself.

Venus I exhibit as coming down the steps, as also one of the *Graces*, who runs after *Adonis*, since he is slipped out of the goddess's hands. The youth I represent running just in the middle of the piece, between the eminence of the trees, three or four paces beyond the steps, whereon the goddess stands beseeching him in tears. He is almost half in the ground shade of the eminence; for I have said, that the sun is setting. The children who attend the dogs are entirely shaded by the stone-work on the eminence, which is so high and large, that the bodies of the last trees do not escape it. *Venus* stands with her right foot on the lowermost step, and with the left on the middlemost on the inner corner, stooping; her under parts almost fronting, and her upper parts turned sideways towards him; pressing her folded hands, with the elbows forwards against her body, and sinking her head, looks from him towards heaven. I place one of the *Graces* by her side as coming down, embracing the goddess about the waist with fear and concern, and, with amazement, looking to the left after *Adonis*. The other virgin, who runs after him, is now with one knee on the ground, with her left hand shewing him the goddess, and with her right hand holding a skirt of his coat; so that she is most seen from behind. The third has, as

is said, her hands stretched on high, and her face is swelled by the violence of her outcries. *Adonis*, as in great haste, advances his right leg, turning his breast to the right to the light; he holds a spear in his right hand, high close to his side, which a boy is withholding with all his strength; for which another angrily strikes him with his bow. *Adonis* looks downwards, with his face fronting, at the virgin who is at his feet; pointing, with his left hand, which is fore-shortened, at the wood; by which arm *Fate* is pulling him thither; she is flying, and has a rudder of a ship on her shoulder; her right shoulder and right breast come forward, her other parts being fore-shortened, and her face turned backwards. Before him I represent a *Cupid* also flying, and pulling him towards the wood by the string of the horn which swings by his side. This boy is seen quite from behind, with his feet flung out, and holding his bow in his right hand, with which he is threatening another, who is tumbled down, and lies also fore-shortened, with his head forwards, and feet towards *Adonis*; he is all in shade, except his head, and the hand with which he scratches it: his torch lies near him extinguished.

A flying part of *Venus's* red garment comes about her right arm, and swings behind over her left leg. The chaplet of flowers falls from her head down her back; *Fate* is dressed in black, with a small flying veil over it.

Behind the broken term are seen the arms of *Mars*, viz. his armour, helmet, shield, sword, and spear, lying on the ground in shade. Now, although *Mars* does not appear in his own shape, but in that of the boar in which he was metamorphosed, yet we need not wonder at it, because we must not suppose that, as he was a god, he entered into it stockined and shoed. Some may possibly ask, whether he could not do it in his full habiliments? and I say, he might; but then I must ask again, how we should know it? the dresses of gods and men have no sensation, either good or bad; they are even of no other signification than to make the person known; for, were they subject to the passions arising from heat or cold, they would also share the punishments of the body, as the head, hands, &c. do.

Yet it may be very reasonably asked here, in case we were to represent the canorous *Aglaure*, metamorphosed by *Mercury* into a touch-stone, whether her garments should not be quite black? and I answer, that nothing but her body should be so; for otherwise my assertions fall to the ground, though I have said, that the dress makes the person known: nevertheless I shall in this point further explain myself.

The king *Lyncus* approaches the bed of his sleeping guest, *Triptolemus*, with intention to slay him. *Ceres* appeared at the very instant, and took the weapon from the king; at the same time transforming him into a lynx, a beast like a tiger, for violating the laws of hospitality. This story I would represent thus:—The king is not there; the beast I make taking to flight, shaking from him about the floor the pur-

ple garment and crown. This I think most agreeable to nature and probability. Add to this another instance.

Juno, says the poet, in wrathful jealousy, beat the poor *Calisto* so much, that she was metamorphosed into a she-bear. Now, how is this to be represented, in order to know what she was, man or woman? I would represent the frightened bear as taking to flight, not clothed, but dragging her garment behind her along the ground. Here the bow, there the quiver of arrows, strap, and other ornaments.

Yet in what a mean manner have I seen the king *Lyncus* represented by *Testa*. He stands with the dagger in his hand, clothed and crowned, having for legs the frightful paws of a bear.

Thus I have affirmed, that clothes serve gods and men only for distinction: which brings to my remembrance, a print of *Poussin*, confirming what I have said. It exhibits the *Elysian* fields, with the happy souls at rest, and youth, or eternal spring, dancing and strewing flowers. Here we see *Hyacinthus*, *Narcissus*, *Crocus*, *Adonis*, *Ajax*, and many others, in sitting postures, as when living: whence we may easily perceive, how difficult it would be to know them without their particular badges of distinction, as the spear, horn, fountain, helmet, chaplet of roses, &c. and how impossible it was *Poussin*, so excellent and learned a man, to make *Ajax* known, seeing he there represents him in the same rage or despair; to wit, stabbing himself, as when he was before *Troy*. A great mistake, in my opinion, with respect to probability. I should rather have left it out; as also the chamber-pot or cistern wherein *Narcissus* is viewing himself.

I can hardly believe so strange a design to be of *Poussin* himself; since *Ajax* is placed in so cruel a posture among the happy souls; a man who, being a *felo de se*, rather deserved hell. Why may not *Sisyphus*, *Ixion*, *Prometheus*, or *Tantalus*, who are doomed to hellish punishments, be of their company? It is true, that *Ajax* acted only against himself, on account of the arms of *Achilles*, to which he had a claim, and the others offended the gods; one stole the fire from heaven, another had the impudence to trepan the goddess *Juno* to his lust by an ambush, &c.

Testa has, in my opinion, in many particulars, exhibited the same representation, better and more intelligible than *Poussin*, as being much larger, and more pleasant and painter-like; but yet he runs counter to the probability of that place of rest; as we may perceive in the two figures of a boy and girl; where he is taking some flowers out of her lap, and she, in return, is ready to scratch out his eyes; being an old quarrel revived. Now, in fact, neither hatred, quarrel, or jealousy—nothing but repose and peace should appear there.

But methinks I hear some say, that I derogate from the worth of those two great men, by thus exposing their mistakes, and that it is easier to find faults than to make a thorough composition; which I perfectly own: nevertheless my intention

is not in anywise to build a reputation on their errors ; since it will appear, throughout this work, that I am no kinder to my own mistakes than to those of others ; and this with a view of shewing artists a way for avoiding such common defects, and of making them more careful to mind probability in all parts. Here let us make a comparison between an architect and a painter. A good architect ought first exactly to know what ground is most proper for his purpose, in building a temple, palace, &c. as, whether it be firm or marshy, and to which quarter he must order his front ; and then to proceed to work. If a painter intend to represent a courtship or a military exercise, offering, or any thing else, he will also look for a proper place wherein to lay the subject. The architect makes a plan of his court with all its appurtenances ; of a temple, with the choir, altar, and other particulars, &c. of a fortification, with its bastions, ravelines, rendezvous, &c. A painter likewise exhibits the *Elysian* fields, or the garden of *Flora* for caresses ; a temple, for divine service ; a court, with the king and his retinue ; or a forest for hunting. Now, if a person enter the temple, during divine service, with a sword in his hand, or be stabbing himself in the *Elysian* fields, among the happy souls, in order to give his soul a second remove ; would you not conclude those things to be very improper for such places, and fitter for *Troy* ? I ask, whether the sacred temple and fields are not thereby profaned ? and were dogs to be hunted in the palace-court, or place of rendezvous, would it not be ridiculous ? *Ajax* never entered the *Elysian* fields before his soul's separation, yet here he stabs himself again : has he another soul to depart from him ?

Let us now proceed to the description, division, and consideration of the

Third and last Composition.

The goddess of love perceiving all her endeavours to be fruitless, and growing impatient for *Adonis's* return, took her chariot, drawn by two swans, and drove swiftly towards the wood, in order to seek him, leaving her *Graces* behind as useless at this juncture, as we shall further explain at the end of this composition. *Cupid* follows her shrieking. The unhappy youth, bit by the wild boar in his thigh, lies gasping against a large oak ; where, at last, *Venus* finds him in his blood ; wherefore stepping from her chariot, like one frantic, she bewails him, abhorring her godhead ; and cursing the cruel tyranny which prescribes law to heaven and earth. In the mean time *Adonis* expires, and his waving soul is taken by *Mercury*, and carried to the *Elysian* fields.—This fable I represent thus :

Adonis is lying on his left side, fore-shortened, with his neck against the trunk of a large oak ; and his right breast and shoulder upwards ; his left arm extended ; and the right close to his body, holding the spear which is partly under him ; his head hangs almost on his left arm, a little foreright, with the right cheek upwards ; his feet are turned towards the left corner of the piece, forwards ; his left knee, rest-

ing on a small rising, or stone, is half drawn up; a hunting-horn lies at his feet. The dogs at his head, on the left side, howl and yelp. *Cupid*, on his right side, stoops down, and looks at *Venus* shrieking; at the same time opening *Adonis's* garment, in order to shew the bloody wound to his mother; who, affrighted, starts back, and raises her hands towards heaven. *Cupid's* back is, by the goddess, partly in the ground-shade; his breast is fore-shortened, his feet close, and knees somewhat bent; holding a torch in his right hand. *Venus*, as has been said, raises her hands on high, putting out her right leg, and drawing back her left foot on a cloud, which, behind her, runs up to the right under the chariot; her upper parts incline over the said left foot; her chin is sunk into her breast; and thus she beholds the wound. Her breast is fore-shortened, and her right hip is fronting. Behind the aforesaid oak, against which *Adonis* is lying, the chariot is seen in profile, on some waving clouds alike with the horizon; which about *Venus* descend gradually lighter and lighter to underneath her foot. The chariot, though gilt, yet kept dark by a cloud, is elegantly wrought with children, festoons, and foliage; behind, on top, is a large star, and the chariot partly hid by the body of the oak. Forwards, between the middle and the left corner, stands a stone, about three feet square, with the broken trunk of a tree; the residue whereof, as the head and a part of the body, lie on the ground, among the bushes and shrubs. This stone stands somewhat obliquely, with the left corner towards the left side of the piece; close to which side rises a high tree; and a little further another, quite overgrown five or six feet high. Behind the stone, among the shrubs, thistles and thorns, the boar, attempting to fly, lies wounded in blood and dirt on its fore-legs, with its mouth wide open. On the second ground, on the right side, goes *Atropos* with her scissors in her hand and distaff on her shoulder; being, almost to the middle, hid behind the ground and in shade, except her head and a part of one shoulder.

The principal view is on the left side of the point of sight. A little above it flies *Mercury* with the soul of the youth, in order to carry it to the *Elysian* fields. They are both seen fore-shortened, with their right sides fronting. The youth is quite naked, having his arm across his breast, his legs close, and his left foot a little above the other. *Mercury* holds him with his left arm behind about the middle, and, looking at him, with his *caduceus* forwards, points to the place they are going to. A small garment, of this winged messenger, is flying behind him upwards.

The ground is craggy and rocky, here and there over-run with grass, thistles, and hollies.

The light comes from the right side, a little fronting, and the weather is rainy. The air is winter-like, yet calm. The trees are but thinly leafed, except some which can endure the winter, as cypress, laurel, elm, briar, &c. which must give the most green here. The end of the fore-ground, on the right side, to the foot of the goddess,

is in shade, by a bush and some small trees. *Venus*, *Cupid's* upper parts; the dead body, with the ground, and the tree against which it lies, are strongly lighted. The stone forwards, under *Adonis*, is mostly shaded with the fore-ground, by some cypresses on the right side, quite forward in the corner. Some pieces of the term (which represents a *faunus* or *satyr*), lying somewhat further, receive a little light. The boar, whose hind-parts are hidden between the left side of the stone and the tree standing by it, partakes also of that shade to almost his neck. The happy soul, flying with the winged messenger, just by the tree or chariot, is, with him, from the feet to the middle, shaded by the leaves and branches of the trees; and are far above the horizon, so that the green of the trees almost touches their heads. The sign *Capricorn*, in token of the first winter month, appears in the air, very faint, and lighter than the air; it is just over the chariot, where the sky is darkest.

As for the colours, I arrange them thus:—*Venus* is in an airy dress of pale rose-colour, with a blue veil over it. *Adonis*, with his right shoulder and breast bare, has a light fillemot vestment, with violet reflections; his cheeks are pale, and lips livid, and so are his hands and feet, yet he has a beautiful skin. *Venus* is very clear and tender skinned; her face and hands warmly coloured. *Cupid* is of a middling complexion, not so clear as the goddess, and somewhat more rosy than *Adonis*. *Venus* has light hair; *Adonis* light chesnut, and *Cupid* brown hair.

This subject requires more cypress and myrtle than other sorts of trees.

The ground forward, from the right side to beyond the stone, is marshy.

I do not introduce the *Graces* here, as in the preceding composition, because they are improper; for they must not attend *Venus* on sorrowful occasions, as having a quite different use and meaning, as we shall here observe; and the rather, since in the former subject we have shewn the significations of *Venus*, *Adonis*, *Mars*, and the wild boar.

Hesiod testifies, that they were three sisters, who by the painters are represented young, jolly, and agreeable, hand in hand. That their dresses were flying, thin and gay, discovering their forms. That the eldest was named *Aglaïs*; the second, *Euphrosyne*, and the youngest, *Thalia*. *Seneca* proceeds further, and shews their qualities and significations; saying, among other things, in his Treatise *de Beneficiis*, that some by the first imply comfort itself, that the second receives, and the third retaliates it. Others again are of opinion, that by this triplicity are signified the three particular delights or kindnesses, to wit, shewing kindness, receiving kindness, and requiting. But that they should be represented thus hand in hand, without some occult meaning, is not likely, but rather, that thereby is signified, that bestowed benefits, passing from hand to hand, at last return to the person who first bestowed them. They are represented as having a jolly air; because benefits, to be perfectly agreeable, ought to be conferred frankly and liberally; without which the act loses

its grace. Their youth signifies, that the memory of past benefits ought never to grow stale. Their virginity shews, that they are pure and upright, universally beneficial, without hope of return, which sullies the benefaction. Their thin raiment shews, that the enjoyment must be so great as to be visible.

To say more would be a repetition of what has been already treated of in the chapter of hieroglyphics and their significations.

CHAP. XIII.

THE FABLE OF DRYOPE, FOR THE EMBELLISHMENT OF LANDSCAPES.

HAVING in the preceding chapter delivered what I had to say concerning a fine fable, and the mysterious sense of some circumstances, I find myself obliged, by the satisfaction which several of the best artists have found therein, to gratify their desires, and to give an occasion for exercise, in sketching such another.

I have chosen for this purpose the fable of *Dryope*, and will adapt it as much as possible to the ornament of landscapes, making it a without-door prospect.

The story, according to *Ovid*, is this. *Dryope*, insensible of the sorrowful disaster that was to befall her, on a certain time took a walk by a lake encompassed with myrtles, with intent to make the nymphs of the place presents of garlands of flowers. She took with her her little son *Amphisus*, not a year old, accompanied by her sister *Iole*, with a basket of flowers and wreathed garlands. Near the lake stood a tree, called *Lotos*, bearing red blossoms; of which she rashly broke a twig to amuse her child; but perceiving blood to issue from it, and that the whole tree was thereby violently agitated, she was much affrighted; and the more, when in going thence, she felt her feet fastening into the earth; for she was transformed into a tree.

I exhibit the subject (see Plate LIV.) in a delightful valley, (according to the testimony of the poet) planted with myrtles, and encompassed by a brook. In the middle of the piece I place, as the principal, the tree *Lotos*, full of red blossoms and thickly leafed. From this tree *Dryope* broke off the sprig. I make it to shake and move so violently, that the trunk of it by that means becomes distorted and winding. On the left side I place the rash *Dryope*, of a beautiful air, and black haired, having her son *Amphisus* about the middle in her left arm. She advances with her left foot towards the tree, a little drawing back the right: her upper parts fall back still more. In her right hand, lifted up, she holds the bloody sprig, at which she stares in confusion. Her left thigh comes forward. Her upper parts sway to the left; her breast is almost fronting directly against the light; her face in profile more or less turns back, and her feet are by this time fixed in the ground. We see the child's hinder parts, and its head is set off against her breast. Her sister, on the right side of the tree, standing over against her, I represent with light hair, and in the utmost

concern, wringing her clasped hands against her left cheek. Her head turned to the right hangs over her right shoulder; her breast heaves, and her under parts draw quite back. Her knees are bent, her right foot flung out, and the left drawn back, as if she were fainting away. She is about fourteen or sixteen years of age. The nymph who supports *Dryope* is placed between her and the tree, holding her back with her left hand, and with her right uncovering the leg, and shewing to the sister, at whom she looks, that the foot has already taken root. Another nymph, who is taking the child, has her left side fronting, yet her back parts are mostly visible; she is on her knees, the left forward, the other quite drawn back, pushing with her foot against a water vessel, which at the brink of the water she overturns. A third on the right side comes running, quite astonished, with a lap full of flowers; she points with her left hand towards the others, and looks to the left at her companions sitting on the banks of the river, which partly runs between the trees towards the point of sight. The one arises and looks forward with amazement, and makes it known to the other sitting towards the water, who therefore supporting herself on her left hand, turns her upper parts to the right, in order to look back. They have mostly chaplets either on their heads or lying by them.

Thus much, as to the disposition and actions of the moveable by-ornaments, which, consisting of virgins, each is contrasted according to her passion. We now proceed to the immoveable ornaments.

On the left side, on a rising ground, between the trees, I place a large fronting *Priapus* term, without arms or legs, mostly in the shade against the distance, which strongly throws off the foremost group. On the right side forwards, half in the water, I set a square large rough stone, whereon lies a garment or veil, and a parcel of leaves and flowers. In the pannel of this stone is carved a *Fatality* in bass relief. Behind it, and between the nymph with the flowers, I place a basket of chaplets.

As for the season, it is laid between summer and winter, in the ripening autumn, and in fine weather for the time of year. The light is a side one a little fronting.

The sun may be put in or left out, as every one pleases, because it is not mentioned or insisted on in the fable.

I shall next proceed to describe the further circumstances of this composition; since without shewing the light and darkness, harmony and colours, it is imperfect, and not like nature. It must be granted, that the harmony and shadowing oftentimes shew themselves, and that the light is sufficiently apparent to him who understands perspective: but whether there may not occur still something beyond the common guess and judgment, I very much question. As for the colours, they must needs be expressed; since without it, it is impossible to know or penetrate mine or any other painter's thoughts.

I therefore assign *Dryope*, as the principal character, a blue satin garment; one loose part of which goes over her right shoulder and comes under her girdle, and the other is in her left hand, with which she holds the naked child about the middle, when the remainder with an under-flap tucked in the girdle under her left breast covers all her other parts down to the feet, except the left leg and foot, which is rooted in the ground. Her under garment, as likewise the open sleeve about her left arm, is yellowish white, with green reflections. Her garment next the left leg is open. The foremost nymph is almost naked, having no other covering than a fine white scarf about her middle. The dresses of *Dryope* and *Iole* are intermixed with gold in order to make a difference between them and the nymphs. The nymph, who is naked from the middle, I dress in a dark green vestment, gathered at the waist, and fastened by a girdle. *Iole* has an airy garment, close-sleeved, of a bright rose colour, girt with a broad girdle of dark violet embroidered with gold; and under it a flowered coat open below, and giving freedom to the legs. The stone forward is greyish, and the vessel dark red. The ground next the water is grassy; and thus I variegate the whole fore-ground. The nymph, who on the right side of the second ground comes running, has a greenish breast garment, loose, and untied without sleeves, and fastened but on one shoulder, the left breast and legs being bare. The other sitting further behind, on the edge of the river, I leave quite naked. Her companion has a small green scarf. The stone Priapus is dark grey inclinable to violet.

As for the light, I think that the major part ought principally to fall on *Dryope* and the two nymphs next her, and on what else belongs to that group. The residue may be little, and mostly foreign lighted, either from behind, before, or sideways; yet in such sort as that the cause thereof and the shades (as by what and from whence) may plainly appear; else they will be but loose fancies without foundation.

Some may possibly question, whether hereby the light will answer my purpose, because I assign *Dryope* a blue garment over a yellowish white one, judging, not without seeming reason, yet without knowing my intention, that the contrary would look more decorous; namely, the light over the dark; because the greatest and strongest mass of light falling on the middle parts of the figure, the naked child would be more beautifully set off, if her breast or upper parts were dark, than against the yellowish white. This, with respect to the light, I willingly allow, but not as to the colour; for I designedly made the garment blue, in order to make the naked nymph beautiful; and yet, with intention that *that* part might keep a strong and broad light: for this reason, I have chosen a stuff for it accordingly, it being brown, that satin has a gloss, and almost the same force as gold or silver stuffs. The red garment of *Iole*, as being a beautiful and light colour, will be sufficiently, yet too much, set off against the dark ground: but the blue has here, on account of

the great mass, more power; though having more light about it; for the red is but a small spot. I have as much as possible considered the probability of this representation, and the harmony in the disposition of the colours; assigning each figure its particular and proper emblematic colour, not only in the draperies, but also in the nudities, giving one a fair and tender, another a more brownish skin, and so forth. Each figure has likewise its particular characteristic; the head of the water-nymph is adorned with white bell-flowers; that of the wood-nymph with wild plants; and that of her who comes running forward, with field flowers. If it be wondered, that I make mention of satin, since we rarely hear it was in use among the ancients; I say the observation is just with respect to statuaries, but not as to painters; because I have met with several old pictures wherein I have satin represented; but how long that stuff has been known to the world I cannot tell, nor shall inquire. In the mean time, it must be allowed to be a beautiful and elegant stuff; as are also the changeable silks, though in a less degree, and more proper for young people.

I insist largely on these fables, to give occasion for further inquiries into them; for *Ovid* is not full and particular in all his fables, and we are obliged to fetch a great deal from other authors.

He gives us no right idea of the tree *Lotos*, (a stranger to these countries) nor mentions, what sort of leafing it has, or its virtues, or whether it be of a moist or dry nature, or where it grows most plentifully; wherefore, as far as I have met with them, I shall produce the testimonies of some authors about this tree, together with the emblematic sense and explanations they assign; a very proper part of knowledge for a landscape painter, whose inclination leads him to something uncommon, and desires to pass for learned among the curious and knowing.

I have found, in general, that the leaves are round; which at the rising sun open, and as he goes down close, and at night double; wherefore, when we introduce no sun-shine, they must be represented doubled or shut.

As for the mysterious sense, we must know, that the *Ægyptians* paid more honours to this tree than any others, on a belief, that it was a mediator between heavenly and earthly things. It is moreover used to represent the sun's rising and setting; especially with the addition of a child sitting on it, by which they signified the morning vapours, which the sun's approach dispels. And because it opens and shuts its leaves with the sun's rising and setting, it is sacred to *Apollo*, as a tree peculiar to him, and out of respect shewing its leaves to him only.

The hairy *Lotos* was also much venerated by the *Romans*, who offered the vestals of hair to it,* as they did those of young men to *Apollo*, or to his son *Æsculapius*.

* *Macrob. lib. 4. cap. 19.*

The *Greeks* sacrificed their hair in the same manner to the rivers of their country, as having a certain relation to this tree, which they imagined had such intercourse with the gods, that they made it their seat: and therefore it was planted in morasses.

Iamblichus testifies that these trees require much moisture; whence the ancients infered, the first cause of procreation: therefore, calling the ocean the father of all creatures. And, observing the round leaves, round stem, and round fruit, they would by this most perfect figure, intimate the perfection of the highest Deity, especially when a child was represented sitting on a tree; which *Ovid* likewise alludes to in this fable, when (as Mr. *Pope* has rendered it) he says,

“ Now, from my branching arms this infant bear,
 “ Let some kind nurse supply a mother’s care;
 “ Yet to his mother let him oft be led,
 “ Sport in her shades, and in her shades be fed;—

We shall now proceed to,

A second Composition relating to DRYOPE.

The story is this. As soon as *Andraemon* was advertised of the sorrowful accident which had happened to his wife *Dryope*, he hasted to the place in company with his father; but they arrived too late to have any speech with her before the metamorphoses. A rough bark had now seized her body and members, insomuch that she was only to be known from other trees by her shape and soft voice. Her arms made two branches, abounding with leaves; besides her head attire, covered with greens. Both the father and son hung about her neck, and wept; and with the child, at her request, kissed her for the last time: whereupon she was divested of her human shape.

In the former composition I have placed the river forwards, and in this, sideways. *Dryope*, all but her head, transformed into a myrtle tree, I place almost in the middle of the piece, standing upright, a little to the left of the point of sight. *Andraemon* takes her about the neck, and kisses her left cheek. His aged and sorrowful father complains of the sorrowful mishap to a nymph standing near him, with his right hand tearing open *Dryope’s* linen, in order to shew her the body; which beholding, she raises her shoulders, turning her head away, and looking down. Another nymph, having the little *Amphisus* in her arms, lifts him up in order to kiss his mother. *Iole* I place in great lamentation at *Dryope’s* feet; and a step further stands the tree *Lotos*. On the second ground, on the right side, I set the term of *Priapus*, cross-hung with festoons of flowers and greens tied under the navel; and before it a small smoking altar, with some people offering. On the left side, on the fore-ground, I place the large square stone, half under water, with a nymph leaning on it. These are the heads of my design. The view is on the left side of the point of sight, and consists of hills and waters; and as I represent an evening, the air is full

of vapours and dark clouds; and the trees, by reason of the wind, are in agitation. Now, as this piece is the fellow of the former, all things should, of right, be equally full of work; but because this design has the greater variety, as exhibiting some men, I have been necessitated to depart a little from the original disposition, since what is introduced into the other must needs be seen here; as we have largely treated in the 21st chap. of composition. Wherefore I place *Dryope* fronting, with both her arms lifted up, and pretty near each other. Her head loosely hangs down between them, to the left. Her arms, from the elbows upwards, together with her breasts and a little of her body, retain their first form. *Andræmon* is seen, on the left side standing on tip-toe in order to kiss her left cheek, which she offers him; his right arm is about her neck, and his left on her breast. A little forwards stands the father tottering; and, near his side, the nymph, to whom he complains; at the same time opening *Dryope's* under-garment, only tied on her shoulder with a ribbon, and turning his head and upper parts to the left, with his face towards heaven. The nymph stands close behind him very dejected and sorrowful, raising her shoulders, and looking downwards with her head a little sideling off from *Dryope*; her left elbow is drawn in, and her open hand up at her head; her breast is bare, and in the light. Her under parts are fronting, and her right leg flung out. *Andræmon's* garment, falling from his shoulder, hangs about his heels. The nymph who, on the right side, where the ground is somewhat lower, is lifting up the child, falls back in her upper parts, with her head hanging forwards; she rests on her right leg, having the left lifted up against the tree; her back is fronting, and turns to the light, and her under parts have a contrary sway. The child, whose upper parts only are seen (the rest being hidden by her head), stretches out both his arms forwards, towards the tree, pressing one of his feet against her body. *Iole*, sitting low between her and the tree, leans her left shoulder against it, with her head coming forward, and her hand on her face, having a drapery in her lap. On the left side, without the piece, at the end of the fore-ground, I place two nymphs; one with her legs in the water, and resting on her right elbow, and holding her chin, and with the other hand under her right arm; the other sitting with her legs behind the former in the water, and resting with her right arm on a vase, and her face and right breast in front: they are both naked and winged. Near these stands a third, holding a long staff, on the top whereof is a pineapple; she has, about her, a wild beast's skin, and points with her right hand forward; in which position her right side is seen. Behind her, on the aforesaid stone, lies *Dryope's* garment; and on the same side forwards rises a large tree, incumbered with wild bushes and sprigs.

The light I take, as in the former, from the right side a little fronting; for, were it a left one, it would not so commodiously bring the light parts together in a group; and the rather, as the piece is a fellow of the former.

I represent then the expiring *Dryope* bare almost in the middle, by the dropping her under garment; which, as in the former, is yellowish-white. Her face and breast retain their fleshiness and colour, but her body downwards grows darker and browner, like wood-colour, till at last it is perfectly woody; as happens also to her arms, which to the elbows have their former colour, but at the fingers are woody and branched. Her face to the chin, with that of *Andræmon* to the shoulder, is in the shade of the greens of her head and arms. *Andræmon*, as a man of repute, has a short greenish grey coloured coat, embroidered with gold; his upper garment is reddish purple, dark and warm; and his legs up to the hips are in the shade of the tree. The old man is dressed after the *Persian* manner, in a gown reaching to the calves of his legs, of a light fillemot colour, with large violet stripes and gold leaves; his upper garment, sleeved and quite open, is beautiful violet; he has shoes and wide stockings; his cap, like a turban, curling on top, lies with his staff at his feet; and his hair is grey. The nymph by his side is half shaded by him; that is, her whole right side, from the shoulder downwards, except her knee, which she advances; her vestment is greenish blue, inclining somewhat to dark. The nymph with the child has an airy blue garment, girt about the middle; her right shoulder is bare, and the flappet of her garment ruffled about her legs by means of the wind. The virgin behind her, and between the tree *Lotos*, has a white garment. The term between the trees is by them mostly shaded; and off from it, passing by the point of sight, the major part is filled up with small trees, which are dark or in shade, and brightly setting off the foremost group.

The two naked nymphs, on the left side, receive little light. The air on the horizon is full of vapours and melting; because I do not give here the sun so bright and clear as in a fine morning, nor so strong as at mid-day, but more or less vapourish, and therefore the whole appears of a russet colour. The clouds are large, thick, and heavy.

The sky might also be properly enriched, by exhibiting in it the *three Parcæ*, or *Fatal Sisters*; since, having done their business, they are again ascending. In such case *Atropos*, with the thread and scissors, ought to be foremost; next to her *Lachesis* with the spindle; and behind her *Clotho* with the distaff.

Let us now exhibit *Andræmon* and his family's return home, in

A Third Composition of Dryope.—See Plate LV.

The late *Dryope*, after her fate, stands, with the tree *Lotos*, at the end of the foreground. A little to the right of the point of sight, and from her to the left side, appears a bending way, like a crescent, coming forward; against which the water from the right side, about three feet lower, is washing. Quite forwards, against the shore, lies a passage-boat. On the right side, without the picture, I represent a piece of very high ground, running towards the point of sight. At the bottom of this ground, and

almost level with the water, runs a path, edged with some watry trees; and even some of them in the water. The second ground rises hill-like, against the distance, especially on the right side, from whence to the left side, through the hollow of the rock, is seen a more remote distance. Behind this hill or height appears the beautiful top of *Andræmon's* house.

I believe it will not seem strange to the well informed, that I introduce so much high ground and water about so small a spot of low land, because the poet lays the fact in a lake; for which reason, and in order naturally to shew it, I exhibit that corner, with the way crescent-like, as being but a part of the lake.

The question is now, Whether a painter may not take some liberty for decorum's sake? I answer, he may, so far as not to take away the property of the subject; for what the writer lays down must pass for a law; wherefore we may well conclude, that *Ovid* does not say any thing without reason. Some may possibly think I could have made a more delightful choice: but, it may be observed, that this fact is of a contrary nature; I seek not for pleasure in the midst of sorrow, which here is my principal scope, as may appear by what follows.

In the path on the right side I represent some bacchanals and satyrs trooping towards the hills. Among them, one is carrying a *Priapus term* on his shoulder, with a large vessel in his other hand, and followed by tigers and panthers. As for the transformed *Dryope*, I let her under garment, of the colour before said, hang on the tree: near which stand three nymphs; of whom one embraces it with both hands as if she would shake it; at the same time looking upwards at the leaves. The two others are talking together; the one pointing forward at the sorrowful relations, who are departing. I place *Iole* forward, by the boat, with her sister's garment and a basket of flowers in her hand; which, weeping, she gives to the waterman. *Andræmon*, coming a step further, has his son *Amphisus* on his left arm, wrapped in his garment; he is speaking to the waterman, and shewing him the place whither he would be carried. Behind him follows the father; who, fixing his eyes towards heaven on the *Hesperus*, or evening star, seems to complain of the unhappy fate of his daughter.

I shall now fully describe the figures, and their actions, and dresses, and other necessary circumstances.

The boat, tied to a post, lies somewhat sideways and fore-shortened. The waterman's right side is fronting, inclining to the land, with his back directly in the light; he receives with extended arms the garment and basket of flowers which *Iole* gives him. His vestment is light grey, girt with a large black girdle, which is buckled; his right shoulder is bare almost to the middle. *Iole* appears with her left side fore-right, and her breast swaying towards him; giving him the basket of flowers with her right hand, on the arm whereof hangs her sister's garment; her under parts are fronting,

and her feet close, with knees a little bent; she turns her head to the left, wiping her eyes with a flappet of the veil which she has about her neck. *Andræmon*, with the little *Amphisus* in his arms, stands on one leg, and is stepping towards the boat; his upper parts turn to the left, his breast fronting, and his right arm put out sideways, in order to shew the waterman, as has been said, the place he would be carried to; the purple garment is fastened on his right shoulder, and from under his arm, slinging about his body, he thereby partly covers the child; and with another flappet of the same, which he has in his left hand, he supports and holds the child on his rising hip against his left breast. The child holds him fast about the neck, with its left hand in the opening of his under garment, leaning back with its upper parts from him, and holding up in the right hand a garland of flowers, at which it stares to the right side; one of its feet is seen hanging down between the folds of the garment, and touches the hilt of its father's sword. The old man, who follows him, has his back turned towards the point of sight, and seems to fall back with concern; his face is towards heaven; his right leg is put forward; and his left, whereon he stands, drawn somewhat back; his right arm is crossing his body; and in that hand he holds his staff against his left breast; and thrusting out his left hand he points at the sorrowful father and motherless child who are before him, and in this posture seems to make his complaint to *Hesperus*. The tree with the nymphs, and what else rises on that ground, shine in the water; as does also what is standing along the water on the right side. *Andræmon* with the child is, to his breast, parallel with the horizon; because the ground rises forward, and is level with the boat.

I have largely treated these three compositions, to shew that landscape-painters want not matter for ornamenting their works with histories or fables proper to the landscape. These things are also of use to history-painters, for representing richness of matter in poor occurrences. Wherefore, to be copious, and further instructive, I shall state one fable more, as also a design of my own: and then, for the conclusion of Landscapes, make a comparison between what is painter and un-painter like; the latter whereof is, by ignorants, commonly called the contrary.

CHAP. XIV.

TABLE OR ORDONNANCE OF ERISICHTON; AND THE EMBLEM OF A SATYR'S PUNISHMENT: BOTH SERVING FOR THE EMBELLISHMENT OF LANDSCAPES.

OVID relates that *Erisichton*, a very vile man, was, by the goddess *Ceres*, whom he had highly offended by cutting down an exceeding high oak-tree, consecrated to her, punished with insatiate hunger; insomuch, that, for want of food, he was obliged to sell his own daughter.—See Plate LVI.

I represent this in a delightful landscape, or without-door prospect. The light comes from the right side; and the point of sight is in the middle. On the left side I exhibit a stately building, with a beautiful frontispiece, of the *Doric* order, ascended by three steps running towards the point of sight. Beyond the steps I place a hand-rail, four feet in rise, running from the house by the point of sight. In the return of it stands a vase. On the right side is a river, with a wooden bridge over it. By the water-side appears part of a town-wall, which the water washes and runs round. The residue is a distance, here and there planted with trees. Next the hand-rail I place the hungry *Erisichton*; who, with his cap in his left hand, is tumbling his told money into it with his right hand. His daughter *Mestre* stands behind him, near the steps; and the merchant stepping up shews her the door, with his right hand, wherein he has a bag half full of money; at the same time holding her with his left, by a loose part of her garment. *Lean Hunger* behind, between her and her father's right side, pushes her forwards with both hands. This is the main of the subject.

The merchant looking proudly and gravely at the daughter, is dressed in a fine violet-coloured garment, reaching just below the knees; it is girt about his middle; he has a fillet about his head, and he is loosely stockinged and shoed, according to the *Spartan* custom: he is seen mostly from behind, resting with his right foot on the upper step, and drawing up the left from off the middle one. The daughter stands on her right leg, with her left foot just on the lower step, a little drawn back; her under parts are almost fronting more or less from the light, she sways her upper parts to the right, wishfully looking at her father, whom she is unwilling to leave: with sorrow and tears she seems to move the merchant's pity, and to follow him against her will; she has a handkerchief in her right hand, with which, up at the left ear, she seems to wipe her face, supporting the elbow of that arm with her other hand. Her garment is pale yellow, with green reflections, and being slovenly gathered under the breast and tied with a ribbon, hangs in tatters below the calfs of her legs; she is bare-footed, has a beautiful mien, yet is somewhat thin; her hair is light, twisted with small blue ribbons. *Erisichton* stands quite stooping, with bent knees; his garment tied about the middle with a rope is fillemot, and reaches behind to the calfs of his legs, being so open on the side as to discover his bare hip and leg; his left shoulder is also naked, his hair and beard grey, and he is lean and swarthy: his stick stands against the hand-rail. As for hunger, *Ovid* describes him thus—With frightful hair, eyes sunk in, mouth and lips livid, teeth yellow and slimy, and a thick skin discovering the bones and entrails: he is seen almost to the middle above the back of *Erisichton*. The pillars of the frontispiece are grey, the house and steps free-stone, and the pavement of the door is of large blue stone; and from

thence down to the river, the ground is plain. In the front of the house are carved two *cornua copiaë*. The vase is of a reddish stone. On the left side of it, behind the hand-rail, rises a great spreading tree in full verdure, which gives a large shade against the house; the stem of it is encompassed with ivy and other green, which takes away the light of the off-scape between it and the vase, together with the sharpness of the hand-rail, against which the daughter is brightly set off with decorum. Against the wing of the house, without the hand-rail, I shew a vine. At the door waits a young servant. Quite forward in the left corner stands a watchful dog, tied with a chain, and barking.

In this representation I have had an eye to three principal circumstances; indigency, necessaries of life, and opportunity. Indigency seeks relief where it is to be had; if not in town, elsewhere; wherefore, I represent necessity in both father and daughter, coming for relief to the substantial man's country seat, who lives in plenty. The further circumstances, as the bridge, town, and horns of plenty, explain themselves.

I do not place lean hunger near *Erisichton*, contrary to what I have formerly said, namely, That, when a passion can be expressed in the person himself, we have no need of an emblematic figure to make it known: hunger is placed here for two reasons: first, because want cannot be perfectly expressed here in its full force, through a present intermixture with something else; as, the happiness of having found the means whereby to relieve it; to wit, the money. Secondly, because *Erisichton* is not so naked, that his consumed body, according to the poet, can be shewed as occasion requires.

The reason of my putting in the dog, is not only for the enrichment of the disposition, but also to shew, that he who possesses much wealth, should likewise watch it. Moreover, it is usual for the country people, but chiefly men of substance; to keep those creatures as well for pleasure as use.

This fable is seldom seen in painting or exhibited in a print otherwise than in *Ovid's* *Metamorphoses*, and that in so simple a manner, that without the explanation under it, it is scarcely intelligible: for, what can be inferred from an old meagre man's receiving a purse of money from a gentleman, with a young woman appearing between them? How can the inequality between riches and poverty be conspicuous, when they are as like in dress as if they were brother and sister; and this in a landscape, or the middle of a field, where is neither house, nor other token of their habitation?

The conclusion of a story is not all that is necessary to be read, we ought to know the origin, the fact and sequel of it. First, it is necessary to know the man and who *Erisichton* and his daughter were, to express this naturally in their persons and dresses. Secondly, we should know by whom they are punished, and in what manner: and lastly, by whom, and by what means made easy. After a full inquiry into

these particulars, it is then time to consider how to represent them with all their circumstances, most naturally; such as the place, &c. After which, the enrichments and diminutions will follow of themselves. We may at least conceive, that they who will not study the point, cannot go such lengths as to perform so small a story as this, much less one of greater dignity, in a natural and judicious manner.

I shall now, agreeable to my promise in the conclusion of the last chapter, give another embellishing example, in an emblem of my own invention, for the sake of those who will not inure themselves to historians or poets, nor confine their free and rich thoughts to such a restriction.

Sweet Repose disturbed by Lewdness. An Emblem.

Here are seen three young nymphs of *Diana's* train, tired with hunting, reposing in the shade of the trees a little off from the road, and near a foamy water; which some *fauni* and satyrs espying, they are resolved to have some sport with them. Wherefore, acquainting their associates with the matter, they silently advanced towards the place in a body; bringing with them one of the largest *Priapus* terms they had, together with two panthers a vessel of wine, and some grapes. Being arrived, and seeing the nymphs almost naked, and fast asleep, they planted before the place the aforesaid hideous scare-crow; and then softly stole their hunting equipage, as quivers, arrows, bows, &c. and hung them round its waist, fastening them with the straps, which they buckled. They moreover decked its head with one of the nymph's veils, sticking their *thyrses* in the ground round about it, and adorning them with vizors. Not stopping here, they seized as many of the virgins garments as they could, and tossed them upon the high limbs of an adjoining tree; and, to prevent the nymphs climbing up in order to regain, they tied the two panthers under the tree; and after having set down the wine and grapes, pleased with the project, they covertly retired to a peeping place to wait the issue on the nymphs awaking. Each of the gang had brought with him his instrument, as, the double hautboy, cymbal, tabor, timbrel, &c. wherewith, because it was evening, and they might sleep too long, to beat up their quarters. But the plot soon miscarried, through an unexpected accident; for another nymph, who was possibly seeking for her company, happened to arrive at the place, and seeing the panthers lying under the tree, and thinking they were wild, shot at them and killed one. The satyrs seeing this, came out of their lurking-hole, and pursued her, but she escaped by flight. They then concluded, they had waited long enough; and observing that it grew late, and that the aforesaid little bustle made the nymphs begin to stir, they in a full body of satyrs, *fauni*, bacchanals, even all the tribe of *Bacchus*, set up with their instruments so loud a noise, that the nymphs started up on a sudden; and, full of fright, looked for their clothes: but being now thoroughly awaked, the *term* presented before them, with their hunting equipage hanging about it. This sight, but especially that of their

clothes on the tree, much surprised them and put them to the blush; not knowing what course to take in the exigence. Not one durst approach the block in order to take her weapons. The vile crew all this while kept concealed, laughing at them unobserved. The distressed nymphs perceiving nobody near them, run to and fro, considering how to get their clothes again; but on their approach to the tree the panther arose, making so great a noise that they knew not whither to run. Cries and lamentations here were useless: they above a hundred times invoked the aid of *Diana*; yet in vain. The eldest, named *Cleobis*, at last took courage, and went up to the *term*, with intention to get the veil from it to cover *Carile*, who was naked; saying—Ah! why are we such fools to be thus scared, and only by a wooden block? Why are we ashamed? Somebody has certainly been here; but now the coast is clear, I am resolved to throw it down. Come, sisters, and boldly give a helping hand.—But she had no sooner uttered these words, but all the gang appeared, mocking, scoffing, and hooting: any one may determine who was on that overture most dashed and concerned. A little satyr shot at the *term*, and took the quivers from it, shewing the nymphs the unseemly statue, with a hearty laughter. This (but especially when other scoffers shewed them the clothes on the tree) highly provoked them. To take to flight was not adviseable; one pushed them this way, another that way. During this game, a noise of cornets was heard, which suddenly put an end to the laughter; each made off, leaving all things as they stood. The *term* of *Priapus* fell to the ground, and the panther at the tree endeavoured to get loose. Now, *Diana* appears, attended by her train of nymphs, who shot their arrows at the lewd crew; the dogs, at the same time, tearing the panther to pieces. The fearful nymphs appeared much ashamed, and prostrated themselves at the feet of the goddess; to whom they related their misfortunes, and the affront put upon them by the gang of satyrs; shewing her, at the same time, the *term*, the vizors, their clothes on the tree, and what else was done in despite to them. The goddess, to shew her resentment, gave immediate order to pursue the rioters, and would not enlighten the night till she had revenged the insolence. Some accordingly made towards the woods, others to the brooks, and the residue took the field: in a little time, part of them were made captives; for of the three who pursued the nymph for shooting the panther, one was caught in the net, and five others, together with a bacchanal, were hawled before *Diana* in irons; whom she sentenced to be tied, two and two together by the feet, and whipped by the three affronted nymphs with thorns and holm-leaves so severely, as almost to kill them. Three others she judged to be hung by their tails on the limbs of trees, with their heads just touching the ground. Not yet appeased, she caused him who was taken in the net to be therein plunged into the water, by two or three nymphs, till he was just expiring, and the water came out of his mouth. The bacchanal must see all this, on whom was bestowed a hunting knife, wherewith if she thought fit, to release the de-

linquents, to cut off their tails: which after much reluctance, she was at last prevailed upon to do; and then, tying their hands behind them, *Diana* said—Go now, and shew yourselves to the rest of your wanton gang, and tell them, that thus I will punish all those who dare to mock the chaste *Diana* and her retinue.

Is not this now, though a feigned story, matter sufficient to furnish many landscapes? The landscape-painter ought to observe here a representation of different passions; bashfulness in the nymphs; wanton joy in the satyrs; severity and resentment in the goddess, and distress in the insolents.

You see here the alluring pleasure of committing a crime, and the bashfulness and distress of those who suffer the evil; but at the same time, the greivous consequences, and punishment attending wickedness and insolence. In fine, the sweets and punishment of evil, and the reward and unexpected relief of virtue.

Can it be denied, that such a representation in landscape will not generally please? Surely it is not impossible to make other such designs. On which occasion, I hope it will not be tiresome to the reader, if I now shew what is understood by the word (painter-like) as a very necessary point for a landscape painter.

CHAP. XV.

OF THE WORD (PAINTER-LIKE.)

THERE is scarcely any thing in the world which is not liable to a good or bad construction; and judgment alone chuses in all things a medium, out of these two contrarieties, which is certainly the most beautiful and best. This is an especial truth in the art of painting; which has such a power as to affect people two different ways: first, by virtuous and agreeable representations; and, in the next place, by those which are mean, mis-shapen, and contemptible; both equally efficacious in contrariety. The former recreates and charms a judicious eye, and the latter is its aversion. It is therefore indisputable, that the painter-like, or most beautiful choice, implies nothing else than what is worthy to be painted; and that the most mean, or what is not beautiful, least deserves that honour: as for instance, suppose there were brought before me a basket of ripe, unripe, and rotten fruits, mixed together; I must, having my judgment, chuse the most relishing, or those which appear most beautiful to the eye, and reject the rest.

A landscape, adorned with sound and straight grown trees, round bodied and finely leafed, spacious and even grounds, with gentle ups and downs, clear and still rivers, delightful vistas, well arranged colours, and an agreeable blue sky, with some small driving clouds; also elegant fountains, magnificent houses and palaces, disposed according to the rules of architecture, and richly ornamented; likewise, well-shaped people agreeable in their action; and each coloured and draperied ac-

ording to his quality; together with cows, sheep, and other well-fed cattle. All these, I say, may claim the title of painter-like: but a piece with deformed trees, widely branched and leafed, and disorderly spreading from east towards west, crooked bodied, old and rent, full of knots and hollowness; also rugged grounds without roads or ways, sharp hills, and monstrous mountains filling the distance, rough or ruined buildings with their parts lying up and down in confusion; likewise muddy brooks, a gloomy sky, abounding with heavy clouds; the field furnished with lean cattle and vagabonds of gypsies: such a piece, I say, is not to be called a fine landscape. Can any one, without reason, assert him to be a painter-like object, who appears as a lame and dirty beggar, clothed in rags, splay-footed, bound about the head with a nasty clout, having a skin as yellow as a baked pudding; or in fine, any such paltry figure? Would you not rather conclude such things to be the jest of a painter?

For my part, I believe that the difference between the fine and the ugly, is too great not to make a distinction between them. I am well pleased, that some call the works of *Bamboccio*, *Brouwer*, and *Moller*, and the landscapes of *Brueghel*, *Bril*, *Bloemart*, *Savry*, *Berchem*, and such masters, painter-like: but I oppose to them, *Raphael*, *Correggio*, *Poussin*, *Le Brun*, &c. and, in landscape, *Albano*, *Genouille*, *Poussin*, the *German Polydore*, and such as follow them in their choices.

On this occasion, I shall, before I conclude, also consider the word *designer-like*, a word which is as much perverted as the other: for instance; crooked trees abounding with knots and hollownesses, rugged clods of earth, broken and sharp rocks, human bodies robustly and roughly muscled in *Michael Angelo's* manner, faces large featured, long nosed, wide mouthed, hollow eyed like *Testa's*. These objects we have extolled for designer-like, though as absurdly and improperly, as it is to fetch light out of darkness, and virtue from vice.

The masters therefore are very imprudent, who encourage their disciples to seek and draw in so troublesome a way, after such objects, as tending to nothing else than learning them to make outlines. Do they not chuse a round-about-way to bring them into the right path? Nay, how many die in the pursuit, who, had they taken the other way, might easily have got through? Wherefore, it is more advisable to draw after the beautiful and sedate simplicity and greatness of *Raphael*, *Poussin*, and other excellent masters, than after any of those other paltry and mis-shapen objects. This must be admitted, that if the bad and deformed be painter or designer-like, the beautiful is not so, the case admits of no alteration; and consequently the worst must be best, and the best worst. If both be good, there is no room for choice; and you may at that rate mingle beauty with deformity, joy with sorrow, ripeness with unripeness, gods with beggars: but since beauty is attracting, and deformity offensive, this certainly is true painter-

like, which supposes the best and most agreeable objects ; which alone ought to be called so, and sought for.

Yet there are occasions, wherein both must be observed ; either that the story requires it, or that, by means of deformity, we are to set off what is beautiful, and make it predominate : but then the painter who understands beauty, may more easily abate, than the other exalt himself above his knowledge and capacity. Wherefore I conclude, that beautiful nature is the best choice, and the most painter-like.

I shall now for the benefit of such artists as are not rich in invention, give a compendious description of a variety of objects in a fictitious view.

CHAP. XVI.

OF PAINTER-LIKE BEAUTY IN THE OPEN AIR.

THE day was almost shut in, and the agreeable western sun giving long and charming ground-shades, when I purposed to divert myself with a walk ; not without reflecting, how many fine observables are overlooked, which if treated according to rule, would be of service : a carelessness often proceeding from too superficial and groundless a method of study, which will not permit the thoughts to fix on things of most importance.

In my walk, I came into an agreeable country, seeming the seat of blessed souls, where nothing was wanting which could tend to the repose of the mind ; every thing was beautiful and orderly. Blind chance had no hand in this ; I could plainly perceive with what ardour and pleasure nature and art had mutually bestowed their benefits upon it. The roads or passages were so neat and level, that in walking you hardly seemed to touch the ground. A sweet and refreshing wind reigned there ; which so allayed the sun's heat as to make it indifferent whether you sat in it, or in the shade : the rich leafed trees, as beautiful in their stems as their greens, moved almost insensibly ; when the young and tender sprouts, as yet but thinly leaved, caressed by the mild and gentle air, seemed to rejoice the silver leaves by a sweet motion, glittering like medals : the sky was fine blue, losing gradually in thin air towards the horizon : the small clouds not violently driving this way and that, moved slowly and quietly till they got out of sight. The white swans beheld themselves in the clear brooks, freely winding and turning without feeling whether with or against the stream.

In this delightful region, I found a very beautiful fountain, the bason of which was of white marble, furnished towards the road with rocky bowls and cavities to receive the water ; the figures standing upon it were most elegantly chosen :

round it stood low and close May-trees, against the green whereof, the white marble was magnificently, yet modestly set off; causing thus a pleasing mixture in its shade.

From thence, I took to the right hand, along a level and broad way, on both sides faced with a parapet of free-stone, wherein stood forwards two large vases of flesh-coloured marble, in shape and ornament like those in the *Farnese* garden; wide on top and without covers, but instead of an *Iphigenia*, the faint carving consisted of dancing women. These vases had a wonderful fine sweep, the figures were orderly disposed, and in all parts alike and moderately filled with work; and because the bas relief arose so little, the whole appeared as yet fresh and undamaged.

The parapet was built after the *Doric* order, and its pannels were adorned with foliage and branch-work, twined with reeds.

The end of it let me into a wide sandy road; on the left side bordered with a gentle flowing river, and on the right, with fine and large trees; along the brink of this river were planted only grey and whitish willows, not all alike straight and large, but some leaning over the water, others branched and leaved, others again, thin and young, discovering the glitter of the water: on the right side where the road ran high, stood, as I say, large and heavy trees of various kinds, such as oak, ash, lime, wild olive, pine, cypress, &c. Some with straight stems, round tops, swaying branches, and fine greens; between which, some tender suckers with their small and upright stalks and airy leaves afforded an inexpressible elegant variety. The brown cypresses laden with their fruit, added no small lustre to the green of the other trees, to my great delight. Under these trees grew some wild simples, and various kinds of large and small leaved plants intermixed with thistles and thorns in an agreeable and most painter-like manner. These under-growths, but especially the grass on the sides, were in many places dusted by the road; which, by their union, caused a charming decorum.

At proper distances, along both sides of the road, were placed for the ease of travellers, some low free-stone seats, in the form of a long and narrow architrave, supported by two square pillars.

Going on I came to a cross-way, where I found a term, or guide set up. Here, not to go wrong, I was at a stand which way to take: in this doubt I recollected, that those guides have commonly their faces towards the way strangers and travellers ought to go. This term, was down to the lower belly, like a man, yet very muscular, and the head resembled that of a satyr, and guarded with two large crooked ram's horns; it stood in a gap between some large trees, half shaded with leaves and ivy; it seemed to be made of marble, but very much be-dripped and fouled with green liquor. A little from it I saw, on a white marble plinth, a de-

cumbent statue of a naked nymph, resting with her elbow on a vase shedding water, which, flowing down the plinth below the way, which was there a little rocky, run into the river: this figure was very agreeable. I wondered at first, since it stood not far from, and lower than the term, that yet it was much cleaner, thinking that in such a place it could not well maintain its beauty and whiteness; but my wonder ceased on perceiving that there were no high trees over it, but that it had a free air: another reason was, that being so low as to be reached over it, possibly some draftsman had been at the place, and wiped it clean: on such a conjecture, I took some water out of the vase into my hand, and rubbed a part of the shoulder, which confirmed my suspicion, for I discovered that some parts were already become smooth and glossy, by being handled and rubbed.

Stepping a little further, I saw another sight as fine as the former; I say fine, with respect to art. It was an ancient tomb or sepulchre of light red marble, intermixed with dark grey, and white eyes and veins, with a lid or cover of lapis lazuli. This tomb was supported by four white marble sphinxes without wings, resting on a large black marble plinth, which, through its dustiness, seemed to be lightish grey. The ground under it was rugged, yet level for three or four feet round the plinth. This work was generally encompassed with sand extending to the seashore, which it faced; and, ten or twelve steps further, the sea was seen foaming. In the middle of the belly of the tomb was a round bass-relief within a compartment of oak leaves; it exhibited a flying eagle, with thunder in its bill; whence I conjectured it might be *Phæton's* grave; and the rather, because there stood near the corners three very old and large cypresses; of which the hindmost was as yet whole and sound; but the forward ones, by weather or otherwise, so damaged, that one had lost its top, and the other was on one side half unbranched and bare. Behind this tomb stood a large pedestal of greyish-blue stone, on which had formerly, as it seemed, been set an urn, now flung down, and lying near it half buried in the ground; it was somewhat broken and damaged: I could make but little of the carving upon it, since that was underneath, and the ear or handle of the urn lay upwards; wherefore, in order to see what it was, I began to clear the ground away from it; but had hardly dug a foot deep, before I perceived a piece of a chariot, and half a wheel in the shape of a star; this, I thought, must be the chariot of the sun, as being not much unlike it.

This work thus seeming old, and yet the tomb with all its ornaments as new as if just set up, I thought it must have owed its preservation to some heavenly influence. I was so entertained with viewing it on all sides, that I was wholly taken up with it; without reflecting, that as fortune favoured me, I ought to hasten to other things of consequence before it grew too late; yet I resolved, though I stayed all

night, not to leave the delicious place before I had exactly designed in my pocket-book every thing remarkable in it. I then went ten or twelve steps forwards from it, in order to have a full view of every thing thereabouts; and, sitting down, there opened a perfect ordonnance; for, on seeing the trees behind and on one side of the decumbent nymph, and, on the other side, an easy ascent, with a small cottage in a low ground behind it, I could not but observe how elegant and becoming all the by-works kept themselves: the trees behind the tomb appeared dark, and thereby flung it off strong and brightly, the objects on each side appearing faint. Further on I discovered a small bridge; and, in the offscape, some hills, &c. all which I presently sketched and shaded: marking, for shortness of time, with letters or figures, the colours of the stones, and their tints, together with the lightness and darkness of one object against another, and also against the sky.

Having done with this, and walking further on the right hand, I came to a very large and weighty bridge, of one arch, which had an exceeding great span, ending, in the crown, in a point. This opening discovered an even plain, reaching almost to the horizon, with cottages and houses here and there, in a village-like manner: they were not meanly boarded and plastered like ours, but regularly built with stone, though plain and without ornament. This bridge came from behind the trees on the right hand, and preserved a communication over the road with a high and large rock on the sea-shore: it was possibly placed here for the sake of a dry passage to the other side in case of floods.

Going under this arch, I found myself in the open field, near another sort of common buildings, which, at a distance, I could not perceive, on account of some intervening trees. These were herdsmen's habitations, and built with mean materials, yet in a fine manner with respect to art. Some stood on ground-sills, others went up two or three steps, but the generality of them had their entrances even with the ground. Some had square doors, with circular windows over them; or else round frames, stuck instead of bass-relief, with rams, ox, or goats' skulls, cut in white stone, according to the condition of the inhabitant. The lower windows were in form like the doors, and a diameter and half higher than wide; or else twice the breadth in height. The upper windows of such as had two stories or small garrets were mostly round. Some but single-storied had compass-headed door-ways; and over them long octangular windows; and if any smaller over them, they were square. The roofs were generally flattish, and tiled for bringing off the water forwards. Some, in my opinion, much excelled others in grace; having, over the door-ways, small balconies with compass-doors into them, and the windows on each side square and equally high; and over them round ones again. On each side of the aforesaid doors or entrances, were made, in the walls, square vent holes, like niches contracting inwardly, and cross-barred with iron. The pediments were,

Doric or *Ionic*, and of whitish stones; the lower story grey, and the rest free-stone; some were painted light-reddish, others white free-stone or grey. Some doors had pillars or seats on each side. Some houses I saw also joined with walls, wherein were round holes. Here and there appeared large gates, as of neat houses: one was open, and seemed to be like a place covered in; most of the windows had wooden shutters, which hinged on top, and kept open by sticks. Those houses, to secure them from the overflow of the river running in the neighbourhood, stood much above the level of the way. In fine, I omitted nothing remarkable relating to these country people's manner of dwelling.

Somewhat further, and without this village, I came up to a round temple, having a lofty and elegant frontispiece. It was ascended by a flight of ten or twelve steps, with a free-stone ballustrade on each side, adorned with two sphinxes, facing each other, which were headed with caps, and bodied with housings or coverings after the antique manner. Landing on these steps I came up to a portico, fronted with eight columns, entablature and pediment of the *Ionic* order; the pediment had a fine entire bass-relief, not much rising. The columns were continued round the temple, two and two together, resting plinths and basements.

Over their ornaments ran a gallery, divided into parts by pedestals, whereon stood fine statues, one answering each pillar. Behind the ballustrade of the gallery ran up pilasters of the *Corinthian* order, two and two together, and between them large windows, finely wrought according to that order, as was the frieze and cornice with grave foliage, modillions, &c. On this arose an open dome, inclosed with a close ballustrade, covered in with a compass-roof, whereon was set a sun.

Though I was not much conversant with architecture, yet I perceived a very regular disposition in this building, which, among these adjoining, also orderly and beautiful, loftily and magnificently distinguished itself; appearing like a precious stone set in enamel, though neither had other ornaments than simply those of the order. The contiguous houses were low and extensive, with high chimnies or towers, yielding, in my opinion, a fine decorum. Behind these stood a close plantation of trees, mostly pines and cypresses, which added no small lustre to all this stone-work. On each side of the before-mentioned steps was a fountain or square bason, adorned with two pretty large lionesses couching on pedestals, and spouting water.

Thus I fancied I saw this glorious, lofty, and especially painter-like sight. When we come to treat of architecture, and the choice of beauty within doors, I shall be at the trouble of stepping into this temple to describe its inward wonders.

Oh! how comfortable is the shore after a tempest! What a difference is there between a lovely sun-shine and a gloomy night! Between fresh and lively youth, and

dry old age! Love solaces in gardens of pleasure and beautiful palaces; but envy lurks in desolate wildernesses, among the rubbish of things which it has defaced. Abandon then, true and young artists! your blind zeal; beauty does not triumph, nor is here attended with what is deformed, spoiled, fouled, or broken, but takes up with things simple, or less beautiful without defects. Wherefore I think, that these two kinds of beauty differ as much as the verdant and delightful summer, and the dry and barren winter. Who, in building for pleasure, would make a patch? Or, in making a garden, fill it with half-rotten trees? He must be an unaccountable man who seeks delight in a desolate wilderness. Is it not then evident, that those men have vicious tastes who endeavour to fetch beauty out of deformity? A princess sufficiently shines among her ladies by her state and costly attire, without setting off her lustre by a comparison with a swine-herd. When we meet with fine marble statues, are they not preserved with care from ill usage, and the injuries of time; though the latter spares nothing? For,

Gutta cavat lapidem, non vi sed sæpe cadendo.

But probability ought to be observed in all things, that we need not enquire what is modern or ancient, without being therefore broken or over foul; since stones much handled will become smooth, yet without damage; and, Why should a man be made a judge of what is beautiful and fine, who came from a foreign and wild country, and never saw beauty?

In opposition to true beauty, let us now represent the other sort, and leave the point to the determination of the judicious.

CHAP. XVII.

OF THINGS DEFORMED AND BROKEN, FALSELY CALLED PAINTER-LIKE.

CHANGING the scene, we shall now consider what is also, though unjustly, called painter-like; and this in an imaginary way, like the preceding.

In walking,* I saw a large gate, the door whereof was broken to pieces by an huge oak blown down against it. Creeping through it, I found myself as in a strange country, so very rugged, desolate, and rocky, without paths or roads, that I knew not where to walk; the ground was no where so even as to rest on. Here I saw the fragment of a column; yet, lying so obliquely, that I could not sit on it;

* *This ridicule, painted so ably against the affectation of picturesque, must produce the most beneficial results in those who read it.—E.*

near it lay a piece of frieze and cornice, with an end sticking up; and not much further was another stone, pretty level, but in a morass abounding with vermin. I nevertheless endeavoured to get upon this last stone; and then, with my cloak under me, laid myself down upon it: which I had no sooner done, but somebody called—Hark ye; go from it; you lie in my way. I, not dreaming any person could be here, suddenly looked back with surprise, and saw a young man sitting on a hillock, who, as he said, was drawing after the stone I laid on. But, on recollection, he again called out, that, if I would stay there but half a quarter of an hour, I should do him a great favour. This I consented to, not without asking him, What he was going to do with such paltry fragments? He answered, “They are the finest things in the world to introduce into our pieces. When I have such a fine parcel as that piece of a column, and this water before me, with the addition of a stump of a tree, and a small dark distance behind it, they, together, immediately compose a perfect ordonnance. Oh! you cannot imagine how extraordinary and full of variety these objects are. This is the finest place on earth for a curious artist; all is painter-like; every thing lies so loose, pretty, and wild, that few good masters would refuse coming hither to design these wonders; and nothing but the present high wind hinders their being here now.”

Upon this prattle I viewed him from top to toe; he sat all in a heap, with a board in his lap, and a small ink-horn, and a magnifying or spectacle glass in his hand; on his head he had a night-cap almost down to his eyes, with his left leg over his hat, possibly to save it from the wind; a small light coming from between the trees shone on his lap. Poor man! thought I, how feelingly you can talk of what is painter-like, and what satisfaction you must find in those things: if there be any more artists of your stamp, this must be the place to find them in. The truth is, the more I viewed him and heard his talk, the more I blamed my own judgment for not discovering such beauties as he did. Now, perceiving he had done, I went towards him to see his work; but before I could come up to him he had packed up his implements, and was gone another way. Behind the trees, near the place where he had been sitting, I found another spark, who stood and drew after a small rivulet full of big and little clods of earth and pebbles, which he neatly designed on drawing paper, and marked with their different colours. His whole port-folio was full of such painter-like trumpery; such as muddy water, decayed and broken stones, pieces of wood, barren shrubs and bushes, rough grounds, toads, snakes, &c. I asking him what branch he made his study? he answered, that he had not yet practised any; but hoped, if he could get all those things, and perform them well, to become a good landscape-painter; “For,” said he, “those objects are so uncommon, that the best masters give themselves the trouble to seek them. But,” continued he, “I cannot but wonder, that some search here and in other

places, and can scarce find a piece to their taste, nay, often return without doing any thing; when I, on the contrary, discover a thousand things, both delightful and useful, whenever I cast my eyes. Were I to design every thing I meet with, I should have work for many years. Look there," said he, "yonder is one of that tribe prying about; I have not yet seen him sit down any where." I thought within myself, that it was strange any man should run about in an error in so wild and desolate a place.

Going on, I came to a large and hideous rock, split through, and having one part hanging forward full of sharp angles, open hollows and cuts, over-run here and there with moss and barren shrubs. On the right side was a deep marshy valley, going off very steep, and on the left appeared an inaccessible ruined building, like an heap of stones, swarming with adders, snakes, and other venomous creatures. Behind me the ground was so uneven, rugged, and pathless, that I thought it impossible to get from the place. On the point of returning back, I saw a man creep on all four out of one of the holes or hollows of the rock, and thereby cleared a passage for me. This man told me what wonderful things were to be seen on the other side; but I was scarce crept half through before I heard a frightful thunder-clap, which shook the whole rock; wherefore, redoubling my speed, and being got through, I found that the top of the rock was tumbled over the right side, which made me suddenly retire from thence, fearful that another part might fall upon me. What also raised my aversion, was the sight of a tomb crushed to pieces, and almost sunk into the ground, and near it lying a piece of a large trunk of white marble. I could perceive by the base that it had been a term; and being curious to know what might be hidden behind it, I got on the tomb, and saw through the trees downwards a frightful pool. I therefore took to the left, where I thought the ground was more level; three or four steps from thence I saw a white paper fluttering before me along the ground, and after it a blue one, somewhat larger; both which I ran after and took up. The blue paper appeared to be a drawing after the aforesaid tomb, when entire and standing, which made me judge that he must have been a good master who had thus improved it in the draught. Possibly, thought I, he is hereabouts. My conjecture was not groundless; for, stepping a little further, I found the poor wretch lying under a large oak which had been thunder-struck; the stem was cleft from top to bottom, and a large limb lay across the man's body: his port-folio lay near him, emptied of all his drawings. This sight affrighted me, and approaching near, I heard him sigh; he, perceiving me, called out presently for help. I cleared the limb from off his body as well as I could, whereby, and after much pains, he disengaged himself from the leaves. He was, to my wonder, no where hurt, save a little in his left hand, yet of no consequence. I returned him his papers, and asked him, Whether he had seen the tomb in the condition wherein

it was drawn? He answered, He had. When, going to shew it to me, he in amazement started back on finding it in ruins. Oh! says he, does this lie also tumbled down, and my drawing scarce finished! We then went together further up towards the left, and regained most of his papers. He told me that his companion had left him, and run away on the approach of the storm; which induced me to think, he was the person who came creeping on all-four through the aforesaid hole.

On our coming down we found many already drawing after the broken tree under which the good man had lain, with the utmost application. It was their unanimous opinion, never to have seen a tree more painter-like. This talk surprised us both. He shewed them his drawing, and said, That the tomb was the only object he found entire thereabouts; and, this being demolished, there was nothing left to please him. But this they scoffed at, and answered him, that such things might easily be made out of one's head, or found in prints.

In short, it was great diversion to me to see one as hotly clambering up one place, and another creeping through some hole, for the sake of designing the rock and tomb tumbled down, as if they were going after treasure.

Taking leave of this person, I pursued my way; but was obliged, for the sake of a ruinous fountain, the vases, mouldings, and other ornaments whereof lay across and stopped the way, to take to the right hand. On the remains, adorned with bass-relief, I found not one entire figure, every thing being excessively mouldered, fouled, and over-run with wild plants and shrubs. Its bason lay awry, with a corner sunk into the ground, broken, and full of earth or mud. A boy, who had been sitting there, came and asked me, Whether I could not tell him, which part of this heap of stones was the most painter-like? "I have been long making a choice," says he, "of something good out of it, but the number confounds me; the parts are all so broken, that I cannot find so much as a whole hand or foot. I have, shewing me his drawing, pitched upon this among them, with much ado." I believe, verily, there was not such another undamaged bit in the whole ruin, though of little consequence. It was a plinth with the right leg and foot of *Apollo*, wanting the great toe. He said that he, with eight others, had been drawing every thing after the heap, except this fragment; the foot of which was not, according to their fancies, broken enough. I comforted him with saying, that he had picked out the very best thing of all, when he owned, that he had made the choice by the persuasion of another, who was now gone away, to whom the leg, by means of the sandal and straps, was not unknown. This boy, I thought, ought to be set in a right way; and his simplicity pleased me.

Turning then to the right hand, as I have said, I came into a dismal place, which, by the largeness of the pavement, and arch-work supported by great pillars, seemed formerly to have been a palace.

It was here so lonesome and ghastly, that I was seized with a cold sweat; where-

fore I mended my pace, in order to get out of it; and, being got to the other side, and ten or twelve paces from it, I found myself again at the lake before-mentioned; near which lay a shattered tomb, with the corpse half tumbled out. The head and one arm rested on a large root of a tree lying near it; the lid was almost slid off, and just on the totter, and a snake, from underneath, was creeping into the tomb. A sight frightful enough.

The sun, now on the point of setting, darted his refulgent rays between some heavy clouds; the sky was moreover dark blue, and on the horizon yellowish striped; which, along through the trees, strongly glittered in my eyes. I saw a grave man carefully desiging this sky in colours. In passing by, I said to him, "Sir, you have met with a fine sight; that is a true *Italian* sky." Yes, says he, I am very sensible of it.

Stepping further, I heard another thunder-clap; and the tempest increased: which obliged him to pack up his tools, and go off, and made me resolve to be at home before night.

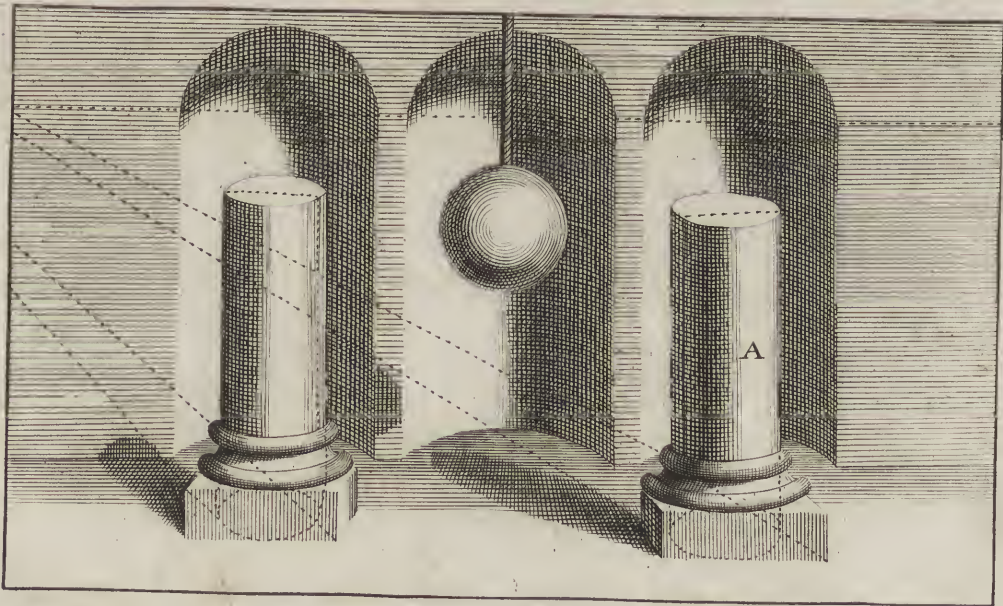
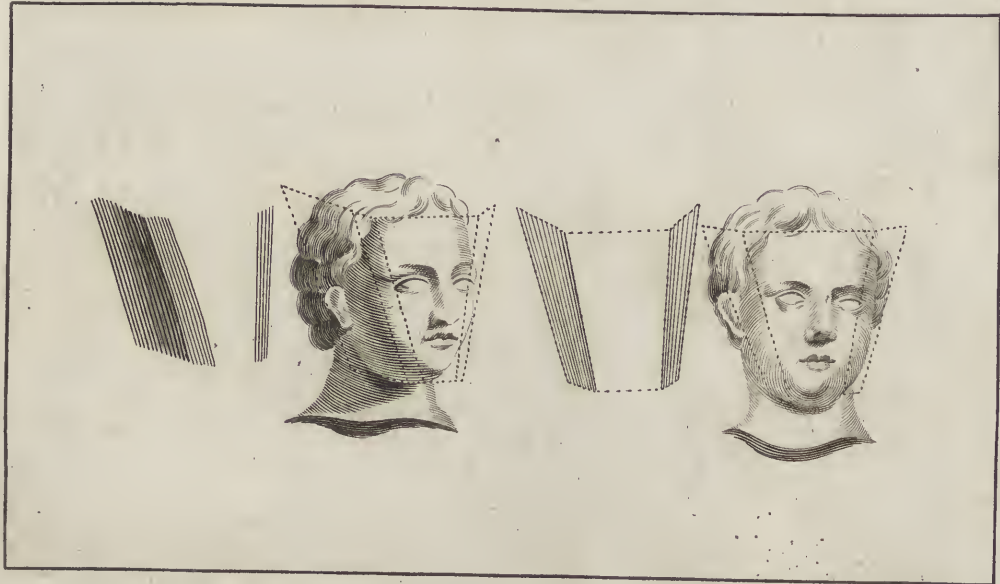
Now, I leave it to the judgment of the well informed and judicious amateurs to determine, which of my two representations is to be accounted painter-like? I have sufficiently expressed my sentiments touching them. But, it is to be lamented, that Tyros, in their youthful ardour, are infected with this poison, and made to believe, that in thunder and stormy weather, they must run abroad, to design such mischances and defects of nature, at the hazard of their healths and lives; though not able to chuse out of them the most beautiful, for want of judgment to know what is good, and, by some additions, to supply defects. These things are the pastimes of great masters, but the chief study of the less intelligent.

Be therefore, you who would succeed in the art! not so intent in gaining your embellishments with so much trouble; and, slighting principals, think you can have them by heart. Such a method will rather lead you into doubts, than bring you to certainties.

In order then to qualify the judgment, in making a good choice, recourse may always be had to the remains of those great masters, *Raphael*, *Poussin*, and many others, to enlighten us by their illustrious examples.

END OF VOL. I.

Plate I.



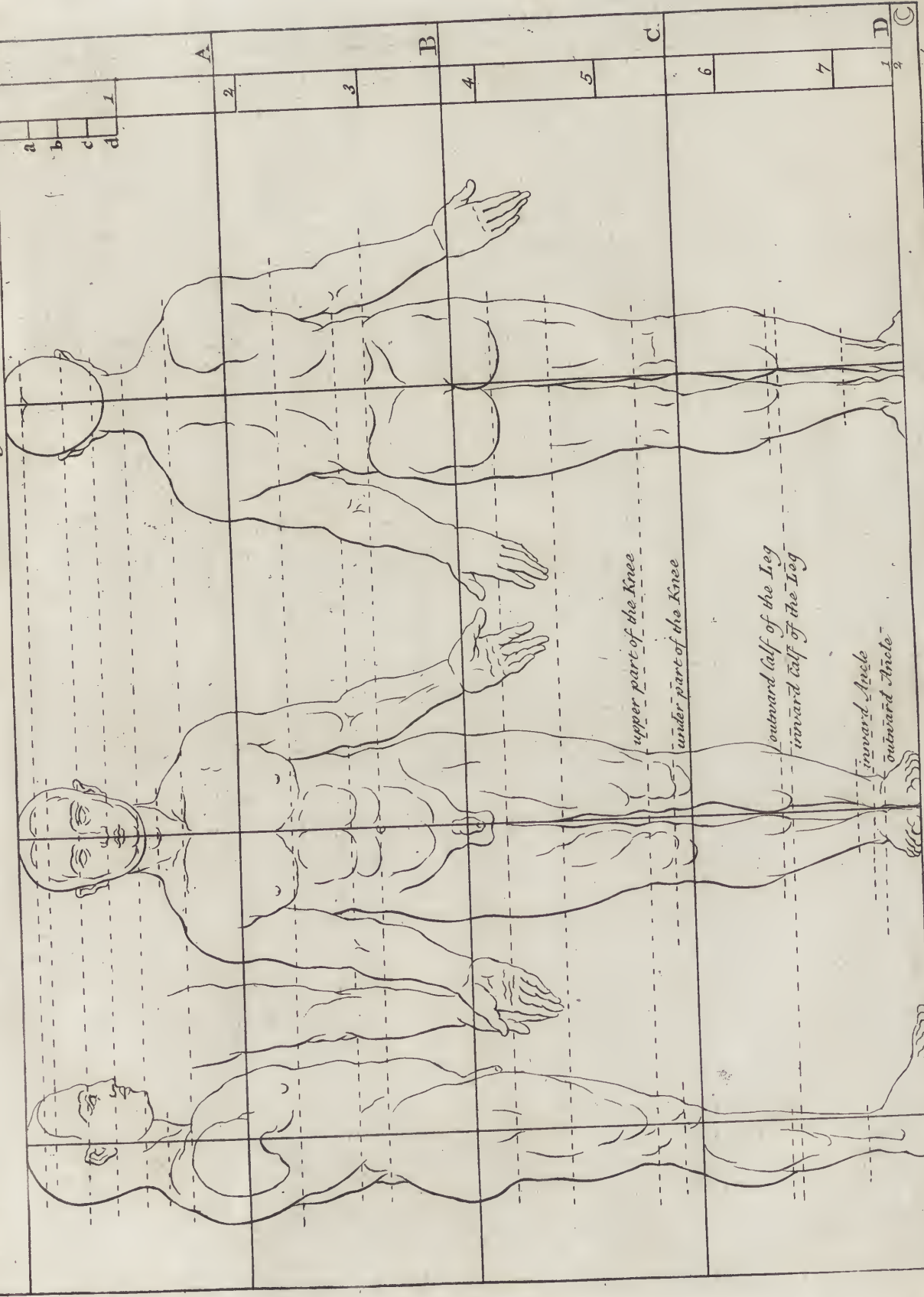
G. de Laireffe inv.

I. Carwitham sculp.



Plate III.

the Crown of the Head.



I. Garritham sculp.

Plate II.



G. de Lairy sculp.

upper part of the knee

under part of the knee

outward half of the leg

inward half of the leg

inward Ankle

outward Ankle

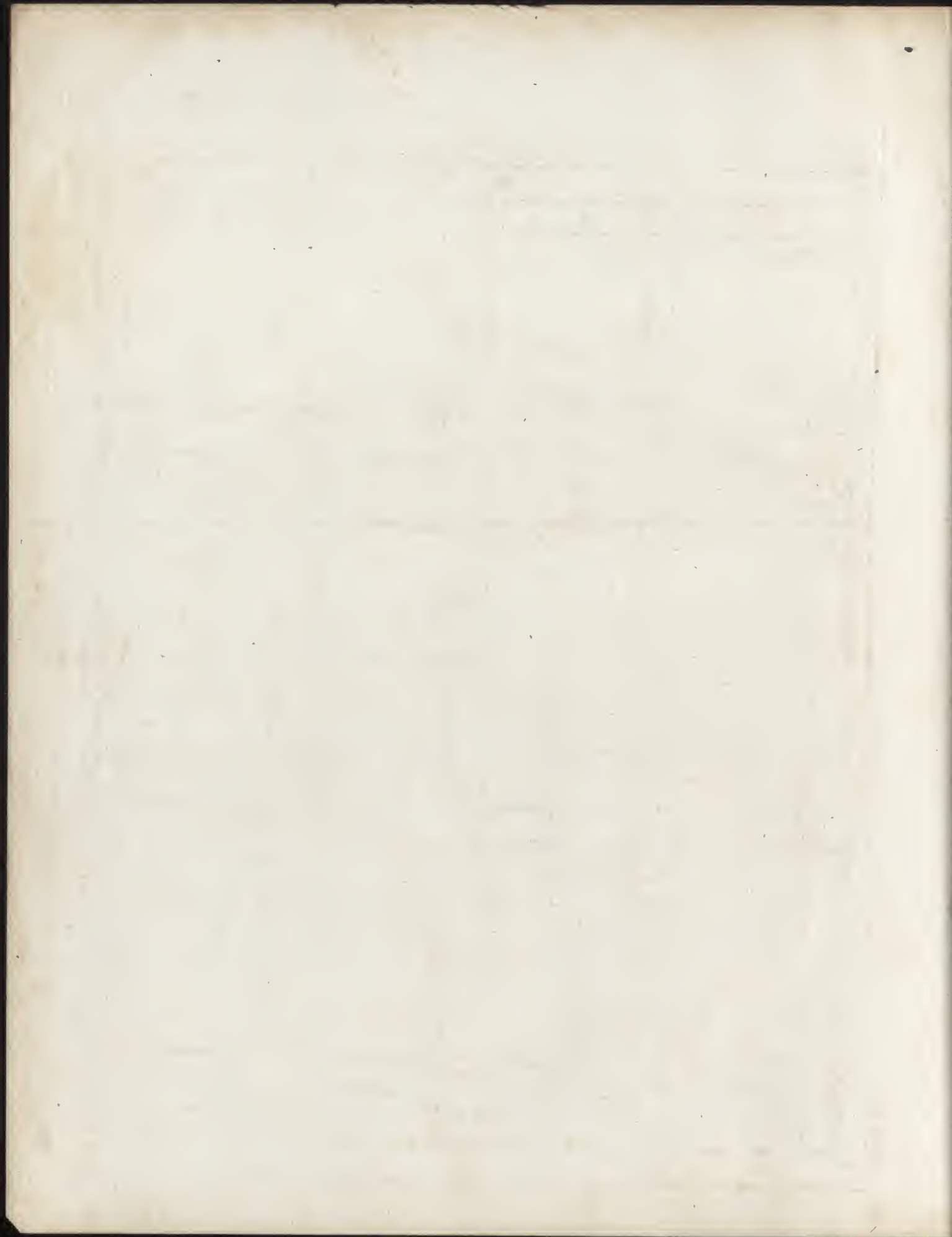
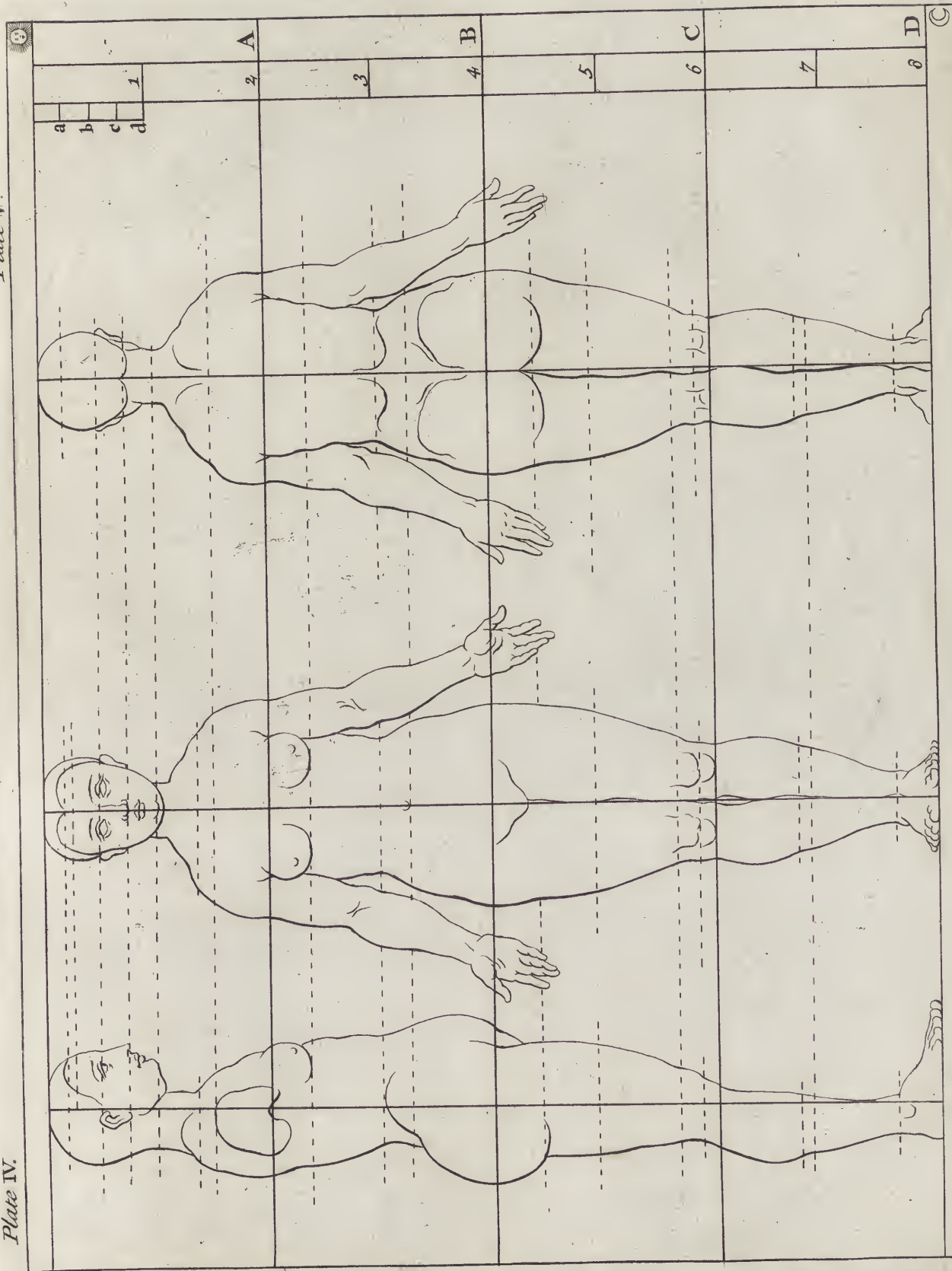
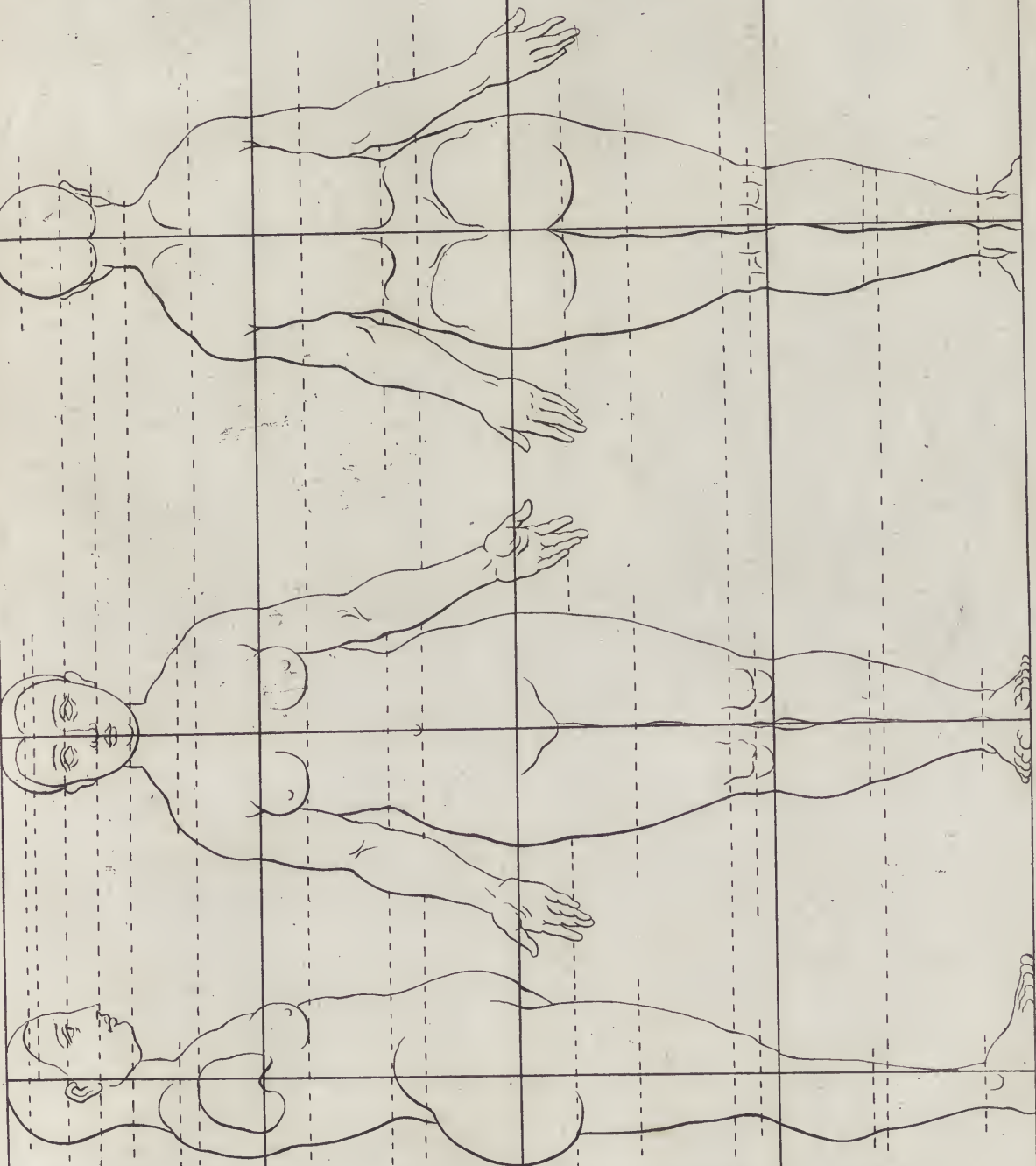


Plate V.



J. Carwitham sculp.

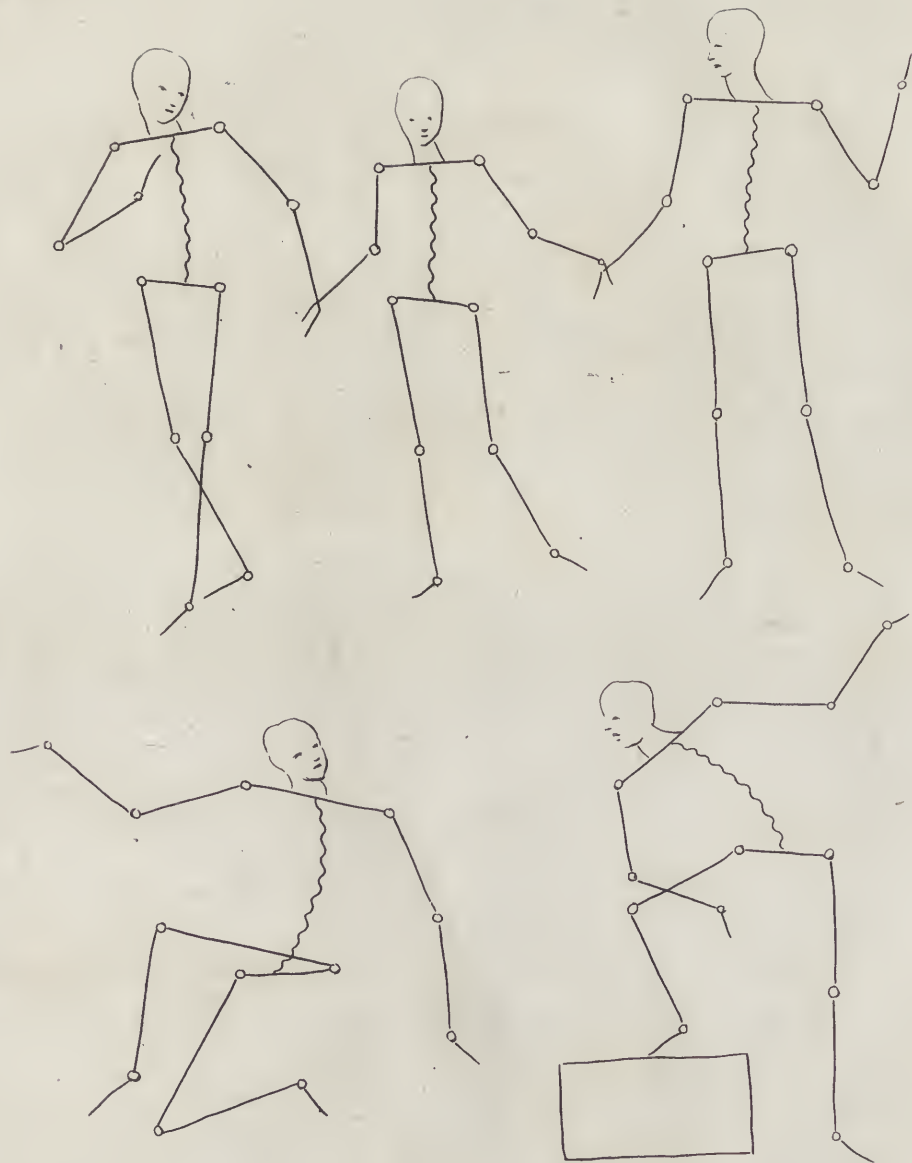
Plate IV.



G. de Laireffe inv.



Plate VI.



G. de Lairese inv.

I. Carnitham sculp.

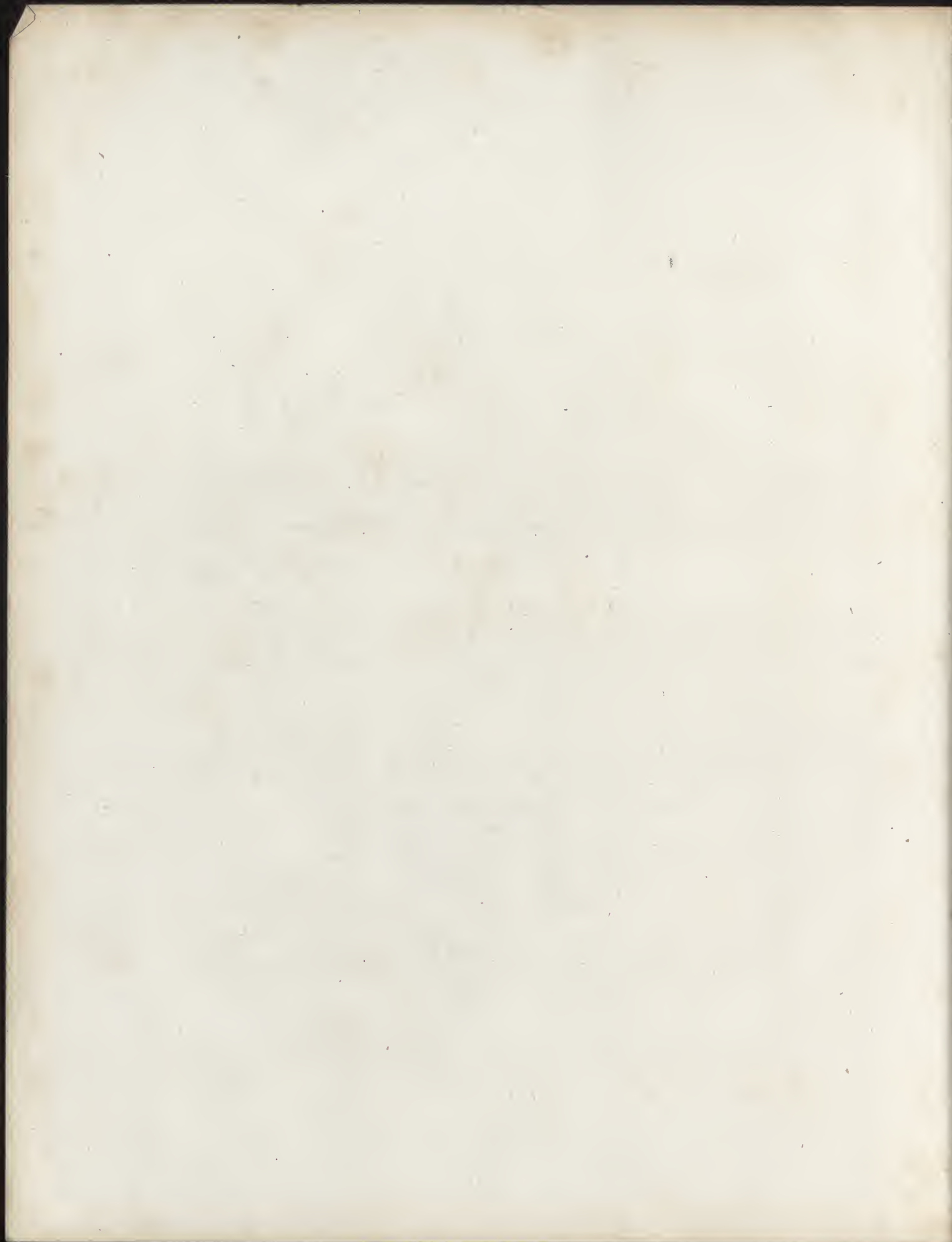
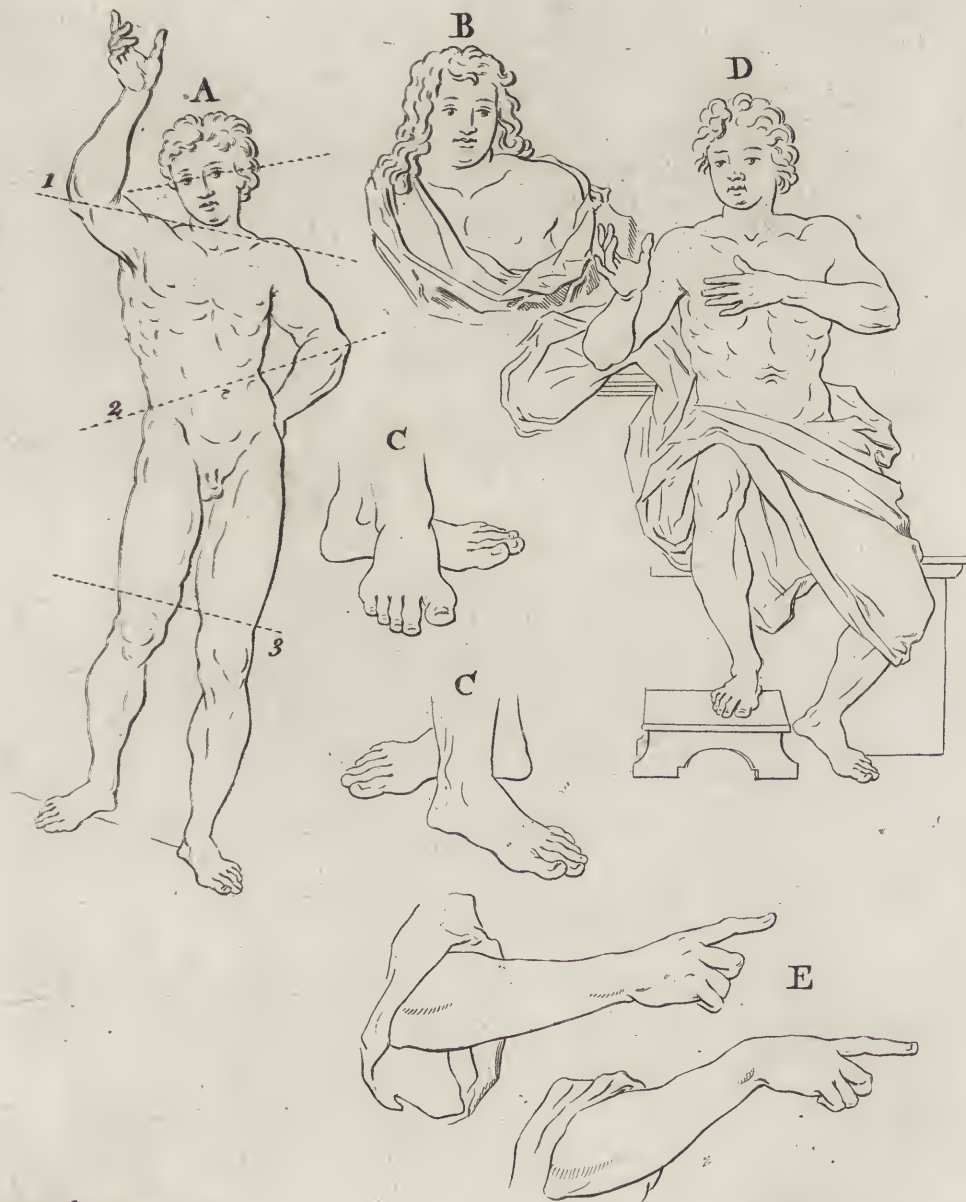


Plate VII.



G. de Laireffe inv.

I. Carnitham sculp.



Plate VIII.



G. de Laireffe inv.

I. Carnitram sculp.



Plate IX.



G. de Laireffe inv.

J. Carnicham sculp.



Plate X.



G. de Laireffe inv.

I. Carvitham sculp.

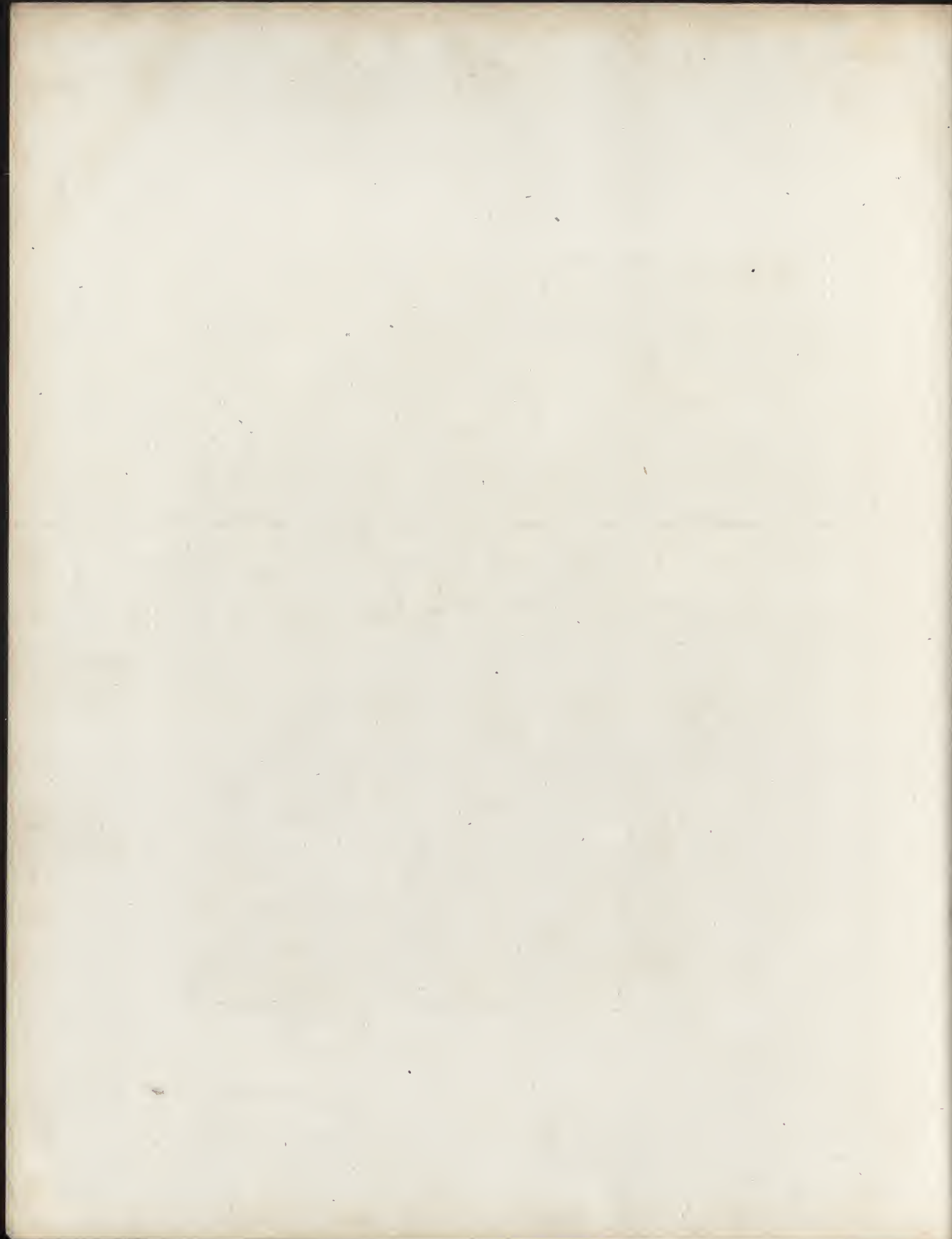


Plate XI.



L. de Lairelse inv.

J. Carnicham sc.

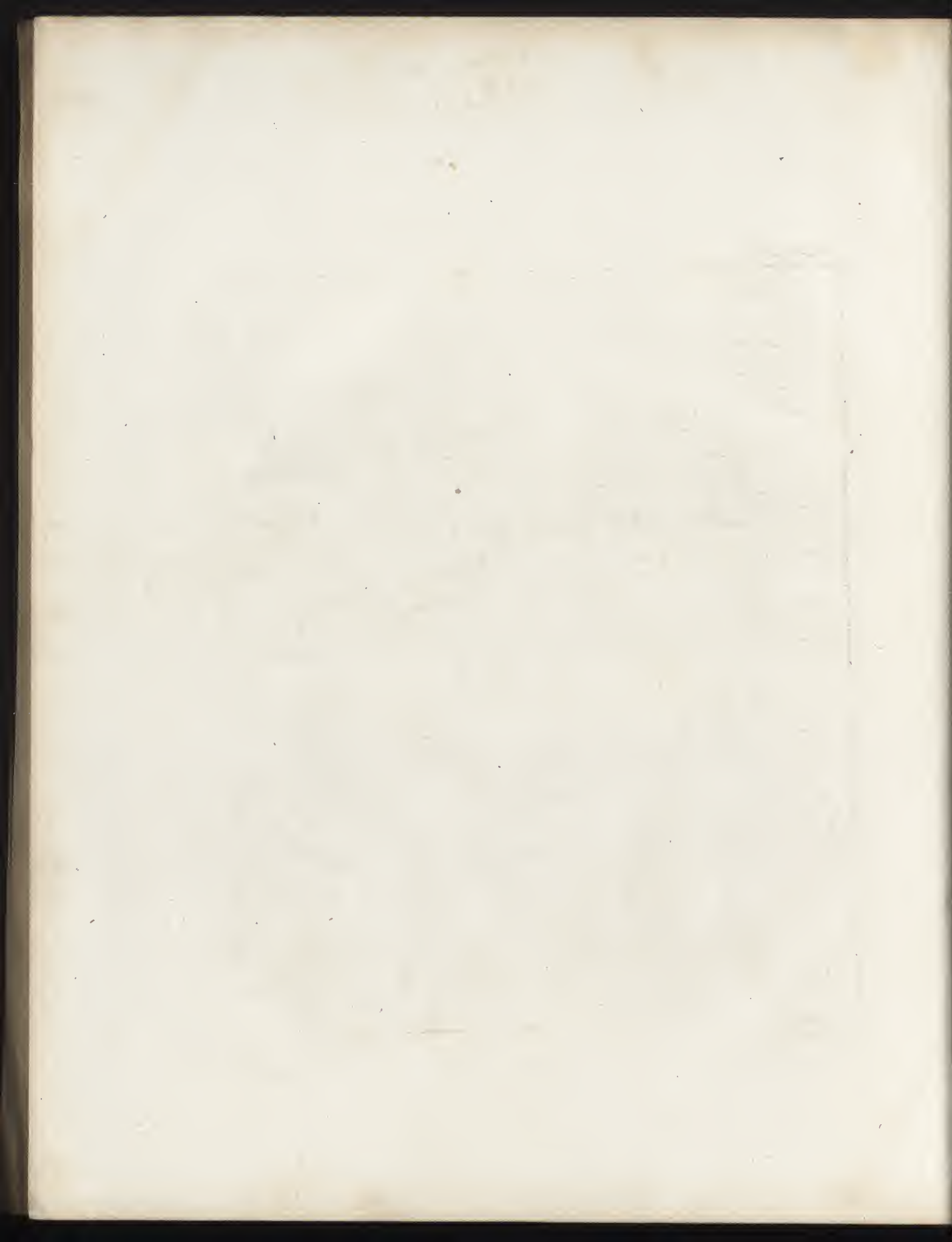


Plate XII.

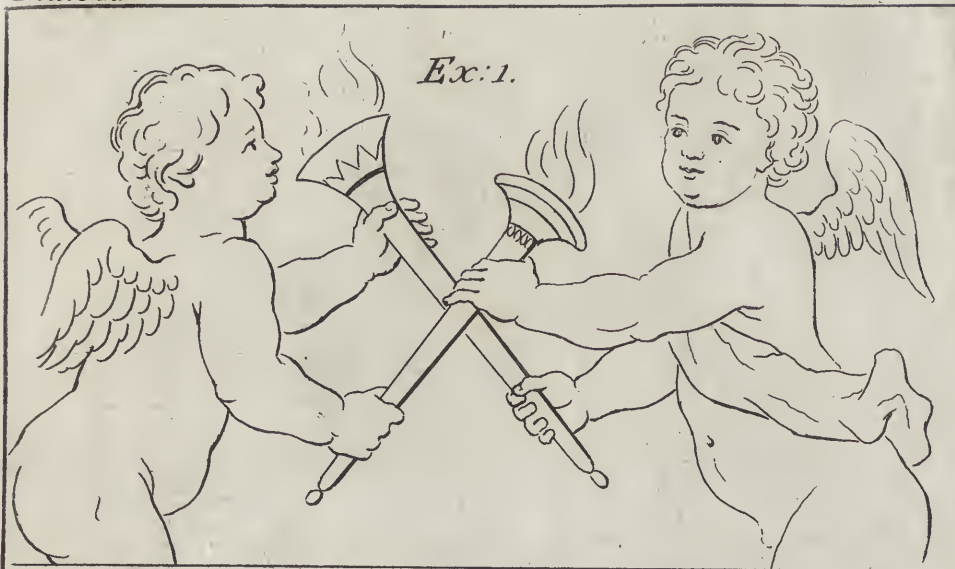


G. de Laireffe inv.

I. Carnvitham sculp.



Plate XIII.



G. de Laireffe inv.

I. Carwitham sculp.



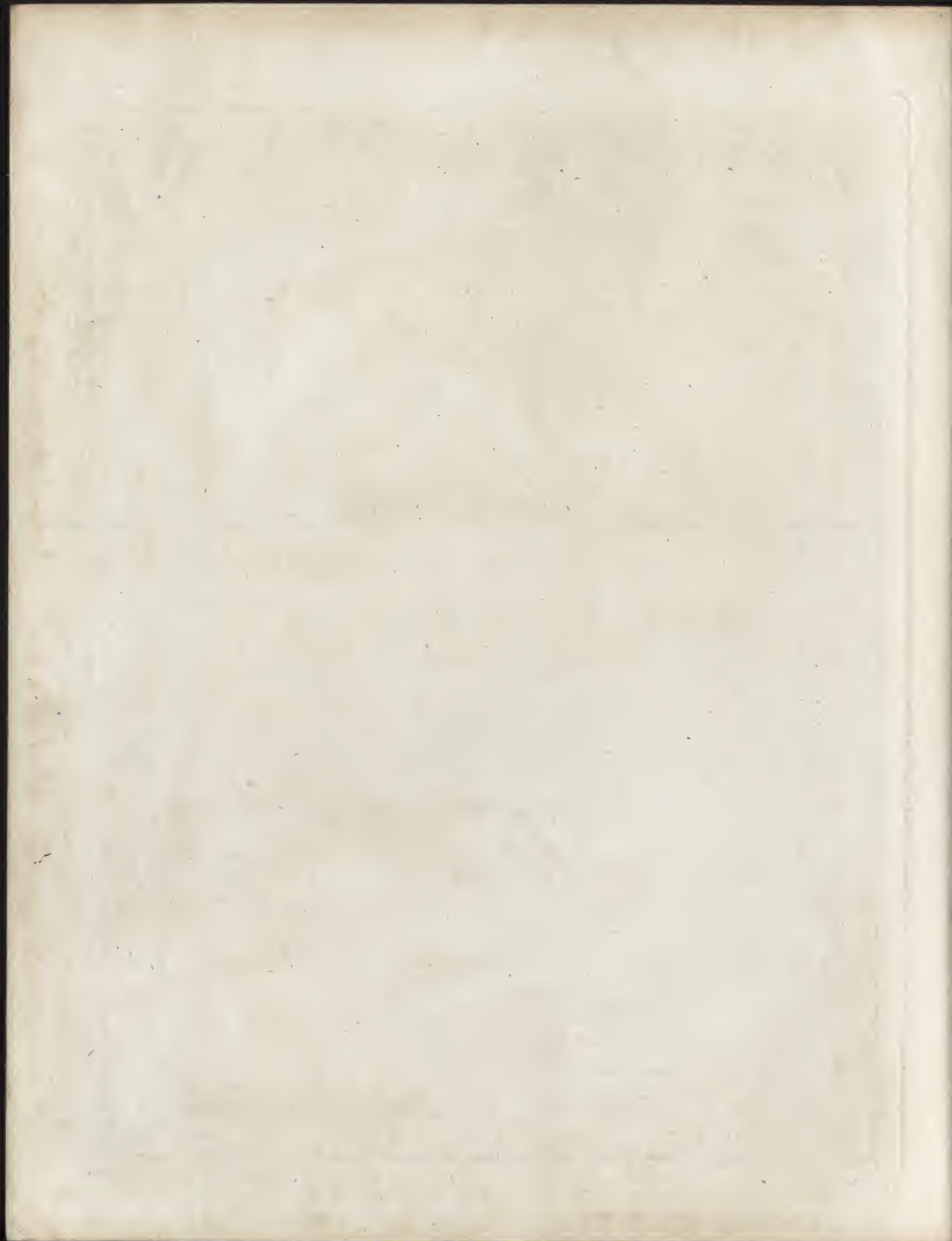




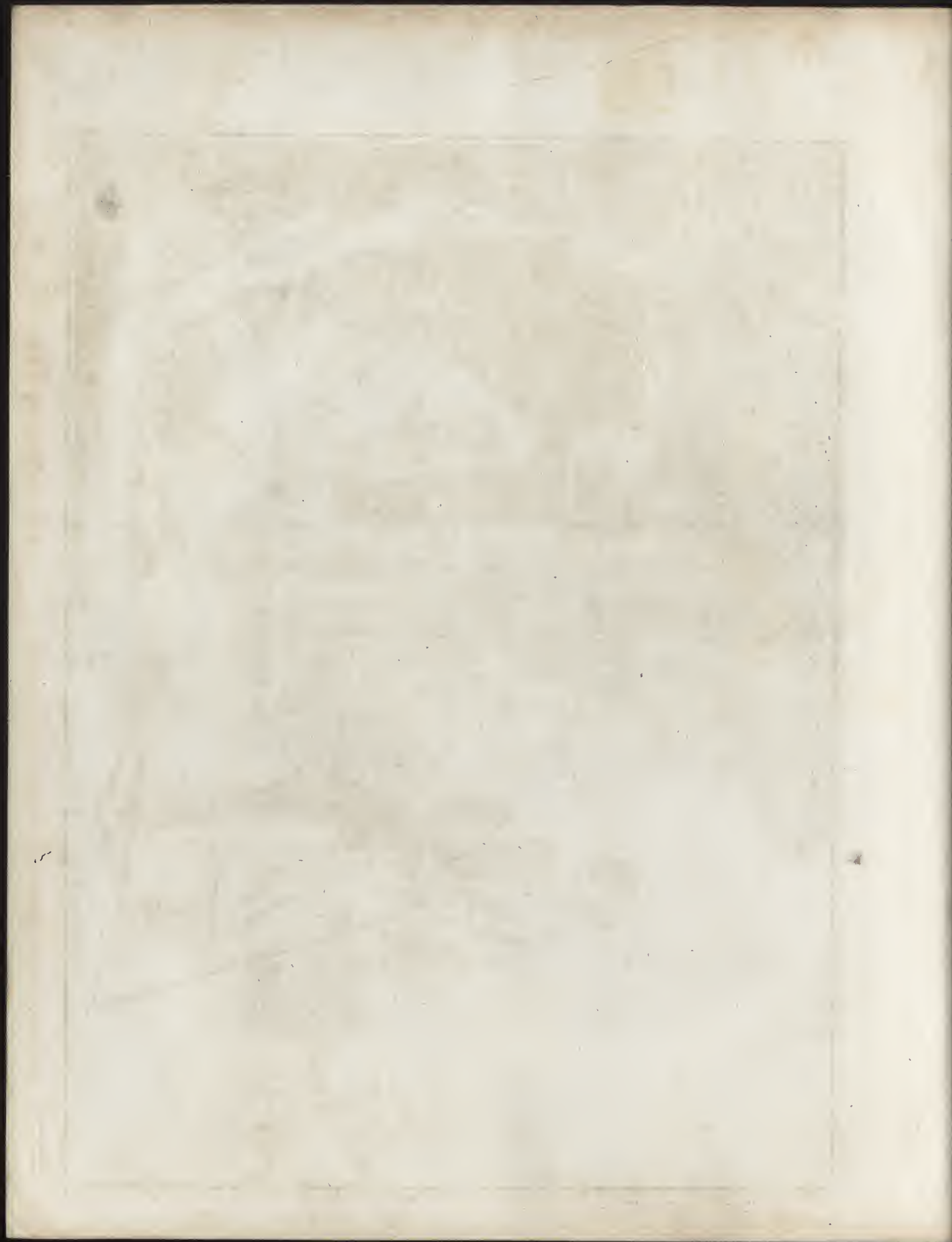












I. Carvitham sculp.

G. de Jansse inv.



Plat. XVIII.

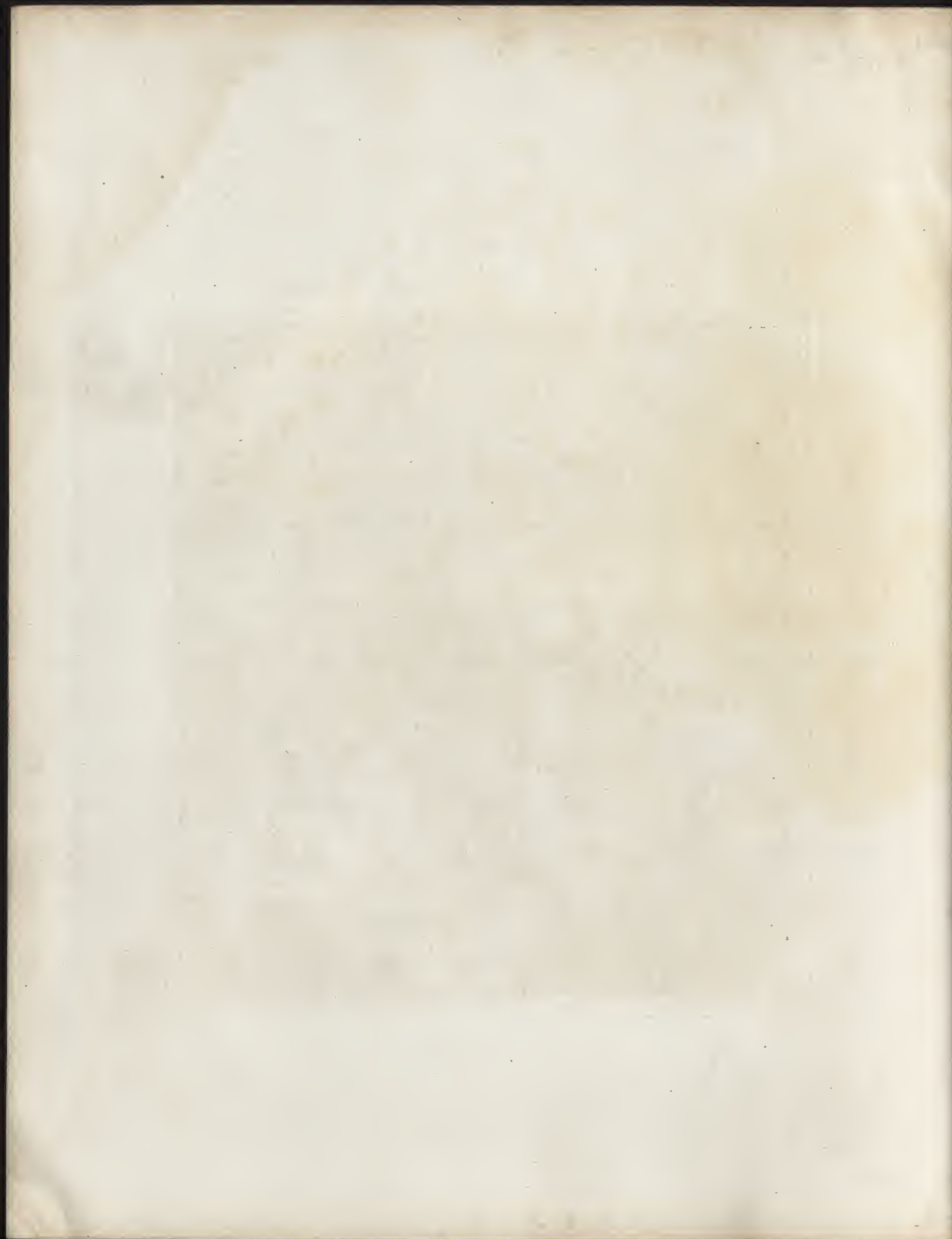


Plate XIX

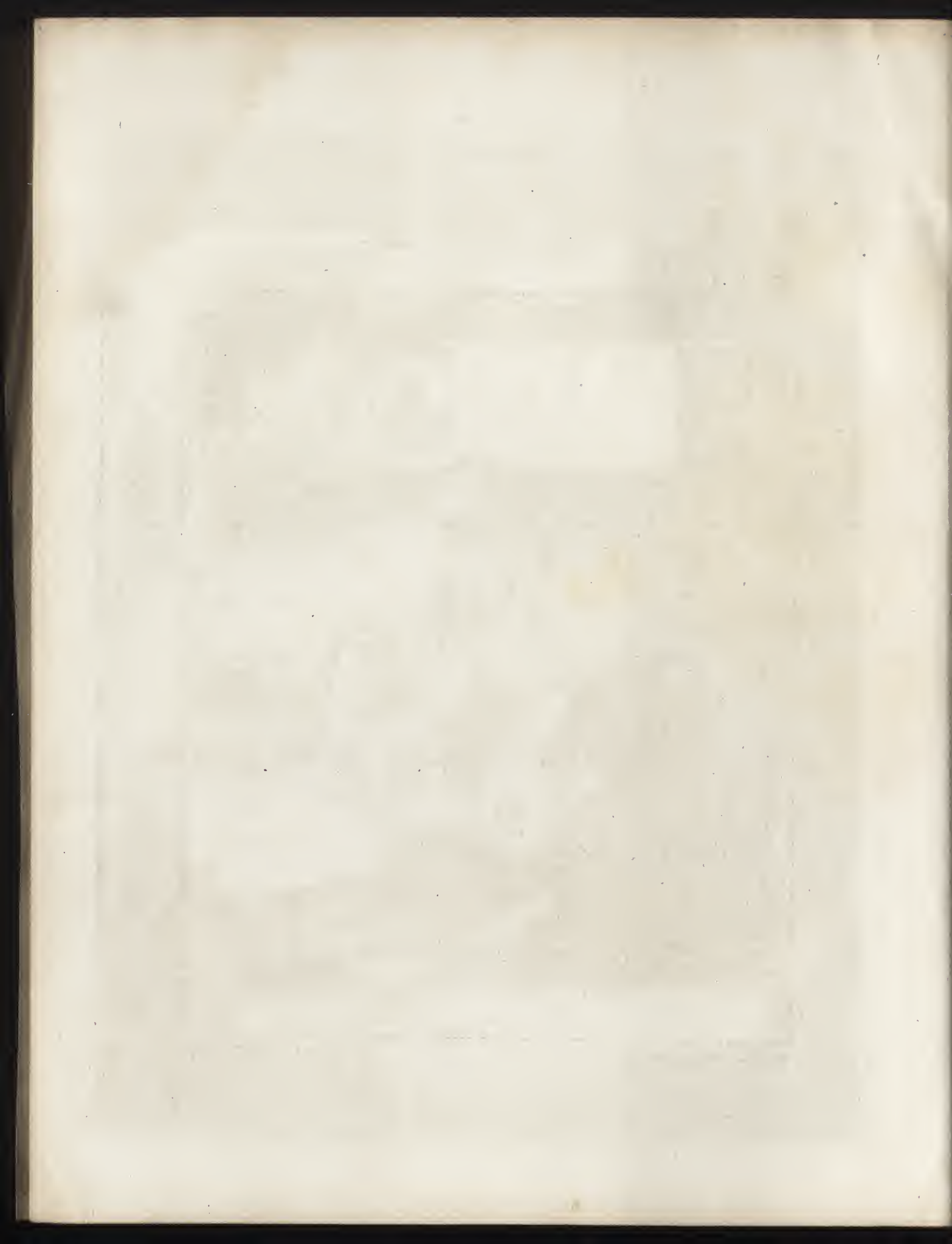


G. de Laireffe inv.

J. Carnitham sculp.



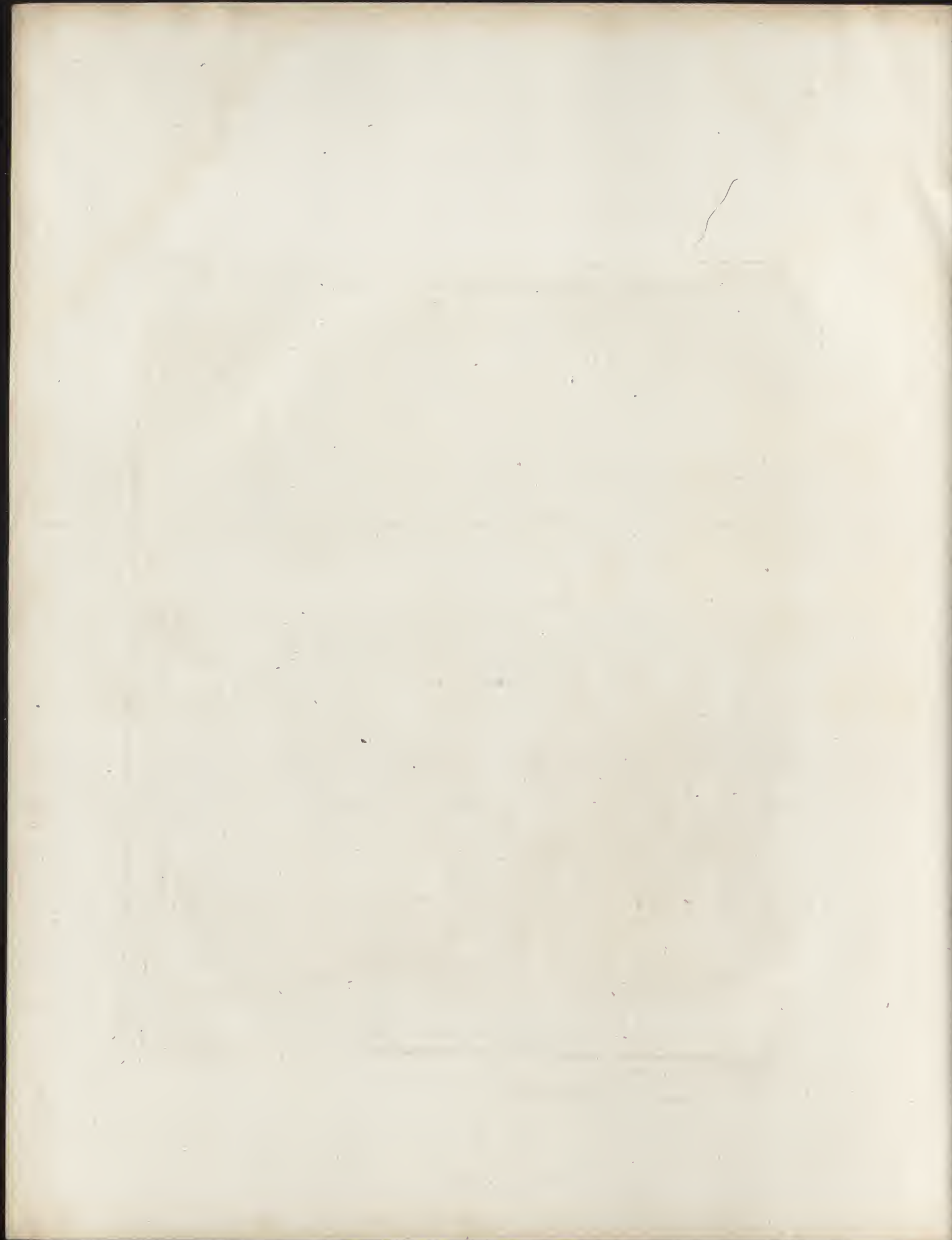






G. de Laireſſe inv.

I. Carnvicham ſculp.





G. de Laireffe inv.

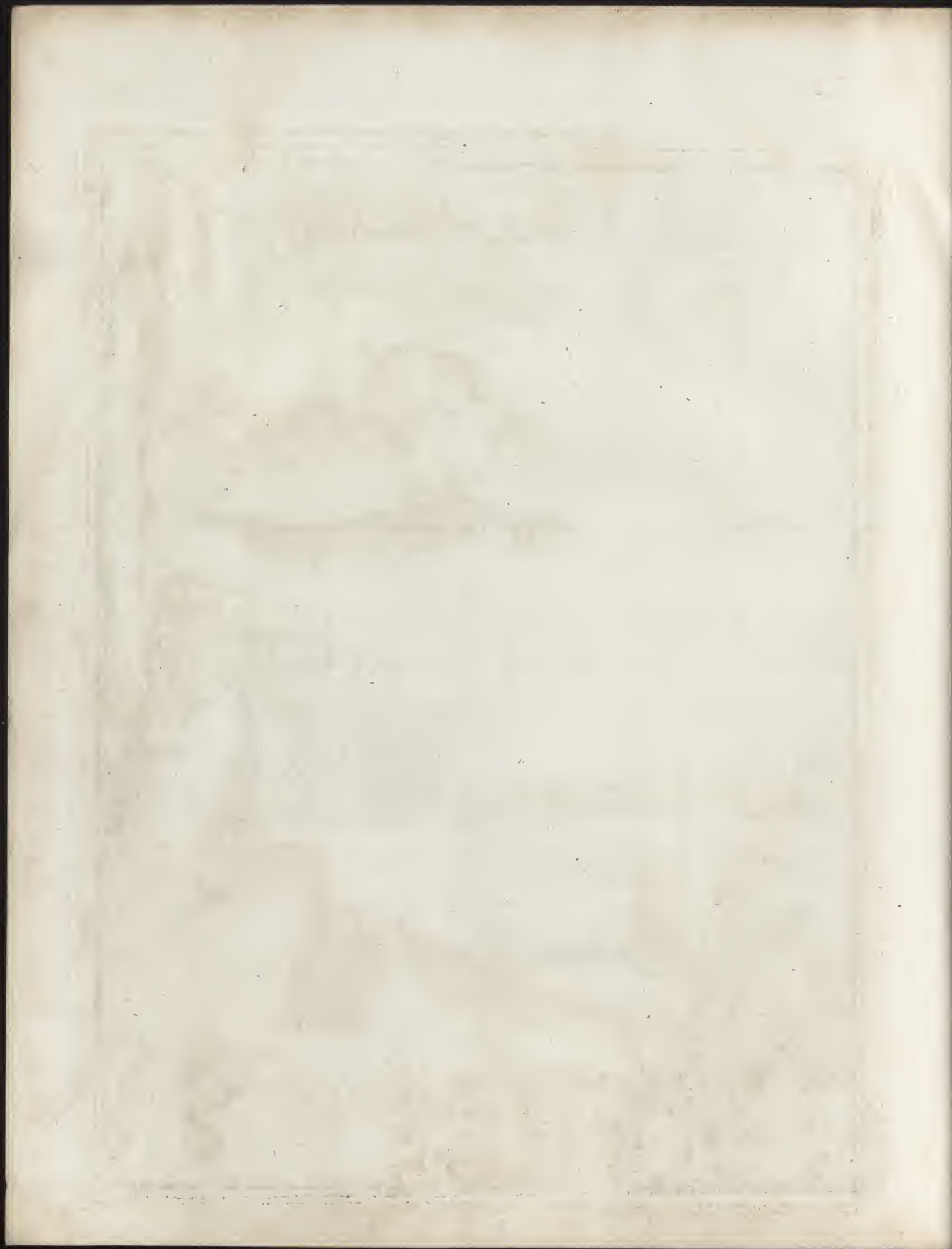
J. Carwitham sculp.





I. Carwitham sculp.

G. de Lauryse inv.





J. Carvelham sculp.

G. de Laingse inv.

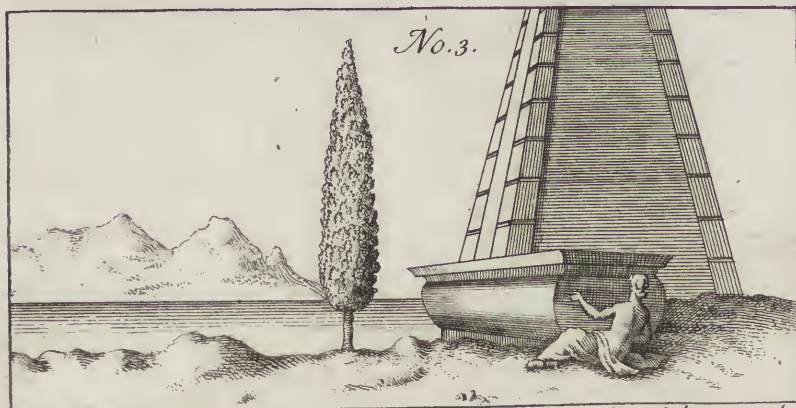




G. de Laireffe inv.

J. Carnwitham sculp.



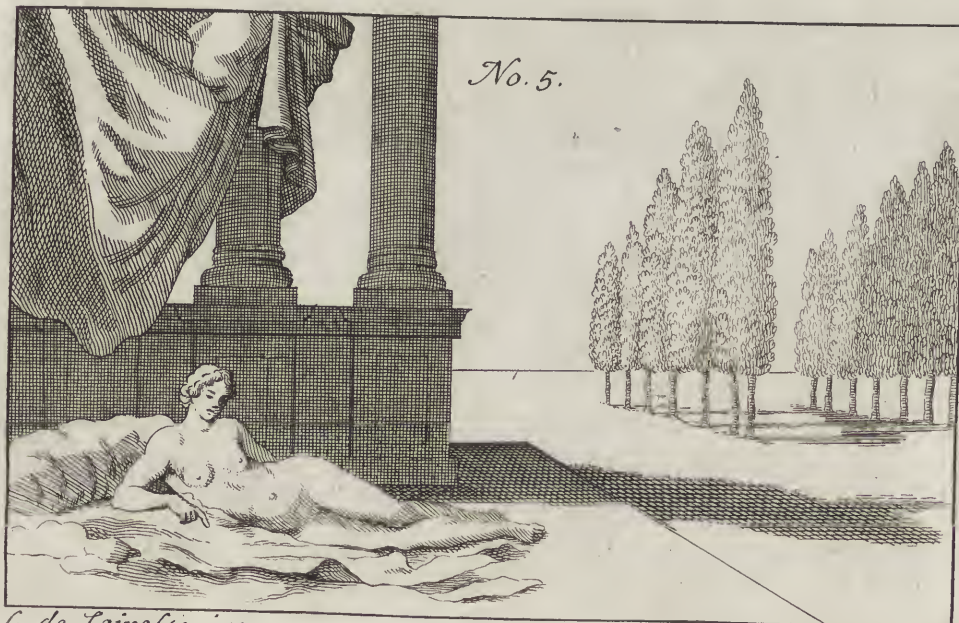
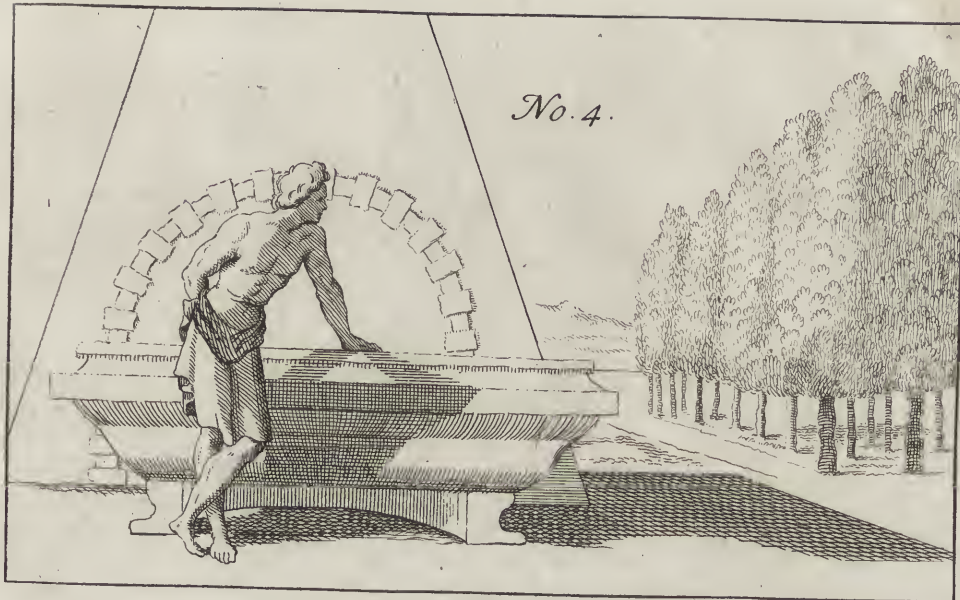


G. de Latresse inv.

I. Carnitham sculp.

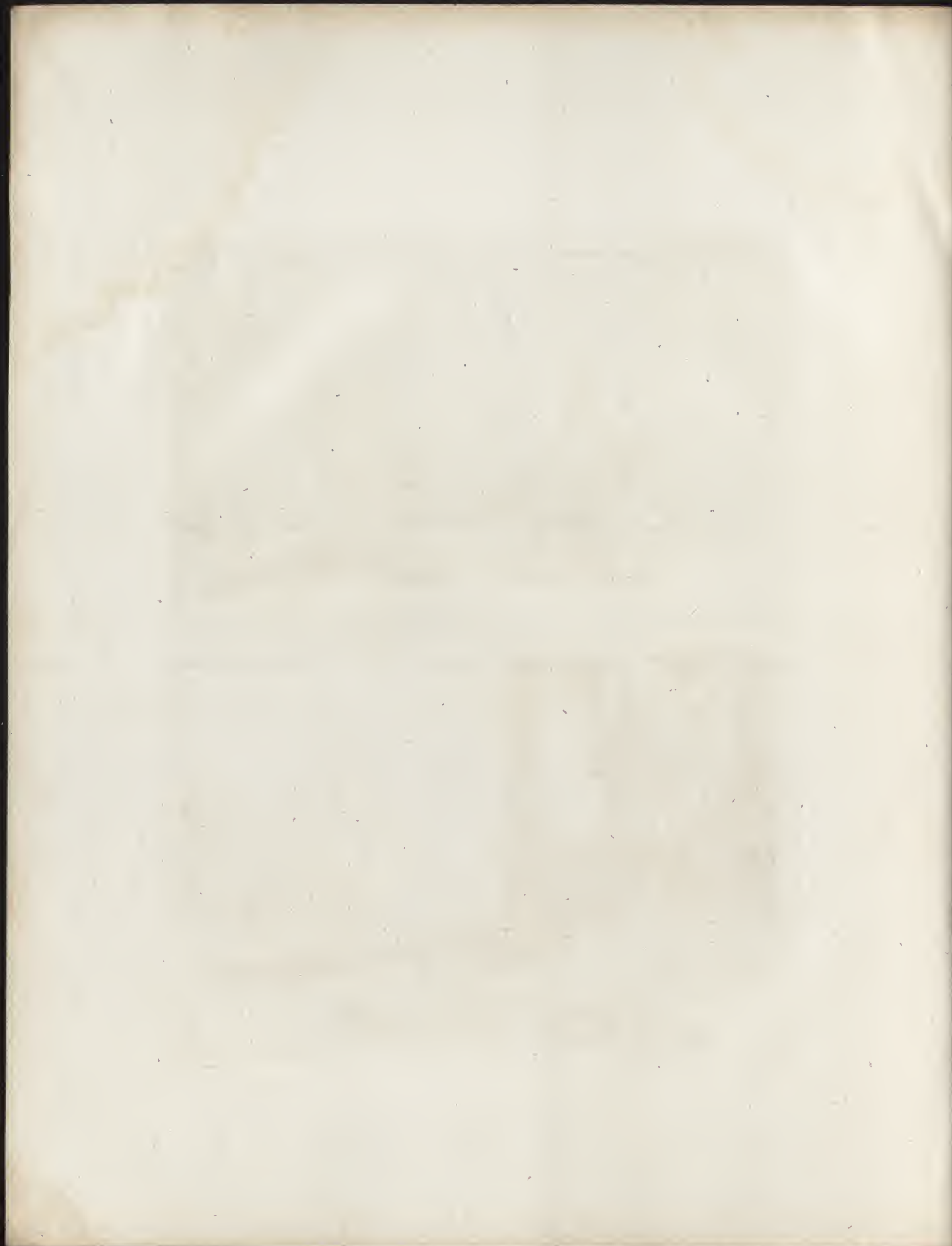


Plate XXVII.



G. de Laireffe inv.

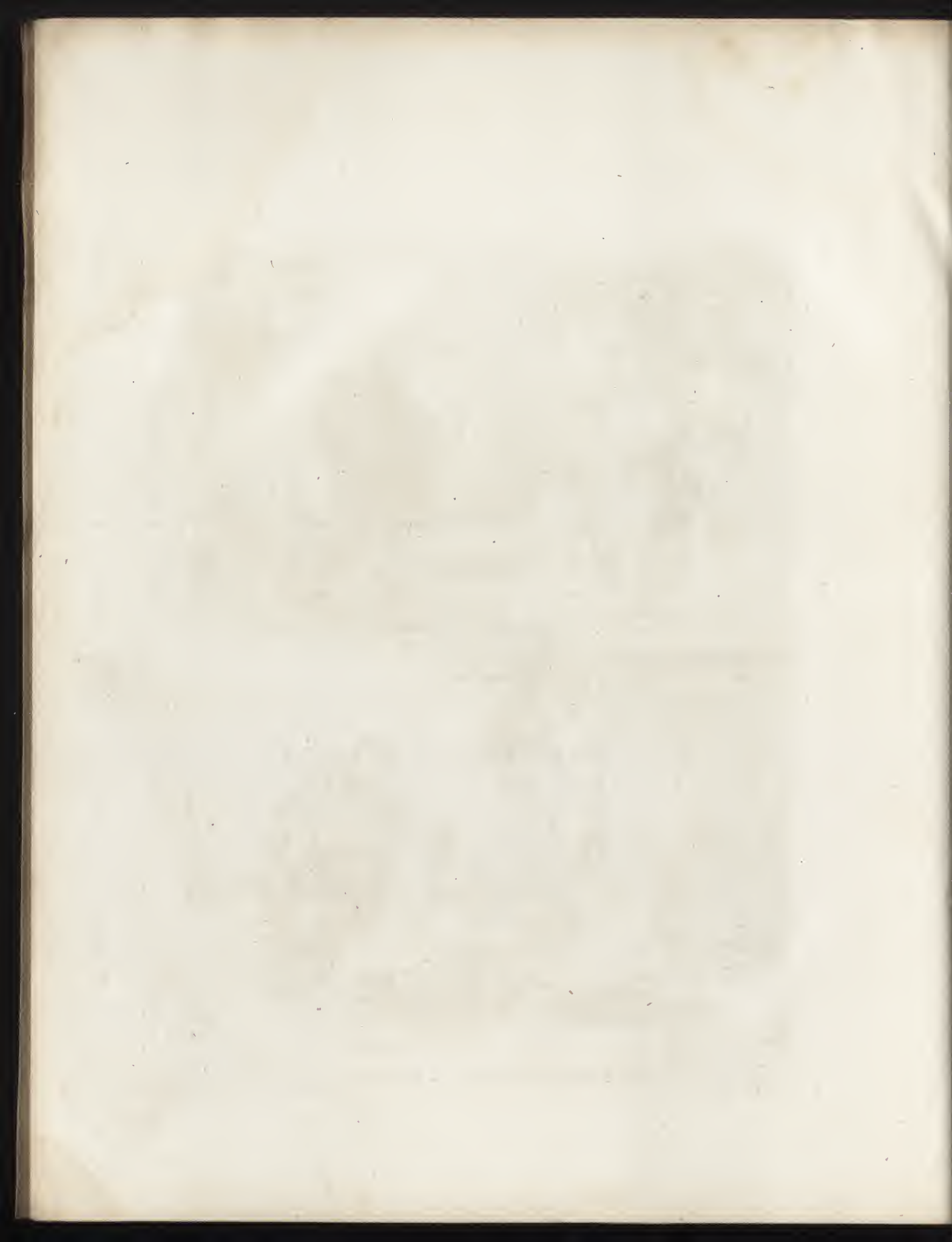
I. Carnitham sculp.





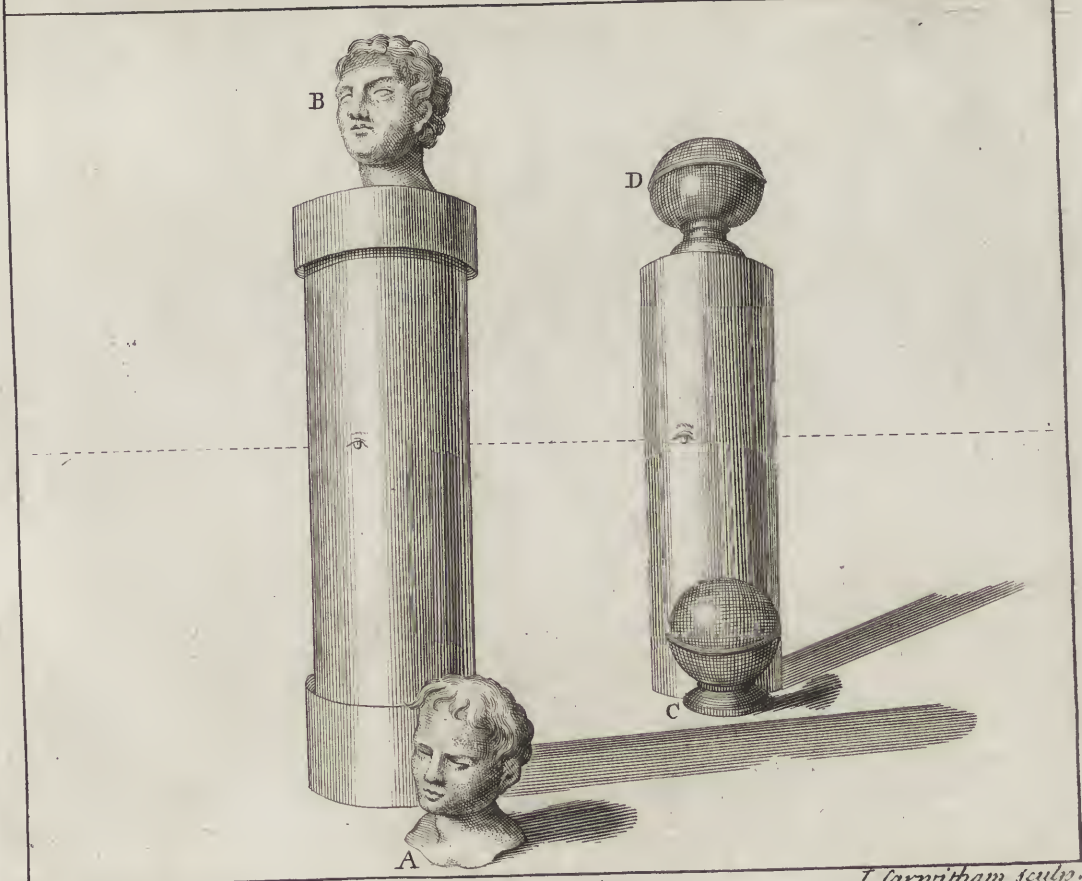
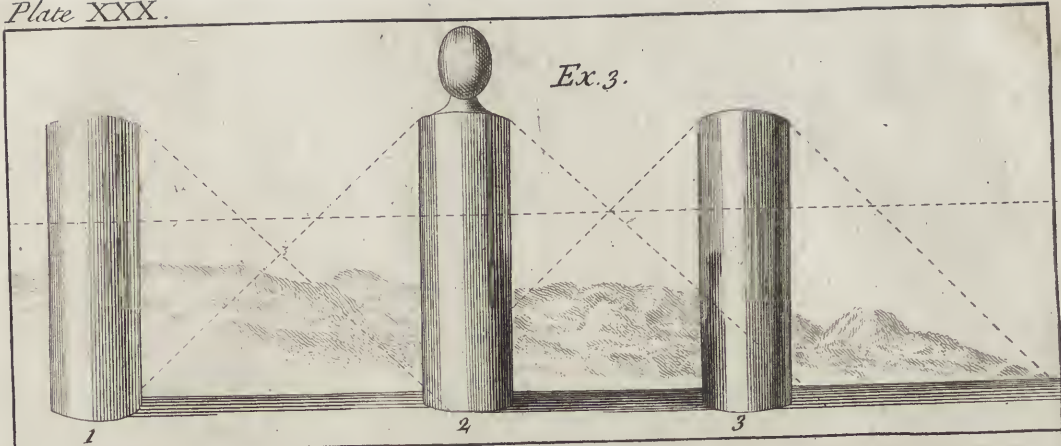
G. de Laireffe inv.

J. Carnivham sculp.



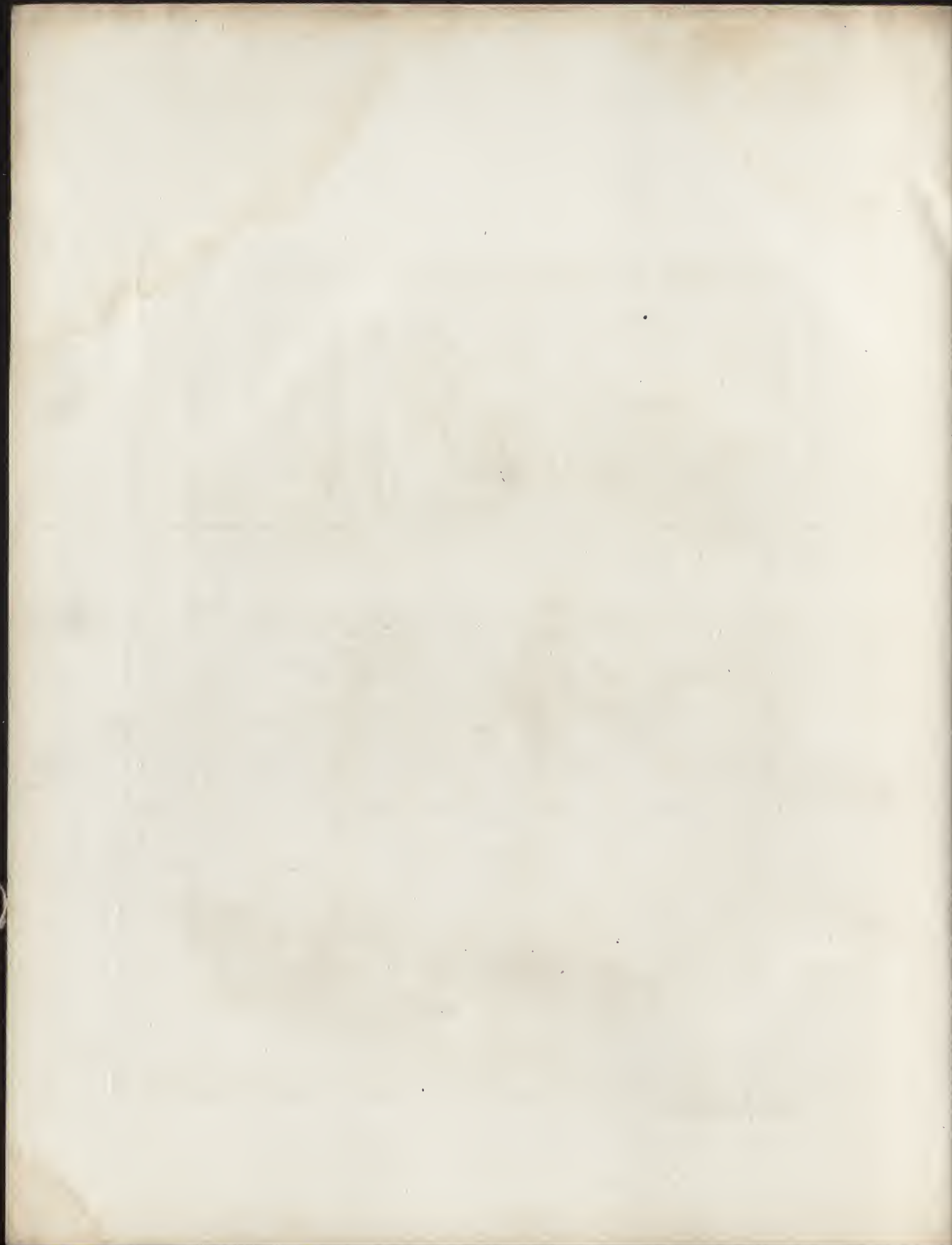


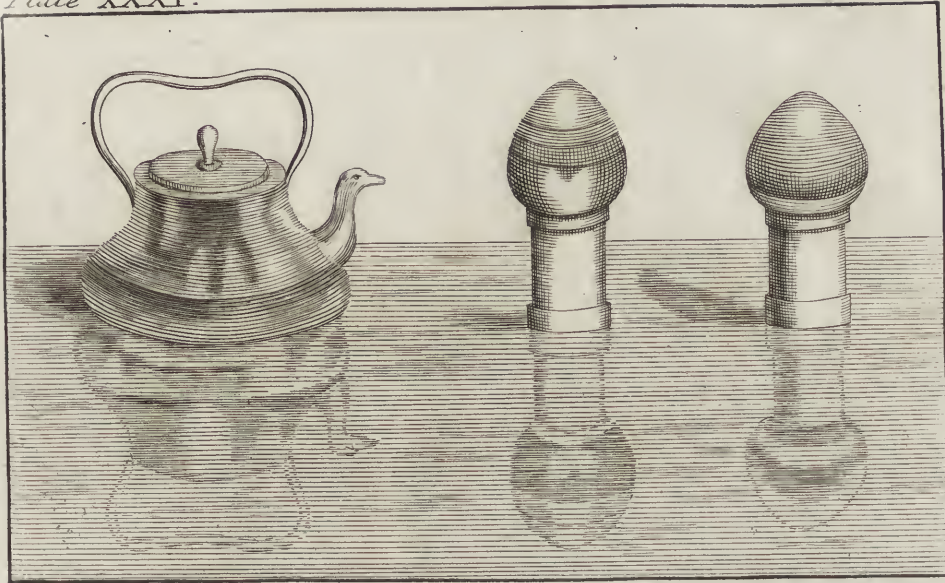




G. de Lairefse inv.

I. Garritham sculp.





G. de Laireffe inv.

J. Carnitham sculp.

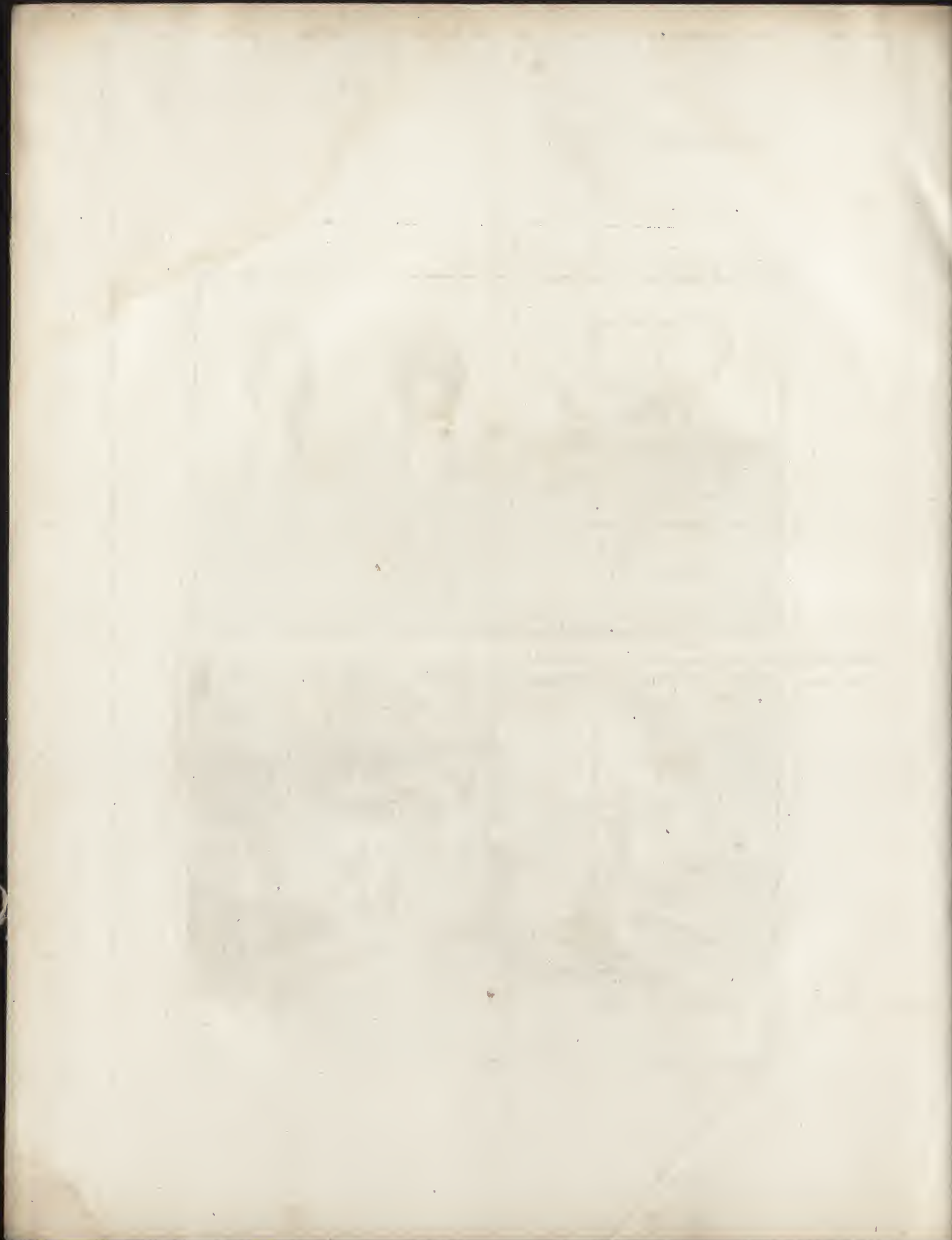


Fig. 1.

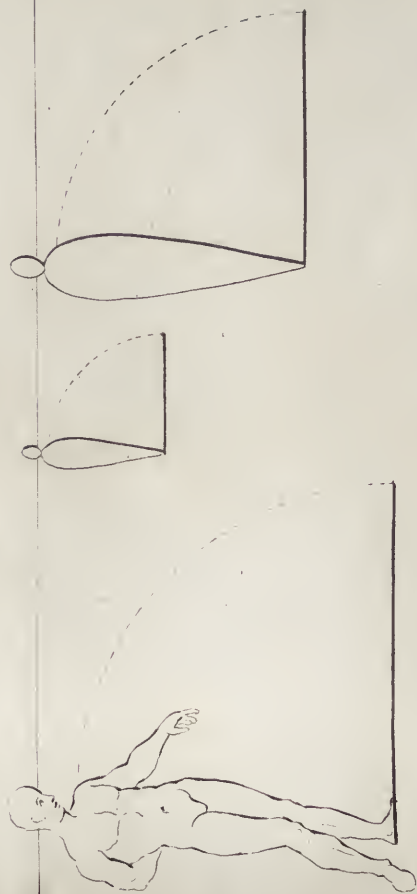


Fig. 2.

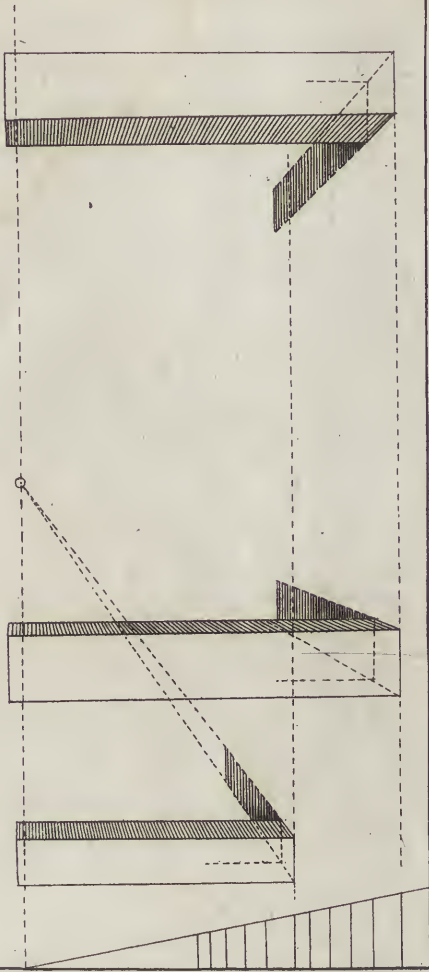
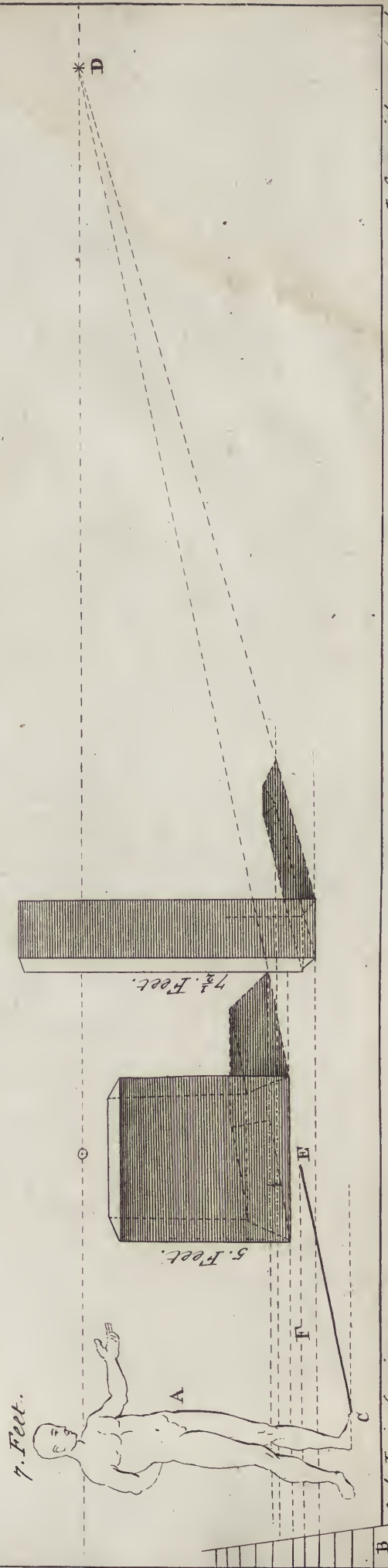
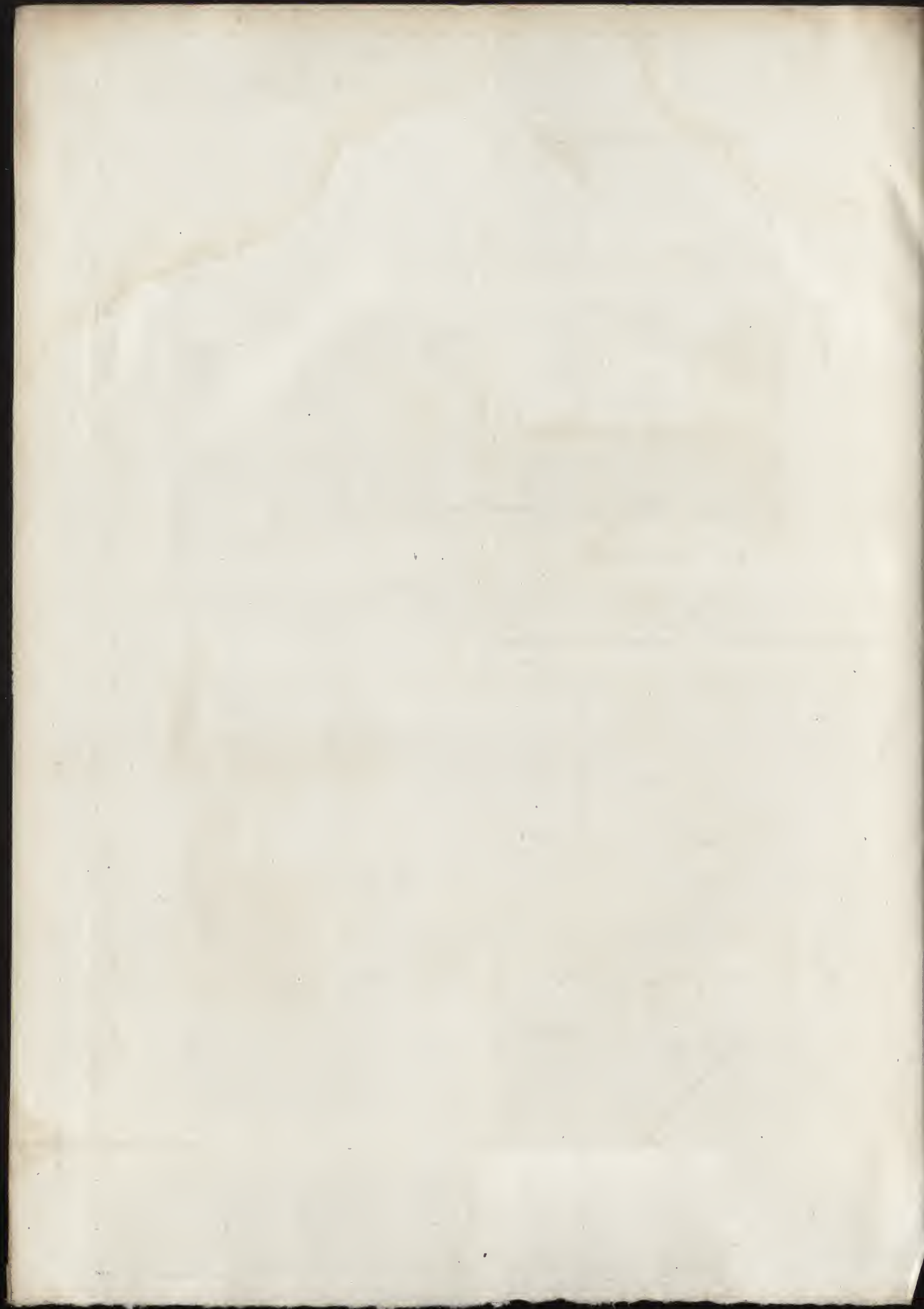


Fig. 3.



G. de Lairesse inv.

I. Carnwigham sculp.



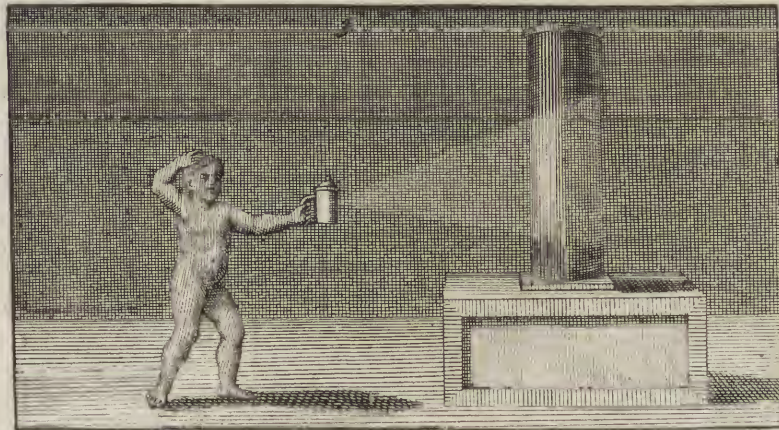
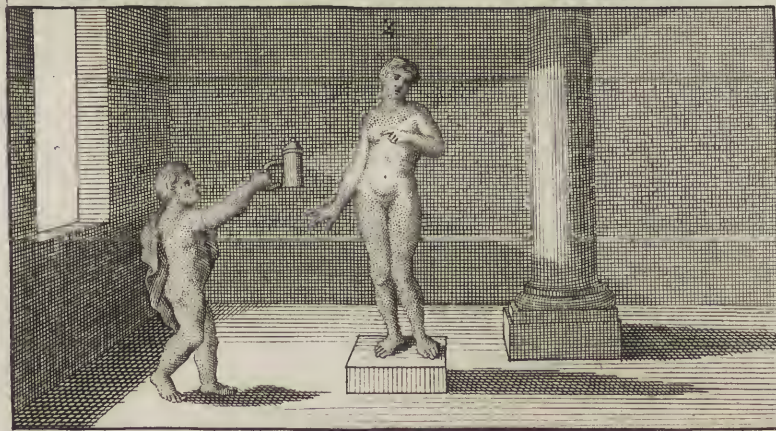


G. de Lairefse inv.

I. Carwitham sculp.

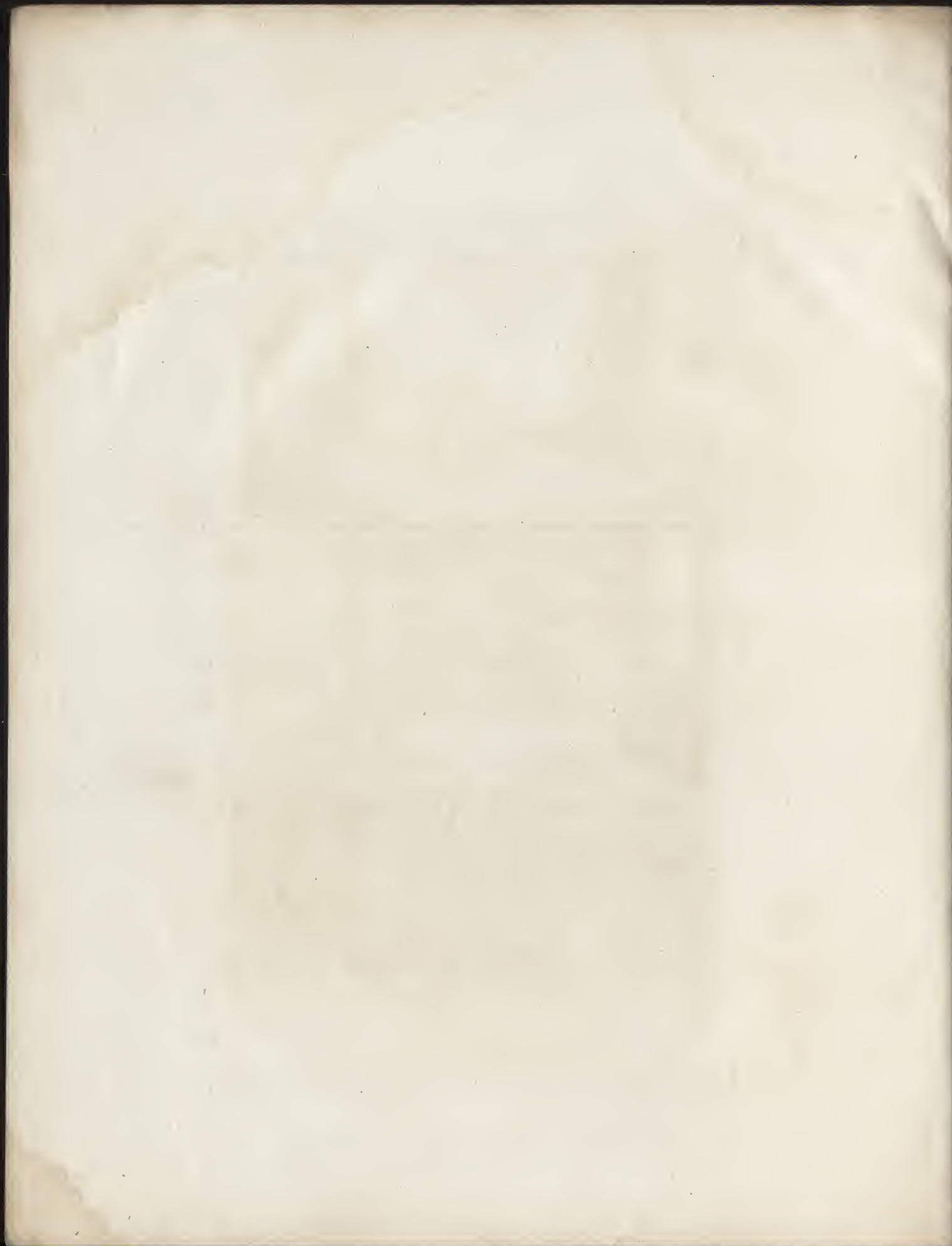


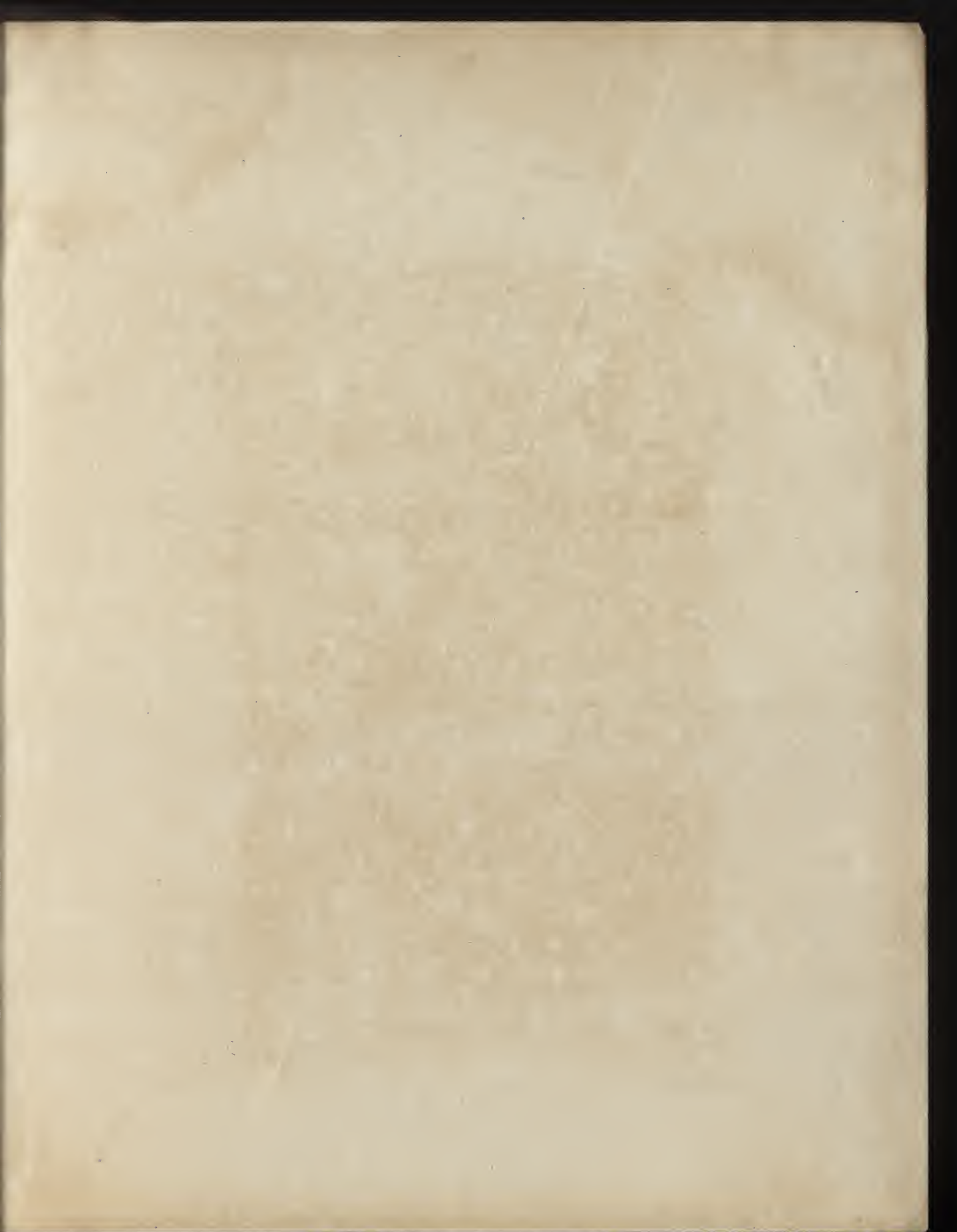
Plate XXXIV.



G. de Laireffe inv.

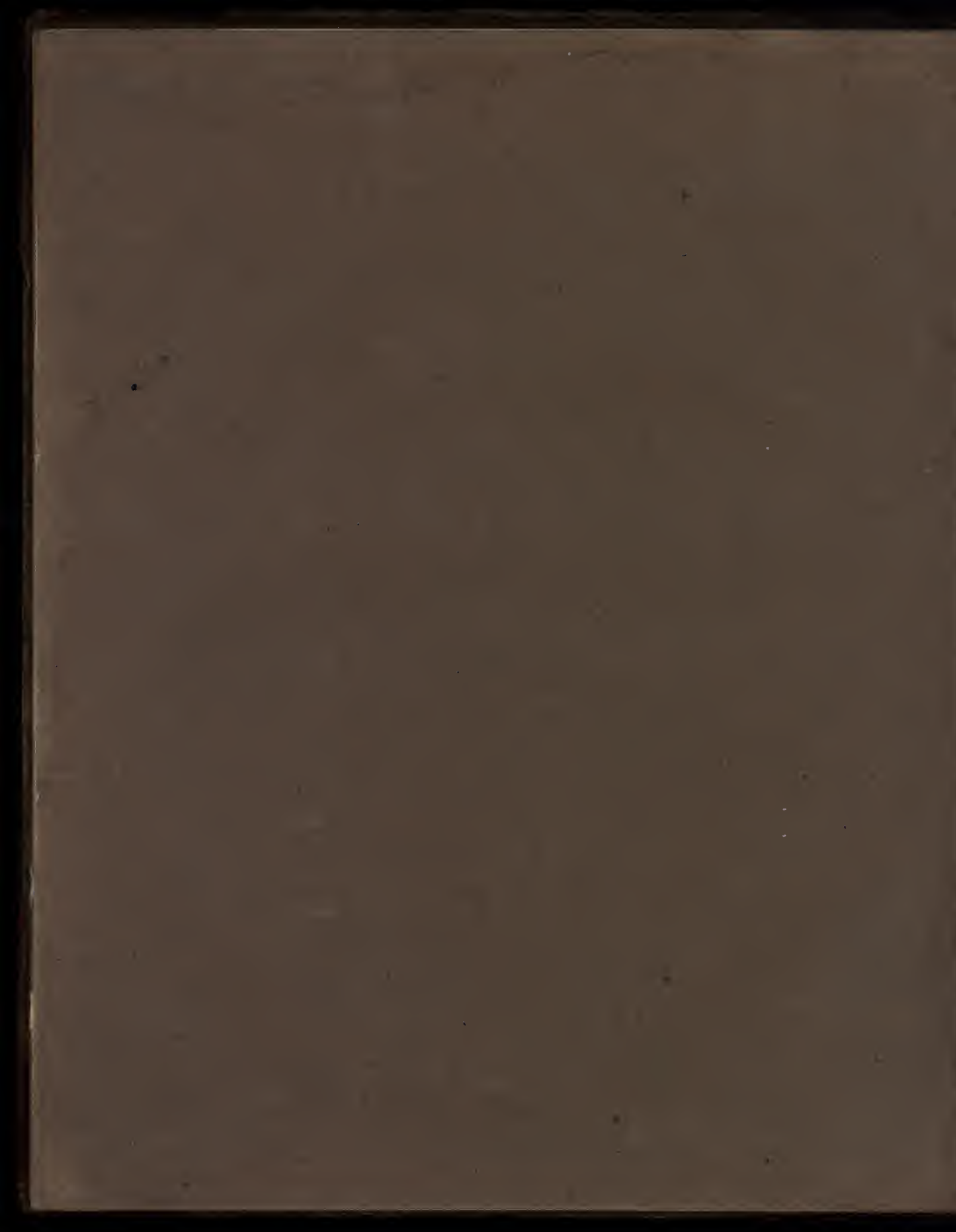
J. Carnivham sculp.





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