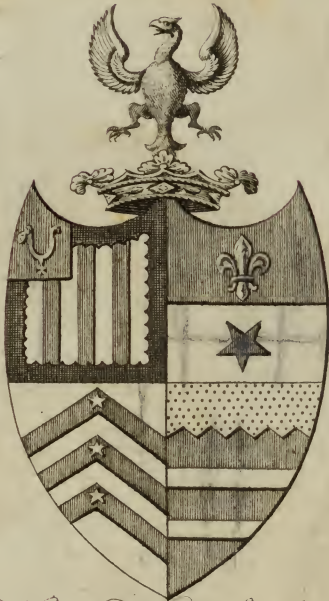




Sum Caroli Whibley



Henry Knight Esq.  
Fythegston, Glamorganshire.

Ulrich Middeldorf

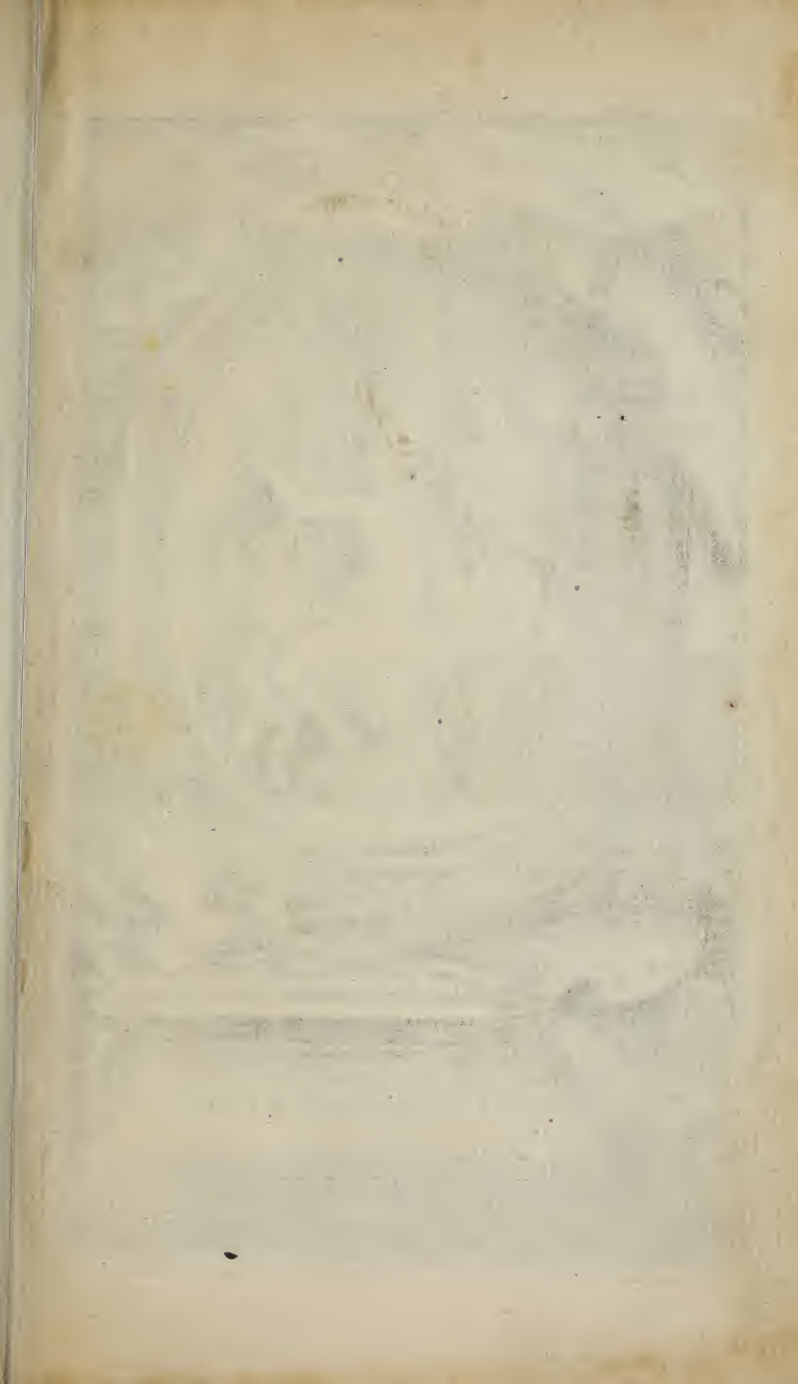


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THE  
ART  
OF  
PAINTING:  
BY  
*C. A. DU FRESNOY*:  
WITH  
REMARKS.

---

Translated into *English*, with an Original  
PREFACE, containing a Parallel  
between *Painting* and *Poetry*:

By Mr. *DRYDEN*.

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As also a short Account of the most Eminent  
PAINTERS, both ANCIENT and MODERN:

By *RICHARD GRAHAM*, Esq;

---

L O N D O N:

Printed for *HENRY LINTOT*. MDCCL.

T. S. A.

PAIN-KILLER

BY

W. S. WALKER

THE WALKER

THE WALKER

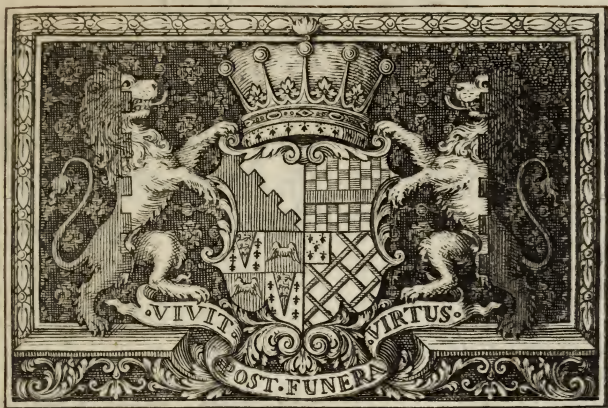
THE WALKER

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THE WALKER





S. G.

TO THE  
RIGHT HONOURABLE  
*RICHARD,*  
Earl of *Burlington, &c.*

MY LORD,



HE first Impression of this  
*Latin Poem* having been  
address'd to the famous  
*Mons. Colbert, Marquiss de*  
*Seignelay* : I thought I could not do a

## *Epistle Dedicatory.*

greater Honour to the Memory of its excellent *Author*, than to inscribe this present Edition of it to a young BRITISH PEER, to whom the *Noble Arts* have the same Acknowledgments to pay in *these Kingdoms*, as they had to that great *Minister in France*. The Command of a *King's Purse* was indeed a mighty Advantage which He had over You. But for a just Sense of the Benefits accruing to Mankind, from the Advancement of *Arts* and *Sciences* in general: or for a refin'd, and elegant Taste of the particular Beauties of each of them; as He was by no means Your Superior; so, it must, without Flattery, be said, that hardly any Man (at Your Age) has yet been Equal to YOUR LORDSHIP.

*Painting, Sculpture, Architecture, Music, &c.* are not more the Entertainments of Your Fancy, than of Your Judgment. Your Penetration has render'd You Master of them, in the same Degree with those who make the Profession

## *Epistle Dedicatory.*

feſſion of them their Buſineſs. And I congratulate my *Country-men*, upon the happy Proſpect they have, of ſaving themſelves the Trouble and Expence of a Journey to *Rome*, or *Paris*, for the Study of thoſe *Arts*, which they may find in their utmoſt Perfection at BURLINGTON-HOUSE.

The ſame *Force* of *Genius* which ſhines ſo bright in theſe the ornamental Parts of Life, has no leſs Luſtre in every other thing You do. 'Twas *this* diſtinguiſh'd You every where abroad: and made You more admir'd in *Holland*, *Flanders*, *Italy*, and *France*, for Your Endowments of Mind, than for Your Titles and Poſſeſſions. And to whatever high Station Your Merit ſhall call You, in the *Court*, the *Cabinet*, or the *Camp*, the ſame *Superiority* of *Genius* will ſtill prevail: And amongſt the moſt Excellent You muſt Excel.

## Epistle Dedicatory.

Nor is it a Wonder that YOUR LORDSHIP should be thus universally accomplish'd. By right of Succession, You have collected in Your self all the illustrious Qualities that adorn'd Your *Ancestors*. The Name of *BOYLE* is famous throughout all the Civiliz'd World: wherever *Useful Knowledge* is cultivated; or wherever an *able*, and *disinterested Patriot* finds any Esteem. And descended (as You are) from a *Father*, whom our late *King* pronounc'd the *Finest Gentlemen* in his Dominions: and from a *Mother*, whom one of the best of *Queens* call'd *Her Friend*; it would be amazing, if YOUR LORDSHIP were any Other than what You are.

MY LORD,

It is not for common Purposes that *Heaven* has entrusted these rich *Talents* in Your Hands. You stand accountable for them to Your *Prince*, your *Country*, and Your *noble Relations*. Nay, every  
*true*



## *Epistle Dedicatory.*

*true Briton* claims an Interest in them: and assures himself, that You are born for his Advantage. You have already given them an *Earnest* of it, by Your glorious Conduct in the *North*, upon the late unhappy Disturbances that threaten'd Your *Province*: and by that exemplary Moderation and Generosity, which mov'd You to intercede for the *Lives* of *those*, against whom You stood prepar'd to hazard *Your own*. But this, MY LORD, will be Matter for our *British Chronicles*: or will better become *such Pens*, as have made the *Two Names* prefix'd to these Sheets renown'd in *English Poetry*. Conscious therefore of my own Insufficiency for such a Task, I shall presume no farther on Your Patience, than to say something of the *Work*, which You have permitted me to lay at Your Feet.

The Reputation of *Monf. du Fresnoy* is establish'd all over *Europe*: and his *Poems* allow'd to be the most complete  
and

## Epistle Dedicatory.

and methodical *System*, that has yet been publish'd of the *Art of Painting*. And to the *Character* of Mr. *Dryden*, if any thing can be added, it is, that He is one of YOUR LORDSHIP'S *favourite Authors*: and, as *such*, it will be expected I should account for some *Liberties* that have been taken with his excellent *Translation*.

The Misfortune that attended him in that Undertaking, was, that for want of a competent Knowledge in *Painting*, he suffer'd himself to be misled by an unskilful Guide. *Monf. de Piles* told him, in his *Preface*, that his *French Version* was made at the Request of the *Author* himself: and alter'd by him, till it was wholly to his Mind. This Mr. *Dryden* taking upon Content, thought there was nothing more incumbent on him, than to put it into the best *English* he could: and accordingly perform'd his part here (as in every thing else) with Accuracy. But, MY LORD, it being manifest, that  
the



## Epistle Dedicatory.

the *French* Translator has frequently mistaken the Sense of his *Author*, and very often also not set it in the most advantageous Light; to do Justice to *Monf. du Fresnoy*, *Mr. Jervas* (a very good *Critick* in the *Language*, as well as in the *Subject* of the *Poem*) has been prevail'd upon to correct what was found amiss: and his Amendments being every where distinguish'd with proper Marks, are most humbly submitted to Your *Judgment*.

I should not have had the Confidence to offer any thing to YOUR LORDSHIP'S View, that my own *mean Abilities* have produc'd; but as it gives me a long-wish'd-for Opportunity of paying the most humble Tribute of my *Thanks*, for a continued *Series* of undeserv'd *Favours*, which by *Inheritance* have descended to me from Your NOBLE HOUSE. They bear Date from the earliest Years of my *Father's* Life: and YOUR LORDSHIP is now in the Fourth  
Genera-

## Epistle Dedicatory.

Generation of our *Patrons* and *Bene-  
factors*. To let the *World* know, that  
it is from the *First Persons* of the *Age*  
that these great *Favours* have been re-  
ceiv'd, is an *Ambition*, which, I hope,  
will be pardon'd in *One*, who by all the  
strictest *Ties* of *Duty*, *Gratitude*, and  
*Inclination*, is,

MY LORD,

YOUR LORDSHIP'S

*most oblig'd,*

*most humble, and*

*most obedient Servant,*

RI. GRAHAM.



T O

Mr. *F E R V A S*,

W I T H

*FRESNOY'S Art of Painting,*

Translated by Mr. D R Y D E N.



HIS Verse be thine, my Friend, nor  
thou refuse  
This, from no venal or ungrateful  
Muse.

Whether thy Hand strike out some free Design,  
Where Life awakes, and dawns at every Line ;

Or

Or blend in beauteous Tints the colour'd Mass,  
And from the Canvas call the mimic Face :  
Read these instructive Leaves, in which conspire  
*Fresnoy's* close Art, and *Dryden's* native Fire :  
And reading wish, like theirs, our Fate and Fame,  
So mix'd our Studies, and so join'd our Name ;  
Like them to shine thro' long-succeeding Age,  
So just thy Skill, so regular my Rage.

Smit with the Love of Sister-Arts we came,  
And met congenial, mingling Flame with Flame ;  
Like friendly Colours found our Arts unite,  
And each from each contract new Strength and  
Light.

How oft in pleasing Tasks we wear the Day,  
While Summer Suns roll unperceiv'd away ?  
How oft our slowly-growing Works impart,  
While Images reflect from Art to Art ?  
How oft review ; each finding like a Friend  
Something to blame, and something to com-  
mend ?

What



What flatt'ring Scenes our wand'ring Fancy  
wrought,

*Rome's* pompous Glories rising to our Thought!  
Together o'er the *Alps* methinks we fly,  
Fir'd with Ideas of fair *Italy*.

With thee, on *Raphael's* Monument I mourn,  
Or wait inspiring Dreams at *Maro's* Urn :

With thee repose, where *Tully* once was laid,  
Or seek some Ruin's formidable Shade ;

While Fancy brings the vanish'd Piles to view,  
And builds imaginary *Rome* a-new.

Here thy well-study'd Marbles fix our Eye ;

A fading *Fresco* here demands a Sigh :

Each heavenly Piece unwearied we compare,

Match *Raphael's* Grace, with thy lov'd *Guido's*

Air,

*Caracci's* Strength, *Correggio's* softer Line,

*Paulo's* free Stroke, and *Titian's* Warmth divine.

How

How finish'd with illustrious Toil appears  
This small well-polish'd Gem, the \* Work of  
Years!

Yet still how faint by Precept is express  
The living Image in the Painter's Breast?  
Thence endless Streams of fair Ideas flow,  
Strike in the Sketch, or in the Picture glow;  
Thence Beauty, waking all her Forms, supplies  
An Angel's Sweetness, or *Bridgwater's* Eyes.

Muse! at that Name thy sacred Sorrows shed,  
Those Tears eternal that embalm the Dead:  
Call round her Tomb each Object of Desire,  
Each purer Frame inform'd with purer Fire;  
Bid her be all that cheers or softens Life,  
The tender Sister, Daughter, Friend and Wife!  
Bid her be all that makes Mankind adore;  
Then view this Marble, and be vain no more!

\* *Fresnoy employ'd above twenty Years in finishing this Poem.*



Yet still her Charms in breathing Paint engage;  
Her modest Cheek shall warm a future Age.  
Beauty, frail Flow'r, that ev'ry Season fears,  
Blooms in thy Colours for a thousand Years.  
Thus *Churchill's* Race shall other Hearts surprize,  
And other Beauties envy *Wortley's* Eyes,  
Each pleasing *Blount* shall endless Smiles bestow,  
And soft *Belinda's* Blush for ever glow.

Oh! lasting as those Colours may they shine,  
Free as thy Stroke, yet faultless as thy Line!  
New Graces yearly, like thy Works, display;  
Soft without Weakness, without glaring gay;  
Led by some Rule, that guides, but not constrains;  
And finish'd more thro' Happiness than Pains!  
The Kindred-Arts shall in their Praise conspire,  
One dip the Pencil, and one string the Lyre.  
Yet should the *Graces* all thy Figures place,  
And breath an Air Divine on ev'ry Face;

Yet should the *Muses* bid my Numbers roll,  
Strong as their Charms, and gentle as their Soul;  
With *Zeuxis' Helen* thy *Bridgwater* vye,  
And these be sung till *Granville's Mira* die;  
Alas! how little from the Grave we claim?  
Thou but preserv'st a *Form*, and I a *Name*.

A. POPE.



PREFACE



P R E F A C E  
O F T H E  
T R A N S L A T O R,

With a Parallel of

*Poetry and Painting.*



T may be reasonably expected, that I should say something on my Behalf, in respect to my present Undertaking. First then, the Reader may be pleas'd to know, that it was not of my own Choice that I undertook this Work. Many of our most skilful Painters, and other Artists, were pleas'd to recommend *this Author* to me, as one who perfectly understood the

## P R E F A C E.

Rules of Painting; who gave the best and most concise Instructions for Performance, and the surest to inform the Judgment of all who lov'd this noble Art: That they who before were rather fond of it, than knowingly admir'd it, might defend their Inclination by their Reason: That they might understand those Excellencies which they blindly valu'd, so as not to be farther impos'd on by bad Pieces, and to know when Nature was well imitated by the most able Masters. 'Tis true indeed, and they acknowledge it, that, besides the Rules which are given in this Treatise, or which can be given in any other, to make a perfect Judgment of good Pictures, and to value them more or less, when compar'd with one another, there is farther requir'd a long Conversation with the best Pieces, which are not very frequent either in *France*, or *England*; yet some we have, not only from the Hands of *Holbein*, *Rubens*, and *Vandyck*, (one of them admirable for History-Painting, and the other two for Portraits) but of many *Flemish Masters*, and those not inconsiderable, though for Design, not equal to the *Italians*. And of these latter also, we are not unfurnish'd with some Pieces of *Raphael*, *Titian*, *Correggio*, *Michael Angelo* and others.



others. But to return to my own Undertaking of this Translation, I freely own, that I thought my self uncapable of performing it, either to their Satisfaction, or my own Credit. Not but that I understood the *Original Latin*, and the *French Author*, perhaps as well as most *Englishmen*: But I was not sufficiently vers'd in the *Terms of Art*: And therefore thought, that many of those Persons who put this honourable Task on me, were more able to perform it themselves, as undoubtedly they were. But they assuring me of their assistance, in correcting my Faults, where I spoke improperly, I was encourag'd to attempt it; that I might not be wanting in what I cou'd, to satisfy the Desires of so many Gentlemen, who were willing to give the World this useful Work. They have effectually perform'd their Promise to me; and I have been as careful on my side, to take their Advice in all Things; so that the Reader may assure himself of a tolerable Translation: Not Elegant, for I propos'd not that to my self; but familiar, clear and instructive. In any of which Parts, if I have fail'd, the Fault lies wholly at my Door. In this one Particular only, I must beg the Reader's Pardon. The *Prose Translation* of the *Poem*, is

not free from Poetical Expressions, and I dare not promise, that some of them are not Fustian, or at least highly metaphorical; but this being a Fault in the first Digestion (that is, the *Original Latin*) was not to be remedy'd in the second (*viz.*) the *Translation*. And I may confidently say, that whoever had attempted it, must have fallen into the same Inconvenience, or a much greater, that of a false Version. When I undertook this Work, I was already engag'd in the Translation of *Virgil*, from whom I have borrow'd only two Months: and am now returning to that, which I ought to understand better. In the mean time, I beg the Reader's Pardon, for entertaining him so long with my self: 'Tis an usual Part of ill Manners in all *Authors*, and almost in all Mankind, to trouble others with their Business; and I was so sensible of it beforehand, that I had not now committed it, unless some Concernments of the *Readers* had been interwoven with my own. But I know not, while I am attoning for one Error, if I am not falling into another: For I have been importun'd to say something farther of *this Art*; and to make some *Observations* on it, in relation to the *Likeness* and *Agreement* which it has with *Poetry* its Sister.

But



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v

But before I proceed, it will not be amiss, if I copy from *Bellori* (a most ingenious Author) some Part of his *Idea* of a *Painter*, which cannot be unpleasing, at least to such who are conversant in the Philosophy of *Plato*. And to avoid Tedioufness, I will not translate the whole Discourse, but take, and leave, as I find Occasion.

*God Almighty, in the Fabrick of the Universe, first contemplated himself, and reflected on his own Excellencies; from which he drew, and constituted those first Forms, which are call'd Idea's. So that every Species which was afterwards express'd, was produc'd from that first Idea, forming that wonderful Contexture of all created Beings. But the Cælestial Bodies above the Moon being incorruptible, and not subject to Change, remain'd for ever fair, and in perpetual Order. On the contrary, all Things which are sublunary, are subject to Change, to Deformity, and to Decay. And though Nature always intends a consummate Beauty in her Productions, yet through the Inequality of the Matter, the Forms are alter'd; and in particular, human Beauty suffers Alteration for the worse, as we see to our Mortification, in the Deformities, and Disproportions which are in us.*

which Reason, the artful Painter, and the Sculptor, imitating the Divine Maker, form to themselves, as well as they are able, a Model of the Superiour Beauties; and reflecting on them endeavour to correct and amend the common Nature; and to represent it as it was first created, without Fault, either in Colour or in Lineament.

This Idea, which we may call the Goddeſs of Painting and of Sculpture, deſcends upon the Marble and the Cloth, and becomes the Original of thoſe Arts; and being meaſur'd by the Compaſs of the Intelleſt, is it ſelf the Meaſure of the performing Hand; and being animated by the Imagination, infuſes Life into the Image. The Idea of the Painter and the Sculptor, is undoubtedly that perfect and excellent Example of the Mind, by Imitation of which imagin'd Form, all Things are repreſented which fall under human Sight: Such is the Definition which is made by Cicero in his Book of the Orator to Brutus. “ As therefore in Forms and Figures  
 “ there is ſomewhat which is Excellent and  
 “ Perfect, to which imagin'd Species all  
 “ Things are referr'd by Imitation, which are  
 “ the Objects of Sight; in like manner, we  
 “ behold the Species of Eloquence in our Minds,  
 “ the

## P R E F A C E.

vii

“ the Effigies, or actual Image of which we  
 “ seek in the Organs of our Hearing. This is  
 “ likewise confirm’d by Proclus, in the Dia-  
 “ logue of Plato, call’d Timæus: If, says he,  
 “ you take a Man, as he is made by Nature,  
 “ and compare him with another who is the Effect  
 “ of Art; the Work of Nature will always  
 “ appear the less beautiful, because Art is more  
 “ accurate than Nature”. But Zeuxis, who  
 from the Choice which he made of five Virgins,  
 drew that wonderful Picture of Helena, which  
 Cicero in his Orator beforemention’d sets be-  
 fore us, as the most perfect Example of Beauty,  
 at the same time admonishes a Painter, to con-  
 template the Idea’s of the most natural Forms;  
 and to make a judicious Choice of several Bo-  
 dies, all of them the most elegant which he can  
 find. By which we may plainly understand, that  
 he thought it impossible to find in any one Body  
 all those Perfections which he sought, for the  
 Accomplishment of a Helena; because Nature  
 in any individual Person makes nothing that is  
 perfect in all its Parts. For this Reason, Maxi-  
 mus Tyrius also says, that the Image which is  
 taken by a Painter from several Bodies, produces  
 a Beauty, which it is impossible to find in any  
 single Natural Body, approaching to the Per-  
 fection of the fairest Statues. Thus Nature, on  
this



*this account, is so much inferior to Art, that those Artists who propose to themselves only the Imitation or Likeness of such or such a particular Person, without Election of those Idea's beforemention'd, have often been reproach'd for that Omission. Demetrius was tax'd for being too Natural; Dionysius was also blam'd for drawing Men like us, and was commonly call'd Ἀνδρωπέγραφοι, that is, a Painter of Men. In our Times Michael Angelo da Caravaggio, was esteem'd too Natural. He drew Persons as they were; and Bamboccio, and most of the Dutch Painters, have drawn the worst Likeness. Lysippus of old, upbraided the common sort of Sculptors, for making Men such as they were found in Nature; and boasted of himself, that he made them as they ought to be: which is a Precept of Aristotle, given as well to Poets, as to Painters. Phidias rais'd an Admiration even to Astonishment, in those who beheld his Statues, with the Forms which he gave to his Gods and Heroes; by imitating the Idea, rather than Nature. And Cicero speaking of him, affirms, that figuring Jupiter and Pallas, he did not contemplate any Object from whence he took any Likeness, but consider'd in his own Mind a great and admirable Form of Beauty, and according to that Image in his Soul, he directed the*

*Operation*



*Operation of his Hand.* Seneca also seems to wonder, that Phidias having never beheld either Jove or Pallas, yet cou'd conceive their divine Images in his mind. Apollonius Tyanæus says the same in other Words, that the Fancy more instructs the Painter, than the Imitation; for the last makes only the Things which it sees, but the first makes also the Things which it never sees.

Leon Battista Alberti tells us, that we ought not so much to love the Likeness as the Beauty, and to choose from the fairest Bodies severally the fairest Parts. Leonardo da Vinci instructs the Painter to form this Idea to himself: And Raphael, the greatest of all modern Masters, writes thus to Castiglione, concerning his *Galatea*: “ To paint a Fair one, ’tis necessary for  
 “ me to see many Fair ones; but because there  
 “ is so great a Scarcity of lovely Women, I am  
 “ constrained to make use of one certain Idea,  
 “ which I have form’d to my self in my own  
 “ Fancy.” Guido Reni sending to Rome his *St. Michael*, which he had painted for the Church of the Capuchins, at the same time wrote to Monsignor Maffano, who was the *Maestro di Casa* (or *Steward of the House*) to Pope Urban the Eighth, in this manner. I wish I had the  
 Wings

## P R E F A C E.

*Wings of an Angel, to have ascended into Paradise, and there to have beheld the Forms of those beatify'd Spirits, from which I might have copy'd my Archangel. But not being able to mount so high, it was in vain for me to search his Resemblance here below: So that I was forc'd to make an Introspection into my own Mind, and into that Idea of Beauty, which I have form'd in my own Imagination. I have likewise created there the contrary Idea of Deformity and Ugliness; but I leave the Consideration of it, till I paint the Devil: and in the mean time, shun the very Thought of it, as much as possibly I can, and am even endeavouring to blot it wholly out of my Remembrance. There was not any Lady in all Antiquity, who was Mistress of so much Beauty, as was to be found in the Venus of Gnidus, made by Praxiteles; or the Minerva of Athens, by Phidias; which was therefore call'd the Beautiful Form. Neither is there any Man of the present Age, equal in the Strength, Proportion, and Knitting of his Limbs, to the Hercules of Farnese, made by Glicon: Or any Woman who can justly be compar'd with the Medicean Venus, of Cleomenes. And upon this account, the noblest Poets, and the best Orators, when they desired to celebrate any extraordinary*

Beauty

Beauty, are forc'd to have recourse to Statues and Pictures, and to draw their Persons and Faces into Comparison. Ovid, endeavouring to express the Beauty of Cillarus, the fairest of the Centaures, celebrates him as next in Perfection, to the most admirable Statues.

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

*A pleasing Vigour his fair Face express'd;  
His Neck, his Hands, his Shoulders, and his  
Breast,*

*Did next in Gracefulness, and Beauty, stand  
To breathing Figures of the Sculptor's Hand.*

*In another Place he sets Apelles above Venus.*

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

*Thus vary'd.*

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

*The*



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

*The Beauty of Jove is one, and that of Juno another : Hercules, and Cupid, are perfect Beauties, though of different kinds ; for Beauty is only that which makes all things as they are in their proper and perfect Nature ; which the best Painters always choose, by contemplating the Forms of each. We ought farther to consider, that a Picture being the Representation of a human Action, the Painter ought to retain in his Mind, the Examples of all Affections, and Passions ; as a Poet preserves the Idea of an angry Man, of one who is fearful, sad, or merry, and so of all the rest. For 'tis impossible to express that with the Hand, which never enter'd into the Imagination. In this Manner, as I have rudely and briefly shewn you, Painters and Sculptors, choosing the most elegant natural Beauties, perfectionate the Idea, and advance their Art, even above Nature it self, in her individual Productions, which is the utmost Mastery of human Performance.*



From hence arises that Astonishment, and almost Adoration, which is paid by the Knowing, to those divine Remains of Antiquity. From hence Phidias, Lyfippus, and other noble Sculptors, are still held in Veneration; and Appelles, Zeuxis, Protogenes, and other admirable Painters, though their Works are perish'd, are, and will be, eternally admir'd; who all of them drew after the Idea's of Perfection; which are the Miracles of Nature, the Providence of the Understanding, the Exemplars of the Mind, the Light of the Fancy; the Sun which from its rising inspir'd the Statue of Memnon, and the Fire which warm'd into Life the Image of Prometheus: 'Tis this which causes the Graces, and the Loves, to take up their Habitations in the hardest Marble, and to subsist in the Emptiness of Light and Shadows. But since the Idea of Eloquence is as inferior to that of Painting, as the Force of Words is to the Sight; I must here break off abruptly, and having conducted the Reader as it were to a secret Walk, there leave him in the midst of Silence to contemplate those Idea's, which I have only sketch'd, and which every Man must finish for himself.

In these pompous Expressions, or such as these, the Italian has given you his Idea of a Painter; and though I cannot much commend

mend the Style, I must needs say, there is  
 somewhat in the Matter: *Plato* himself is ac-  
 custom'd to write loftily, imitating, as the  
*Criticks* tell us, the Manner of *Homer*; but  
 surely that inimitable Poet had not so much  
 of Smoak in his Writings, though not less of  
 Fire. But in short, this is the present *Genius*  
 of *Italy*. What *Philostratus* tells us, in the  
*Proem* of his *Figures*, is somewhat plainer;  
 and therefore I will translate it almost Word  
 for Word. “ *He who will rightly govern the*  
 “ *Art of Painting, ought of Necessity first to*  
 “ *understand human Nature. He ought like-*  
 “ *wise to be endued with a Genius to express*  
 “ *the Signs of their Passions whom he repre-*  
 “ *sents; and to make the Dumb as it were to*  
 “ *speak: He must yet farther understand, what*  
 “ *is contain'd in the Constitution of the Cheeks,*  
 “ *in the Temperament of the Eyes, in the Na-*  
 “ *turalness (if I may so call it) of the Eye-*  
 “ *brows: and in short, whatsoever belongs to*  
 “ *the Mind and Thought. He who thoroughly*  
 “ *possesses all these things, will obtain the whole:*  
 “ *And the Hand will exquisitely represent the*  
 “ *Action of every particular Person. If it*  
 “ *happens that he be either mad, or angry,*  
 “ *melancholique, or chearful, a sprightly Youth,*  
 “ *or a languishing Lover; in one word, he will*  
 “ *be*

“ be able to paint whatsoever is proportionable  
 “ to any one. And even in all this there is a  
 “ sweet Error without causing any Shame. For  
 “ the Eyes, and Minds of the Beholders, being  
 “ fasten’d on Objects which have no real Being,  
 “ as if they were truly Existent, and being in-  
 “ duc’d by them to believe them so, what Plea-  
 “ sure is it not capable of giving? The Ancients,  
 “ and other Wise Men, have written many things  
 “ concerning the Symmetry, which is in the  
 “ Art of Painting; constituting as it were some  
 “ certain Laws for the Proportion of every  
 “ Member; not thinking it possible for a Pain-  
 “ ter to undertake the Expression of those Mo-  
 “ tions which are in the Mind, without a con-  
 “ current Harmony in the natural Measure.  
 “ For that which is out of its own kind and  
 “ measure, is not receiv’d from Nature, whose  
 “ Motion is always right. On a serious Con-  
 “ sideration of this Matter, it will be found,  
 “ That the Art of Painting has a wonderful  
 “ Affinity with that of Poetry; and that there  
 “ is betwixt them a certain common Imaginati-  
 “ on. For, as the Poets introduce the Gods  
 “ and Heroes, and all those things which are  
 “ either Majestical, Honest, or Delightful; in  
 “ like manner, the Painters, by the virtue  
 “ of their Out-lines, Colours, Lights, and Sha-  
 “ dows,



“ *dows, represent the same Things, and Persons in their Pictures.*

Thus, as *Convoy Ships* either accompany, or shou'd accompany their *Merchants*, till they may prosecute the rest of their Voyage without Danger; so *Philostratus* has brought me thus far on my way, and I can now sail on without him. He has begun to speak of the great Relation betwixt *Painting* and *Poetry*, and thither the greatest part of this Discourse, by my Promise, was directed. I have not engag'd my self to any perfect Method, neither am I loaded with a full Cargo. 'Tis sufficient, if I bring a Sample of some Goods in this Voyage. It will be easy for others to add more, when the Commerce is settled. For a *Treatise*, twice as large as this, of *Painting*, could not contain all that might be said on the *Parallel* of these two *Sister-Arts*. I will take my rise from *Bellori*, before I proceed to the *Author of this Book*.

The Business of his *Preface* is to prove, that a learned *Painter* should form to himself an *Idea* of perfect *Nature*. This Image he is to set before his Mind in all his Undertakings, and to draw from thence, as from a Store-House, the Beauties which are to enter into his Work; thereby correcting *Nature* from  
what



what actually she is in Individuals, to what she ought to be, and what she was created. Now as this *Idea of Perfection* is of little use in *Portraits* (or the Resemblances of particular Persons); so neither is it in the Characters of *Comedy* and *Tragedy*; which are never to be made perfect, but always to be drawn with some Specks of Frailty and Deficiency; such as they have been described to us in *History*, if they were real *Characters*; or such as the *Poet* began to shew them, at their first Appearance, if they were only fictitious, (or imaginary.) The Perfection of such *Stage-Characters* consists chiefly in their Likeness to the deficient faulty *Nature*, which is their Original. Only (as it is observ'd more at large hereafter) in such Cases, there will always be found a better Likeness, and a worse; and the better is constantly to be chosen: I mean in *Tragedy*, which represents the Figures of the highest Form among Mankind. Thus in *Portraits*, the *Painter* will not take that side of the Face which has some notorious Blemish in it; but either draw it in Profile (as *Apelles* did *Antigonus*, who had lost one of his Eyes) or else Shadow the more imperfect side. For, an ingenious Flattery is to be allow'd to the Professors of *both Arts*; so

long as the Likeness is not destroy'd. 'Tis true, that all manner of Imperfections must not be taken away from the *Characters*; and the Reason is, that there may be left some grounds of Pity for their Misfortunes. We can never be griev'd for their Miseries who are thoroughly wicked, and have thereby justly call'd their Calamities on themselves. Such Men are the natural Objects of our Hatred, not of our Commiseration. If, on the other side, their Characters were wholly perfect, (such as, for Example, the *Character* of a *Saint*, or *Martyr* in a *Play*;) his, or her Misfortunes, wou'd produce impious Thoughts in the Beholders: they wou'd accuse the *Heavens* of Injustice, and think of leaving a *Religion*, where Piety was so ill requited. I say the greater part would be tempted so to do; I say not that they ought: and the Consequence is too dangerous for the Practice. In this I have accus'd my self, for my own *St. Catherine*, but let Truth prevail. *Sophocles* has taken the just *medium* in his *Oedipus*. He is somewhat arrogant at his first Entrance; and is too inquisitive through the whole *Tragedy*: Yet these Imperfections being balanc'd by great Virtues, they hinder not our Compassion for his Miseries; neither yet can they destroy

stroy that Horrour, which the Nature of his Crimes have excited in us. Such in *Painting* are the *Warts* and *Moles*, which adding a Likeness to the Face, are not therefore to be omitted: But these produce no loathing in us. But how far to proceed, and where to stop, is left to the Judgment of the *Poet*, and the *Painter*. In *Comedy* there is somewhat more of the worse Likeness to be taken. Because that is often to produce Laughter; which is occasion'd by the sight of some Deformity: but for this I refer the *Reader* to *Aristotle*. 'Tis a sharp manner of Instruction for the Vulgar, who are never well amended, till they are more than sufficiently expos'd. That I may return to the beginning of this Remark, concerning perfect *Ideas*, I have only this to say, that the *Parallel* is often true in *Epique Poetry*.

The *Heroes* of the *Poets* are to be drawn according to this Rule. There is scarce a Frailty to be left in the best of them; any more than is to be found in a *Divine Nature*. And if *Aeneas* sometimes weeps, it is not in bemoaning his own Miseries, but those which his People undergo. If this be an Imperfection, the *Son of God*, when he was incarnate, shed Tears of Compassion over *Jerusalem*.



## P R E F A C E.

And *Lentulus* describes him often weeping, but never laughing; so that *Virgil* is justify'd even from the *Holy Scriptures*. I have but one Word more, which for once I will anticipate from the *Author* of this *Book*. Though it must be an *Idea* of *Perfection*, from which both the *Epique Poet*, and the *History Painter* draws; yet all *Perfections* are not suitable to all *Subjects*: But every one must be design'd according to that perfect *Beauty* which is proper to him. An *Apollo* must be distinguish'd from a *Jupiter*; a *Pallas* from a *Venus*: and so in *Poetry*, an *Æneas* from any other *Heroe*: for *Piety* is his chief *Perfection*. *Homer's Achilles* is a kind of *Exception* to this *Rule*: but then he is not a perfect *Heroe*, nor so intended by the *Poet*. All his *Gods* had somewhat of human *Imperfection*; for which he has been tax'd by *Plato*, as an *Imitator* of what was bad. But *Virgil* observ'd his *Fault*, and mended it. Yet *Achilles* was perfect in the *Strength* of his *Body*, and the *Vigour* of his *Mind*. Had he been less *passionate*, or less *revengeful*, the *Poet* well foresaw that *Hector* had been kill'd, and *Troy* taken at the first *Affault*; which had destroy'd the beautiful *Contrivance* of his *Iliad*, and the *Moral* of preventing *Discord* amongst *Confederate Princes*,



Princes, which was his principal Intention. For the *Moral* (as *Bossu* observes) is the first Business of the *Poet*, as being the Ground-work of his Instruction. This being form'd, he contrives such a *Design*, or *Fable*, as may be most suitable to the *Moral*. After this he begins to think of the Persons, whom he is to employ in carrying on his *Design*: and gives them the *Manners*, which are most proper to their several *Characters*. The Thoughts and Words are the last parts, which give Beauty and Colouring to the Piece. When I say, that the *Manners* of the *Heroe* ought to be good in Perfection, I contradict not the *Marquis* of *Normanby's* Opinion, in that admirable Verse, where, speaking of a perfect Character, he calls it

*A faultless Monster, which the World ne'er knew.*

For that *Excellent Critick* intended only to speak of *Dramatic Characters*, and not of *E-pique*. Thus, at least, I have shewn, that in the most perfect *Poem*. which is that of *Vir-gil*, a *perfect Idea* was requir'd, and follow'd; and consequently, that all succeeding *Poets* ought rather to Imitate *him*, than even *Ho-mer*. I will now proceed, as I promis'd, to

the *Author* of this *Book*. He tells you, almost in the first Lines of it, that the *chief End of Painting is to please the Eyes*: and 'tis one great *End of Poetry to please the Mind*. Thus far the *Parallel* of the *Arts* holds true: with this Difference; That the principal *End of Painting* is to *please*; and the chief *Design of Poetry* is to *instruct*. In this the *latter* seems to have the *Advantage* of the *former*. But if we consider the *Artists* themselves on both sides, certainly their *Aims* are the very same: they wou'd both make sure of *Pleasing*, and that in *Preference* to *Instruction*. Next, the *Means* of this *Pleasure* is by *Deceit*. One imposes on the *Sight*, and the other on the *Understanding*. *Fiction* is of the *Essence* of *Poetry*, as well as of *Painting*; there is a *Resemblance* in one, of *Human Bodies, Things, and Actions*, which are not real; and in the other, of a *true Story* by a *Fiction*. And, as all *Stories* are not proper *Subjects* for an *Epique Poem* or a *Tragedy*; so neither are they for a noble *Picture*. The *Subjects* both of the one, and of the other, ought to have nothing of *immoral, low, or filthy* in them; but this being treated at large in the *Book it self*, I wave it, to avoid *Repetition*. Only I must add, that though *Catullus, Quid, and*  
others,

others, were of another Opinion, that the Subject of *Poets*, and even their Thoughts and Expressions might be loose, provided their Lives were chaste and holy; yet there are no such Licences permitted in that *Art*, any more than in *Painting*, to design and colour obscene Nudities. *Vita proba est* is no Excuse: for it will scarcely be admitted, that either a *Poet*, or a *Painter*, can be chaste, who give us the contrary Examples in their *Writings*, and their *Pictures*. We see nothing of this kind in *Virgil*: That which comes the nearest to it, is the *Adventure of the Cave*, where *Dido* and *Æneas* were driven by the Storm: Yet even there, the *Poet* pretends a Marriage before the Consummation; and *Juno* her self was present at it. Neither is there any Expression in that Story, which a *Roman Matron* might not read, without a Blush. Besides, the *Poet* passes it over as hastily as he can, as if he were afraid of staying in the Cave with the two Lovers, and of being a Witness to their Actions. Now I suppose, that a *Painter* wou'd not be much commended, who shou'd pick out this Cavern from the whole *Æneis*, when there is not another in the Work. He had better leave them in their Obscurity, than let in a Flash of Lightning,

to

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

And amongſt many other Inſtances, the *Farneſe Gallery*, Painted by *Hannibal Carracci*, is a ſufficient Witneſs yet remaining: the whole Work being morally inſtructive, and particularly the *Herculis Bivium*, which is a perfect *Triumph of Virtue over Vice*; as it is wonderfully well deſcrib'd by the ingenious *Bellori*.

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



an *Epique Poem*. For as a *Tragedy* may be made out of many particular *Episodes* of *Homer*, or of *Virgil*; so may a noble *Picture* be design'd out of this, or that particular *Story*, in either *Author*. *History* is also fruitful of *Designs*, both for the *Painter* and the *Tragic Poet*: *Curtius* throwing himself into a *Gulph*, and the two *Decii* sacrificing themselves for the *Safety* of their *Country*, are *Subjects* for *Tragedy*, and *Picture*. Such is *Scipio* restoring the *Spanish Bride*, whom he either lov'd, or may be suppos'd to love; by which he gain'd the *Hearts* of a great *Nation*, to interest themselves for *Rome* against *Carthage*: These are all but particular *Pieces* in *Livy's History*, and yet are full compleat *Subjects* for the *Pen* and *Pencil*. Now the *Reason* of this is evident. *Tragedy* and *Picture* are more narrowly circumscrib'd by the *Mechanick Rules* of *Time* and *Place*, than the *Epic Poem*. The *Time* of this last is left indefinite. 'Tis true, *Homer* took up only the *Space* of eight and forty *Days* for his *Iliad*; but, whether *Virgil's Action* was comprehended in a *Year*, or somewhat more, is not determin'd by *Bossu*. *Homer* made the *Place* of his *Action* *Troy*, and the *Greçian Camp* besieging it. *Virgil* introduces

duces his *Æneas*, sometimes in *Sicily*, sometimes in *Carthage*, and other times at *Cume*, before he brings him to *Laurentum*; and even after that, he wanders again to the Kingdom of *Evander*, and some Parts of *Tuscany*, before he returns to finish the War by the Death of *Turnus*. But *Tragedy* (according to the Practice of the *Ancients*) was always confin'd within the Compass of twenty four Hours, and seldom takes up so much Time. As for the place of it, it was always one, and that not in a larger Sense (as for Example, a whole City, or two or three several Houses in it) but the Market, or some other publick Place, common to the *Chorus* and all the *Actors*. Which establish'd Law of theirs, I have not an Opportunity to examine in this Place, because I cannot do it without Digression from my Subject, though it seems too strict at the first Appearance, because it excludes all secret Intrigues, which are the Beauties of the *modern Stage*: For nothing can be carry'd on with Privacy, when the *Chorus* is suppos'd to be always present. But to proceed, I must say this to the Advantage of *Painting*, even above *Tragedy*, that what this last represents in the space of many Hours, the former shews us in one Moment. The Action,  
the

the Passion, and the Manners of so many Persons as are contain'd in a *Picture*, are to be discern'd at once in the twinkling of an Eye; at least they would be so, if the Sight could travel over so many different Objects all at once, or the Mind could digest them all at the same Instant, or Point of Time. Thus in the famous Picture of *Poussin*, which represents the *Institution of the blessed Sacrament*, you see our *Saviour and his twelve Disciples*, all concurring in the same Action, after different Manners, and in different Postures: only the Manners of *Judas* are distinguish'd from the rest. Here is but one indivisible point of Time observ'd: But one Action perform'd by so many Persons, in one Room, and at the same Table: yet the Eye cannot comprehend at once the whole Object, nor the Mind follow it so fast; 'tis consider'd at leisure, and seen by Intervals. Such are the Subjects of noble *Pictures*: And such are only to be undertaken by *noble Hands*. There are other Parts of *Nature*, which are meaner, and yet are the Subjects both of *Painters* and of *Poets*.

For, to proceed in the *Parallel*, as *Comedy* is a Representation of human Life, in inferior Persons, and low Subjects, and by that means creeps into the Nature of *Poetry*, and  
is

is a kind of *Juniper*, a Shrub belonging to the Species of *Cedar*; so is the Painting of *Clowns*, the Representation of a *Dutch Kermis*, the brutal Sport of *Snick or Snee*, and a thousand other Things of this mean Invention, a kind of *Picture*, which belongs to Nature, but of the lowest Form. Such is a *Lazar* in comparison to a *Venus*; both are drawn in human Figures: they have Faces alike, though not like Faces. There is yet a lower sort of *Poetry* and *Painting*, which is out of Nature. For a *Farce* is that in *Poetry*, which *Grotesque* is in a *Picture*. The Persons, and Action of a *Farce*, are all unnatural, and the *Manners* false, that is, inconsistent with the Characters of Mankind. *Grotesque Painting* is the just Resemblance of *this*; and *Horace* begins his *Art of Poetry* by describing such a Figure, with a Man's Head, a Horse's Neck, the Wings of a Bird, and a Fish's Tail; Parts of different Species jumbled together, according to the mad Imagination of the *Dawber*; and the End of all this (as he tells you afterward) is to cause Laughter. A very *Monster* in a *Bartholomew-Fair*, for the *Mob* to gape at for their Two-pence. Laughter is indeed the Propriety of a Man, but just enough to distinguish him from his elder Brother



ther with four Legs. 'Tis a kind of Bastard-pleasure too, taken in at the Eyes of the vulgar Gazers, and at the Ears of the beastly Audience. *Church-Painters* use it, to divert the honest *Countryman* at Public Prayers, and keep his Eyes open at a heavy *Sermon*. And *Farce-Scribblers* make use of the same noble Invention, to entertain *Citizens*, *Country-Gentlemen*, and *Covent-Garden Fops*. If they are merry, all goes well on the *Poet's* side. The better sort go thither too, but in despair of Sense, and the just Images of Nature, which are the adequate Pleasures of the Mind. But the *Author* can give the Stage no better than what was given him by Nature: And the *Actors* must represent such Things as they are capable to perform, and by which both They and the *Scribbler* may get their living. After all, 'tis a good thing to laugh at any rate, and if a Straw can tickle a Man, 'tis an Instrument of Happiness. Beasts can weep when they suffer, but they cannot laugh. And, as Sir *William Davenant* observes, in his *Preface* to *Gondibert*, 'tis the Wisdom of a Government to permit Plays, (he might have added Farces) as 'tis the Prudence of a Carter to put Bells upon his Horses, to make them carry their Burthens chearfully.

I have

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

To all *Arts* and *Sciences*, but more particularly to these may be apply'd what *Hippocrates* says of *Physick*, as I find him cited by an eminent *French Critick*. “ *Medicine has long*  
 “ *subsisted in the World. The Principles of it*  
 “ *are certain, and it has a certain way; by*  
 “ *both which there has been found in the*  
 “ *Course of many Ages, an infinite Number of*  
 “ *Things, the Experience of which has confirm'd*  
 “ *its Usefulness and Goodness. All that is*  
 “ *wanting to the Perfection of this Art, will*  
 “ *undoubtedly be found, if able Men, and such*  
 “ *as are instructed in the ancient Rules, will*  
 “ *make a farther Enquiry into it, and endeavour*  
 “ *to arrive at that which is hitherto un-*  
 “ *known, by that which is already known. But*  
 “ *All, who having rejected the ancient Rules, and*  
 “ *taken the opposite Ways, yet boast themselves*  
 “ *to be Masters of this Art, do but deceive o-*  
 “ *thers*

“ *thers, and are themselves deceiv'd; for that*  
 “ *is absolutely impossible.*

This is notoriously true in *these two Arts*: For the way to please being to imitate Nature; both the *Poets* and the *Painters*, in ancient Times, and in the best Ages, have Studied her: and from the Practice of *both these Arts*, the Rules have been drawn, by which we are instructed how to please, and to compass that End which they obtain'd, by following their Example. For Nature is still the same in all Ages, and can never be contrary to her self. Thus, from the Practice of *Æschylus, Sophocles, and Euripides, Aristotle* drew his Rules for *Tragedy*; and *Philostratus* for *Painting*. Thus amongst the *Moderns*, the *Italian and French Criticks*, by studying the Precepts of *Aristotle, and Horace*, and having the Example of the *Grecian Poets* before their Eyes, have given us the Rules of *Modern Tragedy*: and thus the *Criticks* of the same Countries, in the *Art of Painting*, have given the Precepts of perfecting *that Art*. 'Tis true, that *Poetry* has one Advantage over *Painting* in these last Ages, that we have still the remaining Examples both of the *Greek and Latin Poets*: whereas the *Painters* have nothing left them from *Apelles, Protogenes,*  
 c *Parrhasius,*



*Parrhasius, Zeuxis*, and the rest, but only the Testimonies which are given of their incomparable Works. But instead of this, they have some of their best *Statues, Basso-Relievos, Columns, Obelisques, &c.* which were sav'd out of the common Ruine, and are still preserv'd in *Italy*: and by well distinguishing what is proper to *Sculpture*, and what to *Painting*, and what is common to them *both*, they have judiciously repair'd that Loss. And the great *Genius* of *Raphael*, and others, having succeeded to the times of Barbarism and Ignorance, the Knowledge of *Painting* is now arriv'd to a supreme Perfection, though the Performance of it is much declin'd in the present Age. The greatest Age for *Poetry* amongst the *Romans* was certainly that of *Augustus Cæsar*; and yet we are told, that *Painting* was then at its lowest Ebb; and perhaps *Sculpture* was also declining at the same time. In the Reign of *Domitian*, and some who succeeded him, *Poetry* was but meanly cultivated; but *Painting* eminently flourish'd. I am not here to give the *History* of the *two Arts*; how they were both in a manner extinguish'd, by the Irruption of the barbarous Nations: and both restor'd about the times of *Leo the Tenth, Charles the Fifth, and Francis*



*Francis* the First; though I might observe, that neither *Ariosto*, nor any of his *Contemporary Poets*, ever arriv'd at the Excellency of *Raphael*, *Titian*, and the rest in *Painting*. But in Revenge, at this time, or lately, in many Countries, *Poetry* is better practis'd than her *Sister-Art*. To what height the Magnificence and Encouragment of the present *King of France* may carry *Painting* and *Sculpture* is uncertain: but by what he has done before the War in which he is engag'd, we may expect what he will do after the happy Conclusion of a Peace; which is the Prayer and Wish of all those who have not an Interest to prolong the Miseries of *Europe*. For 'tis most certain, as our *Author* amongst others has observ'd, That Reward is the Spur of Virtue, as well in all good Arts, as in all laudable Attempts: and Emulation, which is the other Spur, will never be wanting either amongst *Poets* or *Painters*, when particular Rewards and Prizes are propos'd to the best Deservers. But to return from this Digression, though it was almost necessary; all the *Rules of Painting* are methodically, concisely, and yet clearly deliver'd in *this present Treatise* which I have translated. *Bossu* has not given more exact *Rules* for the *Epique Poem*,

nor *Dacier* for *Tragedy*, in his late excellent *Translation* of *Aristotle*, and his *Notes* upon him, than our *Fresnoy* has made for *Painting*; with the *Parallel* of which I must resume my *Discourse*, following my *Author's Text*, tho' with more *Brevity* than I intended, because *Virgil* calls me. *The principal and most important part of Painting*, is to know what is most *Beautiful in Nature*, and most proper for that *Art*. That which is the most *Beautiful*, is the most noble *Subject*: so in *Poetry*, *Tragedy* is more beautiful than *Comedy*; because, as I said, the *Persons* are greater whom the *Poet* instructs; and consequently the *Instructions* of more *Benefit* to *Mankind*: the *Action* is likewise greater, and more noble, and thence is deriv'd the greater, and more noble *Pleasure*.

To imitate *Nature* well in whatsoever *Subject*, is the *Perfection* of both *Arts*; and that *Picture*, and that *Poem*, which comes nearest the *Resemblance* of *Nature* is the best. But it follows not, that what pleases most in either kind is therefore good; but what ought to please. Our deprav'd *Appetites*, and *Ignorance* of the *Arts*, mislead our *Judgments*, and cause us often to take that for true *Imitation* of *Nature*, which has no *Resemblance* of

of *Nature* in it. To inform our Judgments, and to reform our Tastes, *Rules* were invented, that by them we might discern, when *Nature* was imitated, and how nearly. I have been forc'd to recapitulate these things, because Mankind is not more liable to Deceit, than it is willing to continue in a pleasing Error, strengthen'd by a long Habitude. The Imitation of *Nature* is therefore justly constituted as the general, and indeed the only *Rule* of pleasing, both in *Poetry* and *Painting*. *Aristotle* tells us, that Imitation pleases, because it affords Matter for a Reasoner to enquire into the Truth or Falshood of Imitation, by comparing its Likeness, or Unlikeness, with the Original. But by this Rule, every Speculation in *Nature*, whose Truth falls under the Enquiry of a *Philosopher*, must produce the same Delight: which is not true; I should rather assign another Reason. Truth is the Object of our Understanding, as Good is of our Will: And the Understanding can no more be delighted with a Lie, than the Will can choose an apparent Evil. As Truth is the End of all our Speculations, so the Discovery of it is the Pleasure of them. And since a true Knowledge of *Nature* gives us Pleasure, a lively Imitation of it, either in



*Poetry* or *Painting*, must of Necessity produce a much greater. For *both* these *Arts*, as I said before, are not only true Imitations of *Nature*, but of the best *Nature*; of that which is wrought up to a nobler pitch. They present us with Images more perfect than the Life in any individual: and we have the Pleasure to see all the scatter'd Beauties of *Nature* united by a happy *Chymistry*, without its Deformities or Faults. They are Imitations of the Passions which always move, and therefore consequently please: for without Motion there can be no Delight; which cannot be consider'd, but as an active Passion. When we view these elevated *Ideas* of *Nature*, the result of that view is Admiration, which is always the cause of Pleasure.

This foregoing Remark, which gives the Reason why Imitation pleases, was sent me by Mr. *Walter Moyle*, a most ingenious young Gentleman, conversant in all the Studies of Humanity, much above his Years. He had also furnish'd me (according to my Request) with all the particular Passages in *Aristotle* and *Horace*, which are us'd by them, to explain the *Art* of *Poetry* by that of *Painting*: which, if ever I have time to retouch this *Essay*, shall be inserted in their Places. Having thus  
shewn



shewn that Imitation pleases, and why it pleases in *both these Arts*, it follows, that some *Rules* of Imitation are necessary to obtain the End: for without *Rules* there can be no *Art*; any more than there can be a *House*, without a *Door* to conduct you into it. The principal parts of *Painting* and *Poetry* next follow.

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

*Tu nihil invitâ dices faciesve Minervâ.*

Without *Invention* a *Painter* is but a *Copier*, and a *Poet* but a *Plagiary* of others. *Both* are allow'd sometimes to *copy* and *translate*; but, as our *Author* tells you, that is not the best part of their Reputation. *Imitators* are but a *servile kind of Cattel*, says the *Poet*; or at best, the *Keepers of Cattel* for other Men;

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they have nothing which is properly their own; that is a sufficient Mortification for me, while I am translating *Virgil*. But to Copy the best Author is a kind of Praise, if I perform it as I ought. As a Copy after *Raphael* is more to be commended, than an *Original* of any indifferent *Painter*.

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

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

In *Poetry*, *Horace* calls these things,

*Versus inopes rerum, nugæque canoræ.*

These are also the *lucus & ara Dianæ*, which he mentions in the same *Art of Poetry*. But since there must be Ornaments both in *Painting* and *Poetry*, if they are not necessary, they must at least be decent: that is, in their due Place, and but moderately us'd. The *Painter* is not to take so much Pains about the Drapery, as about



about the Face, where the principal Resemblance lies; neither is the *Poet*, who is working up a Passion, to make *Similes*, which will certainly make it languish. My *Montezuma* dies with a fine one in his Mouth: but it is out of Season. When there are more Figures in a Picture than are necessary, or at least ornamental, our *Author* calls them *Figures to be lett*; because the Picture has no Use of them. So I have seen in some *modern Plays* above twenty *AËtors*, when the Action has not requir'd half the Number. In the principal Figures of a *Picture*, the *Painter* is to employ the Sinews of his Art: for in them consists the principal Beauty of his Work. Our *Author* saves me the Comparison with *Tragedy*, for he says, that herein he is to imitate the *Tragick Poet*, who employs his utmost Force in those Places, wherein consists the Height and Beauty of the Action. *Du Fresnoy*, whom I follow, makes *Design*, or *Drawing*, the second part of *Painting*: but the Rules which he gives concerning the *Posture of the Figures*, are almost wholly proper to *that Art*; and admit not any Comparison, that I know, with *Poetry*. The *Posture of a Poetick Figure* is, as I conceive, the *Description* of his *Heroes* in the Performance of such

or



or such an Action: as of *Achilles*, just in the Act of killing *Hector*: or of *Æneas*, who has *Turnus* under him. Both the *Poet* and the *Painter* vary the *Postures*, according to the Action, or Passion which they represent of the same Person. But all must be *great* and *graceful* in them. The same *Æneas* must be drawn a Suppliant to *Dido*, with Respect in his Gestures, and Humility in his Eyes: but when he is forc'd, in his own Defence, to kill *Lausus*, the *Poet* shews him compassionate, and tempering the Severity of his Looks with a Reluctance to the Action, which he is going to perform. He has Pity on his Beauty, and his Youth; and is loath to destroy such a Masterpiece of Nature. He considers *Lausus* rescuing his Father, at the Hazard of his own Life, as an Image of himself, when he took *Anchises* on his Shoulders, and bore him safe through the Rage of the Fire, and the Opposition of his Enemies. And therefore in the Posture of a retiring Man, who avoids the Combat, he stretches out his Arm in sign of Peace, with his right Foot drawn a little back, and his Breast bending inward, more like an Orator than a Soldier; and seems to dissuade the young Man from pulling on his Destiny, by attempting more than he was able  
to

to perform: Take the Passage, as I have thus translated it:

*Shouts of Applause ran ringing thro' the Field,  
To see the Son the vanquish'd Father shield:  
All, fir'd with noble Emulation, strive;  
And with a Storm of Darts to Distance drive  
The Trojan Chief; who held at Bay, from far  
On his Vulcanian Orb, sustain'd the War.*

*Æneas thus o'erwhelm'd, on ev'ry side,  
Their first Assault undaunted did abide;  
And thus to Lausus, loud, with friendly  
    threatning cry'd,  
Why wilt thou rush to certain Death, and rage  
In rash Attempts beyond thy tender Age,  
Betray'd by pious Love?*

And afterwards,

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

But beside the Out-lines of the Posture, the Design of the Picture comprehends in the next Place the Forms of Faces which are to be different: and so in a Poem, or a Play, must the several Characters of the Persons be distinguish'd

guish'd from each other. I knew a *Poet*, whom out of Respect I will not name, who being too Witty himself, cou'd draw nothing but Wits in a *Comedy* of his: even his Fools were infected with the Disease of *their Author*. They overflow'd with smart Repartees, and were only distinguish'd from the intended Wits, by being call'd *Coxcombs*; though they deserv'd not so scandalous a Name. Another, who had a great *Genius* for *Tragedy*, following the Fury of his natural Temper, made every Man and Woman too, in his *Plays*, stark raging mad: there was not a sober Person to be had for Love or Money: All was tempestuous and blustering; Heaven and Earth were coming together at every Word; a mere Hurricane from the beginning to the end; and every Actor seem'd to be hastening on the Day of Judgment.

*Let every Member be made for its own Head*, says our *Author*, not a wither'd Hand to a young Face. So in the Persons of a *Play*, whatsoever is said or done by any of them, must be consistent with the Manners which the *Poet* has given them distinctly: and even the Habits must be proper to the Degrees and Humours of the Persons, as well as in a *Picture*. He who enter'd in the first Act, a young Man,



Man, like *Pericles* Prince of *Tyre*, must not be in Danger, in the fifth Act, of committing Incest with his Daughter: nor an Usurer, without great Probability and Causes of Repentance, be turn'd into a *Cutting Moorcraft*.

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

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

As in a *Picture*, besides the principal Figures which compose it, and are plac'd in the midst of it, there are less *Groupes*, or *Knots* of Figures dispos'd at proper Distances, which



are Parts of the Piece, and seem to carry on the same Design in a more inferior manner. So in *Epique Poetry*, there are *Episodes*, and a *Chorus* in *Tragedy*, which are Members of the Action, as growing out of it, not insert-ed into it. Such, in the *ninth Book* of the *Æneis*, is the Episode of *Nisus* and *Euryalus*: the Adventure belongs to them alone; they alone are the Objects of Compassion and Ad-miration; but their Business which they car-ry on, is the general Concernment of the *Trojan Camp*, then beleaguer'd by *Turnus* and the *Latines*, as the *Christians* were lately by the *Turks*. They were to advertise the chief Hero of the Distresses of his Subjects, occa-sion'd by his Absence, to crave his Succour, and solicit him to hasten his Return.

The *Grecian Tragedy* was at first nothing but a *Chorus* of *Singers*: afterwards one *Aëtor* was introduc'd, which was the *Poet* himself, who entertain'd the People with a Discourse in Verse, betwixt the Pauses of the Singing. This succeeding with the People, more *Aëtors* were added, to make the Variety the greater; and in process of Time, the *Chorus* only sung betwixt the *Aëts*; and the *Coryphæus*, or Chief of them, spoke for the rest, as an *Aëtor* concern'd in the Business of the *Play*.

Thus

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

Monfieur *Racine* has indeed us'd it in his *Esther*, but not that he found any Necessity of it, as the *French Critick* would insinuate. The *Chorus* at *St. Cyr*, was only to give the young Ladies an occasion of entertaining the *King* with vocal Musick, and of commending their own Voices. The *Play* it self was never intended for the publick *Stage*, nor without any Disparagement to the learned *Author*, could possibly have succeeded there, and much less in the Translation of it here. Mr. *Wycherley*, when we read it together, was of my Opinion in this, or rather I of his; for it becomes me so to speak of so excellent a *Poet*, and so great a *Judge*. But since I am in this place, as *Virgil* says, *Spatiis exclusus iniquis*; that is, shorten'd in my Time, I will give no other Reason, than that it is impracticable on our *Stage*. A new *Theatre* much more ample, and much deeper, must

be made for that purpose, besides the Cost of sometimes forty or fifty Habits, which is an Expence too large to be supply'd by a *Company of Actors*. 'Tis true, I should not be sorry to see a *Chorus* on a *Theatre*, more than as large and as deep again as ours, built and adorn'd at a *King's* Charges; and on that Condition, and another, which is, that my Hands were not bound behind me, as now they are, I should not despair of making such a *Tragedy*, as might be both instructive and delightful, according to the manner of the *Grecians*.

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

To avoid Absurdities and Incongruities, is the same Law establish'd for *both Arts*. The Painter is not to paint a Cloud at the Bottom of a *Picture*, but in the uppermost Parts: nor the Poet to place what is proper to the End, or Middle, in the Beginning of a *Poem*. I might enlarge on this, but there are few *Poets* or *Painters*, who can be suppos'd to sin so grossly against the Laws of *Nature*, and of



*Art.* I remember only one *Play*, and for once I will call it by its Name, *The Slighted Maid*: where there is nothing in the *First Act*, but what might have been said, or done in the *Fifth*; nor any thing in the *Midst*, which might not have been plac'd as well in the *Beginning*, or the *End*. To express the Passions which are seated on the Heart by outward Signs, is one great Precept of the *Painters*, and very difficult to perform. In *Poetry*, the same Passions and Motions of the Mind are to be express'd; and in this consists the principal Difficulty, as well as the Excellency of *that Art*. This (says my *Author*) is the Gift of *Jupiter*: and to speak in the same *Heathen Language*, we call it the Gift of our *Apollo*: not to be obtain'd by Pains or Study, if we are not born to it. For the Motions which are studied, are never so natural as those which break out in the Height of a real Passion. Mr. *Otway* possess'd this Part as thoroughly as any of the *Ancients* or *Moderns*. I will not defend every thing in his *Venice preserv'd*, but I must bear this Testimony to his Memory, That the *Passions* are truly touch'd in it, though perhaps there is somewhat to be desir'd both in the Grounds of them, and in the Height  
and



and Elegance of Expression ; but *Nature* is there, which is the greatest *Beauty*.

*In the Passions*, says our Author, *we must have a very great Regard to the Quality of the Persons who are actually possess'd with them.* The Joy of a *Monarch* for the News of a Victory, must not be express'd like the Extasie of a *Harlequin* on the Receipt of a Letter from his Mistress : This is so much the same in *both the Arts*, that it is no longer a *Comparison*. What he says of *Face-Painting*, or the *Portrait* of any one particular Person, concerning the Likeness, is also as applicable to *Poetry*. In the *Character* of an *Hero*, as well as in an inferior Figure, there is a better, or worse Likeness to be taken : the better is a *Panegyrick*, if it be not false ; and the worse is a *Libel*. *Sophocles* (says *Aristotle*) always drew Men as they ought to be : that is, better than they were. Another, whose Name I have forgotten, drew them worse than naturally they were. *Euripides* alter'd nothing in the Character, but made them such as they were represented by *History*, *Epique Poetry*, or *Tradition*. Of the three, the Draught of *Sophocles* is most commended by *Aristotle*. I have follow'd it in that Part of *OEdipus*, which I writ : though perhaps I have made

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him too good a Man. But my Characters of *Anthony* and *Cleopatra*, though they are favourable to them, have nothing of outrageous *Panegyrick*, their Passions were their own, and such as were given them by *History*, only the Deformities of them were cast into *Shadows*, that they might be Objects of Compassion: whereas, if I had chosen a *Noon-day Light* for them, somewhat must have been discover'd, which would rather have mov'd our Hatred than our Pity.

The *Gothic Manner*, and the barbarous Ornaments, which are to be avoided in a *Picture*, are just the same with those in an ill order'd *Play*. For Example, our *English Tragi-Comedy* must be confess'd to be wholly *Gothic*, notwithstanding the Success which it has found upon our *Theatre*; and in the *Pastor Fido* of *Guarini*, even though *Corisca* and the *Satyr* contribute somewhat to the main Action. Neither can I defend my *Spanish Friar*, as fond as otherwise I am of it, from this Imputation: for though the comical Parts are diverting, and the serious moving, yet they are of an unnatural Mingle. For Mirth and Gravity destroy each other, and are no more to be allow'd for decent, than a gay Widow laughing in a mourning Habit.

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li

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

I am now come, though with the Omision of many *Likenesses*, to the third Part of *Painting*, which is call'd the *Cromatique* or *Colouring*. *Expression*, and all that belongs to Words, is that in a *Poem*, which *Colouring* is in a *Picture*. The *Colours* well chosen, in their proper Places, together with the Lights and Shadows which belong to them, lighten the Design, and make it pleasing to the Eye. The Words, the Expressions, the Tropes and Figures, the Versification, and all the other Elegancies of Sound, as Cadences, Turns of Words upon the Thought, and many other Things, which are all Parts of Expression,

perform exactly the same Office both in *Dramatique* and *Epique Poetry*. Our *Author* calls Colouring, *Lena Sororis*, in plain *English*, *The Bawd of her Sister*, the *Design* or *Drawing*: she cloaths, she dresses her up, she paints her, she makes her appear more lovely than naturally she is, she procures for the *Design*, and makes Lovers for her. For the *Design* of it self, is only so many naked Lines. Thus in *Poetry*, the *Expression* is that which charms the *Reader*, and beautifies the *Design*, which is only the *Out-lines* of the Fables. 'Tis true, the *Design* must of it self be good: if it be vicious or (in one Word) unpleasing, the Cost of *Colouring* is thrown away upon it. 'Tis an ugly Woman in a rich Habit, set out with Jewels; nothing can become her. But granting the *Design* to be moderately good, 'tis like an excellent Complexion with indifferent Features; the White and Red well mingled on the Face, make what was before but passable, appear beautiful. *Operum Colores* is the very Word which *Horace* uses, to signify Words and elegant Expressions, of which he himself was so great Master in his *Odes*. Amongst the *Antients*, *Zeuxis* was most famous for his *Colouring*: Amongst the *Moderns*, *Titian* and *Correggio*. Of the two *antient Epique Poets*,



*Poets*, who have so far excell'd all the *Moderns*, the *Invention* and *Design* were the particular Talents of *Homer*. *Virgil* must yield to him in both; for the *Design* of the *Latin* was borrowed from the *Grecian*. But the *Diction Virgiliana*, the Expression of *Virgil*, his *Colouring*, was incomparably the better: and in that I have always endeavour'd to copy him. Most of the *Pedants* (I know) maintain the contrary, and will have *Homer* excel even in this Part. But of all People, as They are the most ill-manner'd, so they are the worst Judges, even of Words, which are their Province; they seldom know more than the *Grammatical* Construction, unless they are born with a *Poetical Genius*, which is a rare Portion amongst them. Yet some I know may stand excepted, and such I honour. *Virgil* is so exact in every Word, that none can be changed but for a worse: nor any one remov'd from its Place, but the Harmony will be alter'd. He pretends sometimes to trip, but 'tis only to make you think him in Danger of a Fall, when he is most secure. Like a skilful Dancer on the Ropes (if you will pardon the Meanness of the Similitude) who slips willingly, and makes a seeming Stumble, that you may think him in great Hazard of break-

ing his Neck, while at the same time he is only giving you a Proof of his Dexterity. My late Lord *Roscommon* was often pleas'd with this Reflection, and with the Examples of it in this admirable *Author*.

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

Whom he read (it seems to little purpose) might have shown him the difference betwixt *Arma virumq; cano*, and *Magnanimum Æacidem, formidatamq; tonanti Progeniem*. But *Virgil* knew how to rise by degrees in his Expressions: *Statius* was in his towering Heights at the first Stretch of his Pinions. The Description of his Running-horse, just starting in the Funeral Games for *Archemorus*, though the Verses are wonderfully fine, are the true Image of their Author.

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

Which would cost me an Hour, if I had the Leisure to translate them, there is so much of Beauty in the Original. *Virgil*, as he better knew his Colours, so he knew better how and where to place them. In as much haste as I am, I cannot forbear giving one Example. 'Tis said of him, that he read the *Second, Fourth, and Sixth Books* of his *Æneis* to *Augustus Cæsar*. In the *Sixth*, (which we are sure he read, because we know *Octavia* was present, who rewarded him so bountifully for the twenty Verses which were made in Honour of her deceas'd Son *Marcellus*) in this Sixth  
Book,



Book, I say, the *Poet* speaking of *Misena*, the Trumpeter, says,

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

and broke off in the *Hemistich*, or midst of the Verse: but in the very reading, seiz'd as it were with a *divine Fury*, he made up the latter Part of the *Hemistich*, with these following Words,

—— *Martemq; accendere cantu.*

How warm, nay, how glowing a *Colouring* is this! In the Beginning of the Verse, the Word *Æs*, or Brass, was taken for a Trumpet, because the Instrument was made of that Metal, which of itself was fine; but in the latter end, which was made *ex tempore*, you see three Metaphors, *Martemque*, —— *accendere*, —— *cantu*. Good Heavens! how the plain Sense is rais'd by the Beauty of the Words. But this was Happiness, the former might be only Judgment. This was the *curiosa Felicitas*, which *Petronius* attributes to *Horace*. 'Tis the Pencil thrown luckily full upon the Horse's Mouth, to express the Foam, which the *Painter*, with all his Skill, could not perform without it. These hits of Words



a true *Poet* often finds, as I may say, without seeking: but he knows their Value when he finds them, and is infinitely pleas'd. A *bad Poet* may sometimes light on them, but he discerns not a *Diamond* from a *Bristol-stone*, and would have been of the *Cock's Mind* in *Æsop*, a *Grain of Barley* would have pleas'd him better than the *Jewel*. The *Lights* and *Shadows* which belong to *Colouring*, put me in Mind of that Verse of *Horace*.

*Hoc amat obscurum, vult hoc sub luce videri.*

Some Parts of a *Poem* require to be amply written, and with all the Force and Elegance of Words: Others must be cast into Shadows; that is, pass'd over in Silence, or but faintly touch'd. This belongs wholly to the Judgment of the *Poet* and the *Painter*. The most beautiful Parts of the *Picture* and the *Poem* must be the most finish'd; the Colours and Words most chosen; many things in both, which are not deserving of this Care, must be shifted off, content with vulgar Expressions, and those very short, and left, as in a Shadow, to the Imagination of the *Reader*.

We have the Proverb, *Manum de tabulâ*, from the *Painters*; which signifies, to know when to give over, and to lay by the Pencil.

Both

Both *Homer* and *Virgil* practis'd this Precept wonderfully well, but *Virgil* the better of the two. *Homer* knew, that when *Hector* was slain, *Troy* was as good as already taken; therefore he concludes his Action there. For, what follows in the Funerals of *Patroclus*, and the Redemption of *Hector's* Body, is not (properly speaking) a part of the main Action. But *Virgil* concludes with the Death of *Tur-nus*: For after that Difficulty was remov'd, *Æneas* might marry, and establish the *Tro-jans* when he pleas'd. This Rule I had before my Eyes in the Conclusion of the *Spanish Friar*, when the Discovery was made, that the King was living; which was the Knot of the *Play* unty'd: the rest is shut up in the Compass of some few Lines, because nothing then hinder'd the Happiness of *Tor-rismond* and *Leonora*. The Faults of that *Drama* are in the Kind of it, which is *Tragi-Comedy*. But it was given to the People, and I never writ any Thing for my self, but *Anthony* and *Cleopatra*.

This Remark, I must acknowledge, is not so proper for the *Colouring* as the *Design*, but it will hold for both. As the Words, &c. are evidently shewn to be the Cloathing of the Thought, in the same Sense as Colours are the

the Cloathing of the Design; so the *Painter* and the *Poet* ought to judge exactly, when the Colouring and Expressions are perfect, and then to think their Work is truly finished. *Apelles* said of *Protogenes*, *That he knew not when to give over.* A Work may be over-wrought, as well as under-wrought: Too much Labour often takes away the Spirit, by adding to the polishing: so that there remains nothing but a dull Correctness, a Piece without any considerable Faults, but with few Beauties; for when the Spirits are drawn off, there is nothing but a *caput mortuum.* *Statius* never thought an Expression could be bold enough; and if a bolder could be found, he rejected the first. *Virgil* had Judgment enough to know Daring was necessary, but he knew the Difference betwixt a *glowing Colour* and a *glaring*: As when he compar'd the shocking of the Fleets at *Aetium*, to the jostling of *Islands* rent from their Foundations, and meeting in the *Ocean.* He knew the Comparison was forc'd beyond Nature, and rais'd too high: He therefore softens the *Metaphor* with a *Credas.* You would almost believe, that Mountains or Islands rush'd against each other.

— *Credas innare revulsas*

*Cycladas; aut montes concurrere montibus equos.*

But

But here I must break off without finishing the Discourse.

*Cynthius aurem vellit, & admonuit, &c.* the Things which are behind are of too nice a Consideration for an *Essay* begun and ended in twelve Mornings: and perhaps the *Judges* of *Painting* and *Poetry*, when I tell them, how short a Time it cost me, may make me the same Answer which my late Lord *Roche-ster* made to one, who, to commend a *Tragedy*, said it was written in three Weeks: How the Devil could he be so long about it? For that *Poem* was infamously bad, and I doubt this *Parallel* is little better: and then the Shortness of the Time is so far from being a Commendation, that it is scarcely an Excuse. But if I have really drawn a Portrait to the Knees, or an Half-length, with a tolerable Likeness, then I may plead with some Justice for my self, that the rest is left to the Imagination. Let some better *Artist* provide himself of a deeper Canvas; and taking these Hints which I have given, set the Figure on its Legs, and finish it in the *Invention, Design* and *Colouring*.





THE  
P R E F A C E

O F

Monf. *de Piles*,  
The *French* Translator.



*A* MONG all the beautiful and delightful Arts, that of Painting has always found the most Lovers: the Number of them almost including all Mankind. Of whom great Multitudes are daily found, who value themselves on the Knowledge of it; either because they keep Company with Painters; or that they have seen good Pieces; or lastly, because their Gusto is naturally

naturally good. Which notwithstanding, that Knowledge of theirs (if we may so call it) is so very superficial, and so ill grounded, that it is impossible for them to describe in what consists the Beauty of those Works, which they admire; or the Faults, which are in the greatest part of those which they condemn. And truly 'tis not hard to find, that this proceeds from no other Cause, than that they are not furnish'd with Rules by which to judge: nor have any solid Foundations, which are as so many Lights set up to clear their Understanding, and lead them to an entire and certain Knowledge. I think it superfluous to prove, that this is necessary to the Knowledge of Painting. 'Tis sufficient, that Painting be acknowledg'd for an Art; for that being granted, it follows without Dispute, that no Arts are without their Precepts. I shall satisfy myself with telling you, that this little Treatise will furnish you with infallible Rules of judging truly: since they are not only founded upon right Reason, but upon the best Pieces of the best Masters, which our Author hath carefully examin'd, during the Space of more than thirty Years; and on which he has made all the Reflections which are necessary, to render this Treatise worthy of Posterity: which though little in Bulk, yet contains most judicious Remarks;

marks; and suffers nothing to escape, that is essential to the Subject which it handles. If you will please to read it with Attention, you will find it capable of giving the most nice and delicate sort of Knowledge, not only to the Lovers, but even to the Professors of that Art.

It would be too long to tell you the particular Advantages, which it has above all the Books that have appear'd before it, in this kind: you need only read it, and that will convince you of this Truth. All that I will allow my self to say, is only this, That there is not a Word in it, which carries not its weight; whereas in all others, there are two considerable Faults, which lie open to the sight, (viz.) That saying too much, they always say too little. I assure my self, that the Reader will own 'tis a Work of general Profit: to the Lovers of Painting; for their Instruction how to judge knowingly, from the Reason of the thing; and to the Painters themselves, by removing their Difficulties, that they may work with Pleasure; because they may be in some manner certain, that their Productions are good. 'Tis to be used like Spirits, and precious Liquors: the less you drink of it at a time, 'tis with the greater Pleasure. Read it often, and but little at once, that you may digest it better; and dwell particularly on

e

those



*those Passages which you find mark'd with an Asterism \*. For the Observations which follow such a Note, will give you a clearer Light, on the Matter which is there treated. You will find them by the Numbers which are on the side of the Translation, from five to five Verses, by searching for the like Number in the Remarks which are at the end of it, and which are distinguish'd from each other by this Note ¶. You will find in the latter Pages of this Book, the Judgment of the Author on those Painters, who have acquir'd the greatest Reputation in the World: amongst whom, he was not willing to comprehend those who are now living. They are undoubtedly his, as being found among his Papers, written in his own Hand.*

*As for the Prose Translation, which you will find on the other side of the Latin Poem, I must inform you on what Occasion, and in what manner it was Perform'd. The Love which I had for Painting, and the Pleasure which I found in the Exercise of that noble Art, at my Leisure Hours, gave me the Desire of being acquainted with the late Mons. du FRESNOY, who was generally reputed to have a thorough Knowledge of it. Our Acquaintance at length proceeded to that Degree of Intimacy, that he entrusted me with his Poem, which*



which he believ'd me capable both of Understanding, and Translating; and accordingly desired me to Undertake it. The Truth is, We had convers'd so often on that Subject, and He had communicated his Thoughts of it so fully to me, that I had not the least remaining Difficulty concerning it. I undertook therefore to Translate it, and employ'd my self in it with Pleasure, Care, and Assiduity: after which, I put it into his Hands, and he Alter'd in it what he pleas'd; till at last, it was wholly to his Mind. And then he gave his Consent that it should be Publish'd: but his Death preventing that Design, I thought it a Wrong to his Memory, to deprive Mankind any longer of this Translation, which I may safely affirm to be done according to the true Sense of the Author, and to his liking: since He himself has given great Testimonies of his Approbation to many of his Friends. And they who were acquainted with him, know his Humour to be such, that he would never constrain himself so far, as to commend what he did not really approve. I thought my self oblig'd to say thus much, in Vindication of the Faithfulness of my Work, to those who understand not the Latin: for as to those who are conversant in both the Tongues, I leave them to make their own Judgment of it.

*The Remarks which I have added to his Work, are also wholly conformable to his Opinions: and I am certain that he would not have disapprov'd them. I have endeavour'd in them to explain some of the most obscure Passages, and those which are most necessary to be understood: and I have done this according to the manner wherein he us'd to express himself, in many Conversations which we had together. I have confin'd them also to the narrowest Compass I was able, that I might not tire the Patience of the Reader, and that they might be read by all Persons. But if it happens, that they are not to the Taste of some Readers (as doubtless it will so fall out) I leave them entirely to their own Discretion: and shall not be displeas'd that another Hand should succeed better. I shall only beg this Favour from them, that in reading what I have written, they will bring no particular Gusto along with them, or any Prevention of Mind: and that whatsoever Judgment they make, it may be purely their own, whether it be in my Favour, or in my Condemnation.*

A TABLE



A

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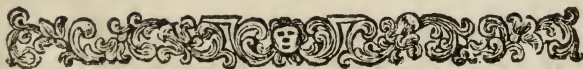
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THE



THE  
ART  
OF  
PAINTING.





D E

# Arte Graphica

## LIBER.



T PICTURA POESIS ERIT;

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

5.

*Quod fuit auditu gratum cecinere Poetæ;  
Quod pulchrum aspectu Pictores pingere curant:  
Quæque Poetarum Numeris indigna fuere,  
Non eadem Pictorum Operam Studiumq; me-  
rentur:*

*Ambæ*





T H E

# Art of Painting.



\* PAINTING and Poesy are two *The Passages*  
 Sisters, which are so like in *which you see*  
 all things, that they mutually *mark'd with*  
 lend to each other both their *an Asterism*  
 Name and Office. One is *\* are more*  
 call'd a dumb Poesy, and the other a speak- *amply ex-*  
 ing Picture. The Poets have never said any *plain'd in the*  
 thing but what they believ'd wou'd please the *Remarks.*  
 Ears. And it has been the constant Endeavour  
 of the Painters to give Pleasure to the Eyes.  
 In short, those things which the Poets have  
 thought unworthy of their Pens, the Painters  
 have judg'd to be unworthy of their Pencils.

5.

10. *Ambæ quippe sacros ad Relligionis Honores  
Sydereos superant ignes, Aulamque Tonantis  
Ingressæ, Divûm aspectu, alloquioque fruuntur ;  
Oraque magna Deûm, & dicta observata repor-  
tant,  
Cœlestemque suorum operum mortalibus Ignem.*

15. *Inde per hunc Orbem studiis coeuntibus errant,  
Carpentes quæ digna sui, revolutaque lustrant  
Tempora, Quærendis consortibus Argumentis.*

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

\* For both “ those Arts, that they might  
“ advance the sacred Honours of Religion,”  
have rais’d themselves to Heaven; and, ha- 10.  
ving found a free Admission into the Palace of  
*Jove* himself, have enjoy’d the Sight and Con-  
versation of the Gods; whose “ awful Maje-  
“ sty they observe, and whose Dictates they  
“ communicate to Mankind;” whom at the  
same time they inspire with those Cœlestial  
Flames, which shine so gloriously in their  
Works. From Heaven they take their pas-  
sage through the World; and “ with con-  
“ curring Studies” collect whatsoever they  
find worthy of them. \* They dive (as I 15.  
may say) into all past Ages; and search their  
Histories, for Subjects which are proper for  
their use: with care avoiding to treat of any  
but those, which by their Nobleness, or by  
some remarkable accident, have deserv’d to be  
consecrated to Eternity; whether on the Seas,  
or Earth, or in the Heavens. And by this 20.  
their Care and Study, it comes to pass, that  
the Glory of Heroes is not extinguish’d with  
their Lives: and that those admirable Works,  
those Prodigies of Skill, which even yet are  
the Objects of our Admiration, are still pre-  
serv’d. \* So much these Divine Arts have  
been always honour’d: and such Authority

25. *Non mihi Pieridum chorus hic, nec Apollo  
vocandus,  
Majus ut Eloquium numeris, aut Gratia fandi  
Dogmaticis illustret opus rationibus horrens :  
Cum nitidâ tantum & facili digesta loquelâ,  
Ornari præcepta negent, contenta doceri.*
30. *Nec mihi mens animusve fuit constringere nodos  
Artificum manibus, quos tantum dirigit Usus ;  
Indolis ut Vigor inde potens obstrictus hebescat,  
Normarum numero immani, Geniumq; moretur :  
Sed rerum ut pollens Ars Cognitione, gradatim  
Naturæ sese insinuet, verique capacem  
35. Transeat in Genium, Geniusq; usu induat Artem.*

Primum  
Præceptum.  
De Pulchro.

*Præcipua imprimis Artisq; potissima pars est,  
Nôsse quid in rebus Natura creârit ad Artem  
Pulchrius, idque Modum juxta, Mentemque Ve-  
tustam :*



they preserve amongst Mankind. It will not here be necessary to implore the succour of *Apollo*, and the Muses, for the Gracefulness of the Discourse, or for the Cadence of the Verses; which containing only Precepts, have not so much need of Ornament, as of Perspicuity.

25.

I pretend not in this Treatise to tye the Hands of Artists, “whom Practice only directs;” Neither would I stifle the Genius, by a jumbled Heap of Rules: nor extinguish the Fire of a Vein which is lively and abundant. But rather to make this my Business, that Art being strengthened by the Knowledge of Things, may at length pass into Nature by slow Degrees; and so in process of Time, may be sublim’d into a pure Genius, which is capable of choosing judiciously what is true; and of distinguishing betwixt the Beauties of Nature, and that which is low and mean in her; and that this original Genius by long Exercise and Custom, may perfectly possess all the Rules and Secrets of that Art.

30.

35.

\* The principal and most important part of Painting, is to find out, and thoroughly to understand what Nature has made most Beautiful, and most proper to this Art; \* and that a Choice of it may be made according to the Taste and Manner of the Ancients:

Precept I.  
*Of what is Beautiful.*

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

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

*Utque*

40.

\* Without which all is nothing but a blind and rash Barbarity; which rejects what is most Beautiful, and seems with an audacious Insolence to despise an Art, of which it is wholly ignorant; which has occasion'd these words of the Ancients: *That no man is so bold, so rash, and so overweening of his own Works, as an ill Painter, and a bad Poet, who are not conscious to themselves of their own Ignorance.*

45.

\* We love what we understand; we desire what we love; we pursue the Enjoyment of those things which we desire; and arrive at last to the Possession of what we have pursu'd, if we warmly persist in our Design. In the mean time, we ought not to expect, that blind Fortune shou'd infallibly throw into our Hands those Beauties: For though we may light by Chance on some which are true and natural, yet they may prove either not to be decent, or not to be ornamental. Because it is not sufficient to imitate Nature in every Circumstance, dully, and as it were literally, and minutely; but it becomes a Painter to take what is most beautiful, \* as being the Sovereign Judge of his own Art; “ what is less beautiful or is faulty, he shall freely correct “ by the Dint of his own Genius,” \* and permit no transient Beauties to escape his Observation.

50.

\* In

II.  
De Specu-  
latione &  
Praxi.

*Utque Manus grandi nil Nomine practica  
dignum*

55.

*Assequitur, purum arcanæ quam deficit Artis  
Lumen, & in præceptis abitura ut cæca vagatur ;  
Sic nihil Ars operâ Manuum privata supremum  
Exequitur, sed languet iners uti vinctâ lacertos ;  
Dispositumque typum non linguâ pinxit Apelles.*

60.

*Ergo licet totâ normam haud possimus in Arte  
Ponere (cum nequeant quæ sunt pulcherrima dici)  
Nitimur hæc paucis, scrutati summa magistræ  
Dogmata Naturæ, Artisque Exemplaria prima  
Altius intuiti ; sic Mens, habilisque facultas*

65.

*Indolis excolitur, Geniumque Scientia complet ;  
Luxuriansque in Monstra Furor compefcitur Arte :  
Est Modus in rebus, sunt certi denique Fines,  
Quos ultra citraque nequit consistere Rectum.*

His



\* In the same manner, that bare Practice, destitute of the Lights of Art, is always subject to fall into a Precipice, like a blind Traveller, without being able to produce any thing which contributes to a solid Reputation: So the Speculative part of Painting, without the assistance of manual operation, can never attain to that Perfection which is its Object: but sloathfully languishes as in a Prison: for it was not with his Tongue that *Apelles* perform'd his Noble Works. Therefore though there are many Things in Painting, of which no precise Rules are to be given (\* because the greatest Beauties cannot always be express'd, for want of Terms) yet I shall not omit to give some Precepts, which I have selected from among the most considerable which we have receiv'd from Nature, that exact School-mistress, after having examin'd her most secret Recesses, as well as \* those Master-pieces of Antiquity, which were the chief Examples of this Art: and, 'tis by this means that the Mind, and the natural Disposition are to be cultivated, and that Science perfects Genius; \* and also moderates that Fury of the Fancy which cannot contain it self within the Bounds of Reason; but often carries a Man into dangerous Extremes. *For there*

55.

60.

65.

III.  
De Argu-  
mento.

70.

*His positis, erit optandum Thema nobile, pul-  
chrum,*

*Quodque Venustatum circa Formam atque Colorem  
Sponte capax, amplam emeritæ mox præbeat Arti  
Materiam, retagens aliquid Salis & Documenti.*

75.

*Tandem opus aggredior; primoq; occurrit in  
Albo*

*Disponenda Typi, concepta potente Minervâ,  
Machina, quæ nostris Inventio dicitur oris.*

INVENTIO  
prima Pic-  
turæ pars.

*Illa quidem priùs ingenuis instructa Sororum  
Artibus Aonidum, & Phæbi sublimior æstu.*

*Quæren-*

is a Mean in all Things; and certain Limits or Bounds wherein the Good and the Beautiful consist; and out of which they never can depart.

This being premis'd, the next thing is to make choice of \* a Subject beautiful and noble; which being of it self capable of all the Charms and Graces, that Colours, and the Elegance of Design can possibly give, shall afterwards afford, to a perfect and consummate Art, an ample Field of matter wherein to expatiate it self; to exert all its Power, and to produce somewhat to the Sight, which is excellent, judicious, \* and ingenious; and at the same time proper to instruct, and to enlighten the Understanding.

“ At length I come to the Work itself,  
“ and at first find only a bare strain'd Canvas,  
“ on which the Sketch is to be disposed  
“ by the Strength of a happy Imagination;”  
\* which is what we properly call *Invention*.

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

III.  
Concerning  
the Subject.

70.

75.

INVENTION  
the first Part  
of Painting.

\* 'Tis

IV.  
Dispositio,  
sive operis  
totius Oe-  
conomia.

80.

*Quærendasque inter Posituras, luminis, umbræ,  
Atque futurorum jam præsentire colorum  
Par erit Harmoniam, captando ab utrisque ve-  
nustum.*

V.  
Fidelitas  
Argumenti.

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

VI.  
Inane reji-  
ciendum.

85.

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

90.

*Ista Labore gravi, Studio Monitisque Magistri  
Ardua pars nequit addisci rarissima: namque,  
Ni priùs æthereo rapuit quod ab Axe Prometheus  
Sit Jubar infusum menti cum flamine Vitæ,  
Mortali haud cuivis divina hæc Munera dantur;  
Non uti Dædaleam licet omnibus ire Corin-  
thum.*

*Ægypto informis quondam Piçtura reperta,  
Græcorum studiis, & mentis acumine crevit:*



\* 'Tis the Business of a Painter, in his Choice of Attitudes, to foresee the Effect and Harmony of the Lights and Shadows, with the Colours which are to enter into the whole; taking from each of them, that which will most conduce to the Production of a beautiful Effect.

IV.  
*The Disposition, or Economy of the whole Work.*

80.

\* Let "there be a genuine and lively Expression of the Subject" conformable to the Text of ancient Authors, to Customs, and to Times.

V.  
*The Faithfulness of the Subject.*

"Whatever is trivial, foreign, or improper, ought by no means to take up the principal Part of the Picture." But herein imitate the Sister of Painting, Tragedy: which employs the whole Forces of her Art in the main Action.

VI.  
*Whatsoever falls the Subject to be rejected.*

85.

\* This part of Painting, so rarely met with, is neither to be acquir'd by Pains or Study, nor by the Precepts or Dictates of any Master. For they alone who have been inspir'd at their Birth with some Portion of that heavenly Fire \* which was stollen by *Prometheus*, are capable of receiving so divine a Present.

90.

Painting in *Egypt* was at first rude and imperfect, till being brought into *Greece*, and being cultivated by the Study, and sublime Genius of that Nation, \* it arriv'd at length

95.

to

95. *Egregiis tandem illustrata, & adulta Magistris,  
Naturam visa est miro superare labore.*

*Quos inter, Graphidos Gymnasia prima fuere  
Portus Athenarum, Sicyon, Rhodos, atque Co-  
rinthus,*

100.

*Disparia inter se, modicum Ratione Laboris ;  
Ut patet ex veterum Statuis, formæ atque decoris  
Archetypis ; queis posterior nil protulit Ætas  
Condignum, & non inferius longè, Arte, Mo-  
doque.*

VII.  
GRAPHIS,  
seu Positu-  
ra, Secun-  
da Picturæ  
pars.

105.

*Horum igitur vera ad normam Positura legetur :  
Grandia, inæqualis, formosaque Partibus amplis  
Anteriora dabit membra, in contraria motu  
Diverso variata, suo librataque centro.*

110.

*Membrorumque Sinus ignis flammantis ad  
instar,  
Serpenti undantes flexu ; sed lævia, plana,  
Magnaque signa, quasi sine tubere subdita tactu,  
Ex longo deducta fluant, non secta minutim.  
Insertisque toris sint nota Ligamina, juxta  
Compagem Anatomæ, & Membrificatio Græco*

to that Height of Perfection, that it seemed to surpass even original Nature.

Amongst the Academies, which were compos'd by the rare Genius of those great Men, these four are reckon'd as the principal: namely, the *Athenian School*, that of *Sicyon*, that of *Rhodes*, and that of *Corinth*. These were little different from each other, only in the manner of their Work; as it may be seen by the *Ancient Statues*, which are the *Rule of Beauty*, and *Gracefulness*; and to which succeeding Ages have produc'd nothing that is equal: " Or indeed that is not very much inferior, both in Science, and in the manner of its Execution. 100.

\* An Attitude therefore must be chosen according to their Taste: \* The Parts of it must be great \* and large, \* " contrasted by contrary Motions, the most noble Parts foremost in sight, and each Figure carefully poised on its own Centre. VII. *Design, the second Part of Painting.* 105.

\* " The Parts must be drawn with flowing gliding Outlines, large and smooth, rising gradually, not swelling suddenly, but which may be just felt in the Statues, or cause a little Relievo in Painting. Let the Muscles have their Origin and Insertion \* according to the Rules of Anatomy; let them 110.

- Deformata Modo, paucisque expressa lacertis,  
Qualis apud Veteres; totoque Eurythmia partes*  
115. *Componat; genitumque suo generante sequenti  
Sit minus, & puncto videantur cuncta sub uno.*

*Regula certa licet nequeat Prospectica dici,  
Aut Complementum Graphidos; sed in Arte Ju-  
vamen,*  
*Et Modus accelerans operandi: at corpora falso*  
120. *Sub visu in multis referens, mendosa labascit:  
Nam Geometricam nunquam sunt corpora juxtà  
Mensuram depicta oculis, sed qualia visa.*

VIII.  
Varietas in  
Figuris.

125.

*Non eadem Formæ species, non omnibus Ætas  
Æqualis, similisque Color, Crinesque Figuris:  
Nam variis velut orta Plagis Gens dispare  
Vultu est.*

IX.

Figura fit  
una cum  
Membris &  
Vestibus.

*Singula Membra, suo Capiti conformia, fiant  
Unum idemque simul Corpus cum vestibis ipsis:  
Mutorumque silens Positura imitabitur Actus.*

X.

Mutorum  
actiones i-  
mitandæ.



“ not be subdivided into small Sections, but  
“ kept as entire as possible, \* in Imitation of  
“ the Greek Forms, and expressing only the  
“ principal Muscles.” In fine, \* let there be  
a perfect Relation betwixt the parts and the  
whole, that they may be entirely of a piece.

Let the Part which produces another Part, 115.  
be more strong than that which it produces ;  
and let the whole be seen by one point of Sight.

\* Tho’ Perspective cannot be call’d a perfect  
Rule “ for designing,” yet it is a great Suc-  
cour to Art, and facilitates the “ Dispatch of  
“ the Work ;” tho’ frequently falling into 120.  
Error, it makes us behold things under a false  
Aspect ; for Bodies are not always represented  
according to the Geometrical Plane, but such  
as they appear to the Sight.

Neither the Shape of Faces, nor the Age, VIII.  
nor the Colour, ought to be alike in all Fi- *Variety in*  
gures, any more than the Hair: because Men *the Figures.*  
are as different from each other, as the Regi- 125.  
ons in which they are born, are different.

\* Let every Member be made for its own IX.  
Head, and agree with it. And let all together *The Members*  
compose but one Body, with the Draperies *and Drapery*  
which are proper and suitable to it. And above *of every Fi-*  
all, \* let the Figures to which Art cannot give *gure to be suit-*  
*able to it.*

X.  
a Voice, imitate the Mutes in their Actions. *The Actions of*  
*Mutes to be*  
*imitated.*

XI.  
Figura  
Princeps.

*Prima Figurarum, seu Princeps Dramatis,  
ultrò*

130.

*Profiliat media in Tabula, sub lumine primo  
Pulchrior ante alias, reliquis nec operta Figuris.*

XII.  
Figurarum  
Globi, seu  
Cumuli.

*Agglomerata simul sint Membra, ipsæque Fi-  
guræ*

135.

*Stipentur, circumque Globos Locus usque vacabit;  
Nè, malè dispersis dum Visus ubique Figuris  
Dividitur, cunētisque Operis fervente Tumultu  
Partibus implicitis, crepitans Confusio surgat.*

XIII.  
Positurarum  
Diversitas in  
Cumulis.

140.

*Inque Figurarum Cumulis non omnibus idem  
Corporis Inflexus, Motusque; vel Artubus omnes  
Conversis pariter non connitantur eodem;*

*Sed quædam in diversa trahant contraria Membra,  
Transversæque aliis pugnent, & cætera frangant.*

*Pluribus adversis aversam oppone Figuram,  
Pectoribusque humeros, & dextera membra si-  
nistris,*

*Seu multis constabit Opus, paucisve Figuris.*

145.

XIV.  
Tabulæ Li-  
bramentum.

*Altera Pars tabulæ vacuo ne frigida Campo,  
Aut deserta fiet, dum pluribus altera Formis  
Fervida Mole sua supremam exurgit ad oram.  
Sed tibi sic positis respondeat utraque rebus,  
Ut si aliquid sursum se parte attollat in unâ,*

\* Let the principal Figure of the Subject appear in the middle of the Piece, under the strongest Light, that it may have somewhat to make it more remarkable than the rest; and that the Figures which accompany it, may not steal it from our Sight.

130.

XI.

*Of the principal Figure of the Subject.*

\* Let the "Parts be brought together, and the Figures dispos'd in Groupes:" And let those Groupes be separated by a void space, to avoid a confus'd heap; which proceeding from Parts that are dispers'd without any Regularity, and entangled one within another, divides the Sight into many Rays, and causes a disagreeable Confusion.

XII.

*Groupes of Figures.*

135.

\* The Figures in the Groupes, ought not to "have the same Inflections of the Body, nor the same Motions; nor should they lean all one way, but break the Symmetry, by proper Oppositions and Contrastes.

XIII.

*The Diversity of Attitudes in the Groupes.*

140.

"To several Figures seen in Front oppose others with the Back toward the Spectator, that is, the Shoulders of some oppos'd to the Breasts of others, and right Limbs to left, whether the Piece consists of many Figures or but of few,

\* One side of the Picture must not be void, while the other is fill'd to the Borders; but let Matters be so well dispos'd, that if "any

145.

XIV.

*Equality of the Piece.*

150. *Sic aliquid parte ex aliâ confurgat, & ambas  
Æquiparet, geminas cumulando æqualiter oras.*

XV. *Pluribus implicitum Personis Drama supremo  
Numerus Fi- In genere ut rarum est; multis ita densa Figuris  
gurarum. Rarior est Tabula excellens; vel adhuc ferè nulla*

155. *Præstitit in multis, quod vix bene præstat in unâ:  
Quippe solet rerum nimio dispersa Tumultu,  
Majestate carere gravi, Requieque decora;  
Nec speciosa nitet vacuo nisi libera Campo.*

*Sed si Opere in magno, plures Thema grande  
requirat*

160. *Esse Figurarum Cumulos, spectabitur unâ  
Machina tota rei; non singula quæque seorsim,*

XVI. *Præcipua extremis raro Internodia membris  
Internodia & Pedes ex- Abdita sint: sed summa Pedum vestigia nunquam.  
hibendi.*

XVII. *Gratia nulla manet, Motusque, Vigorque Fi-  
Motus ma- nuum motui guras  
capitis jun- gendas*

165. *Retro aliis subter majori ex parte latentes,  
Ni Capitis motum Manibus comitentur agendo.*

*Diffi-*



“ thing rises high on one side of the Piece, 150.  
“ you may raise something to answer it on  
“ the other,” so that they shall appear in some  
fort equal.

\* As a Play is seldom very good, in which  
there are too many Actors; so 'tis very seldom  
seen, and almost impossible to perform, that  
a Picture should be perfect, in which there  
are too great a Number of Figures. How  
“ should they excel in putting several Figures  
“ together, who can scarce excel in a single  
“ one? XV.  
*Of the Num-  
ber of Fi-  
gures.*

155.

“ Many dispers'd Objects breed Confu-  
“ sion, and take away from the Picture that  
“ solemn Majesty, and agreeable Repose,  
“ which give Beauty to the Piece, and Satis-  
“ faction to the Sight. But if you are con-  
“ strained by the subject to admit of many  
“ Figures, you must then make the whole  
“ to be seen together, and the effect of the  
“ Work at one view; and not every thing  
“ separately and in particular. 160.

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

\* The Figures which are behind others, have  
neither Grace nor Vigour, unless the Motions  
of the Hands accompany those of the Head. XVII.  
*The Motions o  
the Hands an  
Head must a-  
gree.*

165.

## XVIII.

Quæ fugi-  
enda in Di-  
stributione &  
Compositi-  
one.

170.

*Difficiles fugito aspectus, contractaque visu  
Membra sub ingrato, motusque, actusq; coactos;  
Quodq; refert signis, reëtos quodammodo tractus,  
Sive Parallelos plures simul, & vel acutas,  
Vel Geometricales (ut Quadra, Triangula) Formas:  
Ingratamque pari Signorum ex ordine quandam  
Symmetriam: sed præcipua in contraria semper  
Signa volunt duci transversa, ut diximus antè.  
Summa igitur ratio Signorum habeatur in omni  
Composito; dat enim reliquis pretium, atq; vi-  
gorem.*

175.

## XIX.

Natura Ge-  
nio accom-  
modanda.

180.

*Non ita Naturæ astanti sis cuique revinctus,  
Hanc præter nihil ut Genio Studioque relinquant;  
Nec sine teste rei Natura, Artisque Magistra,  
Quidlibet Ingenio, memor ut tantummodo rerum,  
Pingere posse putes; Errorum est plurima sylva,  
Multiplicesque Viæ, bene agendi Terminus unus;  
Linea reëta velut sola est, & mille recurvæ.*

Avoid “ all odd Aspects or Positions, and  
“ all ungraceful or forced Actions and Mo-  
“ tions.” Show no parts which are un-  
pleasing to the Sight, as all Fore-shortnings  
usually are.

XVIII.  
*What must be  
avoided in the  
Distribution  
of the Figures.*

170.

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

175.

\* Be not so strictly ty'd to *Nature*, that  
you allow nothing to Study, and the bent of  
your own *Genius*. But on the other side,  
believe not that your *Genius* alone, and the  
Remembrance of those things which you  
have seen, can afford you wherewithall to  
furnish out a beautiful Piece, without the  
Succour of that incomparable School-mistress,  
*Nature*; \* whom you must have always pre-  
sent as a Witness to the Truth. “ Errors

XIX.  
*That we must  
not tie our  
selves to Na-  
ture; but ac-  
commodate her  
to our Genius.*

180.

“ are

*Sed juxta Antiquos Naturam imitabere pul-  
chram,*

185.

XX.

Signa Anti-  
qua Naturæ  
modum con-  
stituunt.

*Qualem Forma rei propria, Objectumque requirit.*

*Non te igitur lateant antiqua Numismata,  
Gemmæ,*

*Vasa, Typi, Statuæ, cælataque Marmora Signis,*

*Quodq; refert specie Veterum post sæcula Mentem;*

*Splendidior quippe ex illis assurgit Imago,*

190.

*Magnaque se rerum Facies aperit meditati;*

*Tunc nostri tenuem sæcli miserebere sortem,*

*Cùm spes nulla fiet reddituræ æqualis in ævum.*

XXI.

Sola Figura  
quomodo  
tractanda.

*Exquisita fiet Formâ, dum sola Figura*

*Pingitur; & multis variata Coloribus esto.*

195.

XXII.

Quid in  
Pannis ob-  
servandum.

*Lati, ampli; sinus Pannorum, & nobilis Ordo*

*Membra sequens, subter latitantia, Lumine &*

*Umbrâ*

*Expri-*



“ are infinite, and amongst many ways which mislead a Traveller, there is but one true one, which conducts him surely to his Journey’s end; as also there are many several sorts of crooked lines; but there is one only which is straight.

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

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

\* Let the Draperies be nobly spread upon the Body; let the Folds be large, \* and let them follow the order of the Parts, that they may

185.

XX.

*Ancient Figures the Rules of imitating Nature.*

190.

XXI.

*A single Figure how to be treated.*

XXII.

*Of the Draperies.*

195.

200. *Exprimet ; ille licet transversus sæpe feratur,  
 Et circumfusos Pannorum porrigat extra  
 Membra sinus ; non contiguos, ipsisque Figuræ  
 Partibus impressos, quasi Pannus adhæreat illis ;  
 Sed modicè expressos cum Lumine servet Et Um-  
 bris :*

*Quæque intermissis passim sunt dissita vanis,  
 Copulet, induētis subtérve, supérve lacernis.  
 Et Membra, ut magnis, paucisque expressa la-  
 certis,*

205. *Majestate aliis præstant, Forma, atque Decore :  
 Haud secus in Pannis, quos supra optavimus  
 amplos,*

*Perpaucos sinuum flexus, rugasque, striaque,  
 Membra super, versu faciles, inducere præstat.  
 Naturæque rei proprius sit Pannus, abundans  
 210. *Patriciis ; succinētus erit, crassusque Bubulcis,  
 Mancipiisque ; levis teneris, gracilisque Puellis.**

*Inque cavis maculisque Umbrarum aliquando tu-  
 mescet,*

*Lumen ut excipiens, operis quæ Massa requirit,  
 Latius*

may be seen underneath, by means of the Lights and Shadows; notwithstanding that the Parts should be often travers'd (or cross'd) by the flowing of the Folds, which loosely encompass them, \* without sitting too straight upon them; but let them mark the Parts which are under them, so as in some manner to distinguish them, by the judicious ordering of the Lights and Shadows. \* And if the Parts be too much distant from each other, so that there be void spaces, which are deeply shadow'd, we are then to take occasion to place in those voids some Fold to make a joining of the Parts. “ \* And as those Limbs and Mem-  
“ bers which are express'd by few and large  
“ Muscles, excell in Majesty and Beauty, in the same manner the Beauty of the Draperies, consists not in the multitude of the folds, but in their natural order, and plain Simplicity. The Quality of the Persons is also to be consider'd in the Drapery. \* As supposing them to be Magistrates, their Draperies ought to be large and ample: If Country Clowns or Slaves, they ought to be coarse and short: \* If Ladies or Damsels, light and soft. 'Tis sometimes requisite to draw out, as it were from the hollows and deep shadows, some Fold, and give it a Swelling, that so receiving  
the

200.

205.

210.

*Latius extendat, sublatisque aggreget umbris,*

215.  
XXIII.  
Quid multum conferat ad Tabulæ Ornamentum.

*Nobilia Arma juvant Virtutum, ornantque Figuras,  
Qualia Musarum, Belli Cultusque Deorum.*

XXIV.  
Ornamentum Auri & Gemmarum.

*Nec sit Opus nimium Gemmis Auroq; refertum;  
Rara etenim magno in Pretio, sed Plurima vili.*

XXV.  
Prototypus.  
220.

*Quæ deinde ex Vero nequeant præfente videri,  
Prototypum prius illorum formare juvabit.*

XXVI.  
Convenientia rerum cum Scena.

*Conveniat locus, atque habitus; ritusq; decusque  
Servetur: Sit Nobilitas, Charitumque Venustas,  
(Rarum homini munus, Cælo, non Arte petendum.)*

XXVII.  
Charites & Nobilitas.



the Light, it may contribute to extend the Clearness to those places where the Body requires it; and by this means we shall disburthen the Piece of those hard Shadowings which are always ungraceful.

\* The Marks or Ensigns of Virtues contribute not little by their nobleness to the Ornament of the Figures. Such, for example as are the Decorations belonging to the *Liberal Arts*, to *War*, or *Sacrifices*. \* But let not the work be too much enrich'd with Gold or Jewels, "for the abundance of them makes them look cheap, their Value arising from the Scarcity.

215.

XXIII.

*What things contribute to adorn the Picture.*

XXIV.

*Of precious Stones and Pearl for Ornaments.*

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

XXV.

*The Model.*

220.

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

XXVI.

*The Scene of the Picture.*

\* Let a Nobleness and Grace be remarkable through all your work. But to confess the Truth, this is a most difficult Undertaking; and a very rare Present, which the Ar-

XXVII.

*The Graces and the Nobleness.*

225. *Naturæ sit ubique tenor, ratioque sequenda.*  
 XXVIII. *Non vicina pedum tabulata excelsa Tonantis*  
 Res quæque locum suum *Astra domus depicta gerent, Nubesque Notosque;*  
 teneat. *Nec Mare depressum Laquearia summa, vel Or-*  
*cum;*

*Marmoreamque feret cannis vaga pergula molem:*  
*Congrua sed propriâ semper statione locentur.*

230. *Hæc præter, motus Animorum, & corde repostos*  
 XXIX. *Exprimere Affectus, paucisque coloribus ipsam*  
 Affectus. *Pingere posse Animam, atque oculis præbere vi-*  
*dendam,*

*Hoc opus, hic labor est. Pauci, quos æquus*  
*amavit*

*Juppiter, aut ardens evexit ad æthera virtus,*  
 235. *Dîs similes, potuere manu miracula tanta.*

*Hos ego Rhetoribus tractandos defero; tantum*  
*Egregii antiquum memorabo sophisma Magistri,*  
*Verius affectus animi Vigor exprimit ardens,*  
*Solliciti nimum quam sedula cura Laboris.*

tist receives rather from the hand of Heaven, than from his own Industry and Studies.

In all things you are to follow the order of Nature; for which Reason you must beware of drawing or painting Clouds, Winds and Thunder towards the Bottom of your Piece, and Hell, and Waters, in the uppermost Parts of it: You are not to place a Stone Column, on a foundation of Reeds; but let every thing be set in its proper Place.

XXVIII.  
*Let every thing be set in its proper Place.*

225.

Besides all this, you are to express the Motions of the Spirits, and the Affections or Passions whose Centre is the Heart: In a word, to make the Soul visible, by the means of some few Colours; \* this is that, in which the greatest Difficulty consists. Few there are, whom *Jupiter* regards with a favourable Eye in this Undertaking. So that it appertains only to those few, who participate somewhat of Divinity it self, to work these mighty Wonders. 'Tis the business of *Rhetoricians*, to treat the Characters of the Passions: and I shall content my self, with repeating what an excellent Master has formerly said on this Subject, *That a " true and lively Expression of the " Passions, is rather the Work of Genius than " of Labour and Study.*

230.  
XXIX.  
*Of the Passions.*

235.

D

We

240.

XXX.

Gothorum  
Ornamenta  
fugienda.

*Denique nil sapiat Gothorum barbara trito  
Ornamenta modo, sæclorum & monstra malorum :  
Queis ubi bella, famem, & pestem, Discordia,  
Luxus,*

245.

*Et Romanorum Res grandior intulit Orbi,  
Ingenuæ periere Artes, periere superbæ  
Artificum moles ; sua tunc Miracula vidit  
Ignibus absumi Pictura ; latere coacta  
Fornicibus, sortem & reliquam confidere Cryptis ;  
Marmoribusque diu Sculptura jacere sepultis.*

250.

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



We are to have no manner of Relish for *Gothique* Ornaments, as being in effect so many Monsters, which barbarous Ages have produc'd; during which, when Discord and Ambition, caus'd by the too large extent of the *Roman Empire*, had produc'd Wars, Plagues and Famine through the World, then I say, the stately Buildings and Colosses fell to Ruin, and the Nobleness of all beautiful Arts was totally extinguish'd. Then it was that the admirable, and almost supernatural Works of *Painting* were made Fuel for the Fire: But that this wonderful Art might not wholly perish, \* some Reliques of it took Sanctuary under Ground, “ in Sepulchres “ and Catacombs,” and thereby escap'd the common Destiny. And in the same profane Age, Sculpture was for a long Time buried under the same Ruins, with all its beautiful Productions and admirable Statues. The Empire, in the mean time, under the Weight of its proper Crimes, and undeserving to enjoy the Day, was envelop'd with a hideous Night, which plung'd it into an Abyss of Errors, and cover'd with a thick Darkness of Ignorance those unhappy Ages, in just Revenge of their Impieties. From hence it comes to pass, that the Works of those great

240.  
XXX.  
*Gothique*  
*Ornaments*  
*are to be a-*  
*voided.*

245.

250.

*Unde Coloratum Graiis buc usque Magistris  
Nil superest tantorum Hominum, quod Mente  
Modoque*

255.

CHROMA-  
TICE  
Tertia Pars  
Picturæ.

*Nostrates juvet Artifices, doceatque Laborem ;  
Nec qui Chromatices nobis, hoc tempore, partes  
Restituat, quales Zeuxis tractaverat olim,  
Hujus quando magâ velut Arte æquavit Apellem  
Pictorum Archigraphum, meruitque Coloribus  
altam*

260.

*Nominis æterni famam, toto orbe sonantem.*

*Hæc quidem ut in Tabulis fallax, sed grata Ve-  
nustas,*

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

265.

*Græcians* are wanting to us ; nothing of their Painting and Colouring now remains to assist our modern Artists, either in the Invention, or the manner of those Ancients. Neither is

255.

there any Man who is able to restore \* the *CHROMATIQUE* part, or COLOURING, or to renew it to that point of Excellency to which it had been carry'd by *Zeuxis* : who

*Colouring the third Part of Painting.*

by this Part, which is so charming, so magical, and which so admirably deceives the Sight, made himself equal to the great *Apelles*, that *Prince of Painters* ; and deserv'd that height of Reputation, which he still possesses in the World.

260.

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

265.

*Lux varium, vivumque dabit, nullum Umbra,  
Colorem.*

*Quo magis adversum est Corpus, Lucique propin-  
quum,*

*Clarius est Lumen ; nam debilitatur eundo.*

270. *Quo magis est Corpus directum, oculisque pro-  
pinquum,*

*Conspicitur melius ; nam visus hebescit eundo.*

XXXI.  
Tonorum  
Luminum  
& Umbrarum ratio.

275.

*Ergo in corporibus, quæ visa adversa, rotundis,  
Integra sint, extrema abscedant perdita signis  
Confusis, non præcipiti labentur in Umbram  
Clara gradu, nec adumbrata in clara alta re-  
pentè*

*Prorumpant ; sed erit sensim hinc atque inde  
meatus*

*Lucis & Umbrarum ; Capitisque unius ad instar,  
Totum opus, ex multis quamquam sit partibus, unus  
Luminis Umbrarumque Globus tantummodo fiet,*

280. *Sive duas, vel tres ad summum, ubi grandius esset  
Divisum Pægma in partes statione remotas.*

*Sintque*



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

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

'Tis therefore necessary, " that those Parts of round Bodies which are seen directly opposite to the Spectator, should have the Light entire;" and that the Extremities

XXXI.  
*The Conduct of the Tints of Light and Shadows.*

turn, in losing themselves insensibly and confusedly, without precipitating the Light all on the sudden into the Shadow; or the Shadow into the Light. But the Passage of one into the other must be common and imperceptible, that is, by Degrees of Lights into Shadows, and of Shadows into Lights. And it is in conformity to these Principles, that you ought to treat a whole Groupe of Figures, though it be compos'd of several Parts, in the same manner as you would do a single Head: 275.

" Or if the Wideness of the Space or Largeness of the Composition requires that you

*Sintque ita discreti inter se, ratione colorum,  
Luminis, umbrarumque, antrorsum ut corpora  
clara*

285. *Obscura umbrarum requies spectanda relinquat;  
Claroque exiliant umbrata atque aspera Campo.*

*Ac veluti in speculis convexis, eminent ante  
Asperior reipsâ Vigor, & Vis aucta colorum  
Partibus adversis; magis & Fuga rupta retrorsum  
Illorum est (ut visa minùs vergentibus oris)  
290. Corporibus dabimus Formas hoc more rotundas.*

*Mente Modoque igitur Plastes, & Piëtor, eodem  
Dispositum tractabit opus; quæ Sculptor in orbem  
Atterit, hæc rupto procul abscedente colore  
Assequitur Piëtor, fugientiaque illa retrorsum  
295. Jam signata minùs confusa coloribus aufert:  
Anteriora quidem directè adversa, colore  
Integra vivaci, summo cum Lumine & Umbra  
Antrorsum distincta refert, velut aspera visu.  
Sicque super planum inducit Leucoma Colores.  
300. Hos velut ex ipsâ Naturâ immotus eodem  
Intuitu circum Statuas daret inde rotundas.*

“ should have two Groupes or three (\* which  
“ should be the most) let the Lights and  
“ Shadows be so discreetly manag’d, \* that  
“ light Bodies may have a sufficient Mass or  
“ Breadth of Shadow to sustain ’em, and that  
“ dark Bodies may have a sudden Light be-  
“ hind to detach them from the Ground.

285.

“ \* As in a Convex Mirrour the collected  
“ Rays strike stronger and brighter in the  
“ middle than upon the natural Object, and  
“ the Vivacity of the Colours is increas’d in  
“ the Parts full in your Sight; \* while the  
“ goings off are more and more broken and  
“ faint as they approach to the Extremities,  
“ in the same manner Bodies are to be rais’d  
“ and rounded.

290.

Thus the Painter and the Sculptor, are to  
work with one and the same Intention, and  
with one and the same Conduct. For what  
the Sculptor strikes off, and makes round with  
his Tool, the Painter performs with his Pen-  
cil; casting behind that which he makes less  
visible, by the Diminution, and Breaking of  
his Colours: “ That which is foremost and  
“ nearest to the Eye must be so distinctly  
“ express’d, as to be sharp or almost cutting  
“ to the Sight. Thus shall the Colours be  
“ disposed upon a Plane, which from a pro-

295.

300.

“ per

- XXXII. *Densa Figurarum solidis quæ Corpora Formis*  
 Corpora densa & opaca cum translucen-  
 tibus. *Subdita sunt tactu, non translucent, sed opaca*  
*In translucendi spatio ut super Aera, Nubes,*  
*Lympida stagna Undarum, & inania cætera*  
*debent*  
 305. *Asperiora illis prope circumstantibus esse ;*  
*Ut distincta magis firmo cum Lumine & Umbra,*  
*Et gravioribus ut sustenta coloribus, inter*  
*Aerias species subsistant semper opaca :*  
 310. *Sed contra, procul abscedant perlucida, densis*  
*Corporibus leviora ; uti Nubes, Aer, & Undæ.*
- XXXIII. *Non poterunt diversa locis duo Lumina eadem*  
 Non duo ex Cælo Lumina in Tabulam æqualia.  
*In Tabulâ paria admitti, aut æqualia pingi :*  
*Majus at in mediam Lumen cadet usque Tabellam*  
*Latius infusum, primis qua summa Figuris*  
 315. *Res agitur, circumque oras minuetur eundo :*  
*Utque in progressu Jubar attenuatur ab ortu*  
*Solis, ad occasum paulatim, & cessat eundo ;*  
*Sic Tabulis Lumen, tota in compage Colorum,*  
 320. *Primo à Fonte, minus sensim declinat eundo.*



“ per Place and Distance will seem so natural  
“ and round, as to make the Figures appear  
“ so many Statues.

“ Solid Bodies subject to the Touch, are  
“ not to be painted transparent; and even  
“ when such Bodies are placed upon transpa-  
“ rent Grounds, as upon Clouds, Waters, Air,  
“ and the like vacuities, they must be pre-  
“ serv'd \* opaque, that their Solidity be not  
“ destroyed among those light, aerial, trans-  
“ parent Species; and must therefore be ex-  
“ press'd sharper and rougher than what is  
“ next to them, more distinct by a firm Light  
“ and Shadow, and with more solid and sub-  
“ stantial Colours: That on the contrary the  
“ smoother and more transparent may be  
“ thrown off to a farther Distance.

305.  
XXXII.  
*Of dark Bo-  
dies on light  
Grounds.*

310.

We are never to admit two equal Lights  
in the same Picture, but the greater Light  
must strike forcibly on the middle; and there  
extend its greatest Clearness on those places of  
the Picture, where the principal Figures of it  
are, and where the strength of the Action is  
perform'd; diminishing by degrees as it comes

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

315.

---

\* The French Translator here, as well as Mr. Dryden,  
is unintelligible; which happen'd by their mistaking the  
Meaning of the Word Opaca, which is not put for dark;  
but Opaque, in Opposition to transparent: for a white  
Garment may be Opaque, &c.

nearer.

*Majus ut in Statuis, per Compita stantibus Urbis,  
Lumen habent Partes superæ, minus inferiores;  
Idem erit in Tabulis: majorque nec Umbra, vel  
ater*

*Membra Figurarum intrabit Color, atque secabit:*

325. *Corpora sed circum Umbra carois latitabit ober-  
rans:*

*Atquè ita quæretur Lux opportuna Figuris,  
Ut late infusum Lumen lata Umbra sequatur.  
Unde, nec immeritò, fertur Titianus ubique  
Lucis & Umbrarum Normam appellâsse Race-  
mum.*

330.  
XXXIV.

Album &  
Nigrum.

*Purum Album esse potest propiusque magisque  
remotum:  
Cum Nigro antevenit propius; fugit absq; re-  
motum;*

*Purum*

nearer and nearer to the Borders; and after the same manner that the Light of the Sun languishes insensibly, in its spreading from the East, from whence it begins, towards the West, where it decays and vanishes; so the Light of the Picture being distributed over all the Colours, will become less sensible, the farther it is remov'd from its Original. 320.

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

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

\* Pure, or unmix'd White either draws an Object nearer, or carries it off to farther distance: 330.  
XXXIV.  
*Of White and Black.*

*Purum autem Nigrum antrorsum venit usque propinquum.*

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

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

XXXVI. *Pluribus in Solidis liquidâ sub luce propinquis,*  
 Unio Colorum. *Participes, mixtosque simul decet esse Colores.*  
*Hanc Normam Veneti Pictores ritè sequuti,*  
 340. *(Quæ fuit Antiquis Corruptio dicta Colorum)*  
*Cum plures opere in magno posuere Figuras ;*  
*Nè conjuncta simul variorum inimica Colorum*  
*Congeries Formam implicitam, & concisa minutis*  
*Membra daret Pannis, totam unamquamque Fi-*  
*guram*

345. *Affini, aut uno tantum vestire Colore,*  
*Sunt soliti ; variando Tonis tunicamq; togamq;*  
*Carbaceosque Simus, vel amicum in Lumine &*  
*Umbra*

*Contiguus circum rebus sociando Colorem.*



stance: It draws it nearer with Black, and throws it backward without it. \* But as for pure Black, there is nothing which brings the Object nearer to the Sight.

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

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

335.  
XXXV.

The reflection of Colours.

'Tis also consonant to reason, that the greatest part of those Bodies which are under a Light, which is extended, and distributed equally through all, should participate of each others Colours. The *Venetian School* having a great regard for that Maxim (which the Ancients call'd the *Breaking of Colours*) in the

XXXVI.

Union of Colours.

quantity of Figures with which they fill their Pictures, have always endeavour'd the *Union of Colours*; for fear, that being too different, they should come to incumber the Sight, " therefore they painted each Figure with " one Colour or with Colours of near Affinity, " though the Habit were of different Kinds, " distinguishing the upper Garment from the

340.

345.

" under

XXXVII.

Aër Interpo-  
fitus.

350.

*Qua minus est spatii aërei, aut quâ purior Aër,  
Cuncta magis distincta patent, speciesq; reservant:  
Quâque magis densus nebulis, aut plurimus Aër  
Amplum inter fuerit spatium porrectus, in Auras  
Confundet rerum species, & perdet inanes.*

XXXVIII.

Distantiarum  
Relatio.

355.

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

XXXIX.

Corpora pro-  
cul distantia.

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

XL.

Contigua &  
Diffita.

360.

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

*Extrema*

“ under, or from the loose and flowing Man-  
“ tle, by the Tints, or Degrees, harmonizing  
“ and uniting the Colours, with whatever  
“ was next to them.

The less aerial space which there is betwixt  
us and the Object, and the more pure the Air  
is, by so much the more the Species are pre-  
serv'd and distinguish'd; and on the contrary,  
the more space of Air there is, and the less  
pure it is, so much the more the Object is  
confus'd and embroil'd.

350.  
XXXVII.  
*Of the Inter-  
position of  
Air.*

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

XXXVIII.  
*The Relation  
of Distances.*

355.

Those Things which are remov'd to a di-  
stant view, tho' they are many, yet ought to  
make but one Mass; as for example, the Leaves  
on the Trees, and the Billows in the Sea.

XXXIX.  
*Of Bodies  
which are  
distanccd.*

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

360.  
XL.  
*Of Bodies  
which are con-  
tiguous and of  
those which  
are separated.*

E

\* Let

- XLI. *Extrema extremis contraria jungere noli ;  
Sed medio sint usque Gradu sociata Coloris.*  
 Contraria  
 extrema fu-  
 gienda.
- XLII. *Corporum erit Tonus atque Color variatus ubique ;  
Quærat Amicitiam retro ; ferus emicet ante.*  
 Tonus &  
 Color varii.
365. *Supremum in Tabulis Lumen captare Diei,  
Insanus Labor Artificum ; cùm attingere tantùm  
Non Pigmenta queant : auream sed vespere Lu-  
cem ;  
Seu modicùm mane albentem ; sive Ætheris actam  
Post Hyemem nimbis transfuso Sole caducam ;  
Seu Nebulis fultam accipient, Tonitruque ru-  
bentem.*  
 XLIII.  
 Luminis  
 delectus.
- 370.
- XLIV. *Levia quæ lucent, veluti Crystalla, Metalla,  
Ligna, Ossa, & Lapides ; Villosa, ut Vellera,  
Pelles,  
Barbæ, aqueique Oculi, Crines, Holoferica,  
Plumæ ;  
Et Liquida, ut stagnans Aqua, reflexæque sub  
Undis*  
 Quædam  
 circa Praxim.



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

XLII.

*Contrary Extremities to be avoided.*

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

XLII.

*Diversity of Tints and Colours.*

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

365.

XLIII.

*The choice of Light.*

Smooth Bodies, such as Chrystals, polish'd Metals, Wood, Bones, and Stones; those which are cover'd with Hair, as Skins, the Beard, or the Hair of the Head; as also Feathers, Silks, and the Eyes, which are of a watery Nature; and those which are liquid, as Waters, and those corporeal Species, which

370.

XLIV.

*Of certain things relating to the practical Part.*

375.

375. *Corporea Species, & Aquis contermina cuncta,  
Subter ad extremum liquidè sint picta, superque  
Luminibus percussa suis, Signisque repostis.*

XLV. *Area, vel Campus Tabule vagus esto, levisque  
Abscedat latus, liquidèque bene unctus Amicis*  
Campus Tabulæ.  
380. *Tota ex Mole Coloribus, unâ sive Patellâ ;  
Quæque cadunt retro in Campum, confinia Campo.*

XLVI. *Vividus esto Color, nimio non pallidus Albo ;  
Adversisque Locis ingestus plurimus ardens :  
Sed levitèr parcèque datus vergentibus oris.*  
Color vivi-  
dus, non ta-  
men pallidus.

385. *Cuncta Labore simul coëant, velut Umbrâ in  
eâdem.*  
XLVII.  
Umbræ.

we see reflected by them ; and in fine, all that which touches them, or is near them, ought to be “ carefully painted flat, in flowing Colours ; then toucht up with spritely Lights, “ and the true Lines of the Drawing restor’d, “ which were lost, or confus’d, in working “ the Colours together.”

\* Let the Field, or Ground of the Picture be pleasant, free, transient, light, and well united with Colours, which are of a friendly Nature to each other ; and of such a mixture, as there may be something in it of every Colour that composes your work, as it were the Contents of your Palette. “ And let those “ Bodies that are back in the Ground be painted with Colours allied to those of the “ Ground itself.

XLV.  
*The Field, or Ground of the Picture:*

380.

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

XLVI.  
*Of the Vivacity of Colours.*

\* Let the Parts which are nearest to us, and most rais’d, be strongly colour’d, and as it were sparkling ; and let those Parts which are more remote from Sight, and towards the Borders, be more faintly touch’d.

\* Let there be so much Harmony, or Consent, in the Masses of the Picture, that all the

385.  
XLVII.  
*Of Shadows.*

XLVIII.

Ex una Patella fit Tabula.

*Tota fiet Tabula ex unâ depicta Patellâ.*

XLIX.

Speculum Pictorum Magister.

*Multa ex Naturâ Speculum præclara docebit ;  
Quæque procul Sero spatiis spectantur in amplis.*

L.

Dimidia Figura, vel integra ante alias.

*Dimidia Effigies, quæ sola, vel integra plures  
Ante alias posita ad Lucem, stat proxima visu,  
Et latis spectanda Locis, Oculisque remota,  
Luminis Umbrarumque Gradu sit picta supremo.*

390.

LI.

Effigies.

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

395.



Shadowings may appear as if they were but one.

“ Let the whole Picture be of one Piece,  
“ as if it were painted from one Palette.

XLVIII.

*The Picture to be of one Piece*

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

XLIX.

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

If there be a half Figure, or a whole one, to be set before the other Figures, and plac'd nearer to the View, and next the Light: Or if it is to be painted in a great Place, though at a Distance from the Eye; be sure on these occasions not to be sparing of great Lights, the most lively Colours, nor the strongest Shadows.

L.

*An half Figure, or a whole one before others.*

390.

\* As for a Portrait, or Pictures by the Life, you are to work precisely after Nature, and to express what she shows you, working at the same time on those Parts which are resembling to each other: As for example, the Eyes, the Cheeks, the Nostrils, and the Lips: so that you are to touch the one, as soon as you have given a stroke of the Pencil to the other, lest the interruption of time cause you to lose the Idea of one Part, which Nature has produc'd to resemble the other: and thus imitating Feature for Feature, with a just and

LI.

*A Portrait.*

395.

- LII. *Visa Loco angusto tenerè pingantur, amico  
Juncta Colore, Graduque; procul quæ picta,  
feroci*
400. *Sint & inequali variata Colore, Tonoque.  
Grandia Signa volunt spatia ampla, ferosque  
Colores.*
- LIII. *Lumina lata, unctas simul undique copulet Um-  
bras*
- LIV. *Extremus Labor. In Tabulas demissa fenestris  
Si fuerit Lux parva, Color clarissimus esto:  
Vividus at contra, obscurusque, in Lumine a-  
perto.*
- 405.
- LV. *Quæ vacuis divisa cavis, vitare memento;  
Trita, minuta, simul quæ non stipata debiscunt;  
Barbara, cruda Oculis, rugis fucata Colorum,  
Luminis Umbrarumque Tonis æqualia cuncta;  
Fæda, cruenta, cruces, obscæna, ingrata, chi-  
meras,  
Sordidaque & misera, & vel acuta, vel aspera  
tactu;*

harmonious Composition of the Lights and Shadows, and of the Colours; and giving to the Picture that Liveliness, which the Freedom and Force of the Pencil make appear, it may seem the living Hand of Nature.

The Works which are painted to be seen near, in little or narrow Places, must be very tender and well united with Tints and Colours; “ let those which are to be seen at a Distance, “ be varied with fiercer Colours and stronger “ Tints.

LII.  
*The Place of  
the Picture.*

“ Very large Figures must have Room e-  
“ nough, and strong, or rather fierce colouring.

400.

\* You are to “ take the utmost Care, that  
“ broad Lights may be join’d to a like Breadth  
“ of Shadows.

LIII.  
*Large Lights.*

If the Picture be set in a Place which re-  
ceives but little Light, the Colours must be  
very clear; as on the contrary very brown,  
if the Place be strongly enlighten’d, or in the  
open Air.

LIV.  
*What Lights  
are requisite.*

405.

Remember to avoid Objects which are full  
of hollows, broken in Pieces, little, and which  
are separated, or in Parcels: shun also those  
things which are barbarous, shocking to the  
Eye, and party-colour’d, and which are all of  
an equal Force of Light and shadow: as also  
all things which are obscene, impudent, fil-  
thy

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

410.



*Quæque dabunt Formæ, temerè congesta, Ruinam,  
Implicitas aliis confundent mixtaque Partes.*

LVI.

Prudentia in  
Pictore.

415.

*Dumque fugis vitiosa, cave in contraria labi  
Damna Mali; Vitium extremis nam semper  
inheret.*

LVII.

Elegantium  
Idæa Tabu-  
larum.

420.

*Pulchra Gradu summo, Graphidos stabilita  
Vetustæ*

*Nobilibus Signis, sunt Grandia, Dissita, Pura,  
Tersa, velut minimè confusa, Labore ligata,  
Partibus ex magnis paucisque efficta, Colorum  
Corporibus distincta feris, sed semper amicis.*

LVIII.

Pictor Tyro.

425.

*Qui bene cœpit, uti facti jam fertur habere  
Dimidium; Picturam ita nil, sub limine primo  
Ingrediens, Puer, offendit damnosus Arti,  
Quàm varia Errorum Genera, ignorante Magistro,  
Ex pravis libare Typis, Mentemque Veneno  
Inficere in toto quod non abstergitur ævo.*

Nec



thy, unseemly, cruel, fantastical, poor and wretched; and those things which are sharp to the Feeling: In short, all things which corrupt their natural Forms, by a Confusion of their Parts which are entangled in each other: *For the Eyes have a Horrour for those things, which the Hands will not condescend to touch.*

410.

But while you endeavour to avoid one vice, be cautious, lest you fall into another: for “ *Extreams are always vicious.*”

LVI.

*The prudent-  
al Part of a  
Painter.*

415.

LVII.

Those things which are beautiful in the utmost Degree of Perfection, according to the Axiom of ancient Painters, \* ought to have somewhat of Greatness in them; and their Out-lines to be noble: they must be dis-entangled, pure, and without Alteration, clean, and knit together; compos'd of great Parts, yet those but few in number. In fine, distinguished by bold Colours; but of such as are related and friendly to each other: And as it is a common saying, that *He who has begun well, has already perform'd half his work;*

*The Idea of  
a beautiful  
Piece.*

420.

LVIII.

*Advice to a  
young Painter.*

\* so there is nothing more pernicious to a Youth who is yet in the Elements of Painting, than to engage himself under the Discipline of an ignorant Master; who depraves his Taste, by an infinite number of Mistakes, of which his wretched Works are full, and thereby makes

425.

*Nec Graphidos rudis Artis adhuc citò qualia-  
cunque*

430.

*Corpora viva super, Studium meditabitur, ante  
Illorum quam Symmetriam, Intornodia, Formam  
Noverit, inspectis, docto evolvente Magistro,  
Archetypis; dulcesque Dolos præsenferit Artis.  
Plusque Manu ante Oculos quam Voce docebitur  
Ufus.*

LIX.

Ars debet  
fervire Pic-  
tori non Pic-  
tor Arti.

*Quære Artem quæcunque juvant; fuge quæ-  
que repugnant.*

435.

LX.  
Oculos re-  
creant diver-  
fitas & Ope-  
ris facilitas,  
quæ specia-  
tim Ars dici-  
tur.

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

Nec

makes him drink the Poison, which infects him through all his future Life.

Let him, who is yet but a Beginner, not make so much haste to study after Nature, every thing which he intends to imitate; as not in the mean time to learn Proportions, the Connexion of the Joints, and their Outlines: And let him first have well examin'd the excellent Originals, and have thoroughly studied all the pleasing Deceptions of his Art; which he must be rather taught by a knowing Master, than by Practice; and by seeing him perform, without being contented only to hear him speak.

430.

\* Search whatsoever is aiding to your Art, and convenient: and avoid those things which are repugnant to it.

LIX.  
*Art must be  
subservient to  
the Painter.*

\* Bodies of divers Natures which are aggroupp'd (or combin'd) together, are agreeable and pleasant to the Sight; \* as also those things which seem to be slightly touch'd, and perform'd with Ease; because they are ever full of Spirit, and appear to be animated with a kind of Cœlestial Fire. But we are not able to compass these things with Facility, till we have for a long time weigh'd them in our Judgment, and thoroughly consider'd them: By this means the Painter shall be enabled to conceal the

LX.  
*Diversity and  
Facility are  
pleasing.*

435.

440. *Nec prius inducas Tabula Pigmenta Colorum,  
Expensi quàm signa Typi stabilita nitescant,  
Et menti præsens Operis sit Pegma futuri.*
- LXI.  
Archetypus  
in mente, A-  
pographum  
in tela.
- LXII. *Prævaleat sensus rationi, quæ officit Arti  
Conspiciæ; inque oculis tantummodo Circinus esto.*
445. *Uttere Doctorem Monitis, nec sperne superbus  
Discere, quæ de te fuerit Sententia Vulgi.  
Est cæcus nam quisque suis in rebus, & expers  
Judicii, Prolemque suam miratur amatque.  
Ast ubi Consilium deerit Sapientis Amici,  
Id tempus dabit, atque mora intermissa labori.  
Non facilis tamen ad Nutus, & inania Vulgi  
Dicta, levis mutabis Opus, Geniumque relinques :  
Nam qui parte sua sperat bene posse mereri  
Multivaga de Plebe, nocet sibi, nec placet ulli.*
- LXIII.  
Superbia  
pictori nocet  
plurimum.
- 450.



Pains and Study which his Art and Work have cost him, under a pleasing sort of Deceit: For the greatest Secret which belongs to Art, is to hide it from the Discovery of Spectators.

Never give the least touch with your Pencil, till you have well examin'd your Design, and have settled your Out-lines: \* nor till you have present in your Mind a perfect Idea of your Work.

440.

LXI.

*The Original must be in the Head, and the Copy on the Cloth.*

\* Let the Eye be satisfy'd in the first Place, even against, and above all other Reasons, which beget Difficulties in your Art, which of it self suffers none; and let the Compass be rather in your Eyes, than in your Hands.

LXII.

*The Compass to be in the Eyes.*

\* Profit your self by the Counsels of the Knowing: And do not arrogantly disdain to learn the Opinion of every Man concerning your Work. All Men are blind as to their own Productions; and no Man is capable of judging in his own Cause. \* But if you have

445.

LXIII.

*Pride an Enemy to good Painting.*

no knowing Friend, to assist you with his Advice; yet length of Time will never fail; 'tis but letting some Weeks pass over your Head, or at least some Days, without looking on your Work: and that Intermission will faithfully discover to you the Faults, and Beauties. Yet suffer not your self to be carried away by the Opinions of the Vulgar, who of-

450.

455.

LXIV.

γνώδι σεαυτὸν.

*Cumq; Opere in proprio soleat se pingere Pic-  
tor,*

*(Prolem adeo sibi ferre parem Natura suevit)*

*Proderit imprimis Pictori γνώδι σεαυτὸν,*

*Ut data quæ genio colat, abstineatque negatis.*

*Fructibus utque suos nunquam est sapor, atque  
venustas*

460.

*Floribus, insueto in fundo, præcoce sub anni  
Tempore, quos cultus violentus & ignis adegit :  
Sic nunquam, nimio quæ sunt extorta labore,  
Et pieta invito Genio, nunquam illa placebunt.*

LXV.

Quod Mente  
conceperis  
Manu com-  
proba.

*Vera super meditando, Manús Labor improbus  
adfit.*

*Nec tamen obtundat Genium, mentisq; vigorem.*

465.

Optima

ten speak without Knowledge; neither give up your self altogether to them, and abandon wholly your own Genius, so as lightly to change that which you have made: For he who has a windy Head, and flatters himself with the empty Hope of deserving the Praise of the common People, (whose Opinions are inconsiderate, and changeable) does but injure himself, and pleases no Man.

Since every Painter paints himself in his own Works (so much is Nature accusom'd to produce her own Likeness) 'tis advantageous to him, to know himself: \* to the end that he may cultivate those Talents which make his Genius, and not unprofitably lose his Time, in endeavouring to gain that, which she has refus'd him. As neither Fruits have the Taste, nor Flowers the Beauty which is natural to them, when they are transplanted into an unkindly or foreign Soil, and are forc'd to bear before their Season, by an artificial Heat: so 'tis in vain for the Painter to sweat over his Works, in spight of Nature and of Genius; for without them 'tis impossible for him to succeed.

\* While you meditate on these Truths, and observe them diligently, by making necessary Reflections on them; let the Labour of the

F

Hand

455.

LXIV.

*Know your self.*

460.

LXV.

*Perpetually practise, and do easily what you have conceiv'd.*



LXVI.

Matutinum  
tempus la-  
bori aptum.

*Optima nostrorum Pars matutina dierum,  
Difficili hanc igitur potiozem impende Labori.*

LXVII.

Singulis die-  
bus aliquid  
faciendum.

*Nulla Dies abeat, quin linea ducta supersit.*

470.

*Perq; Vias, Vultus Hominum, Motusq; notabis*

LXVIII.

Affectus in-  
observati &  
naturales.

*Libertate sua propios, positasque Figuras*

*Ex sese faciles, ut inobservatus, habebis.*

LXIX.

Non defint  
Pugillares.

*Mox quodcumque Mari, Terris, & in Aëre  
pulchrum*

*Contigerit, Chartis propera mandare paratis,*

*Dum præsens animo species tibi fervet bianti.*

475.

*Non epulis nimis indulget Piçtura, meroque  
Parcit : Amicorum nisi cum sermone benigno  
Exhaustam reparat Mentem recreata ; sed inde  
Litibus, & Curis, in Cælibe libera vita,  
Secessus procul à turba, strepituque remotos,  
Villarum, Rurisque beata silentia quærit.*

480.

*Namque recolletto, totâ incumbente Minerva,*

Inge-



Hand accompany the Study of the Brain; let the former second and support the latter; yet without blunting the Sharpness of your Genius, and abating of its Vigour, by too much Affiduity.

465.

\* The Morning is the best, and most proper part of the Day for your Business; employ it therefore in the Study and Exercise of those things which require the greatest Pains and Application.

LXVI.  
*The Morning most proper for Work.*

LXVII.  
*Every Day do something.*

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

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

470.

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

LXIX.  
*Of Table-books.*

\* Wine and good Cheer are no great Friends to Painting: they serve only to recreate the Mind, when 'tis oppress'd and spent with Labour; then indeed 'tis proper to renew your Vigour by the Conversation of your Friends. Neither is a true Painter naturally pleas'd with the Fatigue of Business; and particularly of the

475.

*Ingenio, rerum species præsentior extat ;  
Commodiusque Operis compagem amplectitur om-  
nem.*

*Infami tibi non potior sit avara peculî*

485.

*Cura, Aurique Fames, modicâ quam Sorte beato,  
Nominis æterni, & Laudis pruritus habendæ,  
Condignæ pulchrorum Operum Mercedis in ævum.*

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

490.

*Et*

Law; \* but delights in the Liberty which belongs to the Batchelor's Estate. \* Painting naturally withdraws from Noise and Tumult, and pleases it self in the Enjoyment of a Country Retirement; because Silence and Solitude set an edge upon the Genius, and cause a greater Application to Work and Study: and also serve to produce the Ideas, which so conceiv'd, will be always present in the Mind, even to the finishing of the Work; the whole Compass of which, the Painter can at that time more commodiously form to himself, than at any other.

480.

\* Let not the covetous Design of growing rich, induce you to ruin your Reputation; but rather satisfy your self with a moderate Fortune: and let your Thoughts be wholly taken up with acquiring to your self a glorious Name, which can never perish, but with the World; and make that the Recompence of your worthy Labours.

485.

\* The Qualities requisite to form an excellent Painter, are, a true discerning Judgment, a Mind which is docible, a noble Heart, a sublime Sense of things, and Fervour of Soul; after which follow, Health of Body, a convenient Share of Fortune, the Flower of Youth, Diligence, an Affection for

490.

*Et quamcumque voles Occasio porrigat Ansem,  
 Ni Genius quidam adfuerit, Sydusque benignum,  
 Dotibus his tantis, nec adhuc Ars tanta paratur.*

495.

*Dijtat ab Ingenio longè Manus. Optima Doctis  
 Censentur, quæ prava minus; latet omnibus  
 Error;  
 Vitaque tam longæ brevior non sufficit Arti.  
 Desinimus nam posse Senes, cum scire periti  
 Incipimus, doctamque Manum gravat ægra Se-  
 neectus;  
 Nec gelidis fervet juvenilis in Artibus ardor.*

Quare



the Art, and to be bred under the Discipline of a knowing Master.

And remember, that whatsoever your Subject be, whether of your own Choice, or what Chance or good Fortune shall put into your Hand, if you have not that Genius, or natural Inclination, which your Art requires, you shall never arrive to Perfection in it, even with all those great Advantages which I have mention'd. For the Wit and the manual Operation are things vastly distant from each other. 'Tis the Influence of your Stars, and the Happiness of your Genius, to which you must be oblig'd for the greatest Beauties of your Art.

Nay, even your Excellencies sometimes will not pass for such in the Opinion of the learned, but only as things which have less of Error in them: for no man sees his own failings; \* and Life is so short, that it is not sufficient for so long an Art. Our Strength fails us in our old Age, when we begin to know somewhat: Age oppresses us by the same Degrees that it instructs us; and permits not, that our mortal Members which are frozen with our Years, should retain the Vigour and Spirits of our Youth.

495.

500. *Quare agite, O Juvenes, placido quos Sydere  
natos*

*Paciferæ Studia alleſtant tranquilla Minervæ ;  
Quosque ſuo fovet igne, ſibiſque optavit Alumnos !  
Eja agite, atque Animis ingentem ingentibus  
Artem*

505. *Exercete alacres, dum ſtrenua corda Juventus  
Viribus extimulat vegetis, patiensque laborum eſt ;  
Dum vacua Errorum, nulloque imbuta Sapore  
Pura nitet Mens, & rerum ſtibunda novarum,  
Præſentes haurit ſpecies, atque humida ſervat.*

LXX.  
Ordo Studi-  
orum.

510. *In Geometrali prius Arte parumpèr adulti,  
Signa Antiqua ſuper Graiorum addiſcite Formam ;  
Nec Mora, nec Requies, noctuque diuque labori,  
Illorum Menti atque Modo, vos donec agendi  
Praxis ab aſſiduo faciles aſſueverit uſu.*

Mox,

\* Take Courage therefore, O ye *Noble Youths!* you legitimate Off-spring of *Minerva*, who are born under the Influence of a *bappy Planet*, and warm'd with a *Celestial Fire*, which attracts you to the Love of Science! Exercise, while you are young, your whole Forces, and employ them with Delight in an Art, which requires a *whole Painter*. Exercise them, I say, while your boyling Youth supplies you with Strength, and furnishes you with Quickness, and with Vigour; while your Mind, yet pure, and void of Error, has not taken any ill habitude to Vice; while yet your Spirits are inflam'd with the Thirst of Novelties, and your Mind is fill'd with the first Species of Things which present themselves to a young Imagination, which it gives in keeping to your Memory; and which your Memory retains for length of time, by reason of the moisture wherewith at that Age the Brain abounds. \* You will do well \* to begin with *Geometry*, and after having made some Progress in it, \* set your self on designing after the *Ancient Greeks*: \* and cease not Day or Night from Labour, till by your continual Practice you have gain'd an easy habitude of imitating them in their Invention, and in their Manner. \* And when afterwards your Judgment

500.

505.

LXX.

*The Method of Studies for a young Painter.*

510.

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

520. *Hos apud invenit Raphael miracula summo  
Dueta modo, Veneresque habuit quas nemo de-  
inceps.*

*Quidquid erat formæ scivit Bonarota potenter.*

525. *Julius à Pueri Musarum educatus in Antris,  
Aonias reseravit Opes, Graphicâque Poesi  
Quæ non visa prius, sed tantum audita Poetis,  
Ante oculos spectanda dedit Sacraria Phœbi:  
Quæque coronatis complevit Bella Triumphis  
Heroum Fortuna potens, Casusque decoros,  
Nobilius reipsâ antiqua pinxisse videtur.*



ment shall grow stronger, and come to its maturity with Years, it will be very necessary to see and examine one after the other, and Part by Part, those Works which have given so great a Reputation to the Masters of the first Form in Pursuit of that Method, which we have taught you here above, and according to the Rules which we have given you; such are the *Romans*, the *Venetians*, the *Parmesans*, and the *Bologneses*. Amongst those excellent Persons, *Raphael* had the Talent of *Invention* for his Share, by which he made as many Miracles as he made Pictures. In which is observ'd \* a certain Grace which was wholly natural and peculiar to him, and which none since him have been able to appropriate to themselves. *Michael Angelo* possess'd powerfully the Part of *Design*, above all others. \* *Julio Romano* (educated from his Childhood among the *Muses*) has open'd to us the Treasures of *Parnassus*: and in the Poetry of Painting has discover'd to our Eyes the most sacred Mysteries of *Apollo*, and all the rarest Ornaments which that *God* is capable of communicating to those Works that he inspires; which we knew not before, but only by the Recital that the *Poets* made of them. He seems to have painted those famous Wars “ in which Fortune has

515.

520.

525.

530. *Clarior ante alios Corregius extitit, ampla  
Luce superfusa, circum coëuntibus Umbris,  
Pingendique Modo grandi, & tractando Colore  
Corpora. Amicitiamque, gradusque, dolosque  
Colorum,*

535. *Compagemque ita disposuit Titianus, ut inde  
Divus appellatus, magnis sit honoribus auctus,  
Fortunæque bonis: Quos sedulus Hannibal omnes  
In propriam Mentem, atque Modum mirâ Arte  
coëgit.*

LXXI. *Plurimus inde Labor Tabulas imitando ju-  
vabit*  
Natura & Experientia  
Artem perficiunt. *Egregias, Operumque Typos; sed plura docebit  
Natura ante oculos præsens; nam firmat &  
auget*

540. *Vim Genii, ex illâque Artem Experientia complet.*  
*Multa*

“ crowned her triumphant Heroes; and those other glorious Events which she has caus'd in all Ages, even with more Magnificence and Nobleness, than when they were acted in the World.

“ The shining Eminence of *Corregio* consists in his laying on ample broad Lights encompass'd with friendly Shadows, and in a grand Style of Painting, with a Delicacy in the management of Colours.” And *Titian* understood so well the *Union* of the *Masses*, and the Bodies of Colours, the Harmony of the Tints, and the Disposition of the whole together, that he has deserv'd those Honours and that Wealth which were heap'd upon him, together with that Attribute of being surnam'd the *Divine Painter*. The laborious and diligent *Annibal Caracci*, has taken from all those great Persons already mention'd whatsoever Excellencies he found in them, and, as it were, converted their Nourishment into his own Substance.

530.

535.

'Tis a great means of profiting your self, to copy diligently those excellent Pieces, and those beautiful Designs; but *Nature* which is present before your Eyes, is yet a better *Mistress*: for she augments the Force and Vigour of the Genius, and she it is, from whom

LXXI.  
*Nature and Experience perfect Art.*

*Multa superfileo quæ Commentaria dicent.*

545.

*Hæc ego, dum memoror subitura volubilis ævi  
Cunæta vices, variisque olim peritura ruinis,*

*Pauca Sophismata sum Graphica immortalibus  
ausus*

*Crede Pieriis, Romæ: meditatus: ad Alpes,*

*Dum super-insanas Moles, inimicaque castra*

*Borbonidum Decus & Vindex Lodoicus Avo-  
rum,*

*Fulminat ardenti dextrâ, Patriæque resurgens*

550.

*Gallicus Alcides premit Hispani ora Leonis.*

F I N I S.



*Art* derives her ultimate Perfection, by the means of sure *Experience*; \* I pass in Silence many things which will be more amply treated in the ensuing *Commentary*.

540.

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

I employ'd my time in the Study of this Work at *Rome*, while the Glory of the *Bourbon* Family, and the just Avenger of his injur'd Ancestors, the Victorious *Louis XIII.* was darting his Thunder on the *Alpes*, and causing his Enemies to feel the Force of his unconquerable Arms; while he, like another *Gallique Hercules*, born for the Benefit and Honour of his *Country*, was griping the *Spanish Geryon* by the Throat, and at the Point of strangling him.

545.

550.

F I N I S.





## OBSERVATIONS

ON THE

## Art of Painting

OF

Charles Alphonse du Fresnoy.



*Painting and Poesy are two Sisters,*

&c. 'Tis a receiv'd truth, that

the Arts have a certain Relation

to each other. "There is no

"Art (said Tertullian in his

"Treatise of Idolatry) which is not either the

"Father, or the near Relation of another.

And Cicero, in his Oration for Archias the Po-

et, says, "That the Arts which have respect to

G

human

¶ 1.

*The Number  
at the Head  
of every Ob-*

*servation  
serves to find  
in the Text*

*the particular  
Passage on  
which the*

*Observation  
was made.*

“ *human Life, have a kind of Alliance amongst themselves, and hold each other (as we may say) by the Hand.*” But those Arts which are the nearest related, and claim the most ancient Kindred with each other, are *Painting* and *Poetry*; and whosoever shall thoroughly examine them, will find them so much resembling one another, that he cannot take them for less than *Sisters*.

They both follow the same bent, and suffer themselves to be rather carry'd away, than led by their secret Inclinations, which are so many Seeds of the Divinity. “ *There is a God within us* (says *Ovid* in the beginning of his Sixth Book *de Fastis*, there speaking of the Poets) “ *who by his Agitation warms us.* And *Suidas* says, “ *That the famous Sculptor Phidias, and Zeuxis that incomparable Painter, were both of them transported by the same Enthusiasm, which gave Life to all their Works.*” They both of them aim at the same End, which is Imitation. Both of them excite our Passions; and we suffer our selves willingly to be deceiv'd, both by the one, and by the other; our Eyes and Souls are so fixt to them, that we are ready to persuade our selves, that the painted Bodies breathe, and that the Fictions are Truths.

Both



Both of them are set on fire by the great Actions of Heroes; and both endeavour to eternize them. Both of them in short, are supported by the Strength of their Imagination, and avail themselves of those Licences, which *Apollo* has equally bestow'd on them, and with which their *Genius* has inspir'd them.

— *Pictoribus atque Poetis*

*Quidlibet audendi, semper fuit æqua Potestas.*

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

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

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

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

*Hearing excites the Mind by slow Degrees;  
The Man is warm'd at once by what he sees.*

*Horace* in the same Art of Poetry.

¶ 9.

For both those Arts that they might advance, &c. Poetry by its Hymns and Anthems, and Painting by its Statues, Altar-pieces, and by all those Decorations which inspire Respect and Reverence for our Sacred Mysteries, have been serviceable to Religion. Gregory of Nice, after having made a long and beautiful Description of Abraham sacrificing his Son Isaac, says these Words, “ I have often cast my Eyes  
 “ upon a Picture, which represents this moving  
 “ Object; and could never withdraw them  
 “ without Tears. So well did the Picture re-  
 “ present the thing it self, even as if the Action  
 “ were then passing before my Sight.

¶ 24.

So much these Divine Arts have been always honour'd, &c. The greatest Lords, whole Cities and their Magistrates of old (says Pliny, lib. 35.) took it for an Honour, to obtain a Picture from the Hands of those great Ancient Painters. But this Honour is much fallen of late amongst the French Nobility: and if you will understand the cause of it, Vitruvius will tell you, that it comes from their Ignorance of the charming Arts. *Propter Ignorantiam Artis, Virtutes obscurantur*: (in the Preface to his fifth Book.) Nay more, we should see this admirable Art fall into the last Degree of Contempt

tempt, if our mighty Monarch, who yields in nothing to the Magnanimity of *Alexander the Great*, had not shown as much Love for Painting, as for Valour in the Wars: we daily see him encouraging this noble Art, by the considerable Presents which he makes to his \* chief Painter. And he has also founded an Academy for the Progress and Perfectioning of Painting, which his \* first Minister honours with his Protection, his Care, and frequent Visits: insomuch that we might shortly see the Age of *Apelles* reviving in our Country, together with all the beauteous Arts, if our generous Nobility, who follow our incomparable King with so much Ardour and Courage in those Dangers, to which he exposes his Sacred Person, for the Greatness and Glory of his Kingdom, would imitate him in that wonderful Affection, which he bears to all who are excellent in this kind. Those Persons who were the most considerable in *ancient Greece*, either for Birth or Merit, took a most particular Care, for many Ages, to be instructed in the Art of Painting: following that laudable and profitable custom, begun and establish'd by the *Great Alexander*, which was, to learn how to *Design*. And *Pliny* who gives Testimony to

\* *Mr. Le Brun.*

\* *Mr. Colbert.*

this, in the tenth Chapter of his 35th Book, tells us farther (speaking of *Pamphilus*, the Master of *Apelles*) *That it was by the Authority of Alexander, that first at Sicyon, and afterwards through all Greece, the young Gentlemen learn'd before all other things to design upon Tablets of boxen Wood; and that the first Place among all the liberal Arts was given to Painting.* And that which makes it evident, that they were very knowing in this Art, is the Love and Esteem which they had for Painters. *Demetrius* gave high Testimonies of this, when he besieg'd the City of *Rhodes*: for he was pleas'd to employ some part of that time, which he ow'd to the Care of his Arms, in visiting *Protogenes*, who was then drawing the Picture of *Ialysus*. *This Ialysus (says Pliny) hinder'd King Demetrius from taking Rhodes, out of fear, lest he should burn the Pictures; and not being able to fire the Town on any other side, he was pleas'd rather to spare the Painting, than to take the Victory, which was already in his Hands.* *Protogenes*, at that time had his *Painting Room* in a Garden out of the Town, and very near the Camp of the Enemies, where he was daily finishing those Pieces which he had already begun; the Noise of Soldiers not being capable of interrupting his Studies.

But



But *Demetrius* causing him to be brought into his Presence, and asking him, what made him so bold, as to work in the midst of Enemies: He answer'd the King, *That he understood the War which he made, was against the Rhodians, and not against the Arts.* This oblig'd *Demetrius* to appoint him Guards, for his Security; being infinitely pleas'd, that he could preserve that Hand, which by this means he sav'd from the Barbarity and Insolence of Soldiers. *Alexander* had no greater Pleasure, than when he was in the *Painting Room* of *Apelles*, where he commonly was found. And that Painter once receiv'd from him a sensible Testimony of Love and Esteem, which that Monarch had for him: for having caus'd him to paint naked (by reason of her admirable Beauty) one of his Concubines, call'd *Campaspe*, who had the greatest Share in his Affections; and perceiving, that *Apelles* was wounded with the same fatal dart of Beauty, he made a present of her to him. In that Age, so great a Deference was pay'd to *Painting*, that they who had any Mastery in that Art, never painted on any thing but what was portable from one Place to another, and what could be secur'd from burning. They took a particular Care, (says *Pliny* in the place above cited) not to paint any thing a-

gainst a Wall, which could only belong to one Master, and must always remain in the same place; and for that Reason, could not be remov'd in case of an accidental Fire. Men were not suffer'd to keep a Picture, as it were in Prison, on the Walls: It dwelt in common in all Cities, and the *Painter* himself was respected, as a *common Good to all the World*. See this *excellent Author*, and you shall find, that the 10th Chapter of his 35th Book is fill'd with the *Praises of this Art, and with the Honours which were ascrib'd to it*. You will there find, that it was not permitted to any but those of noble Blood, to profess it. *Francis* the First, (as *Vasari* tells us) was in love with Painting to that degree, that he allur'd out of *Italy* all the best Masters, that this Art might flourish in his own Kingdom: And amongst others *Leonardo da Vinci*; who after having continued for some time in *France*, died at *Fontainebleau*, in the Arms of that great King, who could not behold his Death, without shedding Tears over him. *Charles* the Fifth, has adorn'd *Spain*, with the noblest Pictures which are now remaining in the World. *Ridolphi*, in his Life of *Titian*, says, *That Emperor one Day took up a Pencil, which fell from the Hand of that Artist, who was then drawing his Picture;*

ture; and upon the Complement which Titian made him on this Occasion, he said these Words, *Titian has deserv'd to be serv'd by Cæsar.* And in the same Life 'tis remarkable, *That the Emperor valued himself, not so much in subjecting Kingdoms and Provinces, as that he had been thrice made Immortal by the Hand of Titian.* If you will but take the Pains to read this famous Life in *Ridolphi*, you will there see the Relation of all those Honours, which he receiv'd from *Charles the Fifth.* It would take up too much Time here to recount all the Particulars: I will only observe, that the greatest Lords who compos'd the Court of that Emperor, not being able to refrain from some Marks of Jealousy, upon the Preference which he made of the Person, and Conversation of *Titian*, to that of all his other Courtiers; he freely told them, *That he could never want a Court, or Courtiers; but he could not have Titian always with him.* Accordingly, he heap'd Riches on him, and whensoever he sent him Money, which, ordinarily speaking, was a great Sum, he always did it with this obliging Testimony, *That his Design was not to pay him the Value of his Pictures, because they were above any Price.* After the Example of the Worthies of Antiquity, who bought the  
the



the rarest Pictures with Bushels of Gold, without counting the Weight, or the Number of the Pieces, *In nummo aureo, mensurâ accepit, non numero* (says *Pliny*, speaking of *Apelles*.) *Quintilian* infers from hence, that there is nothing more noble than the Art of Painting; because other things for the most part are Merchandise, and bought at certain Rates: Most things for this very reason, says he, are vile, because they have a Price. *Pleraque hoc ipso possunt videri vilia, quod pretium habent.* See the 34th, 35th, and 36th Books of *Pliny*. Many great Persons have lov'd it with an extreme Passion, and have exercis'd themselves in it with Delight. Amongst others, *Lælius Fabius*, one of those famous *Romans*, who, (as *Cicero* relates) after he had tasted Painting, and had practis'd it, would be call'd *Fabius Pictor*: As also *Turpilius*, a *Roman Knight*; *Labeo*, *Prætor & Consul*, *Quintus Pedius*; the Poets *Ennius* and *Pacuvius*; *Socrates*, *Plato*, *Metrodorus*, *Pyrrho*, *Commodus*, *Nero*, *Vespasian*, *Alexander Severus*, *Antoninus*, and many other Kings and Emperors, who thought it not below their Majesty, to employ some part of their Time in this honourable Art.

¶ 37. The principal and most important part of Painting, is to find out, and throughly to understand



stand, what Nature hath made most beautiful, and most proper to this Art, &c. Observe here the Rock on which the greatest part of the *Flemish* Painters have split: Most of that Nation know how to imitate Nature, at least as well as the Painters of other Countries; but they make a bad Choice in Nature it self; whether it be, that they have not seen the ancient Pieces, to find those Beauties; or that a happy Genius, and the beautiful Nature, is not of the Growth of their Country. And to confess the Truth, that which is naturally beautiful is so very rare, that it is discover'd by few Persons; 'tis difficult to make a Choice of it, and to form to our selves such an Idea of it, as may serve us for a Model.

And that a Choice of it may be made according to the Gust and Manner of the Antients, &c. ¶ 39. That is to say, according to the *Statues*, the *Basso Relievo's*, and the other *Ancient Pieces*, as well of the *Græcians*, as of the *Romans*. *Ancient* (or *Antique*) is that which has been made from the Time of *Alexander the Great*, till that of *Phocas*; during whose Empire the Arts were ruin'd by War. These *ancient Works* from their Beginning have been the *Rule of Beauty*: and in effect, the *Authors* of them have been so careful to give them that Per-

Perfection, which is still to be observ'd in them, that they made use not only of one single Body, whereby they form'd them, but of many, from which they took the most regular Parts to compose from them a beautiful Whole. “ *The Sculptors* (says *Maximus Tyrius*, in his 7th Dissertation) *with admirable Artifice, chose out of many Bodies those Parts which appear'd to them the most beautiful; and out of that Diversity made but one Statue: But this Mixture is made with so much Prudence, and Propriety, that they seem to have taken but one only perfect Beauty. And let us not imagine that we can ever find one natural Beauty, which can dispute with Statues that Art, which has always somewhat more perfect than Nature.*” ’Tis also to be presum'd, that in the Choice which they made of those Parts, they follow'd the Opinion of the *Physicians*, who at that time were very capable of instructing them in the Rules of Beauty: Since Beauty and Health ordinarily follow each other. “ *For Beauty* (says *Galen*) *is nothing else but a just Accord, and mutual Harmony of the Members, animated by a healthful Constitution.*” And *Men* (says the same Author) “ *commend a certain Statue of Polycletus, which they call the Rule, and*  
“ *which*

“ which deserves that Name, for having so  
“ perfect an Agreement in all its Parts, and a  
“ Proportion so exact, that it is not possible to  
“ find a Fault in it.” From what I have quoted, we may conclude, that the ancient Pieces are truly beautiful, because they resemble the Beauties of Nature; and That Nature will ever be beautiful which resembles those Beauties of Antiquity. 'Tis now evident, upon what Account none have presum'd to contest the Proportion of those ancient Pieces; and that on the contrary, they have always been quoted as Models of the most perfect Beauty. Ovid, in the 12th Book of his *Metamorphoses*, where he describes *Cyllarus*, the most beautiful of all the *Centaur*s, says, *That he had so great a Vivacity in his Countenance, his Neck, his Shoulders, his Hands, and Stomach were so fair, that it is certain the manly part of him was as beautiful, as the most celebrated Statues.* And *Philostratus*, in his *Heroicks*, (speaking of *Protesilaus*) and praising the Beauty of his Face, says, “ *That the Form of his Nose was square, as if it had been of a Statue: And in another Place, speaking of Euphorbus, he says, “ That his Beauty had gain'd the Affections of all the Greeks, and that it resembled so nearly the Beauty of a Statue, that*  
“ one



“ one might have taken him for Apollo.” Afterwards also (speaking of the Beauty of *Neoptolemus*, and of his likeness to his Father *Achilles*) he says, “ That in Beauty his Father, had the same advantage over him, as Statues have over the Beauty of living Men.

This ought to be understood of the fairest Statues, for amongst the multitude of Sculptors which were in *Greece* and *Italy*, 'tis impossible but some of them must have been bad Workmen, or rather less good: for though their Works were much inferior to the Artists of the first Form, yet somewhat of Greatness is to be seen in them, and somewhat of harmonious in the Distribution of their Parts, which makes it evident, that at that time they wrought on common Principles, and that every one of them avail'd himself of those Principles, according to his Capacity and Genius. Those Statues were the greatest Ornaments of *Greece*; we need only open the Book of *Pausanias*, to find the prodigious Quantity of them, whether within, or without their Temples, or in the crossing of Streets, or in the Squares, and publique Places, or even the Fields, or on the Tombs. Statues were erected to the *Muses*, to the *Nymphs*, to *Heroes*, to great *Captains*, to *Magistrates*,



*Philosophers*, and *Poets*: In short, they were set up to all those who had made themselves eminent, either in Defence of their Country, or for any noble Action, which deserv'd a Recompence; for it was the most ordinary and most authentique Way, both amongst the *Greeks* and *Romans*, thus to testify their Gratitude. The *Romans*, when they had conquer'd *Græcia*, transported from thence not only their most admirable Statues, but also brought along with them the most excellent of their Sculptors, who instructed others in their Art, and have left to Posterity the immortal Examples of their Knowledge, which we see confirm'd by those curious *Statues*, those *Vases*, those *Basso Relievo's*, and those beautiful *Columns*, call'd by the Names of *Trajan* and *Antonine*. These are those Beauties which our Author proposes to us for our *Models*, and the true Fountains of Science; out of which both *Painters* and *Statuaries* are bound to draw for their own use, without amusing themselves with dipping in Streams which are often muddy, at least troubled; I mean the Manner of their Masters, after whom they creep, and from whom they are unwilling to depart, either through Negligence, or through the Meanness of their Genius. “ *It belongs*  
“ *only*

“ only to heavy Minds, (says Cicero) to spend  
 “ their time on Streams, without searching for  
 “ the Springs from whence their Materials flow  
 “ in all manner of abundance.

¶ 40. Without which all is nothing but a blind and  
 rash Barbarity, &c. All that has nothing of  
 the ancient Gusto, is call'd a *barbarous* or  
*Gothique* Manner, which is not conducted  
 by any Rule, but only follows a wretched  
 Fancy, which has nothing in it that is noble.  
 We are here to observe, that *Painters* are not  
 oblig'd to follow the *Antique* as exactly as the  
*Sculptors*: for then the Picture would favour  
 too strongly of the *Statue*, and would seem to  
 be without Motion. Many *Painters*, and some  
 of the ablest amongst them, believing they do  
 well, and taking that Precept in too literal a  
 Sense, have fallen thereby into great Incon-  
 veniencies; it therefore becomes the *Painters*  
 to make use of those *Ancients* Patterns with  
 discretion, and to accommodate the Nature  
 to them in such a manner, that their *Figures*,  
 which must seem to live, may rather appear  
 to be *Models for the Antique*, than the *Antique*  
 a *Model for their Figures*.

It appears, that *Raphael* made a perfect  
 use of this Conduct; and that the *Lombard*  
*School* have not precisely search'd into this

Precept, any farther than to learn from thence how to make a good Choice of the Nature, and to give a certain Grace and Nobleness to all their Works, by the general and confus'd Idea, which they had of what is beautiful. As for the rest, they are sufficiently licentious, excepting only *Titian*, who, of all the *Lombards*, has preserv'd the greatest Purity in his Works. This barbarous Manner, of which I spoke, has been in great Vogue from the Year 611 to 1450. They who have restor'd Painting in *Germany*, (not having seen any of those fair Relicks of Antiquity) have retain'd much of that barbarous Manner. Amongst others, *Lucas van Leyden*, a very laborious Man, who with his Scholars has infected almost all *Europe* with his *Designs for Tapestry*, which by the Ignorant are call'd *Ancient Hangings*, (a greater Honour than they deserve :) These, I say, are esteem'd beautiful by the greatest part of the World. I must acknowledge, that I am amaz'd at so gross a Stupidity, and that we of the *French* Nation should have so barbarous a Taste, as to take for beautiful those flat, childish, and insipid Tapestries. *Albert Durer*, that famous *German*, who was Contemporary to that *Lucas*, has had the like Misfortune to fall into that ab-

furd Manner, because he had never seen any thing that was beautiful. Observe what *Vasari* tells us, in the Life of *Marc Antonio*, (*Raphael's* Graver) having first commended *Albert* for his Skill in Graving, and his other Talents: “ *And in Truth* (says he) *if this, so*  
 “ *excellent, so exact, and so universal a Man,*  
 “ *had been born in Tuscany, as he was in Ger-*  
 “ *many, and had form'd his Studies according*  
 “ *to those beautiful Pieces which are seen at*  
 “ *Rome, as the rest of us have done, he had*  
 “ *prov'd the best Painter of all Italy, as he*  
 “ *was the greatest Genius, and the most accom-*  
 “ *plish'd which Germany ever bore.*

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



*As being the Sovereign Judge of his own Art; &c.* This Word, *Sovereign Judge*, or *Arbiter of his own Art*, presupposes a Painter to be fully instructed in all the Parts of Painting; so that being set as it were above his Art, he may be the *Master and Sovereign* of it: which is no easy Matter. Those of that Profession are so seldom endow'd with that supreme Capacity, that few of them arrive to be good Judges of Painting: And I should many times make more account of their Judgment, who are Men of Sense, and yet have never touch'd a Pencil, than of the Opinion which is given by the greatest part of Painters. *All Painters* therefore may be called *Arbiters of their own Art*, but to be *Sovereign Arbiters* belongs only to *knowing Painters*.

¶ 50.

*And permit no transient Beauties to escape his Observation, &c.* Those fugitive or transient Beauties are no other than such as we observe in Nature, with a short and transient View, and which remain not long in their Subjects. Such are the Passions of the Soul. There are of this sort of Beauties which last but for a Moment; as the different Airs of an Assembly, upon the Sight of an unexpected and uncommon Object; some Particularity of

¶ 52.

a violent Passion ; some graceful Action ; a Smile, a Glance of an Eye, a disdainful Look, a Look of Gravity, and a thousand other such like Things ; we may also place in the Catalogue of these flying Beauties, fine Clouds, such as ordinarily follow Thunder, or a Shower of Rain.

¶ 54.

*In the same manner that bare Practice destitute of the Lights of Art, &c.* We find in *Quintilian*, that *Pythagoras* said, “ *The Theory is nothing without the Practice. And what means* (says the younger *Pliny*) *have we to retain what has been taught us, if we put it not in Practice?*” We would not allow that Man to be an Orator, who had the best Thoughts imaginable, and who knew all the Rules of Rhetorick, if he had not acquir’d by Exercise the Art of using them, and of composing an excellent Discourse. Painting is a long Pilgrimage ; what avails it to make all the necessary Preparatives for our Voyage, or to inform our selves of all the Difficulties in the Road ? If we do not actually begin the Journey, and travel at a round Rate, we shall never arrive at the End of it. And as it would be ridiculous to grow old in the Study of every necessary thing, in an Art, which comprehends so many several Parts ;

so on the other Hand, to begin the Practice without knowing the Rules, or at least with a light Tincture of them, is to expose our selves to the Scorn of those who can judge of Painting, and to make it apparent to the World that we have no Care of our Reputation. Many are of Opinion, that we need only work, and mind the practical part, to become skilful and able Painters; and that the Theory only incumbers the Mind, and ties the Hand. *Such Men* do just like the *Squirrel*, who is perpetually turning the Wheel in her Cage; she runs apace, and wearies herself with her continual Motion, and yet gets no Ground. *'Tis not enough for doing well to walk apace, (says Quintilian) but it is enough for walking apace to do well.* 'Tis a bad Excuse to say, I was but a little while about it. That graceful Easiness, that celestial Fire which animates the Work, proceeds not so much from having often done the like, as from having well understood what we have done. See what I shall farther say, on the 6oth *Rule*, which concerns *Easiness*. Others there are, who believe Precepts and Speculation, to be of absolute Necessity; but as they were ill instructed, and what they knew, rather entangled, than clear'd their

Understanding, so they oftentimes turn short; and if they perform a Work, 'tis not without Anxiety and Pain. And in truth, they are so much the more worthy of Compassion, because their Intentions are right; and if they advance not in Knowledge as far as others, and are sometimes cast behind, yet they are grounded upon some sort of Reason; for 'tis belonging to good Sense, not to go over fast, when we apprehend our selves to be out of the way, or even where we doubt which way we ought to take. Others, on the contrary, being well instructed in good Maxims, and in the Rules of Art, after having done fine Things, yet spoil them all, by endeavouring to make them better; which is a kind of overdoing; and they are so intoxicated with their Work, and with an earnest Desire of being above all others, that they suffer themselves to be deceiv'd with the Appearance of

Pliny 35. 10. an imaginary Good. Apelles, *one Day admiring the prodigious Labour which he saw in a Picture of Protogenes, and knowing how much Sweat it must have cost him, said, That Protogenes and himself were of equal Strength; nay, that he yielded to him, in some Parts of Painting; but in this he surpass'd him, that Protogenes never knew when he had done well,*



and could never hold his Hand. He also added, in the Nature of a Precept, that he wish'd all Painters would imprint this Lesson deeply in their Memory, that with over-straining and earnestness of finishing their Pieces, they often did them more harm than good. There are some (says 10. 3. Quintilian) who never satisfy themselves, never are contented with their first Notions and Expressions, but are continually changing all, till nothing remains of their first Ideas. Others there are (continues he) who dare never trust themselves, nor resolve on any thing; and who being, as it were, intangl'd in their own Genius, imagine it to be a laudable Correctness, when they form Difficulties to themselves in their own Work. And to speak the Truth, 'tis hard to discern, whether of the two is in the greatest Error; he, who is enamour'd of all he does; or he, whom nothing of his own can please. For it has happen'd to young Men, and often even to those of the greatest Wit, to waste their Spirits, and to consume themselves with Anxiety and Pain of their own giving, so far as even to doze upon their Work with too much Eagerness of doing well. I will now tell you, how a reasonable Man ought to carry himself on this Occasion. 'Tis certain, that we ought to use our best Endeavour to give the last Perfection to our

*Works; yet it is always to be understood, that we attempt no more than what is in the Compass of our Genius, and according to our Vein. For, to make a true Progress, I grant that Diligence and Study are both requisite; but this Study ought to have no Mixture, either of Self-opinion, Obstinacy, or Anxiety; for which Reason, if it blows a happy Gale, we must set up all our Sails, though in so doing it sometimes happens, that we follow those Motions where our natural Heat is more powerful, than our Care and our Correctness, provided we abuse not this Licence, and suffer not our selves to be deceiv'd by it; for all our Productions cannot fail to please us at the Moment of their Birth, as being new to us.*

¶ 61.

*Because the greatest Beauties cannot always be express'd for want of Terms, &c. I have learn'd from the Mouth of Monsieur du Fresnoy, that he had oftentimes heard Guido say, That no Man could give a Rule of the greatest Beauties; and that the Knowledge of them was so abstruse, that there was no manner of speaking which could express them. This comes just to what Quintilian says, That Things incredible wanted Words to express them: For some of them are too great, and too much elevated, to be comprehended by human Discourse. From hence it proceeds, that the best Judges, when they*

Declam. 19.

they admire a noble Picture, seem to be fasten'd to it; and when they come to themselves, you would say they had lost the Use of Speech.

*Pausiacâ torpes, insane, Tabellâ,* says \* *Horace*: and † *Symmachus* says, that the Greatness of Astonishment hinders Men from giving a just Applause. The *Italians* say, *Opera da stupire*, when a thing is wonderfully good.

\* Lib. 2.  
Sat. 7.  
† Lib. 10.  
Ep. 22.

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

And also moderates that Fury of the Fancy, &c. There is in the *Latin Text*, which produces only Monsters, that is to say, Things out of all probable Resemblance. Such Things as are often found in the Works of *Pietro Testa*. It often happens (says *Dionysius Longinus*, a grave Author,) That some Men, imagining themselves to be possess'd with a divine Fury; far from being carry'd into the Rage of Bacchanalians, often fall into Toys and Trifles which are only Puerilities. ¶ 66.

A Subject beautiful and noble, &c. Painting is not only pleasing and divertising, but is also a kind of Memorial of those Things which ¶ 69.



which Antiquity has had the most beautiful and noble in their Kinds, re-placing the History before our Eyes; as if the thing were at this very time effectually in Action; even so far, that beholding the Pictures wherein those noble Deeds are represented, we find our selves stung with a Desire of endeavouring somewhat, which is like that Action, there express'd, as if we were reading it in the History. The Beauty of the Subject inspires us with Love and Admiration for the Pictures, as the fair Mixture causes us to enter into the Subject which it imitates, and imprints it the more deeply into our Imagination, and our Memory. These are two Chains which are interlink'd, which contain, and are at the same time contain'd, and whose Matter is equally precious and estimable.

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

D: Opt.  
Gen. Orat.

¶ 74. *On which the Sketch* (as it may be called) *of the Picture is to be dispos'd &c.* 'Tis  
not



not without Reason, nor by Chance, that our Author uses the Word *Machina*. A *Machine* is a just assembling or Combination of many Pieces, to produce one and the same Effect. And *the Disposition in a Picture* is nothing else but an assembling of many Parts, of which we are to foresee the Agreement with each other, and the Justness to produce a beautiful Effect, as you shall see in the 4th Precept, which is concerning the *Oeconomy*. This is also called the *Composition*, by which is meant the Distribution and orderly placing of Things, both in general, and in particular.

*Which is what we properly call Invention,* ¶ 75.  
&c. Our Author establishes three Parts of Painting, the INVENTION, the DESIGN, or DRAWING; and the COLOURING, which in some Places he also calls the CROMATICK. Many Authors who have written of Painting, multiply the Parts according to their Pleasure; and without giving you, or my self the trouble of discussing this Matter, I will only tell you, that all the Parts of Painting which others have nam'd, are reducible into these three which are mention'd by our Author.

For which Reason, I esteem this Division to be the justest: And as these *three Parts*  
are

are *essential* to *Painting*, so no Man can be truly call'd a *Painter*, who does not possess them all together: In the same manner that we cannot give the Name of *Man* to any Creature which is not compos'd of *Body*, *Soul* and *Reason*, which are the three Parts necessarily constituent of a *Man*. How therefore can they pretend to the Quality of *Painters*, who can only copy and purloin the Works of others; who therein employ their whole Industry; and with that only Talent would pass for able *Painters*? And, do not tell me, that many great Artists have done this; for I can easily answer you, that it had been their better Course to have abstain'd from *so doing*; that they have not thereby done themselves much Honour, and that Copying was not the best Part of their Reputation. Let us then conclude, that all *Painters* ought to acquire this Part of Excellence; not to do it, is to want Courage, and not dare to shew themselves. 'Tis to creep and grovel on the Ground, 'tis to deserve this just Reproach; *O imitatores servum pecus!* 'Tis with *Painters*, in reference to their Productions, as it is with *Orators*: A good Beginning is always costly to both: Much Sweat and Labour is requir'd, but 'tis better to expose our Works, and leave them

them liable to Censure for fifteen Years, than to blush for them at the End of fifty. On this account, 'tis necessary for a Painter to begin early to do somewhat of his own, and to accustom himself to it by continual Exercise; for so long as endeavouring to raise himself, he fears falling, he shall be always on the Ground. See the following Observation.

*Invention is a kind of Muse, which being possess'd of the other Advantages common to her Sisters, &c.* ¶ 76. The Attributes of the *Muses* are often taken for the *Muses* themselves; and it is in this Sense, that *Invention* is here call'd a *Muse*. Authors ascribe to each of them in particular, the Sciences which they have (say they) invented; and in general the *Belles Lettres*, because they contain almost all the others. These Sciences are those Advantages of which our Author speaks, and with which he would have a Painter furnish himself sufficiently: and in truth, there is no Man, though his Understanding be very mean, who knows not, and who finds not of himself, how much Learning is necessary to animate his Genius, and to complete it. And the Reason of this is, that they who have studied, have not only seen, and learn'd many excellent Things,  
in



in their Course of Studies ; but also they have acquir'd by that Exercise a great Facility of profiting themselves; by reading good Authors. They who will make Profession of Painting, must heap up Treasures out of their Reading: And there they will find many wonderful Means of raising themselves above others, who can only creep upon the Ground, or if they elevate themselves, 'tis only to fall from a higher Place, because they serve themselves of other Mens Wings, neither understanding their Use, nor their Virtue. 'Tis true, that it is not the present Mode for a Painter to be so knowing: And if any of them in these Times be found to have either a great Wit, or much Learning, the Multitude would not fail to say, that it was great Pity; and that the Youth might have come to somewhat in the practical Part of the Law, or it may be in the Treasury, or in the Families of some Noblemen. So wretched is the Destiny of Painting in these latter Ages. By Learning, 'tis not so much the *Knowledge* of the *Greek* and *Latin* Tongue, which is here to be understood; as the *reading* of *good Authors*, and understanding those Things of which they treat: For *Translations* being made of the *best Authors*, there is not any Painter  
who



who is not capable, in some sort, of understanding those Books of Humanity, which are comprehended under the Name of the *Belles Lettres*. In my Opinion, the Books which are of the most Advantage to those of the Profession, are these which follow.

The *Bible*.

The History of *Josephus*.

The *Roman History of Coeffeteau*, for those who understand the *French*: and that of *Titus Livius*, in *Latin*.

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

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

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

*Ovid's Metamorphoses*.

\* The Pictures of *Philostratus*.

\* *Tableaux*.

*Plutarch's Lives*.

*Pausanias*, who is wonderful for giving of great Ideas; and chiefly, for such as are to be plac'd at a distance, (or cast behind) and for the combining of Figures. This *Author*, in Conjunction with *Homer*, makes a good Mingle of what is pleasing, and what is perfect.

The Religion of the *Ancient Romans*, by *Du Choul*:

*Gboul*: and in *English*, *Godwin's Roman Antiquities*.

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

The Books of *Medals*.

The *Bas* Reliefs of *Perrier*, and others, with their Explanations at the Bottom of the Pages, which give a perfect Understanding of them.

*Horace's Art of Poetry*, because of the Relation which there is betwixt the *Rules* of *Poetry*, and those of *Painting*.

And other Books of the like Nature, the reading of which are profitable to warm the Imagination: Such as in *English*, are *Spencer's Fairy Queen*; the *Paradise Lost*, of *Milton*; *Tasso*, translated by *Fairfax*; and the History of *Polybius*, by *Sir Henry Shere*.

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

There

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

The *Mythology* of the Gods.

The *Images* of the Gods.

The *Iconology*.

The Tables of *Hyginus*.

The practical *Perspective*.

And some others not here mentioned.

Thus it is necessary, that they who are desirous of a Name in Painting, should read at leisure times these Books with Diligence ; and make their Observations of such things as they find for their Purpose in them, and of which they believe they may sometime or other have occasion. Let the Imagination be employ'd in this reading, and let them make Sketches, and light Touches of those Ideas which that reading forms in their Imagination.

*Quintilian, Tacitus*, or whoever was the Author of that Dialogue, which is call'd in Latin *De Causis corruptæ Eloquentiæ*, says, *That Painting resembles Fire, which is fed by the Fuel, inflam'd by Motion, and gathers Strength by burning : For the Power of the Genius is only augmented by the Abundance of Matter to supply it ; and 'tis impossible to make a great and magnificent Work, if that Matter be wanting, or*

not dispos'd rightly. And therefore a Painter, who has a Genius, gets nothing, by long thinking, and taking all imaginable Care to make a noble Composition, if he be not assisted by those Studies which I have mentioned. All that he can gain by it is only to weary his Imagination, and to travel over many vast Countries, without dwelling on any one thing, which can give him satisfaction.

All the Books which I have nam'd may be serviceable to all sorts of Persons, as well as to Painters. As for those Books which were of particular use to them, they were unfortunately lost in those Ages which were before the Invention of Printing. The Copyers neglecting (probably out of Ignorance) to transcribe them, as not finding themselves capable of making the \* demonstrative Figures. In the mean times, 'tis evidently known, by the relation of Authors, that we have lost fifty Volumes of them at the least. See *Pliny* in his 35th Book; and *Franc. Junius* in his 3d Chapter of the 2d Book of the *Painting of the Ancients*. Many Moderns have written of it with small Success, taking a large compass, without coming directly to the Point; and talking much, without saying any thing: yet some of them have acquitted themselves successfully

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



enough. Amongst others, *Leonardo da Vinci* (though without method); *Paulo Lomazzo*, whose Book is good for the greatest Part, but whose Discourse is too diffusive and very tiresome: *John Baptist Armenini*, *Franciscus Junius*, and *Monsieur de Cambray*, to whose Preface I rather invite you, than to his Book. We are not to forget what *Monsieur Felebien* has written of the Historical Piece of *Alexander*, by the Hand of *Monsieur Le Brun*: Besides that the Work it self is very eloquent, the Foundations which he establishes for the making of a good Picture, are wonderfully solid. Thus I have given you very near the *Library of a Painter*, and a Catalogue of such Books as he ought either to read himself, or have read to him; at least if he will not satisfie himself with possessing Painting as the most sordid of all Trades, and not as the noblest of all Arts.

'Tis the Business of a Painter in his Choice of Attitudes, &c. See here the most important Precept of all those which relate to Painting. It belongs properly to a Painter alone, and all the rest are borrow'd either from Learning, or from Physick, or from the Mathematicks; or in short, from other Arts: for it is sufficient to have a natural Wit and Learning

ing to make that which we call in Painting, a good Invention : For the Design, we must have some Insight into *Anatomy* : To make Buildings, and other things in *Perspective*, we must have Knowledge in the *Mathematicks* : And *other Arts* will bring in their *Quota's*, to furnish out the matter of a good Picture. But for the *Oeconomy*, or ordering of the Whole-together, none but only the Painter can understand it : because the End of the Artist is pleasingly to deceive the Eyes ; which he can never accomplish, if this Part be wanting to him. A Picture may have an ill Effect, though the *Invention* of it be truly understood, the *Design* of it correct, and the Colours of it the most beautiful and fine that can be employ'd in it. And on the contrary, we may behold other Pictures ill invented, ill design'd, and painted with the most common Colours, which shall have a very good effect, and which shall more pleasingly deceive ; *Nothing pleases a Man so much as Order* (says *Xenophon*) ; and *Horace*, in his *Art of Poetry*, lays it down as a Rule.

In Oecono-  
mico.

*Singula quæque locum teneant sortita decenter.*

*Set all things in their own peculiar Place :*

*And know, that Order is the greatest Grace.*

This

This Precept is properly the Use and Application of all the rest ; for which reason it requires much Judgment. You are therefore in such manner to foresee things, that your Picture may be painted in your Head, before it comes upon the Canvas. *When Menander* (says a celebrated Author) *had order'd the* Comm. ve-  
*Scenes of his Comedy, he held it to be, in a man-* tus.  
*ner, already made ; though he had not begun the*  
*first Verse of it.* 'Tis an undoubted truth, that they who are endu'd with this Foresight, work with incredible Pleasure and Facility ; others on the contrary are perpetually changing, and rechanging their work, which when it is ended, leaves them but Anxiety for all their Pains. It seems to me, that these sorts of Pictures remind us of those old *Gothique* Castles, made at several times ; and which hold together, only as it were by Rags and Patches.

It may be inferr'd from that which I have said, that the *Invention* and the *Disposition* are two several and distinct Parts. In effect, though the last of them depends upon the first, and is commonly comprehended under it ; yet we are to take great Care that we do not confound them. The *Invention* simply finds out the Subjects, and makes a Choice

of them suitable to the History which we treat; and the *Disposition* distributes those things which are thus found, each to its proper Place, and accomodates the Figures and the Groupes in particular, and the *Tout Ensemble* (or Whole-together) of the Picture in general: so that this *Oeconomy* produces the same effect in relation to the *Eyes*, as a *Consort of Musick* to the *Ears*.

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

¶ 81. *Let there be a genuine and lively Expression of the Subject, conformable to the Text of Ancient Authors, &c.* Take care that the Licences of Painters be rather to adorn the  
History,



History, than to corrupt it. And though *Horace* gives Permission to *Painters* and *Poets* *Art of Poetry* to dare every thing, yet he encourages neither of them to make things out of Nature or Verisimilitude; for he adds immediately after,

*But let the Bounds of Licences be fix'd ;  
Not Things of disagreeing Natures mix'd :  
(join'd ;  
Not Sweet with Sour, nor Birds with Serpents  
Nor the fierce Lyon with the fearful Hind.*

The Thoughts of a Man endued with good Sense, are not of Kin to visionary Madness; Men in Fevers are only capable of such Dreams. Treat then the Subjects of your Pictures with all possible Faithfulness, and use your Licences with a becoming Boldness; provided they be ingenious, and not immoderate and extravagant.

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

*This Part of Painting so rarely met with,* ¶ 87. &c. That is to say, *Invention.*

¶ 89.

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

¶ 92.

*That it happens not to every one to see Corinth, &c.* This is an ancient Proverb, which signifies, that every Man has not the Genius, nor the Disposition, that is necessary for the Sciences; neither yet a Capacity fit for the Undertaking of Things which are great and difficult. *Corinth* was heretofore the Centre of all Arts, and the Place whither they sent all those whom they would render capable of any thing. \* *Cicero* calls it the Light of all *Græcia*.

\* Pro lege  
Man.

It arriv'd at length to that Height of Perfection, &c. This was in the Time of *Alexander the Great*, and lasted even to *Augustus*; under whose Reign Painting fell to great Decay. But under the Emperors, *Domitian*, *Nerva*, and *Trajan*, it appear'd in its primitive Lustre; which lasted to the Time of *Phocas* the Emperor; when Vices prevailing over the Arts, and War being kindled through all *Europe*, and especially in *Lombardy*, (occasion'd by the Irruption of the *Huns*.) Painting was totally extinguish'd. And if some few, in the succeeding Ages, strain'd themselves to revive it, it was rather in finding out the most glaring, gawdy, and costly Colours; than in imitating the harmonious Simplicity of those illustrious Painters, who preceded them. At length, in the fourteenth Century, some there were, who began to set it again on foot. And it may truly be said, that about the End of the fifteenth Age, and the Beginning of our sixteenth, it appear'd in much Splendor, by means of many knowing Men in all Parts of *Italy*, who were in perfect Possession of it. Since those happy Times, which were so fruitful of the noble Arts, we have also had some knowing Painters, but very few in Number, because of the little Inclination which

Sove-

Sovereign Princes have had for Painting: but Thanks to the Zeal of our great Monarch, and to the Care of his first Minister, Monsieur *Colbert*, we may shortly behold it more flourishing than ever.

¶ 103. *An Attitude therefore must be chosen according to their Taste, &c.* This is the second Part of Painting, which is call'd *Design*, or *Drawing*. As the Ancients have sought as much as possible whatsoever contributes to the making of a perfect Body; so they have diligently examin'd in what consists the Beauty of good Attitudes, as their Works sufficiently inform us.

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

¶ 104. *And large, &c.* To avoid the dry Manner, such as is most commonly the Nature which *Lucas van Leyden*, and *Albert Durer*, have imitated.

*Contrasted*



*Contrasted by contrary Motions, the most noble Parts foremost in Sight, and each Figure carefully pois'd on its own Centre, &c.* The Motions are never natural, when the Members are not equally balanc'd on their Centre: And these Members cannot be balanc'd on their Centre in an Equality of Weight, but they must contrast each other. A Man who dances on the Rope, makes a manifest Demonstration of this Truth. The Body is a Weight balanc'd on its Feet, as upon two *Pivots*. And though one of the Feet most commonly bears the Weight, yet we see that the whole Weight rests *centrally* upon it. Infomuch, that if (for Example) one Arm is stretched out, it must of Necessity be either, that the other Arm, or the Leg be cast backward, or the Body somewhat bow'd on the opposite Side, so as to make an *Æquilibrium*, and be in a Situation which is unforc'd. It may be, though seldom (if it be not in old Men) that the Feet bear equally; and for that time half the Weight is equally distributed on each Foot. You ought to make use of the same Prudence, if one Foot bears three Parts in four of the Burthen, and that the other Foot bears the remaining part. This in general is what may  
be

be said of the Balance, and the Libration of the Body. In particular, there may many things be said which are very useful and curious, of which you may satisfy your selves in *Leonardo da Vinci*. He has done wonderfully well on that Subject: and one may truly say, that the *Ponderation*, is the best and soundest Part of all his *Book of Painting*. It begins at the 181st Chapter, and concludes at the 273d. I would also advise you to read *Paulo Lomazzo*, in his 6th Book, Chapter 4th, *Dcl moto del Corpo Humano*, that is, *the Motion of a Human Body*. You will there find many things of great Profit, for what concerns the Contrast. I will only say in general, that nothing gives so much Grace and Life to Figures. See the 13th *Precept*, and what I say upon it in the Remarks.

- ¶ 107. *The Parts must be drawn with flowing, gliding Out-lines, &c.* The Reason of this proceeds from the Action of the Muscles, which are as so many Well-Buckets: when one of them acts and draws, 'tis necessary that the other must obey; so that the Muscles which act, drawing always towards their Principal, and those which obey stretching in length, and on the side of their Insertion; it must needs

needs follow, that the Parts must be design'd in Waves: But beware, lest in giving this Form to the Parts, you do not break the Bones which sustain them, and which always must make them appear firm.

This *Maxim* is not altogether so general, but that Actions may be found, where the Masses of the Muscles are situate one over against another: but that is not very common. The Out-lines, which are in Waves, give not only a Grace to the Parts, but also to the whole Body, when it is only supported on one Leg. As we see in the Figures of *Antinous*, *Meleager*, the *Venus of Medices*, that of the *Vatican*, the two others of *Borghese*, and that of *Flora*, of the Goddess *Vesta*, the two *Bacchus's* of *Borghese*, and that of *Ludoviso*, and in fine, of the greatest Number of the *Ancient Figures*, which are standing, and which always rest more upon one Foot than the other. Besides, that the Figures and their Parts, ought almost always to have a serpentine and flaming Form naturally; these Sorts of Out-lines have, I know not what of Life and seeming Motion in them, which very much resembles the Activity of the Flame, and of the Serpent.

*According*

¶ 112.

*According to the Rules of Anatomy, &c.* This Part is nothing known at present amongst our modern Painters. I have shewn the Profit, and even the Necessity of it in the Preface of a little Epitome which I have made, and which Monsieur *Torrebat* has publish'd. I know there are some, who think this Science a kind of Monster, and believe it to be of no Advantage, either because they are mean spirited, or that they have not consider'd the want which they have of it; nor reflected, as they ought, on its Importance: contenting themselves with a certain Track, to which they have been us'd. But certain it is, that whoever is capable of such a Thought, will never be capable of becoming a great Designer.

¶ 113.

*In Imitation of the Greek Forms, &c.* That is to say, according to the *Ancient Statues*, which for the most part come from *Greece*.

¶ 114.

*Let there be a perfect Relation betwixt the Parts and the Whole, &c.* or let them agree well together, which is the same thing. His Meaning in this Place, is, to speak of the Justness of Proportions, and of the Harmony which they make with one another. Many famous



famous Authors have thoroughly treated this matter. Amongst others *Paulo Lomazzo*, whose first Book speaks of nothing else: But there are so many Sub-divisions, that a Reader must have a good Brain, not to be turn'd with them. See those which our Author has remark'd in general, on the most beautiful *Statues of the Ancients*. I believe them to be so much the better, as they are more conformable to those, which *Vitruvius* gives us, in the *first Chapter of his third Book*: And which he tells us, that he learn'd from the Artists themselves: because in the Preface to his *seventh Book*, he makes his boast to have had them from others, and particularly from *Architeets and Painters*.

*The Measures of a Human Body.*

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

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

The Face begins at the Root of the lowest

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

est Hairs, which are upon the Forehead, and ends at the Bottom of the Chin.

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

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

From the Pit betwixt the Collar-bones, to the Bottom of the Breast, one Face.

*The Apollo as a Nose ore.* \* From the Bottom of the Breasts, to the Navel, one Face.

*The Apollo as half a nose more: and the upper half of the* \* From the Navel to the Genitories, one Face.

*Genus de Medices is to the lower part of the Belly, and not to the Privy Parts.* From the Genitories to the upper Part of the Knee, two Faces.

The Knee contains half a Face.

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

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

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

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

The Bone of the Arm, call'd *Humerus*, is the Length

Length of two Faces, from the Shoulder to the Elbow.

From the End of the Elbow to the Root of the little Finger, the Bone call'd *Cubitus*, with Part of the Hand, contains two Faces.

From the Box of the Shoulder-blade, to the Pit betwixt the Collar-bones, one Face.

If you would be satisfi'd in the Measures of Breadth, from the Extremity of one Finger to the other; so that this Breadth shou'd be equal to the Length of the Body, you must observe, that the Boxes of the Elbows with the *Humerus*, and of the *Humerus* with the Shoulder-blade, bear the Proportion of half a Face, when the Arms are stretch'd out.

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

The Hand is the Length of a Face.

The Thumb contains a Nose.

The Inside of the Arm, from the Place where the Muscle disappears, which makes the Breast, (call'd the Pectoral Muscle) to the Middle of the Arm, four Noses.

From the Middle of the Arm to the Beginning of the Hand, five Noses.

The longest Toe, is a Nose long.

The two utmost Parts of the Teats, and

the Pit betwixt the Collar-bones of a Woman, make an equilateral Triangle.

For the Breadth of the Limbs, no precise Measures can be given; because the Measures themselves are changeable, according to the Quality of the Persons, and according to the Movement of the Muscles.

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

¶ 117. *Though Perspective cannot be call'd a perfect Rule, &c.* That is to say, purely of it self, without Prudence, and Discretion. The greatest Part of those who understand it, desiring to practise it too regularly, often make such things as shock the Sight, though they are within the Rules. If all those great Painters, who have left us such fair Platforms, had rigorously observ'd it in their Figures, they had not wholly found their Account in it. They had indeed made things more regularly true, but withal very unpleasing. There is great Appearance that the *Architeēts* and *Statuaries* of former times, have not found it



to their Purpose always; nor have follow'd the Geometrical Part so exactly as Perspective ordains. For he who wou'd imitate the Frontispiece of the *Rotunda* according to Perspective, wou'd be grossly deceiv'd; since the Columns which are at the Extremities have more Diameter than those which are in the Middle. The Cornish of the *Palazzo Farnese*, which makes so beautiful an Effect below, when view'd more nearly, will be found not to have its just Measures. In the Pillar of *Trajan*, we see that the highest Figures are greater than those below; and make an Effect quite contrary to Perspective, increasing according to the Measure of their Distance. I know there is a Rule which teaches a Way of making them in that Manner; and which, though 'tis to be found in some Books of Perspective, yet notwithstanding is no *Rule of Perspective*. Because 'tis never made Use of, but only when we find it for our Purpose; for if (for Example) the Figures which are at the Top of *Trajan's Pillar*, were but as great as those which are at the Bottom, they wou'd not be for all that against Perspective: and thus we may say, with more Reason, that it is a *Rule of Decorum* in Perspective, to ease the Sight, and to render Objects more agreeable. 'Tis

on this general Observation, that we may establish in Perspective, the Rules of *Decorum* (or Convenience) whensoever Occasion shall offer. We may also see another Example in the Base of the *Farnesian Hercules*; which is not upon the Level, but on an easy Declivity on the advanc'd Part, that the Feet of the Figure may not be hidden from the Sight, to the End that it may appear more pleasing: which the noble Authors of these Things have done, not in Contempt of Geometry and Perspective, but for the Satisfaction of the Eyes, which was the End they propos'd to themselves in all their Works.

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

¶ 126. *Let every Member be made for its own Head, &c.* That is to say, you ought not to set  
the

the Head of a young Man on the Body of an old one; nor make a white Hand for a wither'd Body. Not to habit a *Hercules* in *Taf-fata*; nor an *Apollo* in coarse Stuff. Queens, and Persons of the first Quality, whom you would make appear Majestical, are not to be too negligently dress'd, or *en dishabillee*, no more than old Men: The Nymphs are not to be overcharg'd with Drapery. In fine, let all that which accompanies your Figures, make them known for what effectively they are.

*Let the Figures to which Art cannot give a Voice, imitate the Mutes in their Actions, &c.* ¶ 128.  
Mutes having no other way of speaking, or expressing their Thoughts, but only by their Gestures, and their Actions, 'tis certain, that they do it in a manner more expressive, than those who have the Use of Speech: for which Reason, the Picture which is mute, ought to imitate them, so as to make it self understood.

*Let the principal Figure of the Subject, &c.* ¶ 129.  
'Tis one of the greatest Blemishes of a Picture, not to give Knowledge, at the first Sight, of the Subject which it represents. And truly nothing is more perplexing, than to extinguish, as it were, the principal Fi-  
K 3 gure,

gure, by the Opposition of some others, which present themselves to us at the first View, and which carry a greater Lustre. An Orator, who had undertaken to make a *Panegyrick* on *Alexander the Great*, and who had employ'd the strongest Figures of his *Rhetorick* in the Praise of *Bucephalus*, would do quite the contrary to that which was expected from him; because it would be believ'd, that he rather took the Horse for his Subject, than the Master. A *Painter* is like an *Orator* in this. He must dispose his Matter in such sort, that all Things may give place to his principal Subject. And if the other Figures, which accompany it, and are only as *Accessaries* there, take up the chief place, and make themselves most remarkable, either by the Beauty of their Colours, or by the Splendor of the Light, which strikes upon them, they will catch the Sight, they will stop it short, and not suffer it to go farther than themselves; till after some considerable Space of time, to find out that which was not discern'd at first. The principal Figure in a Picture, is like a King among his Courtiers, whom we ought to know at the first Glance, and who ought to dim the Lustre of all his Attendants. Those Painters who proceed otherwise, do just like those,  
who



who in the Relation of a Story, engage themselves so foolishly in long Digressions, that they are forc'd to conclude quite another way than they began.

*Let the Parts be brought together, and the Figures dispos'd in Groupes, &c.* ¶ 132. I cannot better compare a *Groupe of Figures*, than to a *Consort of Voices*, which supporting themselves all together by their different Parts, make a *Harmony*, which pleasingly fills the Ears, and flatters them; but if you come to separate them, and that all the Parts are equally heard, as loud as one another, they will stun you to that degree, that you would fancy your Ears were torn in pieces. 'Tis the same of Figures; if you so assemble them, that some of them sustain the others, and make them appear; and that all together they make but one entire Whole, then your Eyes will be fully satisfied: But, if on the contrary, you divide them, your Eyes will suffer by seeing them *all together* dispers'd, or each of them *in particular*. *All together*, because the visual Rays are multiply'd by the Multiplicity of Objects. *Each of them in particular*; because, if you fix your Sight on one, those which are about it will strike you, and attract your Eyes to them, which ex-

tremely pains them in this sort of Separation, and Diversity of Objects. The Eye, for Example, is satisfied with the Sight of one single Grape; and is distracted, if it carries it self at one view, to look upon many several Grapes, which lie scatter'd on a Table. We must have the same regard for the Members; they aggroupe, and contrast each other in the same manner as the Figures do. Few Painters have observ'd this Precept as they ought; which is a most solid Foundation for the Harmony of a Picture.

¶ 137. *The Figures in the Groupes ought not to have the same Inflections of the Body, &c.* Take heed in this Contrast to do nothing that is extravagant; and let your Postures be always natural. The Draperies, and all things that accompany the Figures, may enter into the Contrast with the Members, and with the Figures themselves: And this is what our Poet means in these Words of his Verses, *Cætera frangant.*

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

¶ 152.  
*As a Play is seldom good, in which there are too many Actors, &c. Annibal Caracci did not believe that a Picture cou'd be good, in which there were above twelve Figures. It was Albano who told our Author this; and from his Mouth I had it. The Reasons which he gave were, first, That he believ'd there ought not to be above three great Groupes of Figures in any Picture: And secondly, That Silence and Majesty were of Necessity to be there, to render it beautiful; and neither the one nor the other cou'd possibly be in a Multitude and Crowd of Figures. But nevertheless, if you are constrain'd by the Subject; (as for example, if you painted the Day of Judgment, the Massacre of the Innocents, a Battle, &c.) On such Occasions you are to dispose Things by great Masses of Lights and Shadows, and Union of Colours, without troubling your self to finish every thing in particular, independently one of the other, as is usual with Painters of a little Genius; and whose Souls are incapable of embracing a great Design, or a great Composition.*

*Æmilium circa ludum, Faber imus & unguis  
 Exprimet, & molles imitabitur ære capillos;*

*Infelix*

*Infelix Operis Summâ: quia ponere totum  
Nesciet.*

*The meanest Sculptor in the Æmilian Square,  
Can imitate in Brass, the Nails and Hair;  
Expert in Trifles, and a cunning Fool,  
Able t' express the Parts, but not dispose the  
Whole.*

Says Horace in his Art of Poetry.

¶ 162.

*The Extremities of the Joints must be seldom  
bidden, and the Extremities or End of the Feet  
never, &c.* These Extremities of the Joints  
are as it were the Hafts, or Handles of the  
Members. For example, the Shoulders, the  
Elbows, the Thighs, and the Knees. And if  
a Drapery should be found on these Ends of  
the Joints, 'tis the Duty of Science, and of  
Decorum, to mark them by Folds, but with  
great Discretion; for what concerns the Feet,  
though they should be hidden by some part  
of the Drapery; nevertheless, if they are  
mark'd by Folds, and their Shape be distin-  
guish'd, they are suppos'd to be seen. The  
Word *never*, is not here to be taken in the  
strictest Sense; he means but this, *so rarely*,  
that it may seem we should avoid all Occa-  
sions of dispensing with the Rule.

*The*



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

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

Be not so strictly tied to Nature, &c. This ¶ 176.  
Precept is against two Sorts of Painters; first,  
against those who are so scrupulously tied to  
Nature, that they can do nothing without  
her; who copy her, just as they believe they  
see her, without adding, or retrenching any  
thing, though never so little, either for the  
Nudities, or for the Draperies. And second-  
ly, against those who paint every thing by  
Practice, without being able to subject them-  
selves to retouch any thing, or to examine  
by the Nature. These last, properly speak-  
ing, are the *Libertines* of *Painting*; as there  
are *Libertines* of *Religion*, who have no other  
Law but the Vehemence of their Inclina-  
tions, which they are resolv'd not to over-  
come: And in the same Manner the *Liber-*  
*tines* of *Painting*, have no other Model but a  
*Rhodo-*

*Rhodomontado* Genius, and very irregular, which violently hurries them away. Tho' these two Sorts of Painters, are both of them in *vicious Extremes*; yet nevertheless, the former Sort seems to be the more supportable; because though they do not imitate Nature, as she is accompanied by all her Beauties, and her Graces; yet at least they imitate that Nature, which we know, and daily see. Instead of which, the others shew us a wild or savage Nature, which is not of our Acquaintance, and which seems to be of a quite new Creation.

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

¶ 188. *And of all other Things which discover to us the Thoughts and Inventions of the Græcians, &c.* As good Books, such as are *Homer* and

*Pau-*

*Pausanias.* The Prints which we see of the Antiquities, may also extremely contribute to form our Genius, and to give us great Ideas ; in the same manner as the Writings of good Authors, are capable of forming a good Style, in those who are desirous of writing well.

*If you have but one single Figure to work upon, &c.* ¶ 193. The Reason of this is, That there being nothing to attract the Sight but this only Figure, the visual Rays will not be too much divided by the Diversity of Colours and Draperies ; but only take heed to put in nothing, which shall appear too sharp or too hard ; and be mindful of the 41st Precept, which says, that two Extremities are never to touch each other, either in Colour, or in Light ; but that there must be a Mean, partaking of the one and of the other.

*Let the Draperies be nobly spread upon the Body ; let the Folds be large, &c.* ¶ 195. As *Raphael* practis'd, after he had forsaken the Manner of *Pietro Perugino*, and principally in his latter Works.

*And let them follow the Order of the Parts, &c.* ¶ 196. As the fairest Pieces of Antiquity will shew us. And take heed, that the Folds do not only follow the Order of the Parts, but that they also mark the most considerable Muscles ;

Muscles; because that those Figures, where the Drapery and the Naked Part are seen both together, are much more graceful than the other.

¶ 200.

*Without sitting too streight upon them, &c.* Painters ought not to imitate the Ancients in this Circumstance. The ancient Statuaries, made their Draperies of wet Linen, on purpose to make them sit close and streight to the Parts of their Figures; for doing which they had great Reason; and in following which the Painters would be much in the Wrong: and you shall see upon what Grounds. Those great Genius's of Antiquity, finding that it was impossible to imitate with Marble the Fineness of Stuffs or Garments, which is not to be discern'd but by the Colours, the Reflexes, and more especially by the Lights and Shadows; finding it (I say) out of their Power to dispose of those things, thought they could not do better, nor more prudentially, than to make use of such Draperies, as hinder'd not from seeing through their Folds, the Delicacy of the Flesh, and the Purity of the Out-lines; things, which truly speaking, they possess in the last Perfection, and which in all Appearance were the Subject of their chief Study. But Painters, on the contrary,



who are to deceive the Sight, quite otherwise than Statuaries, are bound to imitate the different Sorts of Garments, such as they naturally seem; and such as Colours, Reflexes, Lights and Shadows (of all which they are Masters) can make them appear. Thus we see that those who have made the nearest Imitations of Nature, have made Use of such Stuffs (or Garments) which are familiar to our Sight; and these they have imitated with so much Art, that in beholding them we are pleas'd that they deceive us; such were *Titian*, *Paul Veronese*, *Tintoret*, *Rubens*, *Van Dyck*, and the rest of the good Colourists, who have come nearest to the Truth of Nature. Instead of which, others who have scrupulously tied themselves to the Practice of the Ancients, in their Draperies, have made their Works crude and dry; and by this means have found out the lamentable Secret, how to make their Figures harder than even the Marble it self; as *Andrea Mantegna*, and *Pietro Perugino* have done; and *Raphael* also had much of that Way in his first Works, in which we behold many small Foldings often repleated, which look like so many Whip-cords. 'Tis true these Repetitions are seen in the *Ancient Statues*, and they are very proper there:

there: Because they who made Use of wet Linen, and close Draperies, to make their Figures look more tender, reasonably foresaw, that the Members would be too naked, if they left not more than two or three Folds, such as those Sorts of Draperies afford them, and therefore have us'd those Repetitions of many Folds; yet in such a Manner, that the Figures are always soft and tender, and thereby seem opposite to the Hardness of Marble. Add to this, that in *Sculpture*, 'tis almost impossible, that a Figure cloath'd with coarse Draperies, can make a good Effect on all the Sides; and that in *Painting*, the Draperies, of what Kind soever they be, are of great Advantage, either to unite the Colours and the Groupes, or to give such a Ground, as one would wish to unite, or to separate; or farther to produce such Reflections as set off; or for filling void Spaces; or in short, for many other Advantages, which help to deceive the Sight, and which are no ways necessary to *Sculptors*, since their Work is always of *Relievo*.

Three things may be inferr'd from what I have said, concerning the Rule of Draperies. First, that the *Ancient Sculptors* had reason to cloath their Figures as we see them. Secondly, that *Painters* ought to imitate them in the

Order of their Folds, but not in their Quality, nor in their Number. Thirdly, that *Sculptors* are oblig'd to follow them as much as they can, without desiring to imitate unprofitably, or improperly the *Manner* of the Painters, by making many ample Folds, which are insufferable Hardnesses, and look more like a Rock, than a natural Garment.

See the 211th *Remark* about the Middle of it.

*And if the Parts be too much distant from each other, &c.* 'Tis with Intent to hinder (as We have said in the Rule of Groupes) the visual Rays from being too much divided; and that the Eyes may not suffer, by looking on so many Objects, which are separated. *Guido* was very exact in this Observation. See in the Text the End of the *Rule*, which relates to Draperies. ¶ 202.

*And as those Limbs and Members which are express'd by few and large Muscles, &c.* *Raphael* in the Beginning of his Painting, has somewhat too much multiply'd the Folds; because being with Reason charm'd with the Graces of the Ancients, he imitated their Beauties somewhat too regularly; but having afterwards found, that this Quantity of Folds glitter'd too much upon the Limbs, and took off that Repose and Silence, which in Paint-



ing are so friendly to the Eyes; he made Use of a contrary Conduct, in the Works which he painted afterwards; which was at that time, when he began to understand the Effect of Lights, of Groupes, and the Oppositions of the Lights and Shadows; so that he wholly chang'd his *Manner*, (this was about eight Years before his Death) and though he always gave a Grace to whatsoever he painted, yet he made appear in his latter Works, a Greatness, a Majesty, and a Harmony, quite other than what we see in his first *Manner*: And this he did by lessening the Number of his Folds, making them more large, and more opposing them, and by making the Masses of the Lights and Shadows greater, and more disentangled. Take the Pains to examine these his different *Manners* in the Prints which we see of that *Great Man*.

¶ 210.

*As supposing them to be Magistrates, their Draperies ought to be large, &c.* Yet make not your Draperies so large, that they may be big enough to cloath four or five Figures, as some there are who follow that Method. And take heed, that the Foldings be natural, and so dispos'd, that the Eye may be directed to discover the Folds, from the Beginning of them to the End. By Magistrates he means

all



all great and grave Persons, and such as are advanc'd in Age.

If *Ladies or Damsels, light and soft, &c.* ¶ 211.  
 By this Name of *Ladies, Maids or Damsels*, he means all young Persons, slender, finely shap'd, airy and delicate. Such as are *Nymphs* and *Naiades*, and *Fountains*. *Angels* are also comprehended under this Head, whose *Draperies* should be of pleasing Colours, and resembling those which are seen in the Heavens, and chiefly when they are suspended in the Air. They are only such Sorts of light Habits as are subject to be ruffl'd by the Winds, which can bear many Folds; yet so that they may be freed from any Hardnesses. 'Tis easy for every one to judge, that betwixt the *Draperies* of *Magistrates*, and those of *young Maids*, there must be some Mediocrity of Folds, such as are most commonly seen and observ'd; as in the *Draperies* of a *Christ*, of a *Madonna*, of a *King*, a *Queen*, or a *Dutchess*, and of other Persons of Consideration and Majesty; and those also who are of a middle Age; with this Distinction, that the Habits must be made more or less rich, according to the Dignity of the Persons; and that *Cloth Garments* may be distinguish'd from those of *Silk*, *Sattin* from *Velvets*, *Brocard* from *Embroidery*, and

that in one Word, the Eye may be deceiv'd by the Truth, and the Difference of the Stuffs. Take Notice, if you please, that the light and tender Draperies having been only given to the Female Sex, the *Ancient Sculptors* have avoided, as much as they could, to cloath the Figures of Men, because they thought (as we have formerly said) that in Sculpture Garments could not be well imitated, and that great Folds made a very bad Effect. There are almost as many Examples of this Truth, as amongst the Ancients there are Statues of naked Men. I will name only that of *Laocoon*, which according to all Probability ought to have been cloath'd: And in Effect, what Likelihood can there be, that the Son of a King, and the Priest of *Apollo* should appear naked in the actual Ceremony of Sacrifice? For the Serpents pass'd from the Isle of *Tenedos* to the *Trojan* Shore, and surpriz'd *Laocoon*, and his Sons, while they were sacrificing to *Neptune* on the *Sea Shore*, as *Virgil* witnesses in the second of his *Æneids*.

\* Polydorus,  
Athenodor-  
us, and Age-  
sander, all  
Rhodians.

Notwithstanding which, the \* Sculptors, who were Authors of this noble Work, had well consider'd, that they could not give Vestments suitable to the Quality of the Persons represented, without making as it were  
a Heap

a Heap of Stones, whose Mass would rather be like a Rock, than those three admirable Figures, which will ever be the Admiration of all Ages. And for this Reason, of two Inconveniencies, they judg'd that of Draperies to be greater than that which was against the Truth it self.

This Observation well confirms what I have said in the 200th *Remark*. It seems to me, that it deserves you should make some Reflection on it; and to establish it the better in your Mind, I will tell you, that *Michael Angelo*, following this *Maxim*, has given the *Prophets* which he painted in the *Chapel* of the *Pope*, such Draperies whose Folds are large, and whose Garments are coarse: instead of which the *Moses*, which he has made in *Sculpture*, is habited with a Drapery much more close to the Parts, and holding more of the *Ancients*. Nevertheless he is a *Prophet*, as well as those in the *Chapel*, a Man of the same Quality, and to whom *Michael Angelo* ought to have given the same Draperies, if he had not been hinder'd by those very Reasons, which have been given you.

*The Marks or Ensigns of Virtues, &c.* ¶ 215.  
That is to say of the Sciences and Arts. The *Italians* call a Man a *Vertuoso*, who loves the



noble Arts, and is a Critick in them. And amongst our *French* Painters, the Word *Vertueux*, is understood in the same Signification.

¶ 217. *But let not the Work be too much enrich'd with Gold or Jewels, &c.* Clemens Alexandri-

Lib. 2. Pædag. cap. 12. *nus* relates, That *Apelles* having seen a *Helena* which a young Scholar of his had made, and adorn'd with a great Quantity of Golden Ornaments and Jewels, said to him, *My good Friend, though thou couldst not make her Beautiful, at least thou hast made her Rich.* Besides that these glittering things in Painting, as precious Stones prodigally strew'd over the Habits, are destructive to each other, because they draw the Sight to several Places at the same time, and hinder round Bodies from turning, and making their due effect; 'tis the very Quantity which often makes us judge that they are false. And besides, it is to be presum'd, that precious things are always rare.

Plutarch. *Corinna*, that learned *Theban* Lady, reproach'd *Pindar*, whom she had five times overcome in Poetry, that he scatter'd through all his Works the Flowers of *Parnassus* too prodigally; saying to him, *That Men sow'd with the Hand, and not with the Sack*: for which Reason a Painter ought to adorn his Vestments with great Discretion. And precious  
Stones



Stones look exceedingly well, when they are set in those Places which we would make to come out of the Picture; as for Example, on a Shoulder, or an Arm, to tie some Drapery which of it self is of no strong colouring. They do also perfectly well with white, and other light Colours, which are us'd in bringing the Parts or Bodies forward; because Jewels make a Show, and glitter through the Opposition of the great Lights in the deep Brown, which meet together.

'Tis very expedient to make a Model of those things which we have not in our Sight, and whose Nature is difficult to be retain'd in the Memory, &c. As for Example, the Groupes of many Figures, the Postures difficult to be long kept, the Figures in the Air, in Cielings, or much rais'd above the Sight; and even of Animals, which are not easily to be dispos'd.

By this Rule we plainly see, how necessary it is for a Painter to know how to *Model*, and to have many *Models* of soft Wax. *Paul Veronese* had so good a Store of them, with so great a Quantity of different Sorts, that he would paint a whole *Historical Composition* on a Perspective Plan, how great and how diversified soever it were. *Tintoret* practis'd the

same; and *Michael Angelo* (as *Giovan. Bapt. Armenini* relates) made use of it, for all the Figures of his *Day of Judgment*. 'Tis not that I would advise any one who would make any very considerable Work, to finish after these Sorts of Models; but they will be of vast Use and Advantage to see the Masses of great Lights, and great Shadows, and the Effect of the Whole-together. For what remains, you are to have a \* *Layman* almost as big as the Life, for every Figure in particular, besides the natural Figure before you, on which you must also look, and call it for a Witness, which must first confirm the thing to you, and afterwards to the Spectators as it is in Reality.

You may make Use of these *Models* with Delight, if you set them on a *Perspective Plan*, which will be in the Manner of a Table made on Purpose. You may either raise, or let it down, according to your Convenience; and if you look on your Figures, through a Hole, so contriv'd, that it may be mov'd up and down, it will serve you for a Point of Sight, and a Point of Distance, when you have once fix'd it.

The same Hole will farther serve you, to set your Figures in the Cieling, and dispos'd upon

\* A Figure made of Wood or Cork, turning upon Joints.

upon a Grate of Iron-wire, or supported in the Air, by little Strings rais'd at Discretion; or by both Ways together.

You may join to your Figures what you see fitting, provided, that the whole be proportion'd to them; and in short, what you your self may judge to be of no greater Bigness than theirs. Thus, in whatsoever you do, there will be more of Truth seen, your Work it self will give you infinite Delight, and you will avoid many Doubts and Difficulties, which often hinder you; and chiefly for what relates to *lineal Perspective*, which you will there infallibly find, provided that you remember to proportion all things to the Greatness of your Figures, and especially the Points of Sight and of Distance; but for what belongs to *aerial Perspective*, that not being found, the Judgment must supply it. *Tintoret* (as *Ridolphi* tells us in his Life) had made Chambers of Board and Pastboard, proportion'd to his Models, with Doors and Windows, through which he distributed on his Figures artificial-Lights, as much as he thought reasonable, and often pass'd some Part of the Night, to consider and observe the Effect of his Compositions. His *Models* were two Foot high.

*We*



¶ 221.

*We are to consider the Places where we lay the Scene of the Picture, &c.* This is what Monsieur de Chambray calls, to do things according to *Decorum*. See what he says of it, in the *Interpretation* of that Word, in his *Book of the Perfection of Painting*. 'Tis not sufficient, that in the Picture there be nothing found which is contrary to the Place, where the Action which is represented, passes; but we ought besides, to mark out the Place, and make it known to the Spectator by some particular Address, that his Mind may not be put to the Pains of discovering it; as whether it be *Italy*, or *Spain*, or *Greece*, or *France*; whether it be near the Sea-shore, or the Banks of some River; whether it be the *Rhine*, or the *Loyre*; the *Po*, or the *Tyber*; and so of other things, if they are essential to the History.

“ Nealces, a Man of Wit, and an ingenious  
 Lib. 25. 12. “ Painter, (as Pliny tells us) being to paint  
 “ a Naval Fight betwixt the Egyptians and  
 “ the Persians, and being willing to make it  
 “ known, that the Battle was given upon the  
 “ Nile, whose Waters are of the same Colour  
 “ with the Sea, drew an Ass drinking on the  
 “ Banks of the River, and a Crocodile endeavouring to surprize him.



*Let a Nobleness and Grace, &c.* It is difficult enough to say what this *Grace of Painting* is; 'tis to be conceiv'd and understood, much more easily than to be explain'd by Words. It proceeds from the Illuminations of an excellent Mind (not to be acquir'd) by which we give a certain Turn to Things, which makes them pleasing. A Figure may be design'd with all its Proportions, and have all its Parts regular: which, notwithstanding all this, shall not be pleasing, if all those Parts are not put together in a certain manner, which attracts the Eye to them, and holds it fix'd upon them: For which reason, there is a Difference to be made betwixt *Grace* and *Beauty*. And it seems that *Ovid* had a mind to distinguish them, when he said (speaking of *Venus*)

*Multaque cum formâ gratia mista fuit.*

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

And *Suetonius* speaking of *Nero*, says, he was rather *Beautiful* than *Graceful*. *Vultu pulchro, magis quam venusto.* How many fair Women do we see, who please us much less than others, who have not such beautiful Features?

tures? 'Tis by this *Grace* that *Raphael* has made himself the most renown'd of all the *Italians*, as *Apelles* by the same means carry'd it above all the *Greeks*.

¶ 233.

*This is that in which the greatest Difficulty consists, &c.* For two Reasons; 1st, because great Study is to be made, as well upon the ancient Beauties, and noble Pictures, as upon Nature it self: and 2dly, because that Part depends entirely on the *Genius*, and seems to be purely the Gift of Heaven, which we have receiv'd at our Birth: upon which Account our Author adds, *Undoubtedly we see but few, whom in this particular, Jupiter has regarded with a gracious Eye; so that it belongs only to those elevated Souls, who partake somewhat of Divinity, to work such mighty Wonders.* Tho' they who have not altogether receiv'd from Heaven this precious Gift, cannot acquire it without great Labour; nevertheless 'tis needful, in my Opinion, that both the one and the other should perfectly learn the Character of every Passion.

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

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



the *Philosophers*, I am of Opinion, that every one may use them at his Pleasure; and that he may study them after his own manner; the Name makes nothing. One may even make Passions of *Majesty*, *Fierceness*, *Dissatisfaction*, *Care*, *Avarice*, *Slothfulness*, *Envy*, and many other things like *these*. These *Passions* (as I have said) ought to be learnt from the Life it self, or to be studied on the *Ancient Statues*, and *excellent Pictures*: we ought to see, for Example, all things which belong to *Sadness*, or serve to express it; to design them carefully, and to imprint them in our Memories after such a Manner, as we may distinctly understand seven or eight kinds of them more or less, and immediately after, draw them upon Paper, without any other *Original*, than the *Image* which we have conceiv'd of them. We must be perfect Masters of them, but above all, we must make sure of possessing them throughly. We are to know, that it is such or such a Stroke, or such a Shadow, stronger or weaker, which make such or such a *Passion*, in this or that Degree. And thus if any one should ask you what makes in Painting the *Majesty* of a *King*, the *Gravity* of a *Hero*, the *Love* of a *Christ*, the *Grief* of a *Madonna*, the *Hope* of the



good Thief, the Despair of the bad one, the Grace and Beauty of a Venus, and in fine, the Character of any Passion whatsoever, you may answer positively, on the Spot, and with Assurance, that it is *such a Posture*, or *such Lines* in the Parts of the Face, form'd of *such* or *such a Fashion*, or even the one and the other both together: for the Parts of the Body separately, make known the Passions of the Soul, or else conjointly one with the other. But of all the Parts, the Head is that which gives the most of Life, and the most of Grace to the Passion, and which alone contributes more to it, than all the rest together. The others separately can only express some certain Passions, but the Head expresses all of them; nevertheless there are some which are more particular to it; as, for Example, Humility, which it expresses by the Stooping or bending of the Head. Arrogance, when it is lifted, or as we say, tofs'd up. Languishment, when we hang it on one Side, or lean it upon one Shoulder. Obstinacy (or as the French call it *Opiniâtreté*;) with a certain stubborn, unruly, barbarous Humour, when 'tis held upright, stiff and pois'd betwixt the Shoulders. And of the rest, there are many Marks, more easily conceiv'd, than they can

can be express'd ; as *Bashfulness*, *Admiration*, *Indignation*, and *Doubt*. 'Tis by the *Head* that we make known more visibly our *Supplications*, our *Threatnings*, our *Mildness*, our *Haughtiness*, our *Love*, our *Hatred*, our *Joy*, our *Sadness*, our *Humility* ; in fine, 'tis enough to see the *Face* and to understand the *Mind* at half a Word. *Blushing* and *Paleness* speak to us, as also the Mixture of them both.

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

The *Nose* has no Passion which is particular to it, it only lends its Assistance to the other

before nam'd, by the stretching of the *Nostrils*, which is as much mark'd in *Joy*, as it is in *Sadness*. And yet it seems, that *Scorn* makes us wrinkle up the *Nose*, and stretch the *Nostrils* also, at the same time drawing up the *upper Lip* to the Place which is near the Corners of the *Mouth*. The *Ancients* made the *Nose* the Seat of *Derision*; *eum subdole irrisioni dicaverunt*, says *Pliny*; that is, they dedicated the *Nose* to a cunning sort of *Mockery*. We read in the 3d *Satyr* of *Perfius*,

*Disce, sed ira cadat Naso, rugosaque fanna.*

Learn, but let your *Anger* fall from your *Nose*, and the sneering *Wrinkles* be dismounted. And *Philostratus* in the *Picture* of *Pan*, whom the *Nymphs* had bound, and scornfully insulted over, says of that *God*; “ that before  
 “ this, he was accusom'd to sleep with a peace-  
 “ able *Nose*, softning in his *Slumbers* the *Wrin-*  
 “ *kles* of it, and the *Anger* which commonly  
 “ mounted to that *Part*; but now his *Nostrils*  
 “ were widen'd to the last *Degree* of *Fury*.  
 For my own *Part*, I should rather believe that the *Nose* was the Seat of *Wrath* in *Beasts*, than in *Mankind*; and that it was unbecoming of any *God* but only *Pan*, who had very much of the *Beast* in him, to wrinkle up his *Nose* in

M

*Anger,*



*Anger*, like other Animals. The moving of the *Lips* ought to be but moderate, if it be in *Conversation*, because we speak much more by the *Tongue* than by the *Lips*: And if you make the *Mouth* very open, 'tis only when you are to express the Violence of *Passion*, and more properly of *Anger*.

For what concerns the *Hands*, they are the Servants of the *Head*, they are his Weapons and his Auxiliaries; without them the Action is weak, languishing, and half dead. Their Motions, which are almost infinite, make innumerable Expressions. It is not by *them*, that we *desire*, that we *hope*, that we *promise*, that we *call towards us*, and that we *reject*? Besides, *they* are the Instruments of our *Threats*, of our *Petitions*, of the *Horror* which we show for things, and of the *Praises* which we give them. By *them* we *fear*, we *ask Questions*, we *approve*, and we *refuse*, we show our *Joy*, and our *Sadness*, our *Doubts*, and our *Lamentations*, our *Concernments of Pity*, and our *Admirations*. In short, it may be said, that they are the *Language* of the *Dumb*, that they contribute not a little to the speaking of the *universal Tongue* common to all the World, which is that of *Painting*.

Now



Now to tell you how these Parts are to be dispos'd, so as to express the different *Passions*, is impossible; no precise *Rules* can be given of it, both because the Task it self is infinite, and also because every one is left to the Conduct of his own *Genius*, and to the Fruit of his former Studies; only remember to be careful, that all the Actions of your Figures must be natural. “ *It seems to me (says Quintilian, speaking of the Passions) That this Part, which is so noble, and so great, is not altogether unaccessible; and that an easy way may be found to it; 'tis to consider Nature, and to copy her; for the Spectators are satisfied, when in artificial things they can discern that Nature, which they are accusom'd to behold.*”

This Passage of *Quintilian* is perfectly explain'd by the Words of an excellent Master, which our Author proposes to us for a Rule: they are these which follow. *That the studied Motions of the Soul are never so natural, as those which we see in the Transport of a true Passion.* These Motions will better be express'd, and be much more natural, if we enter into the same Thoughts, become of the same Piece, and imagine our selves to be in the same Circumstances with those whom we would represent. “ *For Nature (says Horace*

“ in his Art of Poetry) *disposes the Inside of*  
 “ *Mankind to all sorts of Fortunes ; sometimes*  
 “ *she makes us contented, sometimes she drives*  
 “ *us into Choler, and sometimes she so oppresses*  
 “ *us with Grief, that she seems to tread us down,*  
 “ *and plunge us into mortal Anxieties ; and on*  
 “ *all these Occasions, she drives outwards the*  
 “ *Motions of the Heart by the Tongue, which is*  
 “ *her Interpreter.”* Now instead of the Tongue,  
 let the Painter say by the *Actions*, which are  
 her Interpreters. “ *What means have we,*  
 “ (says *Quintilian*) *to give a Colour to a thing*  
 “ *if we have not the same Colour ? ’tis neces-*  
 “ *sary that we our selves should first be touch’d*  
 “ *with a Passion before we endeavour to move*  
 “ *others with it. And how (continues he) can*  
 “ *we be touch’d, since the Passions are not in*  
 “ *our Power ? This is the way in my Opinion ;*  
 “ *We must form to our selves the Visions and*  
 “ *Images of absent things, as if they were in*  
 “ *reality before our Eyes ; and he who conceives*  
 “ *these Images with the greatest Strength of*  
 “ *Imagination, shall possess that Part of the*  
 “ *Passions with the most Advantage, and the*  
 “ *greatest Ease,”* But we must take care (as  
 I have already said) that in these Visions, the  
 Motions may be natural ; for there are some  
 who imagine, they have given abundance of  
Light

Light to their Figures, when they have made them do *violent* and *extravagant Actions*; which we may more reasonably call the *Convulsions*, or *Contortions of the Body*, than the *Passions of the Mind*; and by this means they often put themselves to much Pains, to find a strong Passion, where no Passion is requir'd. Add to all that I have said, concerning the Passions, that we are to have a very serious regard to the Quality of the Persons who are to be express'd in *Passions*. The Joy of a *King* ought not to resemble that of a *Serving-man*: And the *Fierceness* of a *private Soldier* must not be like that of an *Officer*. In these Differences consists all the *Fineness* and *Delicacy* of the *Passions*. *Paulo Lomazzo* has written at large on every *Passion* in particular, in his *second Book*; but beware you dwell not too long upon it, and endeavour not to force your Genius.

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

¶ 256.

*The Cromatique Part, or Colouring, &c.*  
 The third and last Part of Painting, is call'd the *Cromatique*, or Colouring. Its Object is *Colour*: for which Reason, Lights and Shadows are therein also comprehended, which are nothing else but *White* and *Brown*, (or *Dark*;) and by Consequence have their Place among the *Colours*. *Philostratus* says, in his *Life of Apollonius*, “ that That may be truly  
 “ call'd Painting, which is made only with two  
 “ Colours, provided the Lights and Shadows  
 “ be observ'd in it: for there we behold the true  
 “ Resemblance of things with their Beauties;  
 “ we also see the Passions, though without other  
 “ Colours: so much of Life may be also express'd  
 “ in it, that we may perceive even the very  
 “ Blood: the Colour of the Hair, and of the  
 “ Beard, are likewise to be discern'd, and we  
 “ can distinguish (without Confusion) the fair  
 “ from the black, and the young from the old,  
 “ the Differences betwixt the white and the  
 “ flaxen Hair; we distinguish with Ease be-  
 “ twixt the Moors and the Indians; not only  
 “ by the Camus Noses of the Blacks, their wool-  
 “ ly Hair, and their high Jaws, but also by  
 “ that black Colour which is natural to them.”  
 We may add to what *Philostratus* has said,  
 that with two Colours only, (the Light and  
 the



the Dark) there is no Sort of Stuff or Habit but may be imitated. We say then, that the Colouring makes its Observations on the Masses or Bodies of the Colours, accompany'd with Lights and Shadows, more or less evident by Degrees of Diminution, according to the Accidents. First, of a luminous Body; as for Example, the *Sun* or a *Torch*. Secondly, of a diaphanous or transparent Body, which is betwixt us and the Object, as the Air, either pure or thick, or a red Glass, &c. Thirdly, of a solid Body illuminated, as a Statue of white Marble, a green *Tree*, a black *Horse*, &c. Fourthly, from his Part, who regards the Body illuminated, as beholding it either near, or at a Distance, directly in a right Angle, or aside in an obtuse Angle, from the top to the bottom, or from the bottom to the top. This Part, in the Knowledge which it has of the Virtue of Colours, and the Friendship which they have with each other, and also their Antipathies, comprehends the Strength, the Relievo, the Briskness, and the Delicacy which are observ'd in good Pictures. The Management of *Colours*, and the Labour depends also on this last Part.

*Her Sister*, &c. That is to say, the *Design* or *Drawing*, which is the *second Part* of

*Painling*; which consisting only of *Lines*, stands altogether in need of the *Colouring* to appear. 'Tis for this Reason, that our Author calls this Part her Sister's *Procurer*, that is, the *Colouring* shows us the *Design*, and makes us fall in Love with it.

¶ 267.

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

¶ 280.

*Which should be the most, &c.* See the *Remark of Number 152*.

¶ 283.

*That light Bodies may have a sufficient Mass, or Breadth of Shadow, to sustain 'em, &c.* That is properly to say, that after the great Lights, there must be great Shadows, which we call *Reposes*: because in Reality the Sight would be tired, if it were attracted by a Continuity of glittering Objects. The Lights may serve for a *Repose* to the Darks, and the Darks to the Lights. I have said in another Place, that a *Groupe of Figures* ought

to

to be consider'd as a *Choir of Musick*, in which the *Bases* support the *Trebles*, and make them to be heard with greater Pleasure. These Reposes are made two several Ways, one of which is *Natural*, the other *Artificial*. The *Natural* is made by an Extent of Lights or of Shadows, which naturally and necessarily follow solid Bodies: or the Masses of solid Bodies aggroupp'd, when the Light strikes upon them. And the *Artificial* consists in the Bodies of Colours, which the Painter gives to certain things, such as pleases him; and composes them in such a Manner, that they do no Injury to the Objects which are near them. A Drapery (for Example) which is made yellow, or red, on some certain Place, in another Place may be brown, and will be more suitable to it, to produce the Effect requir'd. We are to take Occasion, as much as possibly we can, to make Use of the first Manner, and to find the Repose of which we speak, by the Light and by the Shadow, which naturally accompany solid Bodies. But since the Subjects on which we work are not always favourable to dispose the Bodies as we desire, a Painter in such a Case may take his Advantage by the Bodies of Colours, and put into such Places as ought to be darken'd, Drape-  
ries



ries, or other things, which we may suppose to be naturally brown and fully'd, which will produce the same Effect, and give him the same Repose as the Shadows would do, which could not be caus'd by the Disposition of the Objects.

Thus an understanding Painter will make his Advantages both of the one Manner and the other. And if he makes a Design to be grav'd, he is to remember, that the *Gravers* dispose not their Colours as the *Painters* do; and that by consequence he must take Occasion to find the Reason of his *Design*, in the natural Shadows of the Figures, which he has dispos'd to cause the Effect. *Rubens* has given us a full Information of this in those Prints of his, which he caus'd to be engrav'd; and I believe that nothing was ever seen more beautiful in that kind: the whole Knowledge of Groupes, of the Lights and Shadows, and of those Masses, which *Titian* calls *à Bunch of Grapes*, is there expos'd so clearly to the Sight, that the View of those *Prints*, and the careful Observation of them, might very much contribute to the forming of an *able Painter*. The best and fairest of them are graven by *Vosterman*, *Pontius*, and *Bolsvert*, all of them admirable *Gravers*, whose Works  
*Rubens*



*Rubens* himself took Care to oversee; and which without doubt you will find to be excellent, if you examine them. But expect not there the *Elegance of Design*, nor the *Correctness* of the *Out-lines*.

'Tis not but the Gravers can, and ought to imitate the Bodies of the Colours by the Degrees of the Lights and Shadows, as much as they shall judge that this Imitation may produce a good Effect. On the contrary, 'tis impossible, in my Opinion, to give much Strength to what they grave, after the Works of the School of *Venice* (and of all those who have had the Knowledge of Colours, and of the Contrast of the Lights and Shadows) without imitating in some sort the Colour of the Objects, according to the Relation which they have to the Degrees of White and Black. We see certain Prints of good *Gravers* different in their Kinds, where these things are observ'd, and which have a wonderful Strength. And there appears in publick, of late Years, a *Gallery* of Arch-duke *Leopold*, which though very ill graven, yet shows some Part of the Beauty of its *Originals*, because the Gravers who have executed it (though otherwise they were sufficiently ignorant) have observ'd in almost the greatest Parts of their  
Prints,

Prints, the Bodies of Colours, in the Relation which they have to the Degrees of the Lights and Shadows. I could wish the *Gravers* would make some Reflection upon this *whole Remark*; 'tis of wonderful consequence to them; for when they have attain'd to the Knowledge of these *Reposes*, they will easily resolve those Difficulties which many times perplex them; and then chiefly, when they are to engrave after a Picture, where neither the Lights and Shadows, nor the Bodies of the Colours are skilfully observ'd, though in its other Parts the Picture may be well perform'd.

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

¶ 290. *While the Goings off are more and more broken and faint, as they approach to the Extremities, &c.* 'Tis the Duty of a *Painter*, even in this also, to imitate the *Convex Mirror*, and to place nothing which glares either in Colour or in Light, at the Borders of his Picture; for  
which

which there are two Reasons: the first is, that the Eye at the first View directs it self to the midst of the Object, which is presented to it, and by consequence, must there necessarily find the principal Object, in order to its Satisfaction. And the other Reason is, that the Sides or Borders being overcharg'd with a strong and glittering Work, attract the Eyes thither, which are in a kind of Pain, not to behold a Continuity of that Work, which is on the Sudden interrupted, by the Borders of the Picture; instead of which the Borders being lighten'd, and eas'd of so much Work, the Eye continues fixt on the Center of the Picture, and beholds it with greater Pleasure. 'Tis for the same Reason, that in a great Composition of Figures, those, which coming most forward, are cut off by the Bottom of the Picture, will always make an ill Effect.

*A Bunch of Grapes, &c.* 'Tis sufficiently manifest, that *Titian* by this judicious and familiar Comparison, means, that a Painter ought to collect the Objects, and to dispose them in such a manner, as to compose one *Whole*; the several contiguous Parts of which may be enlighten'd, many shadow'd, and others of broken Colours to be in the Turnings; as on a Bunch of Grapes, many Grapes, which are  
the

the Parts of it, are in the Light, many in the Shadow, and the rest faintly colour'd to make them go farther back. *Titian* once told *Tintoret*, That in his greatest Works, a Bunch of Grapes had been his principal Rule, and his surest Guide.

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

Our *Author* concludes affirmatively; and the Reason on which he establishes his Rule is this; That there being nothing which partakes more of the Light than Whiteness, and the Light being capable of subsisting well in Remoteness (or at a long distance, as we daily see in the rising and setting of the Sun) it follows, that White may subsist in the same manner. In Painting, the Light and a white Colour are but one and the same thing. Add to this, that we have no Colour, which more



resembles the Air than White, and by consequence no Colour which is lighter; from whence it comes, that we commonly say, the Air is heavy, when we see the Heavens cover'd with black Clouds, or when a thick Fog takes from us that Clearness, which makes the Lightness or Serenity of the Air. *Titian, Tintoret, Paul Veronese*, and all those who best understood Lights, have observ'd it in this manner, and no Man can go against this Precept, at least without renouncing any Skill in Landscape, which is an undoubted Confirmation of this Truth. And we see that all the great *Masters of Landscape* have follow'd *Titian* in this, who has always employ'd brown and earthly Colours upon the forepart, and has reserv'd his greatest Lights for Remotenesses, and the back Parts of his *Landscapes*.

It may be objected against this Opinion, that White cannot maintain it self in Remotenesses, because it is ordinarily us'd to bring the Objects nearer, on the advanc'd Part. 'Tis true, that so it is us'd, and that to very good purpose, to render the Objects more sensible, by the opposition of the Dark, which must accompany it; and which retains it, as it were by force; whether the Dark serves it for a  
Ground,

Ground, or whether it be combin'd to it. For example, If you wou'd make a *white Horse* on the fore-ground of your Picture, 'tis of absolute Necessity, that the Ground must be of a mixt brown, and large enough, or that the Furniture must be of very sensible Colours; or lastly, that some Figure must be set upon it, whose Shadows and the Colour may bring it forward.

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

You may also extinguish your White, if you suppose the Air to be somewhat thicker;

and if you foresee that this Supposition will make a good Effect in the Oeconomy of the whole Work ; but let not this proceed so far, as to make your Figures so brown, that they may seem as it were in a filthy Fog, or that they may appear to be Part of the Ground. See the following Remark.

*But as for pure Black, there is nothing that brings the Object nearer to the Sight, &c.* ¶ 332. Because Black is the heaviest of all Colours, the most earthy, and the most sensible. This is clearly understood by the Qualities of White, which is oppos'd to it, and which is (as we have said) the lightest of all Colours. There are few who are not of this Opinion ; and yet I have known some, who have told me, that the Black being on the advanc'd Part makes nothing but Holes. To this there is little else to be answer'd, but that Black always makes a good Effect, being set forward, provided it be plac'd there with Prudence. You are therefore so to dispose the Bodies of your Pictures which you intend to be on the foreground, that those sorts of Holes may not be perceiv'd, and that the Blacks may be there by Masses, and insensibly confus'd. See the 47th Rule.

That which gives the Relievo to a *Bowl*, (may some say to me) is the quick Light, or the White, which appears to be on the Side which is nearest to us, and the Black by consequence distances the Object. We are here to beware, not to confound the Turnings with the Distances: the Question is only in Respect of Bodies, which are separated by some Distance of a backward Position, and not of round Bodies, which are of the same Continuity: the Brown which is mingled in the turnings of the *Bowl*, makes them go off, rather in confounding them (as we may say) than in blackning them. And do you not see, that the Reflects are an Artifice of the *Painter*, to make the Turnings seem more Light, and that by this means the greatest Blackness remains towards the middle of the *Bowl*, to sustain the White, and make it deceive us with more Pleasure?

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



It may be inferr'd from this *Precept*, that the Masses of other Colours will be so much the more sensible, and approach so much the nearer to the Sight, the more Brown they bear; provided this be amongst other Colours which are of the same Species. *For Example*, A yellow Brown shall draw nearer to the Sight, than another which is less yellow. I said, provided it be amongst other Colours, which are of the same Species; because there are simple Colours, which naturally are strong and sensible, though they are clear; as *Vermilion*: there are others also, which notwithstanding that they are brown, yet cease not to be soft and faint; as the blue of *Ultramarine*. The Effect of a Picture comes not only therefore from the Lights and Shadows, but also from the Nature of the Colours. I thought it was not from the Purpose in this Place to give you the Qualities of those Colours which are most in use, and which are call'd *Capital*, because they serve to make the Composition of all the rest, whose Number is almost infinite.

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

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

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

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

*Vermilion* is wholly opposite to *Ultramarine*.

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

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

*Pink* is in its Nature an indifferent Colour, (that is) very susceptible of the other Colours by the mixture: if you mix *Brown-Red* with it, you will make it a very earthy Colour; but on the contrary, if you join it with *White* or *Blue*, you shall have one of the most faint and tender Colours.

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

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

Of all *Blacks*, that is the most earthy, which is most remote from *Blue*. According to the *Principle* which we have establish'd of *White* and *Black*, you will make every one of these Colours before nam'd more earthy and

and more heavy, the more *Black* you mingle with them; and they will be lighter, the more *White* you join with them.

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

*But let this be done relatively, &c.* One Body must make another Body fly off in such a manner, that it self may be chas'd by those Bodies which are advanc'd before it. “ *We*  
 “ *are to take care, and use great Attention* (says  
 “ *Quintilian)* *not only of one separate thing,*  
 “ *but of many which follow each other, and by*

¶ 355

“ a certain Relation which they have with each  
 “ other, are as it were continued. In the same  
 “ manner, as if in a straight Street, we cast  
 “ our Eyes from one End of it to the other, we  
 “ discover at once those different things which  
 “ are presented to the Sight, so that we not only  
 “ see the last, but whatsoever is relating to the  
 “ last.

¶ 361.

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

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

And



And if by this Mixture, they make a gracious and sweet Colour, which is pleasing to the Sight, 'tis a Sign that there is an Union and a Sympathy betwixt them: but if on the contrary, that Colour which is produc'd by the mixture of the two, be harsh to the Sight, we are to conclude, that there is a Contrariety and Antipathy betwixt these two Colours. *Green* (for Example) is a pleasing Colour, which may come from a *Blue* and a *Yellow* mix'd together; and by consequence *Blue* and *Yellow* are two Colours which *sympathize*: and on the contrary, the Mixture of *Blue* with *Vermilion*, produces a sharp, harsh, and unpleasant Colour; conclude then that *Blue* and *Vermilion* are of a contrary Nature. And the same may be said of other Colours, of which you may make the Experiment, and clear that Matter once for all. (See the Conclusion of the 332d *Remark*, where I have taken Occasion to speak of the Force and Quality of every Capital Colour.) Yet you may neglect this Precept, when your Piece consists but of one or two Figures, and when amongst a great Number you would make some *one* Figure more remarkable than the rest. *One*, I say, which is one of the most considerable of the Subject, and which otherwise you can-

not distinguish from the rest. *Titian*, in his Triumph of *Bacchus*, having plac'd *Ariadne* on one of the Borders of the Picture, and not being able (for that Reason) to make her remarkable by the Brightness of Light, which he was to keep in the middle of his Picture, gave her a Scarf of a *Vermilion* Colour, upon a *blue* Drapery, as well to loosen her from his Ground, which was a *blue Sea*, as because she is one of the principal Figures of his Subject, upon which he desir'd to attract the Eye. *Paul Veronese*, in his Marriage of *Cana*, because *Christ*, who is the principal Figure of the Subject, is carry'd somewhat into the Depth of the Picture, and that he cou'd not make him distinguishable by the Strength of the Lights and Shadows, has cloath'd him with *Vermilion* and *Blue*, thereby to conduct the Sight to that Figure.

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

¶ 365. 'Tis labour in vain to paint a High-noon, &c. He said in another Place, endeavour after that which aids your Art, and is suitable to it, and shun whatsoever is repugnant: 'tis the 59th Precept.

*Precept.* If the Painter would arrive to the end he has propos'd, which is to deceive the Sight, he must make choice of such a Nature, as agrees with the Weakness of his Colours; because his Colours cannot accommodate themselves to every sort of Nature. This Rule is particularly to be observ'd, and well consider'd, by those who paint *Landscapes*.

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

*Let your Colours be lively, and yet not look* ¶ 382. *(according to the Painters Proverb) as if they had been rubb'd, or sprinkled with Meal, &c.* *Donner dans la farine*, is a Phrase amongst Painters, which perfectly expresses what it means; which is to paint with clear or bright Colours, and dull Colours together; for being so mingled, they give no more Life to the Figures, than if they had been rubb'd with Meal. They who make their flesh Colours  
very

very white, and their Shadows grey, or inclining to green, fall into this Inconvenience. Red Colours in the Shadows of the most delicate or finest Flesh, contribute wonderfully to make them lively, shining, and natural; but they are to be us'd with the same Discretion, that *Titian*, *Paul Veronese*, *Rubens*, and *Van Dyck* have taught us, by their Example.

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

All they who have colour'd well, have had yet another *Maxim* to maintain their Colours fresh and flourishing, which was to make use of *white Grounds*, upon which they painted, and oftentimes at the first Stroke, without retouching any thing, and without employing new Colours. *Rubens* always us'd this way; and I have seen Pictures from the Hand of that great Person, painted up at once, which were of a wonderful Vivacity.

The



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

“ *wearies and pains the Sight more than any other.*” I know not the reason why the Use of it is left off at present, if it be not that in our Days there are few Painters who are curious in their Colouring, or that the first Strokes which are begun upon White, are not seen soon enough, and that a more than *French* Patience is requir’d to wait till it be accomplish’d; and the Ground, which by its whiteness tarnishes the Lustre of the other Colours, must be entirely cover’d, to make the whole Work appear pleasingly.

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

¶ 385. *Let there be so much Harmony, or Consent in the Masses of the Picture, that all the Shadowings may appear as if they were but one, &c.* He has said in another Place, that after great Lights, great Shadows are necessary, which he calls *Reposes*. What he means by the present

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

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

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

Since the *Mirror* is the Rule and Master of all Painters, as showing them their Faults by distancing the Objects, we may conclude that the Picture which makes not a good Effect at a distance, cannot be well done; and a Painter

ter

ter must never finish his Picture, before he has examin'd it at some reasonable distance, or with a *Looking-Glass*, whether the Masses of the Lights and Shadows, and the Bodies of the Colours be well distributed. *Giorgione* and *Correggio* have made use of this Method.

¶ 393.

*As for a Portrait, or Picture by the Life, &c.* The End of *Portraits* is not so precisely, as some have imagin'd, to give a smiling and pleasing Air, together with the resemblance; this is indeed somewhat, but not enough. It consists in expressing the true Temper of those Persons which it represents, and to make known their *Physiognomy*. If the Person whom you draw (*for Example*) be naturally Sad, you are to beware of giving him any Gayety, which would always be a thing which is foreign to his Countenance. If he, or she be Merry, you are to make that good Humour appear, by the expressing of those Parts where it acts, and where it shows it self. If the Person be Grave and Majestical, the Smiles, or Laughing, which is too sensible, will take off from that Majesty, and make it look childish and undecent. In short, the Painter, who has a good *Genius*, must make a true Discernment of all these things, and if he understands *Physiognomy*, it will be more easie



to him, and he will succeed better than another. *Pliny* tells us, “ *That Apelles made his Pictures so very like, that a certain Physiognomist and Fortune-teller, (as it is related by Appion the Grammarian) foretold, by looking on them, the very time of their Deaths, whom those Pictures represented; or at what time their Death happen’d, if such Persons were already dead.*”

*You are to take the utmost Care, that broad Lights may be join’d, &c.* ¶ 403. This must be done tenderly: yet not so as to make your Colours die, by force of tormenting them; but that you should mix them as hastily as you can, and not retouch the same Place, if conveniently you can avoid it.

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

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

*There is nothing more pernicious to a Youth, &c.* ¶ 422. ’Tis common to place our selves under the

the Discipline of a *Master*, of whom we have a good Opinion, and whose *Manner* we are apt to embrace with ease: which takes root more deeply in us, and augments, the more we see him work, and the more we copy after him. This happens oftentimes to that degree, and makes so great an Impression in the Mind of the *Scholar*, that he cannot give his Approbation to any other *Manner* whatsoever, and believes there is no Man under the Cope of Heaven, who is so knowing as *his Master*.

But what is most remarkable in this point, is, that *Nature* appears to us always like that *Manner* which we love, and in which we have been taught; which is just like a Glass through which we behold Objects, and which communicates its Colour to them, without our perceiving it. After I have said this, you may see of what Consequence is the choice of a *good Master*, and of following in our beginning the *Manner* of those who have come nearest to *Nature*. And how much injury do you think have the ill *Manners* which have been in *France*, done to the Painters of that Nation, and what hindrance have they been to the knowledge of what is well done, or of arriving to what is so, when once we know it?

The *Italians* say to those whom they see infected with an ill *Manner*, which they are not able to forsake, “ *If you knew just nothing,* “ *you would soon learn something.*”

Search whatsoever is aiding to your *Art*, and ¶ 433.  
convenient: and avoid those things which are repugnant to it, &c. This is an admirable *Rule*; a *Painter* ought to have it perpetually present in his *Mind* and *Memory*. It resolves those *Difficulties* which the *Rules* beget; it loosens his *Hands*, and assists his *Understanding*. In short, this is the *Rule* which sets the *Painter* at *Liberty*; because it teaches him, that he ought not to subject himself servilely, and be bound like an *Apprentice* to the *Rules* of his *Art*; but that the *Rules* of his *Art* ought to be subject to him, and not hinder him from following the *Dictates* of his *Genius*, which is superior to them.

*Bodies of diverse Natures which are ag-* ¶ 434.  
*group'd (or combin'd together) are agreeable and pleasant to the Sight, &c. As Flowers, Fruits, Animals, Skins, Sattins, Velvets, beautiful Flesh, Works of Silver, Armours, Instruments of Musick, Ornaments of Ancient Sacrifices, and many other pleasing Diversities which may present themselves to the Painter's Imagination. 'Tis most certain, that the Di-*  
O  
iversity

versity of Objects recreates the Sight, when they are without Confusion ; and when they diminish nothing of the Subject on which we work. Experience teaches us, that the Eye grows weary with poring perpetually on the same thing ; not **only** on Pictures, but even on Nature it self. For who is he, who would not be tir'd in the Walks of a long Forest, or with beholding a large plain which is naked of Trees, or in the Sight of a Ridge of Mountains, which instead of Pleasure, give us only the View of Heights and Bottoms ? Thus to content and fill the Eye of the Understanding, the best Authors have had the Address to sprinkle their Works with pleasing Digressions, with which they recreate the Minds of Readers. Discretion in this, as in all other things, is the surest Guide : and as tedious Digressions, which wander from their Subject, are impertinent ; so the Painter, who under Pretence of diverting the Eyes, would fill his Picture with such Varieties as alter the Truth of the *History*, would make a ridiculous Piece of Painting, and a mere Gallimaufry of his Work.

¶ 435. *As also those things which seem to be slightly touch'd, and perform'd with Ease, &c.* This Ease attracts our Eyes and Spirits so much the more  
because



because it is to be presum'd, that a noble Work, which appears so easie to us, is the Product of a skilful Hand which is Master of its Art. It was in this Part, that *Apelles* found himself superior to *Protogenes*, when he blam'd him for not knowing when to lay down his Pencil (and as I may almost say) to make an end of finishing his Piece. And it was on this Account he plainly said, "*That nothing was more prejudicial to Painters, than too much exactness; and that the greatest Part of them, knew not when they had done enough*": as we have likewise a Proverb, which says, *An Englishman never knows when he is well.* 'Tis true, that the Word *enough* is very difficult to understand. What you have to do, is to consider your Subject thoroughly, and in what manner you intend to treat it, according to your Rules, and the Force of your *Genius*; after this you are to work with all the Ease, and all the Speed you can, without breaking your Head so very much, and being so very industrious in starting Scruples to your self, and creating Difficulties in your Work. But 'tis impossible to have this Facility without possessing perfectly all the *Precepts* of the *Art*, and to have made it habitual to you. For Ease consists in making precisely that Work

which you ought to make, and to set every thing in its proper Place, with Speed and Readiness, which cannot be done without the Rules, for they are the assur'd means of conducting you to the end that you design, with Pleasure. 'Tis then most certain, (though against the Opinion of many,) that the *Rules* give Facility, Quiet of Mind, and Readiness of Hand to the slowest Genius; and that the same *Rules* increase, and guide that Ease in those who have already receiv'd it at their Birth, from the happy Influence of their Stars.

From whence it follows, that we may consider *Facility* two several Ways; either simply, as *Diligence* and a *Readiness of Mind, and of the Hand*; or as a *Disposition in the Mind*, to remove readily all those Difficulties which can arise in the Work. The first proceeds from an active Temper, full of Fire; and the second from a true Knowledge and full Possession of infallible Rules: the first is pleasing, but it is not always without Anxiety, because it often leads us astray: and on the contrary, the last makes us act with a Repose of Mind, and wonderful Tranquillity; because it ascertains us of the Goodness of our Work. 'Tis a great Advantage to possess the first; but 'tis the Height of Perfection to have both in  
that

that manner which *Rubens* and *Van Dyck* possessed them, excepting the Part of Design or Drawing, which both of them too much neglected.

Those who say, that the Rules are so far from giving us this Facility, that on the contrary they puzzle and perplex the Mind, and tie the Hand, are generally such People who have pass'd half their Lives in an ill Practice of Painting, the Habit of which is grown so inveterate in them, that to change it by the Rules, is to take (as it were) their Pencils out of their Hands, and to put them out of Condition of doing any thing; in the same manner as we make a Countryman dumb, whom we will not allow to speak, but by the Rules of Grammar.

Observe, if you please, that the Facility and Diligence of which I spoke, consists not in that which we call bold Strokes, and a free handling of the Pencil, if it makes not a great Effect at a distance. That sort of Freedom belongs rather to a Writing-Master, than a Painter. I say yet farther, that 'tis almost impossible that things which are painted, should appear true and natural, where we observe these sorts of bold Strokes. And all those who have come nearest to *Nature*, have

never us'd that *Manner* of Painting. Those tender Hairs, and those hatching Strokes of the Pencil, which make a kind of minced Meat in Painting, are very fine I must confess; but they are never able to deceive the Sight.

¶ 442.

*Nor till you have present in your Mind a perfect Idea of your Work, &c.* If you will have Pleasure in Painting, you ought to have so well consider'd the OEconomy of your Work, that it may be entirely made and dispos'd in your Head, before it be begun upon the Cloth. You must, I say, foresee the Effect of the Groupes, the Ground, and the Lights and Shadows of every thing, the Harmony of the Colours, and the Intelligence of all the Subject, in such a manner, that whatsoever you shall put upon the Cloth, may be only a Copy of what is in your Mind. If you make use of this Conduct, you will not be put to the trouble of so often changing, and rechanging.

¶ 443.

*Let the Eye be satisfied in the first place, even against and above all other Reasons, &c.* This passage has a respect to some particular Licences which a Painter ought to take: And as I despair not to treat this matter more at large; I adjourn the *Reader* to the first Opportunity which I can get, for his farther

Satis-



Satisfaction on this Point, to the best of my Ability. But in general he may hold for certain, that those Licences are good, which contribute to deceive the Sight, without corrupting the truth of the Subject, on which the Painter is to work.

*Profit yourself by the Counsels of the Knowing,* ¶ 445.  
 &c. *Parrhasius* and *Cliton* thought themselves much oblig'd to *Socrates*, for the Knowledge which he gave them of the *Passions*. See their Dialogue in *Xenophon*, towards the End of the *third Book of Memoirs*. “*They who the*  
 “*most willingly bear reproof* (says *Pliny* the  
 “*Younger)* *are the very Men in whom we find*  
 “*more to commend, than in other People.*” *Lysippus* was extremely pleas'd when *Apelles* told him his Opinion; and *Apelles* as much, when *Lysippus* told him his. That which *Praxiteles* 5. 8.  
 said of *Nicias*, in *Pliny*, shews the Soul of an accomplish'd, and an humble Man. “*Prax-*  
 “*iteles being ask'd which of all his Works he*  
 “*valued most: Those, says he, which Nicias*  
 “*has retouch'd*”. So much account he made of his Criticisms and his Opinions. You know the common Practice of *Apelles*; when he had finish'd any Work, he expos'd it to the Sight of all Passengers, and conceal'd himself, to hear the Censure of his Faults, with

the Prospect of making his Advantage of the Informations, which unknowingly they gave him: Being sensible, that the People would examine his Works more rigorously than himself, and would not forgive the least Mistake.

The Opinions and Counsels of many together are always preferable to the Advice of one single Person. And *Cicero* wonders that any are belotted on their own Productions, and say to one another, *Very good, if your Works please you, mine are not unpleasing to me.* In effect, there are many who through Presumption, or out of Shame to be reprehended, never let their Works be seen. But there is nothing can be of worse consequence; for the Disease is nourish'd and increases (says *Virgil*) while it is conceal'd. There are none but Fools (says *Horace*) who out of Shamefac'dness hide their Ulcers, which if shewn might easily be heal'd.

Tuscul. lib.  
5.

Georg. 3.  
lib. 5.

Ep. 16.

*Stultorum incurata malus pudor ulcera celat.*

There are others who have not altogether so much of this foolish Bashfulness, and who ask every one's Opinion with Prayers and Earnestness; but if you freely and ingenuously give them notice of their Faults, they never fail to  
make

make some pitiful Excuse for them ; or (which is worfe) they take in ill part the Service which you thought you did them, which they but seemingly desir'd of you, and out of an establish'd Custom amongst the greatest part of Painters. If you desire to get your self any Honour, and acquire a Reputation by your Works, there is no surer way than to shew them to Persons of good Sense ; and chiefly to those who are Criticks in the Art ; and to take their Counsel, with the same Mildness, and the same Sincerity, as you desir'd them to give it you. You must also be industrious to discover the Opinion of your Enemies, which is commonly the truest ; for you may be assur'd, that they will give you no Quarter, and allow nothing to Complaisance.

*But if you have no knowing Friend, &c.* ¶ 449.  
*Quintilian* gives the Reason of this, when he says, “ *That the best means to correct our Faults, is doubtless this, to remove our Designs out of Sight, for some space of time, and not to look upon our Pictures : to the end, that after this interval, we may look on them as it were with other Eyes, and as a new Work, which was of another Hand, and not our own.*” Our own Productions do but too much flatter us ; they are always too pleasing, and 'tis impossible



ble not to be fond of them at the moment of their Conception. They are Children of a tender Age, which are not capable of drawing our Hatred on them. 'Tis said, that Apes, as soon as they have brought their Young into the World, keep their Eyes continually fasten'd on them, and are never weary of admiring their Beauty: so amorous is Nature of whatsoever she produces.

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

*Qui sua metitur pondera, ferre potest.*

*“ That we may undertake nothing beyond our  
“ Forces, we must endeavour to know them.*

On this Prudence our Reputation depends. Cicero calls it a good Grace, because it makes a Man seen in his greatest Lustre. “ 'Tis,

¶ Off. “ (says he) a becoming Grace, which we shall  
“ easily make appear, if we are careful to culti-  
“ vate that which Nature has given us in pro-  
“ priety, and made our own; provided it be no  
“ Vice, or Imperfection. We ought to undertake  
“ nothing which is repugnant to Nature in ge-  
“ neral; and when we have paid her this Du-  
“ ty, we are bound so religiously to follow our  
“ own Nature, that though many things which  
“ are



“ are more serious and more important, present  
“ themselves to us, yet we are always to conform  
“ our Studies and our Exercises to our natural  
“ Inclinations. It avails nothing to dispute a-  
“ gainst Nature, and think to obtain what she  
“ refuses; for then we eternally follow what we  
“ can never reach; for (as the Proverb says)  
“ there is nothing can please, nothing can be  
“ graceful, which we enterprize in spight of  
“ Minerva; that is to say, in spight of Na-  
“ ture. When we have consider'd all these  
“ things attentively, it will then be necessary  
“ that every Man should regard That in parti-  
“ cular, which Nature has made his Portion,  
“ and that he should cultivate it with care. 'Tis  
“ not his Business to give himself the trouble of  
“ trying whether it will become him to put on  
“ the Nature of another Man; or as one would  
“ say, to act the Person of another: there is  
“ nothing which can more become us, than what  
“ is properly the Gift of Nature. Let every  
“ one therefore endeavour to understand his own  
“ Talent, and without flattering himself, let  
“ him make a true Judgment of his own Vir-  
“ tues, and his own Defects and Vices; that he  
“ may not appear to have less Judgment than the  
“ Comedians, who do not always chuse the best  
“ Plays, but those which are best for them:  
“ that

“ that is, those which are most in the compass  
 “ of their acting. Thus we are to fix on those  
 “ things for which we have the strongest Inclination.  
 “ And if it sometimes happens, that we  
 “ are forc’d by Necessity to apply our selves to  
 “ such other things, to which we are no ways  
 “ inclin’d; we must bring it so about, by our  
 “ Care and Industry, that if we perform them  
 “ not very well, at least we may not do them so  
 “ very ill, as to be sham’d by them: we are not  
 “ so much to strain our selves, to make those  
 “ Virtues appear in us, which really we have  
 “ not, as to avoid those Imperfections which may  
 “ dishonour us.” These are the Thoughts, and  
 the Words of Cicero, which I have translated,  
 retrenching only such things as were of no  
 concernment to my Subject: I was not of  
 opinion to add any thing, and the Reader, I  
 doubt not, will find his Satisfaction in them.

¶ 464.

*While you meditate on these Truths, and observe them diligently, &c.* There is a great Connection betwixt *this Precept* and that *other*, which tells you, that *you are to pass no Day without a Line.* ’Tis impossible to become an able Artist, without making your Art habitual to you: and ’tis impossible to gain an exact Habitude, without an infinite number of Acts, and without perpetual Practice.

In

In all Arts the Rules of them are learn'd in little time ; but the Perfection is not acquir'd without a long Practice, and a severe Diligence. *We never saw, that Laziness produc'd any thing which was excellent, says Maximus Tyrius* : and *Quintilian* tells us, that *the Arts draw their Beginning from Nature* ; the want we often have of them causes us to search the means of becoming able in them, and Exercise makes us entirely Masters of them. Diff. 347

*The Morning is the best, and most proper part of the Day, &c.* Because then the Imagination is not clouded with the Vapours of Meat, nor distracted by Visits, which are not usually made in the Morning. And the Mind by the Sleep of the foregoing Night, is refresh'd and recreated from the Toils of former Studies. *Malherbe* says well to this purpose, ¶ 466.

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

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

*Let no Day pass over you, without a Line, &c.* That is to say, without working, without giving some Strokes of the Pencil or the Crayon. This was the Precept of *Apelles* ; and 'tis of so much the more necessity, because Painting is an Art of much Length and Time, ¶ 468.



Time, and is not to be learn'd without great Practice. *Michael Angelo* at the Age of four-score Years, said, That he learn'd something every Day.

¶ 473. Be ready to put into your Table-book, &c. As it was the Custom of *Titian* and the *Car-raches*. There are yet remaining in the Hands of some who are curious in Painting, many Thoughts and Observations, which those great Men have made on Paper, and in their Table-books, which they carry'd continually about them.

¶ 475. Wine and good Cbeer are no great Friends to Painting: they serve only to recreate the Mind, when it is oppress'd and spent with Labour, &c.

35. 10. “ During the time (says *Pliny*) that *Protoge-*  
 “ nes was drawing the Picture of *Jalyfus*, which  
 “ was the best of all his Works, he took no other  
 “ Nourishment than *Lupines*, mix'd with a little  
 “ Water, which serv'd him both for Meat and  
 “ Drink, for fear of clogging his Imagination  
 “ by the Luxury of his Food.” *Michael Angelo*, while he was drawing his Day of Judgment, fed only on Bread and Wine at Dinner. And *Vasari* observes in his Life, that he was so sober, that he slept but little, and that he often rose in the Night to work, as being not disturb'd by the Vapours of his thin Repasts.



¶ 478.  
But delights in the Liberty which belongs to the Batchelors Estate, &c. We never see large, beautiful, and well-tasted Fruits proceeding from a Tree which is incompass'd round, and choak'd with Thorns and Briars. Marriage draws a world of Business on our Hands, subjects us to Law-suits, and loads us with multitudes of domestick Cares, which are as so many Thorns that encompass a Painter, and hinder him from producing his Works in that Perfection of which otherwise he is capable. *Raphael, Michael Angelo, and Hannibal Car-rach*, were never marry'd: and amongst the ancient Painters we find none recorded for being marry'd, but only *Apelles*, to whom *Alexander the Great* made a Present of his own Mistress *Campaspe*; which yet I would have understood, without offence to the Institution of Marriage; for that calls down many Blessings upon Families, by the Carefulness of a virtuous Wife. If Marriage be in general a Remedy against Concupiscence, 'tis doubly so in respect of Painters, who are more frequently under the Occasions of Sin, than other Men, because they are under a frequent Necessity of seeing Nature bare-fac'd. Let every one examine his own Strength upon this Point: but let him prefer the Interest

terest of his *Soul*, to that of his *Art*, and of his *Fortune*.

- ¶ 480. *Painting naturally withdraws from Noise and Tumult, &c.* I have said at the end of the first Remark, that both *Poetry* and *Painting* were upheld by the Strength of Imagination. Now there is nothing which warms it more than *Repose* and *Solitude*: Because, in that Estate, the Mind being freed from all Sorts of Business, and in a Kind of Sanctuary, undisturb'd by vexatious Visits; is more capable of forming noble Thoughts, and of Application to its Studies.

*Carmina secessum scribentis, & otia querunt.*

*Good Verse Recess and Solitude requires:*

*And Ease from Cares, and undisturb'd Desires:*

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

- ¶ 484. *Let not the covetous Design of growing rich, &c.* We read in *Pliny*, that *Nicias* refus'd sixty Talents from King *Attalus*, and rather chose to make a free Gift of his Picture to his Country. “ *I enquir'd of a prudent man,* “ (says a grave Author) *in what times those*  
noble

Petron. Arbitr.

“ noble Pictures were made, which now we see;  
 “ and desir’d him to explain to me some of their  
 “ Subjects, which I did not well understand. I  
 “ ask’d him likewise the reason of that great  
 “ Negligence, which is now visible amongst  
 “ Painters: And from whence it proceeded,  
 “ that the most beautiful Arts were now bury’d  
 “ in Oblivion; and principally Painting, a faint  
 “ Shadow of which is at present remaining to  
 “ us. To which he thus reply’d, That the im-  
 “ moderate Desire of Riches had produc’d this  
 “ Change: For of old, when naked Virtue had  
 “ her Charms, the noble Arts then flourish’d in  
 “ their Vigour: and if there was any Contest  
 “ amongst Men, it was only who should be the  
 “ first Discoverer of what might be of Advan-  
 “ tage to Posterity. Lysippus and Myron,  
 “ those renown’d Sculptors, who could give a  
 “ Soul to Brasses, left no Heirs, no Inheritance  
 “ behind them; because they were more care-  
 “ ful of acquiring Fame, than Riches. But  
 “ as for us, of this present Age, it seems by the  
 “ manner of our Conduct, that we upbraid An-  
 “ tiquity for being as covetous of Virtue, as we  
 “ are of Vice: wonder not so much therefore,  
 “ if Painting has lost its Strength and Vigour;  
 “ because many are now of Opinion, that a  
 “ Heap of Gold is much more beautiful than all

“ the Pictures and Statues of Apelles and Phi-  
 “ dias, and all the noble Performances of  
 “ Greece.

I would not exact so great an Act of Ab-  
 stinence from our modern Painters; for I am  
 not ignorant, that the Hope of Gain is a  
 wonderful sharp Spur in Arts, and that it  
 gives Industry to the Artist; from whence it  
 was, that *Juvenal* said even of the *Greeks*  
 themselves, who were the Inventors of Paint-  
 ing, and who first understood all the Graces  
 of it, and its whole Perfection,

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

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

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

¶ 487.

*The Qualities requisite to form an excellent  
 Painter, &c.* 'Tis to be confess'd, that very  
 few Painters have those Qualities which are  
 requir'd by our Author, because there are  
 very few, who are *able Painters*. There was  
 a time, when only They who were of noble  
 Blood



Blood, were permitted to exercise this Art; because it is to be presum'd, that all these Ingredients of a good Painter, are not ordinarily found in Men of vulgar Birth. And in all appearance, we may hope, that though there be no *Edict* in *France*, which takes away the Liberty of Painting, from those to whom Nature has refus'd the Honour of being born Gentlemen, yet at least, that the *Royal Academy* will admit henceforward only such, who being endu'd with all the good Qualities, and the Talents which are requir'd for Painting, those Endowments may be to them, instead of an honourable Birth. 'Tis certain, That which debases Painting, and makes it descend to the vilest and most despicable kind of Trade, is the great multitude of Painters, who have neither noble Souls, nor any Talent for the Art, nor even so much as common Sense. The Origin of this great Evil, is, that there have always been admitted into the Schools of Painting all sorts of Children promiscuously, without Examination of them, and without observing (for some convenient space of time) if they were conducted to this Art, by their inward Disposition, and all necessary Talents, rather than by a foolish Inclination of their own, or by the Avarice of

their Relations, who put them to Painting, as a Trade, which they believe to be somewhat more gainful than another. The Qualities properly requir'd, are these following.

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

*A docible Mind*, that they may profit by Instructions, and receive, without Arrogance, the Opinion of every one, and principally of knowing Men.

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

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

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

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

*Youth*, because Painting requires a great Experience, and a long Practice.

*Beauty,*

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

*A convenient Fortune,* That he may give his whole time to study, and may work cheerfully, without being haunted with the dreadful Image of Poverty, ever present to his Mind.

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

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

*And to be under the Discipline of a knowing Master, &c.* Because all depends on the Beginnings; and because commonly they take the *Manner* of their Master, and are form'd according to his Gusto: See *Verse* 422, and the *Remark* upon it. All these good Qualities are insignificant, and unprofitable to the Painter, if some outward Dispositions are wanting to him. By which I mean favourable times, such as are times of *Peace*, which is the Nurse of all noble Arts; there must also some fair occasion offer to make their Skill manifest, by the Performance of some considerable Work within their Power: and a Protector,

who must be a Person of Authority ; one who takes upon himself the Care of their Fortune, at least in some measure ; and knows how to speak well of them, in Time and Place convenient. 'Tis of much Importance (says the younger Pliny) in what times Virtue appears. And there is no Wit, howsoever excellent it may be, which can make it self immediately known. Time and Opportunity are necessary to it, and a Person who can assist us with his favour, and be a Mæcenas to us.

¶ 496. And Life is so short, that it is not sufficient for so long an Art, &c. Not only Painting, but all other Arts, consider'd in themselves, require almost an infinite time to possess them perfectly. 'Tis in this Sense that Hippocrates begins his Aphorisms with this Saying, *That Art is long, and Life is short.* But if we consider Arts, as they are in us, and according to a certain degree of Perfection, sufficient enough, to make it known, that we possess them above the common sort, and are comparatively better than most others, we shall not find that Life is too short on that account ; provided our time be well employ'd. 'Tis true, that Painting is an Art which is difficult, and a great Undertaking. But they who are endued with the Qualities that are necessary



necessary to it, have no reason to be discourag'd by that Apprehension. *Labour always appears difficult before 'tis try'd.* The Passages by Sea, and the Knowledge of the Stars, have been thought impossible, which notwithstanding have been found and compass'd, and that with ease, by those who endeavour'd after them. *'Tis a shameful thing,* says Cicero, *to be weary of Enquiry, when what we search is excellent.* That which causes us to lose most of our time, is the repugnance which we naturally have to Labour, and the Ignorance, the Malice, and the Negligence of our Masters: We waste much of our time in walking, and talking to no manner of purpose; in making and receiving idle Visits; in Play, and other Pleasures which we indulge; without reckoning those Hours which we lose in the too great care of our Bodies; and in Sleep, which we often lengthen out, till the Day is far advanc'd: and thus we pass that Life which we reckon to be short, because we count by the Years which we have liv'd, rather than by those which we have employ'd in Study. 'Tis evident, that they who liv'd before us, have pass'd through all those Difficulties, to arrive at that Perfection which we discover in their Works; though they wanted some of the Ad-

Veget. de  
Re Milit.  
lib. 2.

Lib. 1. de  
fin.

vantages which we possess; and none had labour'd for them, as they have done for us. For, 'tis certain, that those ancient Masters, and those of the last preceding Ages, have left such beautiful Patterns to us, that a better, and more happy Age can never be than ours; and chiefly under the Reign of our present King, who encourages all the noble Arts, and spares nothing, to give them the Share of that Felicity, of which he is so bountiful to his Kingdom: and to conduct them with all manner of Advantages to that supreme Degree of Excellence, which may be worthy of such a Master, and of that sovereign Love which he has for them. Let us therefore put our Hands to the Work, without being discourag'd by the length of time, which is requisite for our Studies; but let us seriously contrive how to proceed with the best Order, and to follow a ready, diligent, and well understood Method.

¶ 500.

*Take Courage therefore, O ye noble Youths! you legitimate Offspring of Minerva, who are born under the Influence of a happy Planet, &c.*

Our Author intends not here to sow in a barren, ungrateful Ground, where his Precepts can bear no Fruit: He speaks to young Painters, but to such only who are born under  
the

the Influence of a happy Star ; that is to say, those who have receiv'd from Nature the necessary Dispositions of becoming great in the Art of Painting : And not to those who follow that Study through Caprice, or by a foolish Inclination, or for Lucre, who are either incapable of receiving the Precepts, or will make a bad Use of them, when receiv'd.

*You will do well, &c.* Our Author speaks ¶ 509.  
not here of the first Rudiments of Design ; as for Example, the Management of the Pencil, the just Relation which the Copy ought to have to the Original, &c. He supposes, that before He begins his Studies, one ought to have a Facility of Hand, to imitate the best Designs, and the noblest Pictures and Statues : that (in few Words) he should have made himself a Key, wherewith to open the Closet of *Minerva*, and to enter into that sacred Place, where those fair Treasures are to be found in all abundance, and even offer themselves to us, to make our Advantage of them, by our Care and Genius.

*To begin with Geometry, &c.* Because that ¶ 509.  
is the Ground of *Perspective*, without which nothing is to be done in Painting. Besides, *Geometry* is of great Use in *Architecture*, and in all things which are of its Dependence ;

dence ; 'tis particularly necessary for *Sculptors*.

¶ 510.

*Set your self on designing after the ancient Greeks, &c.* Because they are the Rule of Beauty, and give us a good Gusto: For which reason 'tis very proper to tie our selves to them, I mean generally speaking ; but the particular Fruit which we gather from them, is what follows. To learn by heart four several *Airs of Heads*: Of a Man, a Woman, a Child, and an old Man. I mean those which have the most general Approbation ; for Example, those of the *Apollo*, of the *Venus de Medicis*, of the little *Nero*, (that is, when he was a Child,) and of the God *Tiber*. It would be a good means of learning them, if when you have design'd one after the Statue it self, you design it immediately after from your own *Imagination*, without seeing it ; and afterwards examine, if your own Work be conformable to the first Design: Thus exercising your self on the same Head, and turning it on ten or twelve Sides. You must do the same to the Feet, to the Hands, to the whole Figure. But to understand the Beauty of these Figures, and the Justness of their *Out-lines*, it will be necessary to learn *Anatomy*. When I speak of four Heads, and four Figures, I pretend not



to hinder any one from designing many others, after this first Study : but my meaning is, only to show by this, that a great Variety of things undertaken at the same time, dissipates the Imagination, and hinders all the Profit ; in the same manner as too many sorts of Meat are not easily digested, but corrupt in the Stomach, instead of nourishing the Parts.

*And cease not Day or Night from Labour,* ¶ 511.  
*till by your continual Practice, &c.* In the first Principles, the Students have not so much need of Precepts, as of Practice : And the antique Statues being the Rule of Beauty, you may exercise your selves in imitating them, without apprehending any consequence of ill Habits, and bad Ideas, which can be form'd in the Soul of a young Beginner. 'Tis not, as in the School of a Master, whose *Manner* and whose *Gusto* are ill, and under whose Discipline the Scholar spoils himself the more he exercises.

*And when afterwards your Judgment shall grow stronger, &c.* ¶ 514.  
'Tis necessary to have the Soul well form'd, and to have a right Judgment to make the Application of his Rules upon good Pictures, and to take nothing but the good. For, there are some who imagine, that whatsoever they find in the Picture of a  
Master,

Master, who has acquir'd Reputation, must of necessity be excellent; and these kind of People never fail, when they copy, to follow the bad, as well as the good things; and to observe them so much the more, because they seem to be extraordinary, and out of the common Road of others: so that at last they come to make a Law and Precept of them. You ought not also to imitate what is truly good in a crude and gross manner, so that it may be found out in your Works, that whatsoever Beauties there are in them, come from such or such a Master. But in this imitate the Bees, who pick from every Flower that which they find most proper in it to make Honey. In the same manner, a young Painter should collect from many Pictures what he finds to be the most beautiful, and from his several Collections form that *Manner* which thereby he makes his own.

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

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

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

*I pass in Silence many things which will be more amply treated in the ensuing Commentary.* ¶ 541. 'Tis evident by this, how much we lose, and what Damage we have sustain'd by our *Author's* Death, since those Commentaries had undoubtedly contain'd things of high Value and of great Instruction.

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

The first of these is the fact that the  
 country is a very fertile one, and  
 the soil is very rich. The second  
 is that the climate is very healthy,  
 and the air is very pure. The third  
 is that the water is very soft, and  
 the food is very good. The fourth  
 is that the people are very kind,  
 and the manners are very polite.  
 The fifth is that the government is  
 very wise, and the laws are very  
 just. The sixth is that the  
 religion is very pure, and the  
 morals are very good. The seventh  
 is that the arts and sciences are  
 very advanced, and the  
 literature is very excellent. The  
 eighth is that the commerce is  
 very active, and the trade is  
 very extensive. The ninth is that  
 the industry is very great, and  
 the manufactures are very  
 numerous. The tenth is that the  
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THE  
JUDGMENT

OF

*Charles Alphonse du Fresnoy,*

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



*PAINTING was in its Perfection amongst the Greeks. The principal Schools were at Sycion, afterwards at Rhodes, at Athens, and at Corinth, and at last in Rome. Wars and Luxury having overthrown the Roman Empire, it was totally extinguish'd*

*extinguish'd, together with all the noble Arts, the Studies of Humanity, and the other Sciences.*

*It began to appear again in the Year 1450, amongst some Painters of Florence, of which DOMENICO CHIRLANDAIO was one, who was Master to Michael Angelo, and had some kind of Reputation, though his Manner was Gothique, and very dry.*

*MICHAEL ANGELO his Disciple, flourish'd in the times of Julius the second, Leo the tenth, and of seven successive Popes. He was a Painter, a Sculptor, and an Architect, both Civil and Military. The Choice which he made of his Attitudes was not always beautiful, or pleasing: His Gusto of Design was not the finest, nor his Out-lines the most elegant: The Folds of his Draperies, and the Ornaments of his Habits, were neither noble, nor graceful. He was not a little fantastical and extravagant in his Compositions; he was Bold even to Rashness, in taking Liberties against the Rules of Perspective. His Colouring is not over true, or very pleasant. He knew not the Artifice of the Lights and Shadows: But he Design'd more learnedly, and better understood all the Knittings of the Bones, with the Office and Situation of the Muscles, than any of the Modern Painters. There appears a certain Air of Great-*

*ness*

*ness and Severity in his Figures; in both which he has oftentimes succeeded. But above the rest of his Excellencies, was his wonderful Skill in Architecture, wherein he has not only surpass'd all the Moderns, but even the Ancients also. The St. Peter's of Rome, the St. John's of Florence, the Capitol, the Palazzo Farnese, and his own House, are sufficient Testimonies of it. His Disciples were Marcello Venusti, Il Rosso, Georgio Vasari, Fra. Bastiano, (who commonly Painted for him) and many other Florentines.*

*PIETRO PERUGINO Design'd with sufficient Knowledge of Nature; but he is dry, and his Manner little. His Disciple was*

*RAPHAEL SANTI, who was born on Good Friday, in the Year 1483, and died on Good Friday, in the Year 1520: So that he liv'd only 37 Years compleat. He surpass'd all Modern Painters, because he possess'd more of the excellent Parts of Painting than any other: and 'tis believ'd, that he equall'd the Ancients, excepting only that he Design'd not naked Bodies with so much Learning, as Michael Angelo: But his Gusto of Design is purer, and much better. He Painted not with so good, so full, and so graceful a Manner as Correggio: nor has he any thing of the Contrast of the Lights and*

*Q**Shadows,*

*Shadows, or so strong and free a Colouring, as Titian: but he had a better Disposition in his Pieces without comparison, than either Titian, Correggio, Michael Angelo, or all the rest of the succeeding Painters to our Days. His Choice of Attitudes, of Heads, of Ornaments, the Suitableness of his Drapery, his Manner of Designing, his Varieties, his Contrasts, his Expressions, were beautiful in Perfection; but above all, he possess'd the Graces in so advantageous a manner, that he has never since been equall'd by any other. There are Portraits (or single Figures) of his, which are finish'd Pieces. He was an admirable Architect. He was handsome, well made, and tall of Stature, Civil, and well-natur'd, never refusing to teach another what he knew himself. He had many Scholars, amongst others, Julio Romano, Polydore, Gaudenzio, Giovanni d'Udine, and Michael Coxis. His Graver was Marc Antonio, whose Prints are admirable, for the Correctness of their Out-lines.*

*JULIO ROMANO was the most excellent of all Raphael's Disciples; he had Conceptions which were more extraordinary, more profound, and more elevated, than even his Master himself. He was also a great Architect, his Gusto was pure and exquisite. He was a great Imitator of the Ancients, giving a clear Testimony in all his*



*Productions, that he was desirous to restore to Practise the same Forms and Fabricks which were Ancient. He had the good Fortune to find great Persons who committed to him the care of Edifices, Vestibules, and Portico's, all Tetrastyles, Xistes, Theatres, and such other Places as are not now in use. He was wonderful in his Choice of Attitudes. His Manner was drier, and harder than any of Raphael's School. He did not exactly understand the Lights and Shadows, or the Colours. He is frequently harsh, and ungraceful: The Folds of his Draperies are neither beautiful, nor great, easie nor natural, but all extravagant, and too like the Habits of fantastical Comedians. He was very knowing in Humane Learning. His Disciples were Pirro Ligorio, (who was admirable for ancient Buildings, as for Towns, Temples, Tombs, and Trophies, and the Situation of ancient Edifices) Æneas Vico, Bonafone, Georgio Mantuano, and others.*

*POLYDORE, a Disciple of Raphael, Design'd admirably well, as to the Practicall Part, having a particular Genius for Freezes, as we may see by those of White and Black, which he has Painted at Rome. He Imitated the Ancients, but his Manner was greater than that of Julio Romano: Nevertheless Julio seems to be the truer. Some admirable Groupes are seen in*

*his Works, and such as are not elsewhere to be found. He Colour'd very seldom, and made Landscapes of a reasonable good Gusto.*

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

About this Time GEORGIONE, the Contemporary of Titian, came to excel in Portraits (or Face-painting) and also in great Works. He first began to make choice of glowing and agreeable Colours; the Perfection and entire Harmony of which were afterwards to be found in Titian's Pictures. He dress'd his Figures wonderfully well: And it may be truly said, that but for him, Titian had never arriv'd to that height of Perfection; which proceeded from the Rivalship, and Jealousy of Honour betwixt those two.

TITIAN was one of the greatest Colourists, who was ever known. He design'd with much more Ease and Practice than Georgione. There are to be seen Women and Children of his Hand, which are admirable, both for the Design  
and

and Colouring. The Gusto of them is delicate, charming, and noble, with a certain pleasing Negligence of the Head-dresses, the Draperies, and Ornaments of Habits, which are wholly peculiar to him. As for the Figures of Men, he has Design'd them but moderately well. There are even some of his Draperies, which are mean, and favour of a little Gusto. His Painting is wonderfully glowing, sweet and delicate. He made Portraits, which were extremely noble; the Attitudes of them being very graceful, grave, diversify'd, and adorn'd after a very becoming Fashion. No Man ever painted Landscape, with so great a Manner, so good a Colouring, and with such a Resemblance of Nature. For eight or ten Years space, he Copy'd with great Labour and Exactness whatsoever he undertook; thereby to make himself an easy way, and to establish some general Maxims for his future Conduct. Besides the excellent Gusto which he had of Colours, in which he excell'd all Mortal Men, he perfectly understood how to give every thing the Touches which were most suitable, and proper to them; such as distinguish'd them from each other; and which gave the greatest Spirit, and the most of Truth. The Pictures which he made in his Beginning, and in the Declension of his Age, are of a dry, and mean Manner. He



*liv'd ninety-nine Years. His Disciples were Paulo Veronese, Giacomo Tintoret, Giacomo da Ponte Bassano, and his Sons.*

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

TINTORET was the *Disciple of Titian*, Great in the *practical Part of Design*; but sometimes also sufficiently *extravagant*. He had an *admirable Genius for Painting*, if he had had as great an *Affection to his Art*, and as much *Patience in undergoing the Difficulties of it*, as he had *Fire and Vivacity of Nature*. He has made *Pictures*, not inferior in *Beauty to those of Titian*. His *Composition*, and his *Dresses*, are for the most part improper; and his *Out-lines* are not correct: But his *Colouring*, and the *Dependencies of it*, like that of his *Master*, are most admirable.

The BASSANS had a more mean, and poor *Gusto in Painting*, than Tintoret; and their  
*Designs*



*Designs were also less correct than his. They had indeed an excellent Gusto of Colours, and have touch'd all kinds of Animals with an admirable Manner: But were notoriously imperfect in the Composition and Design.*

*CORREGGIO painted at Parma two large Cupola's in Fresco, and some Altar-pieces. This Artist found out certain natural and unaffected Graces, for his Madonna's, his Saints, and little Children, which were peculiar to him. His Manner is exceeding great, both for the Design and for the Work, but withal is very uncorrect. His Pencil was both easy and delightful, and 'tis to be acknowledg'd, that he Painted with great Strength, great Heightning great Sweetness, and Liveliness of Colours, in which none surpass'd him.*

*He understood how to distribute his Lights in such a Manner as was wholly peculiar to himself; which gave a great Force and great Roundness to his Figures. This Manner consists in extending a large Light, and then making it lose it self insensibly in the dark Shadowings, which he plac'd out of the Masses. And those give them this great Roundness, without our being able to perceive, from whence proceeds so much of Force, and so vast a Pleasure to the Sight. 'Tis probable, that in this part the rest of the Lombard*

School copied him: He had no great choice of graceful Attitudes, nor of Distribution for beautiful Groupes: his Design oftentimes appears lame, and the Positions are not much observ'd in them. The Aspects of his Figures are many times unpleasing; but his Manner of designing Heads, Hands, Feet, and other parts, is very great, and well deserves our Imitation. In the Conduct, and Finishing of a Picture, he has done Wonders; for he Painted with so much Union, that his greatest Works seem'd to have been finish'd in the compass of one Day; and appear, as if we saw them from a Looking-glass. His Landscape is equally beautiful with his Figures.

At the same time with Corregio, liv'd, and flourish'd PARMEGIANO; who besides his great Manner of well Colouring, excell'd also both in Invention and Design, with a Genius full of Gentleness, and of Spirit, having nothing that was ungraceful in his choice of Attitudes, and in the Dresses of his Figures, which we cannot say of Correggio: There are Pieces of his to be seen, which are both beautiful and correct.

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

I say

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

LUDOVICO CARRACHE, Cousin of Hannibal and Augustine, studied at Parma after Correggio; and excell'd in Design and Colouring, with such a Gracefulness, and so much Candour, that Guido the Scholar of Hannibal, did afterwards Imitate him with great Success. There are some of his Pictures to be seen, which are very beautiful, and well understood. He made his ordinary Residence at Bologna; and it was He, who put the Pencil into the Hands of Hannibal his Cousin.

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

AUGUSTINE Brother to Hannibal, was also a very good Painter, and an admirable Graver. He had a Natural Son, call'd ANTONIO, who died at the Age of 35, and who  
(according



## The Judgment of

(according to the general Opinion) would have surpass'd his Uncle Hannibal: For by what he left behind him, it appears that he was of a more lofty Genius.

GUIDO chiefly imitated Ludovico Carrache, yet retain'd always somewhat of the Manner which his Master Denis Calvert the Fleming taught him. This Calvert liv'd at Bologna, and was Competitor and Rival to Ludovico Carrache: Guido made the same use of Albert Durer, as Virgil did of old Ennius; borrow'd what pleas'd him, and made it afterwards his own: that is, he accommodated what was good in Albert to his own Manner: Which he executed with so much Gracefulness and Beauty, that He alone got more Money, and more Reputation in his time, than his own Masters, and all the Scholars of the Carraches, though they were of greater Capacity than himself. His Heads yield no manner of precedence to those of Raphael.

SISTO BADOLOCCHI Design'd the best of all his Disciples, but he dy'd young.

DOMENICHINO was a very knowing Painter, and very laborious, but otherwise of no great natural Endowments. 'Tis true, he was profoundly Skill'd in all the Parts of Painting, but wanting Genius (as I said) he had less of Nobleness.



*Nobleness in his Works, than all the rest who Studied in the School of the Carraches.*

ALBANI was excellent in all that belong'd to Painting, and adorn'd with variety of Learning.

LANFRANC, a Man of a great and sprightly Wit, supported his Reputation for a long time with an extraordinary Gusto of Design and Colouring. But his Foundation being only on the practical Part, he at length lost Ground in point of Correctness: So that many of his Pieces appear extravagant and fantastical. And after his Decease, the School of the Carraches went daily to decay, in all the parts of Painting.

GIO. VIOLA was very old before he learn'd Landscape; the Knowledge of which was imparted to him by Hannibal Carrache, who took pleasure to Instruēt him, so that he Painted many of that kind, which are wonderfully fine, and well Colour'd.

If we cast our Eyes towards Germany and the Low-Countries, we may there behold ALBERT DURER, LUCAS VAN LEYDEN, HOLBEIN, ALDEGRAVE, &c. who were all Contemporaries. Amongst these, Albert Durer and Holbein, were both of them wonderfully Knowing, and had certainly been of the first Form of Painters, had they travell'd into Italy:

Italy: *For nothing can be laid to their charge, but only that they had a Gothique Gusto. As for Holbein, he Perform'd yet better than Raphael; and I have seen a Portrait of his Painting, with which one of Titian's could not come in Competition.*

*Amongst the Flemings, we had RUBENS, who deriv'd from his Birth, a lively, free, noble, and universal Genius. A Genius which was capable not only of raising him to the Rank of the Ancient Painters, but also to the highest Employment in the Service of his Country: so that he was chosen for one of the most important Embassies of our Age. His Gusto of Design favours somewhat more of the Fleming, than of the Beauty of the Antique; because he stay'd not long at Rome. And though we cannot but observe in all his Paintings, somewhat of Great and Noble; yet it must be confess'd, that generally speaking, he Design'd not correctly: But for all the other parts of Painting, he was as absolute a Master of them, and possess'd them all as thoroughly, as any of his Predecessors in that noble Art. His principal Studies were made in Lombardy, after the Works of Titian, Paul Veronese, and Tintoret; whose Cream he has skimm'd (if you'll allow the Phrase) and extracted from their several Beauties many general*  
*Maxims,*

*Maxims, and infallible Rules, which he always follow'd, and by which he has acquir'd in his Works, a greater Facility than that of Titian; more of Purity, Truth and Science, than Paul Veronese; and more of Majesty, Repose and Moderation, than Tintoret. To conclude, His Manner is so solid, so knowing, and so ready, that it may seem, this rare accomplish'd Genius was sent from Heaven, to Instruct Mankind in the Art of Painting.*

*His School was full of admirable Disciples, amongst whom, VAN DYCK was He, who best comprehended all the Rules and general Maxims of his Master; and who has even excell'd him in the delicacy of his Colouring, and in his Cabinet Pieces; but his Gusto in the Designing Part, was nothing better than that of Rubens.*



THE HISTORY OF THE

The first thing that I observed  
 when I stepped out of the  
 carriage was a fine morning  
 with a gentle breeze blowing  
 from the west. The sun  
 was just rising over the  
 horizon, and the sky was  
 a pale blue. The ground  
 was covered with a soft  
 carpet of grass, and the  
 trees were in full leaf.  
 I walked for some time  
 and saw many beautiful  
 views. The water was  
 very clear, and the  
 mountains were very  
 high. I saw many  
 villages and towns, and  
 many people. I was  
 very much pleased with  
 the journey.

of London.





A  
SHORT ACCOUNT  
Of the most Eminent  
PAINTERS,  
BOTH.  
Ancient and Modern,  
Continued down to the  
PRESENT TIMES,  
According to the  
Order of their SUCCESSION.

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By RICHARD GRAHAM, Esq;

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The THIRD EDITION.

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*Pascitur in vivis Livor : post fata quiescit,  
Cum suus ex merito quemque tuetur Honos.*

Ovid.

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L O N D O N :  
Printed for HENRY LINTOT. MDCCL.

A

SECOND EDITION

OF THE

PAINTERS

AND

STRAITERS

OF THE

TRADE

OF

THE

ARTS

AND

MANUFACTURES

OF

THE

WEST INDIES



T H E

P R E F A C E.



*THE Title having only promis'd a short Account of the most Eminent Masters, &c. the Reader must expect to find very little more in the small Compass*

*of these few Sheets, than the Time when, the Place where, by whose Instructions, and in what particular Subject each of those great Men became Famous.*

*In the first Part, which comprehends the prime Masters of Antiquity, I have follow'd Pliny: yet not blindly, or upon his Authority alone, but chiefly in those Places, where I have*

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*found*

## P R E F A C E.

*found his Evidence confirm'd by the concurrent Testimony of other Writers. The Catalogue of Fran. Junius I have diligently perus'd, and examin'd most of the Records cited in it. I have also read over the Lives of the Four Principal Painters of Greece, written in Italian, by Carlo Dati, of Florence, together with his learned Annotations upon them. And, in a Word, have left nothing unregarded, that cou'd give me any Manner of Assistance in this present Undertaking.*

*In the Chronological Part, because I foresaw that the Olympiads, and the Years of Rome, would be of little use to the Generality of Readers, I have adjusted them to the two Vulgar Æra's, (viz.) the Creation of the World, and the Birth of Christ. The Greek Talents I have likewise reduc'd into English Money: but to justify my Account, must observe, that here (as in most Authors, where a Talent is put absolutely, and without any other Circumstance) the Talentum Atticum Minus is to be understood; which, according to the nearest Computation, comes to about 187 l. 10s. of our Money; the Majus being about 62 l. 10s. more.*



*In the latter Part, which contains the Masters of greatest Note amongst the Moderns, I have been equally diligent, not only in searching into all the most considerable Writers, who have left us any Memorandums relating to them; but also in procuring from Rome, and other Places, the best Advice that possibly I could get, concerning those Painters who are but lately deceas'd, and whose Lives have never yet appear'd in Print. In Italy I have taken such Guides, as I had reason to believe, were best acquainted in that Country: and in France, Germany, Flanders, and Holland, have been conducted by the Authors who have been most conversant in those Parts. For the Roman, Florentine, and some other particular Masters, I have apply'd my self to the Vite de' Pittori, &c. of Giorgio Vasari, the Vite, &c. of Cavalier Baglione, and Gio. Pietro Bellori, and the Abecedario Pittorico of Antonio Orlandi. For the Lombard School, I have consulted the Maraviglie dell' Arte of Cavalier Ridolfi: For the Bolognese Painters, the Felsina Pittrice of Conte Carlo Cesare Malvasia: For those of Genoua, the Vite de' Pittori, &c. of Rafaele Soprani, Nobile Genouese: For the French Masters, the Entretiens sur les Vies, &c. of*

## P R E F A C E.

Felibien, *the Abregé of De Piles, and the Hommes Illustres of Perrault: For the German, Flemish, and Dutch Painters, (of whom I have admitted but very few into this Collection) the Academia nobilissimæ Artis Pictoriæ of Sandrart, and the Schilder-Boeck of Carel van Mander. For those of our own Country, I am asham'd to acknowledge how difficult a Matter I have found it, to get but the least Information touching some of those Ingenious Men, whose Works have been a Credit and Reputation to it. That all our Neighbours have a greater value for the Professors of this noble Art, is sufficiently evident, in that there has hardly been any one Master of tolerable Parts amongst them, but a Crowd of Writers (nay, some Pens of Quality too) have been employ'd in adorning his Life, and in transmitting his Name with Honour to Posterity.*

*For the Characters of the Italians of the first Form, I have all along referr'd the Reader to the Judgment of Monsieur du FRESNOY, in the preceding Pages. But for the rest, I have from the Books above-mention'd, and the Opinions of the Learned, briefly shewn, wherein their different Talents and Perfections consisted: chusing always (in the little Room to which*

*I have been confin'd) to set the best side forwards; especially where their few Faults have been over-balanc'd by their many Virtues.*

*By the Figures in the Margin it will easily appear, how careful I have every where been, to preserve the Order of Time; which indeed was the thing principally intended in these Papers. Some few Masters however must be excepted; whom yet I have placed next to their Contemporaries, tho' I could not fix them in any particular Year.*

*If it should be Objected, that several of the Masters herein after-mention'd, have already appear'd amongst us, in an English Dress: I can only answer, That as the Method here made use of, is more regular, and quite different from any thing that has been hitherto publish'd in this kind; so, Whosoever shall think it worth his while to compare these little Sketches with the Originals from which I have Copy'd them, will find, that I have taken greater Care in Drawing them true, and that my Out-lines are generally more correct, whatever Defects may be in the Colouring Part.*

MEMORANDUM

1. The first part of the report...

2. The second part of the report...

3. The third part of the report...

4. The fourth part of the report...





A N C I E N T  
M A S T E R S.



Y whom, and in what particular Age the ART of PAINTING was first invented in Greece, Ancient Authors are not agreed. Aristotle ascribes the honour of it to EUCHIR, a Kinsman of the famous Dedalus, who flourish'd Anno 1218 before the Birth of Christ: Theophrastus gives it to POLYGNOTUS the Athenian, Athenagoras to SAURIAS of Samos; some will have it belong to PHILOCLES the Egyptian, and others to CLEANTHES of Corinth. But howsoever the Learned may differ in their

A. Mun.  
2730.

Opinions touching the *Inventer*, they are all unanimous in this, that its first Appearance among the *Greeks*, was in no better a Dress, than what serv'd just to represent the bare *Shadow* of a *Man*, or any other *Body*: which was done, merely by *Circumscribing* the *Figure* they had a mind to express, whatever it was, with a *single Line* only. And this simple *Manner* of *Drawing* was by them very properly call'd *SCIAGRAPHIA*; and by the *Latines* afterwards, *PICTURA LINEARIS*.

The first Step made towards the advancement of *Painting*, was by *ARDICES* the *Corinthian*, and *TELEPHANES* of *Sicyon*, or *CRATO* of the same City. These began to add other *Lines* (by way of *Shadowing*) to their *Figures*: which gave them an Appearance of *Roundness*, and much greater *Strength*. This *Manner* was call'd *GRAPHICE*. But the Advantages it brought to its *Inventers* were so inconsiderable, that they still found it necessary to write under every individual *Piece*, the Name of whatever it was design'd to represent, lest otherwise the *Spectators* should never be able of themselves, to make the *Discovery*.

The

The next Improvement, was by *CLEOPHANTUS*, of *Corinth*, who first attempted to fill up his *Out-lines*. But as he did it with one *single Colour*, laid on every where alike, his *Pieces*, and those of *HYGIEMON*, *DINIAS*, and *CHARMAS* his Followers, from thence got the Name of *MONOCHROMATA*, (*viz.*) Pictures of one Colour.

*EUMARUS* the *Albanian*, began to paint Men and Women in a manner different from each other; and ventur'd to Imitate all sorts of Objects: but was far excell'd by his Disciple

*CIMON* the *Cleonæan*, who found out the Art of Painting *Historically*, design'd his Figures in variety of Postures, distinguish'd the several Parts of the Body, by their Joints; and was the first in whose *Pieces* there was any notice taken of the *Folds* of *Draperies*.

In what Century the *Masters* above mention'd liv'd, *Antiquity* has given us no Account. Yet certain it is, that about the time of the Foundation of *Rome*, *Anno 750 ante A. Mun. Cbr.* the *Grecians* had carry'd *Painting* to such

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a Height of Reputation, that *Candaules*, King of *Lydia*, furnam'd *Myrsilus*, the last of the *Heraclidæ*, and who was kill'd by *Gyges*, *Anno quarto Olymp.* 16. for a Picture made by *Bularchus*, representing a Battle of the *Magnesi-ans*, gave its Weight in Gold.

A. Mun. PANÆNUS of *Athens*, liv'd *Olymp.* 83.  
 3502. *Anno* 446 *ante Chr.* and is celebrated for having painted the Battel at *Marathon*, between the *Athenians* and *Persians*, so very exactly, that *Miltiades*, and all the general Officers on both sides, were easily to be known, and distinguish'd from each other, in that Piece.

PHIDIAS his Brother, the Son of *Char- midas*, flourish'd *Olymp.* 84. *Anno* 442 *ante Chr.* and was famous both for *Painting* and *Sculpture*: but particularly, in the latter so profoundly skill'd, that his Statue of *Jupiter Olympius* was by the *Ancients* esteem'd one of the seven Wonders of the World; as his *Minerva*, in the *Citadel* of *Athens*, made of *Ivory* and *Gold*, was (by way of *Eminence*) call'd *the Beautiful Form*. He was very intimate with *Pericles*, the *Albenian* General; and so much envy'd upon that Account, and for the Glory he acquir'd by his Works, that his



his Enemies cou'd never be at rest, till they had plotted him into a Prison, and had there (as some say) taken away his Life, by Poison.

*POLYCLETUS*, a Native of *Sicyon*, and the most renowned *Sculptor* in his time, liv'd *Olymp. 87. Anno 430 ante Chr.* and besides the Honour he gain'd, by having brought the *Basso Relievo* to Perfection, is commended for divers admirable Pieces of Work: but chiefly, for being the *Author* of that most accomplish'd Model, call'd the *CANON*: which by the joint Consent of the most eminent *Artists* then in Being, as well *Painters* as *Sculptors*, was handed down to Posterity, for the *Standard*, or *infallible Rule of true Beauty*: as comprizing in it self alone, all the several *Perfections*, both of *Feature* and *Proportion*, that are to be found in *Human Bodies*.

A. Mun.  
3518.

In this *Olympiad* also were *MYRON*, and *SCOPAS*, both excellent in *Sculpture*; and in some respects equal even to *Polycletus* himself.

*POLYGNOTUS* the *Thasian*, was the Disciple of his Father *Aglaophon*, and particularly famous for representing *Women*; whom he painted in lightsom and shining  
Draperies,

Draperies, adorning their Heads with Dresses of sundry Colours, and giving a greater Freedom to his Figures, than had been us'd by any of his Predecessors. His principal Works, were those which he made *gratis* in the Temple at *Delphi*, and the *grand Portico* at *Athens*, call'd the *Various*: in Honour of which it was solemnly Decreed, in a General Council of the *Amphielyons*, that where-ever he should travel in *Greece*, his Charges should be born by the Publick. He died sometime before the 90th *Olymp.* which was *Anno 418*  
*A. Mun.* 3530. *ante Chr.*

3546. *APOLLODORUS* the *Athenian*, liv'd *Olymp. 94. Anno 402 ante Chr.* and was the first who Invented the *Art* of mingling his Colours, and of expressing the Lights and Shadows. He was admir'd also for his judicious Choice of Nature, and in the Beauty and Strength of his Figures surpass'd all the Masters who went before him. He excell'd likewise in *Sculpture*: but was Nick-nam'd the *Madman*, from a strange Humour he had of destroying even his very best Pieces, if, after he had finish'd them, he cou'd discover any Fault, tho' never so inconsiderable.

ZEUXIS of *Heraclea*, flourish'd *Anno A. Mun.*  
*quarto Olymp. 95. Anno 395 ante Chr.* and was 3553.  
 fam'd for being the most excellent *Colourist* of  
 all the *Ancients*; though *Cicero*, *Pliny*, and  
 other *Authors* tell us, there were but four  
 Colours then in use, (*viz.*) *White*, *Yellow*,  
*Red*, and *Black*. He was censur'd by some,  
 for making his Heads too big; and by *Ari-*  
*stotle*, for not being able to express the Man-  
 ners and Passions. He was very famous not-  
 withstanding for the *Helena* which he Painted  
 for the People of *Crotona*; in the Composi-  
 tion of which he collected from five *naked*  
*Virgins* (the most beautiful that Town could  
 produce) whatever he observ'd Nature had  
 form'd most perfect in each, and united all  
 those admirable Parts in one single Figure.  
 He was extoll'd likewise for several other  
 Pieces; but being very rich, cou'd never be  
 prevail'd upon to sell any of them, because  
 he thought them to be above any Price; and  
 therefore chose rather to give them away  
 freely to *Princes*, and *publick Societies*. He  
 died ('tis generally said) of a violent fit of  
 Laughter he was seiz'd with, by looking up-  
 on a comical old Woman's Picture, of his  
 own Drawing.

PARRHA.



*PARRHASIUS* a Native of *Ephesus*, and Citizen of *Athens*, was the Son and Disciple of *Evenor*, and the Contemporary of *Zeuxis*, whom he overcame in the noted Contest between them, by deceiving him with a Curtain, which he had painted so excellently well, that his Antagonist mistook it for the reality of Nature it self. He was the first who observ'd the Rules of *Symmetry* in his Works; and was much admired for the *Liveliness* of his Expression, and for the *Gaiety*, and graceful *Airs* of his Heads: but above all, for the *Softness* and *Elegance* of his *Out-lines*, and for rounding off his Figures, so as to make them appear with the greater *Strength* and *Relievo*. He was wonderfully fruitful of *Invention*, had a particular Talent in small Pieces, especially in wanton Subjects, and finish'd all his Works to the last degree of *Perfection*. But withal was so extravagantly vain and arrogant, that he commonly writ himself *Parrhasius* the *fine Gentleman*, went cloath'd in *Purple*, with a *Crown* of *Gold* upon his Head, pretended to derive his *Pedigree* from *Apollo*, and styl'd himself the *Prince* of his *Profession*. Yet, to his great *Mortification*, he was humbled at last by

\*Αβροδίαυτος.

TIMAN-



*TIMANTHES* of *Sicyon* (or as some say, of *Cythus*) who in a Dispute betwixt them, was by the majority of Votes declar'd the better *Painter*: And besides, was as eminent for the singular Modesty and Sweetness of his Disposition, as for the agreeable variety of his Invention, and peculiar Happiness in moving the Passions. His most celebrated Works were the *sleeping Polyphemus*, and the *Sacrifice of Iphigenia*, in both which (as in all his other Performances) his distinguishing *Character* appear'd, in making more to be understood, than was really express'd in his Pieces.

In this time also flourish'd *EUPOMPUS* of *Sicyon*, an excellent Artist, and whose Authority was so very considerable, that out of the two *Schools* of *Painting*, the *Asiatic* and the *Greek*, he made a third, by dividing the last into the *Attic* and the *Sicyonian*. His best Disciple was

*PAMPHILUS* a Native of *Macedonia*, who to the Art of *Painting* join'd the Study of the *liberal Arts*, especially the *Mathematicks*: and us'd to say, that without the help of *Geometry*, no *Painter* could ever arrive to Perfection

tion. He was the first who taught his Art for set Rates; but never took a Scholar for less time than ten Years. What Reputation and Interest he had in his own Country, and what use he made of them, for the Honour and Advancement of his *Profession*, see Page 86.

*PAUSIAS* of Sicyon, a Disciple of *Pamphilus*, was the first who painted upon Walls and Cielings: and amongst many rare Qualities, was excellent at *Fore-shortening* his Figures. His most famous Piece was the Picture of his Mistress *Glycera*, in a sitting Posture, composing a Garland of Flowers: for a Copy of which *L. Lucullus*, a noble Roman, gave two Talents (375 lib.)

*A. Mun.* *EUPHRANOR* the *Isthmian* flourish'd  
 3586. *Olymp.* 104, *Anno* 362 *ante Cbr.* He was an *universal Master*, and admirably Skill'd both in *Sculpture* and *Painting*. His *Conceptions* were noble and elevated, his *Style* masculine and bold; and he was the first who signaliz'd himself, by representing the Majesty of *Heroes*. He writ several Volumes of the *Art of Colouring*, and of *Symmetry*; and yet notwithstanding fell into the same Error with *Zeuxis*, of making his Heads too big, in proportion to the other Parts.

*PRAX-*

*PRAXITELES* the fam'd *Sculptor*, particularly celebrated for his *Venus of Gnidus*, and other excellent Performances in *Marble*, was the Contemporary of *Euphranor*.

*CYDIAS* of *Cytnus*, liv'd *Olymp.* 106. *A. Mun.* 3594. *Anno 354 ante Chr.* and advanc'd his Reputation so much by his Works, that *Hortensius*, the *Roman Orator*, gave 44 *Talents*, (8250 *lib.*) for one of his Pieces, containing the Story of the *Argonauts*; and built a noble Apartment, on purpose for it, in his *Villa*, at *Tusculum*.

*APELLES* the *Printe of Painters*, was a Native of *Coos*, an Island in the *Archipelago* (now known by the Name of *Lango*) and flourish'd *Olymp.* 112, *Anno 330 ante Chr.* He improv'd the noble Talent which *Nature* had given him, in the *School of Pamphilus*; and afterwards, by Degrees, became so much in Esteem with *Alexander the Great*, that by a publick *Edict* he strictly commanded, that no other *Master* should presume to make his *Portrait*; that none but *Lysippus* of *Sicyon* should cast his *Statue* in *Brass*; and that *Pyr-goteles* only shou'd grave his *Image* in *Gems* and

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Precious



*Precious Stones.* And in farther Testimony of his particular respect to *this Artist*, he presented him; even with his most beautiful and charming Mistress *Campaspe*, with whom *Apelles* had fall'n in Love, and by whom 'twas suppos'd he copy'd his *Venus (Anadyomene)* rising out of the Sea. *Grace* was his *peculiar Portion*, as *our Author* tells us, *Page 156*, and *220*. In which, and in knowing when he had done *Enough*, he transcended all who went before him, and did not leave his Equal in the World. He was miraculously Skill'd in taking the true Lineaments and Features of the Face: Infomuch that (if *Appion the Grammarian* may be credited) *Physiognomists* upon Sight of his Pictures only, cou'd tell the precise time of the Party's Death. He was Admirable likewise in representing People in their last Agonies. And, in a Word, so great was the Veneration paid by *Antiquity* to his Works, that several of them were purchas'd with unestimated Heaps of Gold, and not by any certain Number, or Weight of Pieces. He was moreover extremely candid and obliging in his temper, willing to Instruct all those who ask'd his Advice, and generous even to his most potent Rivals.



*PROTOGENES* of *Caunus*, a City of *Caria*, subject to the *Rhodians*, was by the *Ancients* esteem'd one of the four best *Painters* in *Greece*: but liv'd miserably poor, and very little regarded in his own *Country*, till *Apelles* having made him a Visit, to bring him into Reputation, bought up several of his Pictures, at greater Rates than he ask'd for them; and pretending, that he design'd to sell 'em again for his own Work, the *Rhodians* were glad to redeem them, upon any terms. Whose Disciple he was, is not certainly known; but 'tis generally affirm'd, that he spent the greatest part of his Life in painting Ships, and Sea-pieces only: yet applying himself at last to nobler Subjects, he became an *Artist* so well accomplish'd, that *Apelles* confess'd, he was in all Respects (at least) equal to himself: excepting only, that never knowing when to leave off, by overmuch Diligence, and too nice a Correctness, he often dispirited, and deaden'd the *Life*. He was famous also for several Figures which he made in *Brass*: But his most celebrated piece of *Painting*, was that of *Jalyfus*; which cost him seven Years Study and Labour, and which sav'd the City of *Rhodes* from being burnt by *Demetrius Poliorcetes*. Vide Page 86.

Of *MELANTHIUS* we have nothing certain, but that he was brought up at *Sicyon*, (the best *School* of *Greece*) under *Pamphilus*, at the same time with *Apelles*: that he contributed both by his *Pen*, and *Pencil*, to the Improvement of his *Art*; and amongst many excellent Pieces, painted *Aristratus* the *Sicyonian* Tyrant in a *Triumphal Chariot*, attended by *Victory*, putting a *Wreath of Laurel* upon his *Head*; which was highly esteem'd.

*ARISTIDES* of *Thebes*, the Disciple of *Euxenidas*, liv'd in the same *Olympiad* with *Apelles*, and was the first who by the *Rules of Art*, attain'd a perfect Knowledge of expressing the *Passions and Affections* of the *Mind*. And though his *Colouring* was somewhat hard, and not so very beautiful as cou'd be wish'd, yet notwithstanding so much were his Pieces admir'd, that after his Decease, *Attalus* King of *Pergamus*, gave an hundred *Talents* (18750 *lib.*) for one of them.

His Contemporary was *ASCLEPIODORUS* the *Athenian*, equally skill'd in the *Arts of Sculpture and Painting*; but in the latter, chiefly applauded for the *Beauties of a correct Style*, and the *Truth of his Proportion*: In  
which

which *Apelles* declar'd himself as much inferior to this *Artist*, as he was to *AMPHION*, in the Ordering, and excellent Disposition of his Figures. The most famous *Pictures* of *Asclepiodorus*, were those of the *twelve Gods*, for which *Mnason*, the Tyrant of *Elatea*, gave him the value of about 300 *l. Sterl.* a-piece.

About the same time also were the several Masters following (*viz.*) *THEOMNESTUS*, fam'd for his admirable Talent in *Portraits*.

*NICHOMACHUS*, the Son and Disciple of *Aristodemus*, commended for the incredible Facility and Freedom of his *Pencil*.

*NICOPHANES*, celebrated for the Elegance of his Design, and for his *grand Manner*, and Majesty of *Style*; in which few *Masters* were to be compar'd to him.

*PYREICUS* was famous for little Pieces only; and from the sordid and mean Subjects to which he addicted himself (such as a *Barber's*, or *Shoemaker's Shop*, the *Still-life*, *Animals*, *Herbage*, &c.) got the surname of *Rhy-parographus*. Yet though his Subjects were low, his Performance was admirable: and the



smallest Pictures of this *Artist*, were esteem'd more, and sold at greater Rates, than the larger Works of many other *Masters*.

*ANTIDOTUS* the Disciple of *Euphranor*, was extremely diligent, and industrious, but very slow at his *Pencil*; which, as to the *Colouring* Part, was generally hard and dry. He was chiefly remarkable for having been the *Master* of

*A. Mun.* *NICIAS* of *Athens*, who painted Women  
 2636. in Perfection, and flourish'd about the 114th  
 } *Olymp. Anno 322 ante Chr.* being universally  
 extoll'd for the great variety and noble choice  
 of his Subjects, for the Force and Relievo of  
 his Figures, for his great Skill in the distribu-  
 tion of the Lights and Shadows, and for his  
 wonderful Dexterity in representing all sorts  
 of four-footed *Animals*, beyond any *Master*  
 in his time. His most celebrated Piece was  
 that of *Homer's Hell*; which, after he had  
 refus'd 60 *Talents* (11250 *lib.*) offer'd him  
 for it, by King *Ptolemy*, the Son of *Lagus*,  
 he generously presented to his own *Country*.  
 He was likewise much esteem'd by all his  
 Contemporaries for his excellent *Talent* in  
*Sculpture*; and, as *Pliny* reports, by *Praxiteles*  
 himself:



himself: But this seems highly improbable, considering, that by his own Account, there were at least 40 Years betwixt them.

*ATHENION* of *Maronea*, (a City of *Thrace*) a Disciple of *Glaucion* the *Corinthian*, was about this time also as much in vogue as *Nicias*: And though his *Colouring* was not altogether so agreeable, yet in every other particular he was even superior to him, and wou'd have risen to the highest Pitch of Perfection, if the Length of his *Life* had been but answerable to the great Extent of his *Genius*.

*FABIUS* a noble *Roman*, painted the *Temple of Health* in *Rome*, Anno U. C. 450, *A. Mun.* 3647. *ante Chr.* 301: and glory'd so much in his Performances there, that he assum'd to himself for ever after, the surname of *Pictor*, and thought it no Disparagement to one of the most illustrious Families in *Rome*, to be distinguish'd by *that Title*.

*NEALCES* liv'd *Olymp.* 132, Anno 250 *ante Chr.* in the time of *Aratus* the *Sicyonian* General, who was his Patron, and intimate Friend. His particular *Character*, was a  
S 4 strange

strange Vivacity of Thought, a fluent Fancy, and a singular Happiness in explaining his Intentions (as appears *Page 154.*) This *Artist* is frequently mentioned by *Writers*, for a lucky *Hit*, which was indeed very wonderful. He was just upon the point of finishing a *Horse*: and wanted only to express the Foam about his Mouth and Bit. But, after many vain Attempts, perceiving he was utterly unable, in any measure, to satisfy himself: quite weary at last, and out of all patience, in a fit of desponding Indignation, he threw away his *Pencil*, with great vehemence, full against the *Picture*: when, to his Amazement, he found his *Rage* had finish'd his *Design*, much more happily than ever he could propose to have done it, by the utmost labour of his *Art*.

*A. Mun.* METRODORUS flourish'd *Anno 168*  
 3780. *ante Chr.* and liv'd in so much Credit and Reputation at *Athens*, that *Paulus Æmilius*, after he had overcome *Perseus* King of *Macedon*, *Anno 3 Olymp. 152.* having desir'd the *Athenians* to send him one of their most learned *Philosophers* to breed up his Children, and also a skillful *Painter* to adorn his Triumph, *Metrodorus* was the Person unanimously chosen, as the fittest for both *Employments*.

MAR-

*MARCUS PACUVIUS* of *Brundisium*, the Nephew of old *Ennius*, was not only an eminent *Poet* himself, and famous for several *Tragedies* which he wrote, but excell'd also in *Painting*: Witness his celebrated Works, at *Rome*, in the *Temple* of *Hercules*, in the *Forum Boarium*. He flourish'd *Anno U. C.* 600, *ante Chr.* 151, and died at *Tarentum*, *A. Mun.* 3797.

*TIMOMACHUS* of *Byzantium* (now *Constantinople*) liv'd *Anno U. C.* 704, *ante Chr.* 47, in the time of *Julius Cæsar*, who gave him 80 *Talents* (15000 *lib.*) for his Pieces of *Ajax* and *Medea*, which he plac'd in the *Temple* of *Venus*, from whom he deriv'd his Family. He was commended also for his *Orestes* and *Iphigenia*: but his *Master-piece* was the *Gorgon*, or *Medusa's Head*.

About the same time also *ARELLIUS* was famous at *Rome*, being as much admir'd for his excellent *Talent* in *Painting*, as he was condemn'd for the scandalous use he made of it; taking all his *Idea's* of the *Goddesses* from *common Strumpets*, and placing his *Mistresses* in the *Heavens*, amongst the *Gods*, in several of his Pieces.

LU.



*LUDIUS* liv'd in great Reputation, under *Augustus Cæsar*, who began his Reign *An. Mun. no U. C. 710, ante Cbr. 41.* He excell'd in *grand Compositions*, and was the first who painted the Fronts of Houses, in the Streets of *Rome*: which he beautified with great variety of *Landscapes*, and pleasant *Views*, together with all other sorts of different Subjects, manag'd after a most *noble Manner*.

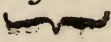
*TURPILIUS* a Roman Knight, liv'd in the time of *Vespasian*, who was chosen *Emperor, An. Dom. 69.* And (though he painted every thing with his *left Hand*) was much applauded for his admirable *Performances* at *Verona*.

His Contemporaries were *CORNELIUS PINUS* and *ACTIUS PRISCUS*, who with their *Pencils* adorn'd the *Temples* of *Honour* and *Virtue*, repair'd by *Vespasian*. But of the two, *Priscus* came nearest in his *Style*, and *Manner* of *Painting*, to the Purity of the *Grecian School*.

And thus have I given the *Reader* a *short Account*, of all the most eminent *Masters* who flourish'd



flourish'd in *Greece*, and *Rome*, in the compass of more than a *thousand Years*. 'Tis true indeed, that for a long time after the *Reigns* of *Vespasian*, and *Titus* his Son, *Painting* and *Sculpture* continu'd in great Reputation in *Italy*. Nay, we are inform'd, that under their Successors, *Domitian*, *Nerva*, and *Trajan*, they shin'd with a Lustre almost equal to what they had done under *Alexander the Great*. 'Tis likewise true, that the *Roman Emperors*, *Adrian*, *Antonine*, *Alexander Severus*, *Constantine*, and *Valentinian*, were not only generous Encouragers of *these Arts*, but also in the Practice of them so well skill'd, that they wrought several extraordinary Pieces with their own Hands; and by their Example, as well as their Patronage, rais'd up many considerable *Artists* in both Kinds. But the Names of all those excellent *Men* being unhappily lost with their Works, we must here conclude our *Catalogue* of the *ANCIENT MASTERS*: and shall only take notice, that under *that Title*, all those are to be comprehended, who practis'd *Painting* or *Sculpture* either in *Greece* or *Rome*, before the Year of our Lord 580. At which time the *Latin Tongue* ceasing to be the *common Language* of *A. Dom. Italy*, and becoming *mute*, all the noble Arts

580.  
and 

and *Sciences* (which in the two preceding *Centuries* had been brought very low, and by the continual Invasions of the *Northern Nations* reduc'd to the last Extremities) expir'd with it: and in the Reign of *Phocas* the *Emperor*, soon after, lay bury'd together, as in one *common* Grave, in the Ruins of the *Roman Empire*.



MODERN



M O D E R N

# MASTERS.



IOVANNI CIMABUE, nobly descended, and born at Florence, Anno 1240, was the first who Reviv'd the ART of

1240.

PAINTING in Italy. He was a Disciple of some poor ordinary Painters, sent for by the Government of Florence from Greece: whom he soon surpass'd, both in Drawing and Colouring, and gave something of Strength and Freedom to his Works, to which they cou'd never arrive. And though he wanted the Art of managing his Lights and Shadows, was but little acquainted with the Rules of Perspective, and in divers other particulars but indiffe-

indifferently accomplish'd; yet the Foundation which he laid for future Improvement, entitled him to the Name of the FATHER of the FIRST AGE, or INFANCY of MODERN PAINTING. Some of his Works are yet remaining at *Florence*, where he was famous also for his Skill in *Architecture*, and where he died very rich, *Anno 1300*.

*GIOTTO* his Disciple, born near *Florence*, *Anno 1276*, was a good *Sculptor* and *Architect*, as well as a better *Painter* than *Cintabuc*. He began to shake off the Stiffness of the *Greek Masters*; endeavouring to give a finer Air to his Heads, and more of Nature to his Colouring, with proper Actions to his Figures. He attempted likewise to draw after the *Life*, and to express the different Passions of the Mind: but cou'd not come up to the Liveliness of the Eyes, the Tenderness of the Flesh, or the Strength of the Muscles in naked Figures. He was sent for, and employ'd by Pope *Benedict XI.* at *Rome*, and by his Successor *Clement V.* at *Avignon*. He painted several Pieces also at *Padova*, *Naples*, *Ferrara*, and in other Parts of *Italy*; and was every where much admir'd for his Works: but principally for his *Ship*, of *Mosaick-work*, over the



the Gates of the *Portico*, in the Entrance of *St. Peter's Church*, in *Rome*; and for a *Picture* which he wrought in one of the Churches of *Florence*, representing the *Death of the B. Virgin*, with the *Apostles* about her: the *Attitudes* of which Story, *M. Angelo Buonaroti* us'd to say could not be better design'd. He flourish'd in the time of the famous *Dante* and *Petrarch*, drew the *Portrait* of the former, and was in great Esteem with them both, and all the excellent Men in his Age. He died *Anno 1336*; and in Honour to his Memory, had his *Statue* in *Marble*, erected over his *Tomb*, by the City of *Florence*. Æt. 60.

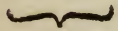
*ANDREA TAFFI*, and *GADDO GADDI* were his Contemporaries, and the Restorers of *Mosaick-work* in *Italy*: which the former had learnt of *Apollonius* the *Greek*, and the latter very much improv'd.

At the same time also was *MARGARITONE*, a Native of *Arezzo* in *Tuscany*, who first Invented the *Art of Gilding* with *Leaf-gold*, upon *Bole-armeniatic*.

*SIMONE MEMMI*, born at *Siena* (a City in the Borders of the Dukedom of *Florence*) 1285.

rence) Anno 1285, was a Disciple of Giotto; whose Manner he improv'd in drawing after the Life: and is particularly celebrated by Petrarch, for an excellent Portrait, which he made of his beloved Laura. He was applauded for his free and easy Invention, and began to understand the Decorum in his Compositions. Obiit Anno 1345.

Æt. 60.



1300.

TADDEO GADDI, another Disciple of Giotto, born at Florence, Anno 1300, excell'd his Master in the Beauty of his Colouring, and the Liveliness of his Figures. He was also a very skilful Architect, and much commended for the Bridge, which he built over the River

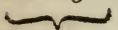
Arno, at Florence. He died Anno 1350.



1324.

TOMASO, call'd GIOTTINO, for his affecting, and imitating Giotto's Manner, born also at Florence, Anno 1324, began to add strength to his Figures, and to Improve the

Art of Perspective. He died Anno 1356.



1370.

JOHANNES ab EYK, commonly call'd JOHN of BRUGES, born at Maseech, on the River Maez, in the Low-Countries, Anno 1370, was a Disciple of his Brother Hubert, and a considerable Painter: but above all

things famous for having been the happy INVENTER of the ART of PAINTING in OIL, *Anno* 1410, (thirty Years before *Printing* was found out, by *John Guttemberg*, of *Strasburgh*.) He died *Anno* 1441, having some *Æt.* 71. Years before his Decease, communicated his *Invention* to

*ANTONELLO* of *Messina*, who travell'd from his own Country into *Flanders*, on purpose to learn the *Secret*: and returning to *Sicily*, and afterwards to *Venice*, was the first who Practis'd, and Taught it in *Italy*. He died *Anno* *Ætat.* 49.

In the preceding *Century* flourish'd several other *Masters* of good Repute: but their *Manner* being the same, or but very little different from that of *Giotto*, it will be sufficient to mention the Names only of some of the most Eminent, and such were *Andrea Orgagna*, *Pietro Cavallino*, *Stefano*, *Bonamico Buffalmacco*, *Pietro Laurati*, *Lippo*, *Spinello*, *Casentino*, *Pisano*, &c. And thus the *Art* of *Painting* continu'd almost at a stand, for about an hundred Years; advancing but slowly, and gathering but little Strength, till the time of

{  
 1417. *MASACCIO*, who was born in *Tuscany*,  
*Anno 1417*, and for his copious Invention,  
 and true *Manner* of *Design*; for his delight-  
 ful way of *Colouring*, and the graceful Actions  
 which he gave his Figures; for his looseness  
 in *Draperies*, and extraordinary Judgment in  
*Perspective*, is reckon'd to have been the  
 MASTER of the SECOND, or MIDDLE  
 AGE of MODERN PAINTING: which 'tis  
 thought he wou'd have carry'd to a much  
 higher degree of Perfection, if Death had not  
 stopp'd him in his Career (by Poyson, it was  
 Æt. 26. suppos'd) *Anno 1443*.

{  
 1421. *GENTILE*, and *GIOVANNI*, the Sons  
 and Disciples of *GIACOMO BELLINO*,  
 were born at *Venice*, (*Gentile, Anno 1421*.)  
 and were so eminent in their time, that *Gen-  
 tile* was sent for to *Constantinople*, by *Mahomet*  
 II. Emperor of the *Turks*: for whom ha-  
 ving (amongst other things) painted the *De-  
 collation of St. John Baptist*, the Emperor, to  
 convince him, that the Neck after its Sepa-  
 ration from the Body, could not be so long,  
 as he had made it, in his Picture, order'd a  
 Slave to be brought to him, and commanded  
 his Head to be struck off, in his Presence:  
 which



which so terrify'd *Gentile*, that he cou'd never be at rest; till he got leave to return home: which the Emperor granted, after he had Knighted him, and nobly rewarded him for his Services. The most considerable Works of these *Brothers* are at *Venice*, where *Giovanni* liv'd to the Age of 90 Years, having very rarely painted any thing but *Scripture-Stories*, and *Religious Subjects*, which he perform'd so well, as to be esteem'd the most excellent of all the *Bellini*. See more of him Page 228. *Gentile* died Anno 1501.

Æt. 80.

*ANDREA MANTEGNA*, born at *Padoua*, Anno 1431, and a Disciple of *Jacopo Squarcione*, was very Correct in *Design*, admirable in *Fore-short'ning* his Figures, well vers'd in *Perspective*, and arriv'd to great Knowledge in the *Antiquities*, by his continued Application to the *Statues*, *Basso-Relievo's*, &c. However, his neglect of seasoning his *Studies* after the *Antique*, with the living Beauties of *Nature*, has given him a *Pencil* somewhat hard, and dry: And besides, his *Drapery* is generally stiff, (according to the *Manner* of those times) and too much perplex'd with little Folds. He painted several things for Pope *Innocent VIII.* and for other Princes,

1431.

and Persons of Distinction: But the best of his Works (and for which he was Knighted, by the Marquess *Ludovico Gonzaga*, of *Mantoua*) are the *Triumphs of Julius Cæsar*, now at *Hampton Court*. He died *Anno 1517*; having been one of the first who Practised the *Art of Graving in Italy*: the *Invention* whereof is justly ascrib'd to *MASO FINIGUERRA*, a Goldsmith of *Florence*; who in the Year 1460, found out the way of *Printing* off upon Paper, whatever he had *Grav'd* upon his Silver-plate.

Æt. 86.

ANDREA VERROCCHIO a Florentine, 1432. born *Anno 1432*, was well skill'd in *Geometry*, *Optics*, *Music*, *Architecture*, *Sculpture*, and *Painting*: but left off the last, because in a *Piece* which he had made of *St. John Baptizing our Saviour*, *Lionardo da Vinci*, one of his Disciples, had, by his order, painted an Angel, holding up some part of our *Saviour's* Garments, which so far excell'd all the rest of *Andrea's* Figures, that inrag'd to be out-done by a *Youth*, he resolv'd never to make use of his *Pencil* any more. He was the first who found out the *Art* of taking, and preserving the likeness of the *Face*, by moulding off the *Features*, in *Plaster of Paris*. He died *Anno 1488*.

Æt. 56.

LUCA

*LUCA SIGNORELLI* of *Cortona*, a 1439.  
 City in the Dukedom of *Florence*, born *Anno*  
 1439, was a Disciple of *Pietro dal Borgo S. Sepolcro*, and so excellent at designing *Naked Bodies*, that from a Piece which he painted in a Chapel of the great Church, at *Orvieto*, *M. Angelo Buonarruoti* transferr'd several entire Figures into his *last Judgment*. He died very Æt. 82.  
 rich, *Anno* 1521: And is said to have had such an absolute Command of his *Passions*, that when his beloved Son (a *Youth* extremely handsome, and of great Hopes) had been unfortunately kill'd, and was brought home to him; he order'd his *Corps* to be carry'd into his *Painting-room*: and having stript him, immediately drew his *Picture*, without shedding a Tear.

*PIETRO di COSIMO* a *Florentine*, born 1441.  
*Anno* 1441, was a Disciple of *Cosimo Rosselli* (whose Name he retain'd) and a very good *Painter*; but so strangely fantastical, and full of *Caprices*, that all his delight was in *Painting Satyrs, Fauns, Harpyes, Monsters*, and such like extravagant and whimsical *Figures*: and therefore he apply'd himself, for the most part, to *Bacchanalia's, Masquerades, &c.* O. Æt. 80.  
 ßiit *Anno* 1521.



}
1445.
LIONARDO da VINCI, nobly descended, and born in a Castle so call'd, near the City of *Florence*, Anno 1445, was bred up under *Andrea Verrocchio*; but so far surpass'd him, and all others his Predecessors, that he is own'd to have been the MASTER of the THIRD, or GOLDEN AGE of MODERN PAINTING. He was in every respect one of the compleatest Men in his time, and the best furnish'd with all the Perfections both of Body and Mind; an excellent *Sculptor* and *Architect*, a skilful *Musician*, an admirable *Poet*, very expert in *Anatomy* and *Chymistry*, and throughly learned in all the Parts of the *Mathematics*. He was extremely diligent in the Performance of his Works; and tho' it was the Opinion of *Rubens*, that his chiefest Excellence lay in giving every thing its *proper Character*, yet he was so wonderfully diffident of himself, and curious, that he left several Pieces unfinish'd, believing his Hand cou'd never reach that *Idea* of Perfection, which he had conceiv'd of them in his Mind. He liv'd many Years at *Milan*, Director of the *Academy of Painting*, establish'd there by the Duke; and highly esteem'd for his celebrated Piece of *Our Saviour's Last Supper*, and some of his other *Paintings*.

Nor



Nor was he less applauded for his *Art* in contriving the *Canal*, that brings the Water from the River *Adda*, to that City. He was a great Contender with *M. Angelo Buonarruoti*, and upon account of the Enmity betwixt them, went into *France* (*Anno Æt. 70.*) where after several considerable Services done for *Francis I.* he expir'd in the Arms of that *Monarch*, being taken speechless the very moment, in which he would have rais'd up himself, to thank the *King* for the Honour done him in that Visit, *Anno 1520.* He left a *Treatise* of the *Art* of *Æt. 75.* *Painting* behind him, written by himself: of which *R. du Fresne* publish'd a noble Edition, at *Paris*, in 1651, with *Figures* by *Nic. Poussin.*

*PIETRO PERUGINO*, so call'd from the Place where he was born, in the *Ecclesiastical State*, *Anno 1446*, was another Disciple of *Andrea Verrocchio*. What *Character* he had, see *Page 225.* He was so very miserable and covetous a Wretch, that the Loss of his Money by Thieves, broke his Heart, *Anno 1524. Æt. 78.*

*DOMENICO GHIRLANDAIO*, a *Florentine*, born *Anno 1449*, was at first design'd for the Profession of a *Goldsmith*; but follow'd his more prevailing Inclinations to

*Painting* with such Success, that he is rank'd amongst the *prime Masters* in his time. See *Æt.* 44. farther *Page* 224. He died *Anno* 1493.

1450. *FRANCESCO RAIBOLINI*, commonly call'd *FRANCIA*, born at *Bologna*, *Anno* 1450, was at first a *Goldsmith*, or *Jeweller*; afterwards a *Graver* of *Coins* and *Medals*; but at last applying himself to *Painting*, he acquir'd great Reputation by his Works: And particularly by a Piece of *St. Sebastian*, whom he had drawn bound to a Tree, with his Hands tied over his Head. In which Figure, besides the Delicacy of its Colouring, and Gracefulness of the Posture, the Proportion of its Parts was so admirably just and true, that all the succeeding *Bolognese Painters* (even *Hannibal Carrache* himself) study'd its Measures as their *Rule*, and follow'd them in the same Manner as the *Ancients* had done the *Canon* of *Polycletus*. It was under the Discipline of this Master, that *Marc. Antonio*, *Raphael's* best *Graver*, learnt the *Rudiments* of his *Art*. Count *Malvasia* affirms, he liv'd *Æt.* 80. till the Year 1530: tho' *Vasari* says, he dy'd in 1518; and will have the Occasion of his Death to have been a *Fit of Transport*, that seiz'd him, upon Sight of the famous *St. Cecilia*,

*cilia*, which *Raphael* had painted, and sent to him, to put up in one of the Churches in *Bologna*.

**FRA BARTOLOMEO**, born at *Savignano*, a Village about ten Miles from *Florence*, Anno 1469, was a Disciple of *Cosimo Rosselli*: but much more beholden to the Works of *Lionardo da Vinci*, for his extraordinary Skill in *Painting*. He was very well vers'd in the Fundamentals of *Design*: and besides, had so many other laudable Qualities, that *Raphael*, after he had quitted the *School* of *Perugino*, apply'd himself to this *Master*, and under him, study'd the *Rules* of *Perspective*, together with the *Art* of *Managing* and *Uniting* his *Colours*. He turn'd *Dominican Fryar*, Anno 1500, and after some time, was by his *Superiors* sent to the *Convent* of *St. Mark*, in *Florence*. He painted both *Portraits* and *Histories*, but his scrupulous *Conscience* wou'd hardly ever suffer him to draw *Naked Figures*, tho' no Body understood them better. He died Anno 1517, and was the first who Invented, and made use of a *Lay-man*.

1469.

Æt. 48.

**ALBERT DURER**, born at *Nuremberg*, on Good-Friday, Anno 1471, by the Instructions

1471.



Instructions of his Father, a curious *Jeweller*; the Precepts of *Michael Wolgemuth*, a considerable *Painter*; and the Rules of *Geometry*, *Architecture*, and *Perspective*, became the most excellent of all the *German Masters*. And notwithstanding that his *Manner of Design* is generally hard, stiff, and ungraceful, and his *Gusto* entirely *Gothic*; yet he was otherwise so very well accomplish'd, that his *Prints* were had in great Esteem all over *Italy*; copy'd at *Venice*, by the famous *Marc. Antonio*, and so much admir'd even by *Raphael* himself, that he hung them up in his own Chamber, and us'd frequently to lament the Misfortune of so great a *Genius*, to be brought up in a *Country* where nothing was to be seen, that might furnish him with noble *Ideas*, or give him any Light into Things necessary for *grand Compositions*. His principal Works were Painted at *Prague*, in the Palace of the Emperor *Maximilian I.* who had such a Regard for his singular Merit, that he presented him with a *Coat of Arms*, as the *Badge of Nobility*. He was also much in Favour with the Emperor *Charles V.* and for his solid good Sense, as well as his modest and agreeable Temper, be- lov'd by every Body, and happy in all Places, but only at Home; where the penurious and  
sordid




fordid Humours of a miserable *Shrew*, his *Wife*, shorten'd his Days, *Anno* 1528. *Vide* *Æt.* 57. *Page* 98. And note farther, that besides the Obligations we have to this *great Man*, as a *Painter*, and *Graver*; we are much beholden to him, as an *Author*; for the *Treatise* he wrote of *Geometry*, *Perspective*, *Fortification*, and the *Proportions* of *Human Bodies*.

MICHEL ANGELO BUONARRU-  
 OTI, nobly descended, and born near *Florence* 1474. *Anno* 1474, was a *Disciple* of *Domenico Ghirlandajo*, and most profoundly skill'd in the *Arts* of *Painting*, *Sculpture*, and *Architecture*. He has the Name of the greatest *Designer* that has ever been: and 'tis universally allow'd him, that never any *Painter* in the *World* understood *Anatomy* so well. He was also an excellent *Poet*, and not only highly esteem'd by several *Popes* successively; by the *Grand Duke* of *Tuscany*, by the *Republick* of *Venice*, by the *Emperor Charles V.* by *King Francis I.* and by most of the *Monarchs* and *Princes* of *Christendom*: but was also invited over into *Turky*, by *Solyman the Magnificent*, upon a *Design* he then had of making a *Bridge* over the *Hellespont*, from *Constantinople* to *Pera*. His most celebrated *Piece* of *Painting*, is that  
 of

of the *Last Judgment*, in the *Pope's Chapel*. He died in great Wealth at *Rome*, from whence his Body was translated to *Florence*, *Æt.* 90. and there honourably interr'd, *Anno* 1564.  
 { Vide Page 224.

{ *GIORGIO del CASTEL FRANCO*,  
 1477. call'd *GIORGIONE*, because of his noble and comely aspect, was born at *Trevisano*, a Province in the State of *Venice*, *Anno* 1477; and received his first Instructions from *Giovanni Belliao*; but having afterwards studied the Works of *Lionardo da Vinci*, he soon arriv'd to a *Manner of Painting* superior to them both; Design'd with greater Freedom, Colour'd with more Strength and Beauty, gave a better *Relievo*, more Life, and a nobler Spirit to his Figures, and was the first (amongst the *Lombards*) who found out the admirable Effects of strong Lights and Shadows. He excell'd both in *Portraits* and *Histories*: but his most valuable Piece in *Oyl*, is that of *our Saviour carrying his Cross*, now at *Venice*; where it is had in wonderful Esteem and Veneration. He died young of the *Plague* (which he got in the *Arms* of his *Mistress*, who was infected with it) *Anno* 1511: having been likewise as famous

mous for his Performances in *Music*, as his Productions in *Painting*. Vide Page 228.

*TITIANO* the most universal *Genius* of  all the *Lombard School*, the best *Colourist* of 1477. all the *Moderns*, and the most eminent for *Histories*, *Landscapes*, and *Portraits*, was born at *Cadore*, in the *Venetian Territories*, Anno 1477, being descended from the ancient *Family* of the *Vecelli*. He was bred up in the School of *Gio. Bellino*, at the same time with *Giorgione*: but improv'd himself more by the Emulation that was betwixt him and his *Fellow-Disciple*, than by the Instructions of his *Master*. He was censur'd indeed by *M. Angelo Buonarruoti*, for want of Correctness in *Design*, (a Fault common to all the *Lombard-Painters*, who had not been acquainted with the *Antiquities*) yet that Defect was abundantly supply'd in all the other parts of a most accomplish'd *Artist*. He made three several *Portraits* of the Emperor *Charles V.* who lov'd him so entirely, that he honour'd him with *Knighthood*, created him *Count Palatine*, made all his Descendents *Gentlemen*, assign'd him a considerable Pension out of the Chamber of *Naples*, and what other remarkable Proofs of his Affection he shew'd him, see Page 88, 89.  
and

and a *Character* of his Works, Page 228, and 229. He painted also his Son *Philip II. Solyman* Emperor of the *Turks*, two *Popes*, three *Kings*, two *Empresses*, several *Queens*, and almost all the *Princes* of *Italy*, together with the fam'd *Lud. Ariosto*, and *Peter Aretine*, his intimate Friends. Nay, so great was the Name and Reputation of *Titian*, that there was hardly a Person of any Eminence then living in *Europe*, from whom he did not receive some particular mark of Esteem: and besides, being of a Temper wonderfully obliging and generous, his House at *Venice* was the constant *Rendezvous* of all the *Virtuosi*, and People of the best Quality. He was so happy in the Constitution of his Body, that he never

Æt. 99. had been sick till the Year 1576, when he died of the *Plague*, full of Honour, Glory and Riches, leaving behind him two *Sons* and a *Brother*, of whom *Pomponio* the eldest was a *Clergyman*, and well-preferr'd; but

ORATIO, the youngest Son, painted several *Portraits* that might stand in Competition with those of his *Father's* Hand. He was famous also for many *History-pieces*, which he made at *Venice*, in Concurrence with *Paul Veronese*, and *Tintoret*. But bewitch'd at last



with the hopes of finding the *Philosopher's Stone*, he laid aside his *Pencil*, and having reduc'd most of what had been got by his *Father*, into *Smoke*, died of the *Plague* soon after him, in the *Flower* of his *Age*.

*FRANCESCO VECELLIO*, *Titian's* Brother, was train'd up to *Arms*, but applying himself afterwards to *Painting*, he became so great a Proficient therein, that *Titian* grew jealous of him; and fearing, he might in time come to eclipse his Reputation, sent him (upon pretended Business) to *Ferdinand* King of the *Romans*: and there found such means to divert him from *Painting*, that he quite gave over the Study of it, and never any farther attempted it, unless it were to make a *Portrait* now and then, at the Request of his particular Acquaintance.

*ANDREA del SARTO*, (so call'd because a *Taylor's* Son) born at *Florence*, Anno 1478; was a Disciple of *Pietro di Cosimo*, very careful and diligent in his Works; and his Colouring was wonderfully sweet: but his Pictures generally want Strength and Life, as well as their *Author*, who was naturally mild, timorous, and poor-spirited. He was sent for

for to *Paris*, by *Francis I.* where he might have gather'd great Riches, but that his Wife and Relations would not suffer him to continue long there. He lived in a mean and contemptible Condition, because he set but a very little Value upon his own *Performances*: Yet the *Florentines* had so great an Esteem for his Works, that during the Fury of the *Popular Factions* amongst them, they preserv'd his Pieces from the Flames, when they neither spared Churches, nor any thing else.

Æt. 42. He died of the *Plague*, Anno 1520.

1483. RAFAELLE da URBINO, born Anno 1483, was one of the handsomest and best temper'd Men living. See some Account of him *Page 225*: and add to it, that by the general Consent of *Mankind*, he is acknowledged to have been the PRINCE of the MODERN PAINTERS; and is oftentimes styl'd the DIVINE RAPHAEL, for the inimitable Graces of his *Pencil*, and for the Excellence of his *Genius*, which seem'd to have something more than *Human* in its Composition: that he was belov'd in the highest degree by the Popes *Julius II.* and *Leo X.* that he was admir'd and courted by all the Princes and States of *Europe*; and particularly by *Henry VIII.* who would fain

have obliged him to come over into *England*: that his Person was the Wonder and Delight of *Rome*, as his Works are now the Glory of it: that he liv'd in the greatest State and Splendor imaginable, most of the eminent Masters in his time being ambitious of working under him: and that he never went abroad, without a Croud of *Artists*, and others, who attended, and follow'd him purely out of Respect: that he declin'd *Marriage* (tho' very advantageous Offers had been made him) in hopes of a *Cardinal's Cap*, which he expected; but falling into a *Fever* in the mean time, and concealing the true Cause of his Distemper from his *Physicians*, *Death* disappointed him of the Reward due to his most extraordinary Merits, *Anno 1520.* Æt. 37.

*GIO. ANTONIO REGILLO da PORDENONE*, born at a Place so call'd, not far from *Udine*, in the *Venetian Territories*, *Anno 1484*, after some time spent in *Letters* and *Music*, apply'd himself to *Painting*; yet without any other *Guide* to conduct him, beside his own prompt and lively *Genius*, and the Works of *Giorgione*: which he studied at *Venice* with so much Attention, that he soon arriv'd to a *Manner of Colouring* nothing inferior



rior to his *Pattern*. But that which tended yet more to his Improvement, was the continued Emulation betwixt himself and *Titian*, with whom he disputed the *Superiority*; and for fear of being insulted by his *Rival*, painted (while he was at *Venice*) with a Sword by his side. This noble Jealousy inspir'd him with an Elevation of Thought, quicken'd his *Invention*, and produc'd several excellent Pieces in *Oil*, *Distemper*, and *Fresco*. From *Venice* he went to *Genoua*, where he undertook some things in Competition with *Pierino del Vaga*: but not being able to come up to the Perfections of *Pierino's* Pencil, he return'd to *Venice*, and afterwards visited several other Parts of *Lombardy*; was *Knighted* by the Emperor *Charles V.* and at last being sent for to *Ferrara*, was so much esteem'd there, that he

Æt. 56. is said to have been poison'd (*Anno 1540.*) by some who envy'd the Favours which he receiv'd from the *Duke*. He renounc'd his Family-Name *LICINIO*, out of Hatred to one of his Brothers, who attempted to murder him.

1485. *SEBASTIANO del PIOMBO*, a Native of *Venice*, *Anno 1485*, took his Name from an Office given him by Pope *Clement VII.* in the *Lead-Mines*. He was design'd by his  
Father



Father for the Profession of *Music*, which he practis'd for some time, with Reputation ; 'till following at last the more powerful Dictates of *Nature*, he betook himself to *Painting*, and became a Disciple of old *Gio. Bellino* : continued his Studies under *Giorgione* ; and having attain'd his excellent *Manner* of *Colouring*, went to *Rome* ; where he insinuated himself so far into the Favour of *Michael Angelo*, by siding with him and his Party against *Raphael* ; that pleas'd with the sweetness and beauty of his *Pencil*, he immediately furnish'd him with some of his own *Designs*, and letting them pass under *Sebastian's* Name, cry'd him up for the best Painter in *Rome*. And indeed so universal was the Applause which he gain'd by his Piece of *Lazarus rais'd from the Dead*, (the Design of which had likewise been given him by *Michael Angelo*) that nothing but the famous *Transfiguration* of *Raphael's* could Eclipse it. He has the Name of being the *first* who *Invented* the *Art* of preparing *Plaster-walls*, for *Oyl-painting*, (with a Composition of *Pitch*, *Mastick*, and *Quick-lime*) but was generally so slow, and lazy in his Performances, that other Hands were oftentimes employ'd in finishing what he had begun. He died *Anno* 1547.

Æt. 62.

1487.

*BARTOLOMEO* (in the *Tuscan Dialect* call'd *BACCIO*) *BANDINELLI*, a *Florentine Painter* and *Sculptor*, born *Anno 1487*, was a *Disciple* of *Gio. Francesco Rustici*, and by the help of *Anatomy*, joyn'd with his other *Studies*, became a very excellent and correct *Designer*: but in the *Colouring Part* was so unfortunate, that after he had heard *Michael Angelo* condemn it, for being hard and unpleasent, he never could be prevail'd upon to make any farther Use of his *Pencil*: but always engag'd some other Hand in *Colouring* his *Designs*. However, in *Sculpture* he succeeded better: and for a *Descent from the Cross*, in *Mezzo-Relievo*, was *Knighted* by the *Emperor*. He was likewise much in favour with *Francis I.* and acquir'd great Reputation by several of his *Figures*, and abundance of *Drawings*: which yet are more admir'd for their true *Out-line*, and *Proportion*, than for being either graceful, or gentile. He

*Æt. 72.* did *Anno 1559.*

1492.

*GIULIO ROMANO*, born *Anno 1492*, was the greatest *Artist*, and most universal *Painter*, of all the *Disciples* of *Raphael*: be- lov'd by him as if he had been his *Son*, for the

The wonderful sweetness of his temper; and made one of his *Heirs*, upon condition, that he should assist in finishing such things as he had left imperfect. He was profoundly learn'd in all the parts of the *Antiquities*: and by conversing with the Works of the most excellent *Poets*, (particularly *Homer*) had made himself an absolute *Master* of the Qualifications necessarily requir'd in a *grand Designer*. He continu'd for some Years at *Rome*, after the Death of *Raphael*: and by the Directions of Pope *Clement VII.* wrought several admirable *Pieces* in the *Hall* of *Constantine*, and other publick Places. But his principal *Performances* were at *Mantoua*: where he was sent for by the Marquess *Frederico Gonzaga*; and where he made his Name illustrious, by a noble and stately Palace, built after his Model; and beautified with Variety of Paintings, after his Designs. And indeed in *Architecture* he was so eminently Skilful; that he was invited back to *Rome*, with an Offer made him, of being the chief *Architect* of *St. Peter's* Church: but whilst he was debating with himself, whether or no he should accept of this Opportunity, of returning gloriously into his own Country, Death interpos'd, Anno 1546. *Æt.* 54.

Vide Page 226.



1493.

} *JACOPO CARUCI*, call'd *PUNTOR-*  
*MO*, from the Place of his Birth, *Anno* 1493,  
 Studied under *Lionardo da Vinci*, *Mariotto*  
*Albertinelli*, *Pietro di Cosimo*, and *Andrea del*  
*Sarto*: but chiefly follow'd the *Manner* of  
 the last, both in *Design* and *Colouring*. He  
 was of so unhappy a Temper of Mind, that  
 though his Works had stood the Test even  
 of *Raphael*, and *Michael Angelo*, (the best  
 Judges) yet he could never order them so as  
 to please himself: and was so far from being  
 satisfied with any thing he had ever done,  
 that he was in great Danger of losing the  
 Gracefulness of his own *Manner*, by imita-  
 ting that of other (inferior) *Masters*, and  
 particularly the *Style* of *Albert Durer* in his  
*Prints*. He spent most of his time at *Flo-*  
*rence*, where he painted the Chapel of *St. Lau-*  
*rence*: but was so wonderfully tedious about  
 it, that in the space of eleven Years he would  
 admit no body to see what he had perform'd.  
 He was also of so mean and pitiful a Spirit,  
 that he chose rather to be employ'd by *Ordinary*  
*People*, for inconsiderable Gains, than by  
 } *Princes* and *Noblemen*, at any Rates: so that  
 he died poor, *Anno* 1556.

Æt. 63.



GIOVANNI D'UDINE, so nam'd }  
 from the Place where he was born (being the 1494.  
*Metropolis of Frioul*) Anno 1494; was instruct-  
 ed by *Giorgione* at *Venice*, and at *Rome* be-  
 came a Disciple of *Raphael*: and is celebrated,  
 for having been the *Reviver* of *Stucco-work*, (a  
 Composition of *Lime* and *Marble-powder*) in  
 use among the ancient *Romans*, and discover'd  
 in the *Subterranean Vaults* of *Titus's Palace*;  
 which he restor'd to its original Splendor and  
 Perfection. He was employ'd by *Raphael*, in  
 adorning the Apartments of the *Vatican*; and  
 afterwards by several *Princes*, and *Cardinals*,  
 in the chief Palaces of *Rome* and *Florence*:  
 and by the agreeable Variety and Richness of  
 his Fancy, and his peculiar Happiness in ex-  
 pressing all sorts of *Animals*, *Fruit*, *Flowers*,  
 and the *Still-life*, both in *Basso-relievo*, and  
*Colours*, acquir'd the Reputation of being the  
 best *Master* in the World, for Decorations,  
 and Ornaments in *Stucco*, and *Grotesque*. He  
 died Anno 1564, and was bury'd, according  
 to his Desire, in the *Rotunda*, near his dear Æt. 70.  
 Master *Raphael*. }

ANTONIO ALLEGRI, call'd COR- }  
 REGGIO, from the Place where he was 1494.  
 U 4 born,

born, in the Dukedom of *Modena*, Anno 1494, was a Man of such admirable Natural Parts, that nothing but the unhappinefs of his Education (which gave him no Opportunities either of ftudying at *Rome*, or *Florence*; or of confulting the *Antiquitiés*, for perfecting himfelf in *Defign*) hinder'd him from being the moft excellent *Painter* in the World. Yet neverthelefs he had a *Genius* fo fublime, and was Mafter of a *Pencil*, fo wonderfully foft, tender, beautiful, and charming, that *Julio Romano* having feen a *Leda*, and a naked *Venus* painted by him, for *Frederick* Duke of *Modena* (who intended them a Prefent for the *Emperor*) declar'd, he thought it impoffible for any thing of *Colours* ever to go beyoud them. His chief *Works* are at *Modena*, and *Parma*: at the laft of which Places he fpend moft of his Life, poor, and little taken notice of, working hard to maintain his Family, which was fomewhat large. He was extremely humble and modeft in his Behaviour; liv'd very devoutly, and died much lamented

Æt. 40. in the Year 1534; having thrown himfelf into a *Fever*, by drinking cold Water, when his Body was overheated, with bringing home fome *Copper Money* (to the Value of fixty Crowns)

Crowns) which he had receiv'd for one of his *Pieces*. See more *Page* 231 and 232.

*BATTISTA FRANCO* his Contemporary, a Native of *Venice*, was a Disciple of *Michael Angelo*; whose *Manner* he follow'd so close, that in the Correctness of his *Out-line* he surpass'd most of the *Masters* in his time. His *Paintings* are pretty numerous, and dispers'd all over *Italy*, and other Parts of *Europe*: but his *Colouring* being very dry, they are not much more esteem'd than the *Prints* which he Etch'd. He died *Anno* 1561.

*LUCAS van LEYDEN*, so call'd from the Place where he was born, *Anno* 1494, 1494. was at first a Disciple of his *Father*, a *Painter* of note; and afterwards of *Cornelius Engelbert*: and wonderfully cry'd up in *Holland*, and the *Low-Countries*, for his Skill in *Painting*, and *Graving*. He was prodigiously laborious in his Works, and a great *Emulator* of *Albert Durer*; with whom he became at length so intimate, that they drew each others *Piecture*. And indeed their *Manner*, and *Style*, are in all respects so very much alike, that it seem'd as if one and the same *Soul* had animated them both. He was magnificent both in his *Habit*, and *way of Living*: and died *Anno*



*Æt.* 39. *Anno* 1533, after an Interview betwixt him and some other *Painters*, at *Middleburgh*: where disputing, and falling out in their Cups, *Lucas*, fancying they had poison'd him, languish'd by Degrees, and in six Years time pined away, purely with Conceit.

*QUINTIN MATSYS* of *Antwerp*, was the Contemporary of *Lucas*; and famous for having been transform'd from a *Blacksmith* to a *Painter*, by the Force of *Love*, and for the Sake of a *Misress*, who dislik'd his former *Profession*. He was a painful and diligent Imitator of the *ordinary Life*, and much better at representing the *Defects*, than the *Beauties* of *Nature*. One of his best Pieces is a *Descent from the Cross*, (in a Chapel of the *Cathedral*, at *Antwerp*) for which, and a multitude of other *Histories*, and *Portraits*, he gain'd a great Number of Admirers; especially for his laborious *Neatness*, which in truth was the principal part of his *Character*. He died *Anno* 1529.

Beside the two *Masters* last mention'd, there were several other *History-painters*, who flourish'd in *Germany*, *Flanders*, and *Holland*, about this time. But their *Manner* being generally



nerally *Gothique*, *Hard*, and *Dry*; more like the *Style* of *Cimabuc*, in the *Dawning* of the *Art of Painting*, than the *Gusto* of *Raphael*, in its *Meridian Lustre*; we shall only give you the Names of some of the most noted; and such were *Mabuse*, *Aldegraef*, *Schoorel*, *Frans Floris*, *Martin Hemskerck*, *Chris. Schwarts*, &c.

*POLIDORO* of *CARAVAGGIO*, (in the Dutchy of *Milan*) was born *Anno* 1495; 1495. and till 18 Years of Age, brought up to no better an Employment than carrying *Stone* and *Mortar*, in the *New Buildings* of *Pope Leo X.* But being tempted at last by the Performances of *Gio. d'Udine*, to try his *Talent* in *Design*; by the Assistance of one of his *Scholars*, and his own indefatigable Application to the *Antiquities*, in a little time he became so skilful an *Artist*, that he had the Honour of contributing much to the finishing those glorious Works in the *Vatican.* He associated himself both in the Study and Practice of his *Art*, with one *MATURINO*, a *Florentine*; and their *Genius* being very conformable, they liv'd together like *Brothers*, working in *Fresco* upon several *Frontispieces* of the most noble *Palaces* in *Rome*: whereby they acquir'd great  
Reputa-

Reputation; their *Invention* being the richest, and their *Design* the easiest that could any where be seen. But *Maturino* dying about the Year 1527, and *Rome* being then in the Hands of the *Spaniards*, *Polidoro* retir'd to *Naples*, and from thence to *Messina*; where his excellent *Talent* in *Architecture* also being highly commended, he was order'd to prepare the *Triumphal Arches* for the Reception of the Emperor *Charles V.* from *Tunis*; for which he was nobly rewarded: and being afterwards desirous of seeing *Rome* once more, in his return thither was murther'd by his Servant and Accomplices, for the sake of his

Æt. 48. Money, and bury'd at *Messina*, Anno 1543.

Vide Page 227.

1496.

ROSSO (so call'd from his *red Hair*) born at *Florence*, Anno 1496; was educated in the Study of *Philosophy*, *Music*, *Poetry*, *Architecture*, &c. and having learn'd the first Rudiments of *Design* from the *Cartones* of *Michael Angelo*, improv'd himself by the help of *Anatomy*; which he understood so very well, that he compos'd two *Books* upon that Subject. He had a copious *Invention*, great Skill in the Mixture of his *Colours*, and in the Distribution of his *Lights* and *Shadows*: was

very happy also in his *Naked Figures*, which he express'd with a good *Relievo*, and proper *Attitudes*; and would have excell'd in all the Parts of *Painting*, had he not been too *licentious* and *extravagant* sometimes, and suffer'd himself rather to be hurry'd away with the heat of an unbounded *Fancy*, than govern'd by his own *Judgment*, or the *Rules of Art*. From *Florence* his *Curiosity* carry'd him to *Rome* and *Venice*, and afterwards into *France*. He was a Person well-accomplish'd both in *Body* and *Mind*: and by his Works in the *Galleries* at *Fountainbleau*, and by several Proofs which he gave of his extraordinary Knowledge in *Architecture*, recommended himself so effectually to *Francis I.* that he made him *Super-intendent General* of all his *Buildings*, *Pictures*, &c. as also a *Canon* of the *Chapel-Royal*, allow'd him a considerable *Pension*, and gave him other Opportunities of growing so vastly rich, that for some time he liv'd like a *Prince* himself, in all the Splendor and Magnificence imaginable: till at last being robb'd of a considerable Sum of Money, and suspecting one of his intimate Friends (*Francesco Pellegrino*, a *Florentine*) he caus'd him to be imprison'd, and put to the Torture; which he underwent with Courage: and ha-

ving



ving in the highest Extremities maintain'd his Innocence, with so much Constancy, as to procure his Release; *Rosso*, partly out of Remorse, for the barbarous Treatment of his Friend, and partly out of Fear of the ill Con-  
 { *Æt. 45.* sequence of his just Resentment, made himself away by *Poison*, Anno 1541.

*FRANCESCO PRIMATICCIO*, a famous *Painter* and *Architect* of *Bologna*, succeeded *Rosso* in the Honours and Employments which he enjoy'd by the Favour of *Francis I.* and besides, being very well descended, was made *Abbot* of *St. Martin de Troyes*, in *Champagne*. He finish'd all the several Works begun by his Predecessor at *Fountainbleau*, by the Assistance of *NICOLLO dell' ABBATE*, an excellent *Artist*, his Disciple: and enrich'd that *Palace* with abundance of noble *Statues*, and other *Pieces of Antiquity*, which he brought purposely from *Italy*, by the *King's Order*. He had been bred up at *Mantoua*, under *Julio Romano*, as well to *Stucco-work* as *Painting*: and by studying his *Manner*, together with the *Performances* of other great *Masters*, became perfect in the *Art of Design*, and well vers'd in *grand Compositions*. He continued in *France* during the



Remainder of his Days: liv'd in Pomp and State, more like a *Nobleman* than a *Painter*; and having been very well esteem'd in four several Reigns, dy'd in a good old Age, about the Year 1570.

*DON GIULIO CLOVIO*, the celebrated *Limmer*, born in *Sclavonia*, Anno 1498, at the Age of eighteen Years went to *Italy*: and under the Conduct of *Julio Romano*, apply'd himself to *Miniature*, with such admirable Success, that never did *ancient Greece*, or *modern Rome* produce his Fellow. He excell'd both in *Portraits* and *Histories*: and (as *Vasari* his Contemporary reports) was another *Titian* in the one, and a second *Michael Angelo* in the other. He was entertain'd for some time in the Service of the King of *Hungary*: after whose Decease he return'd to *Italy*; and being taken Prisoner at the sacking of *Rome*, by the *Spaniards*, made a Vow to retire into a *Convent*, as soon as ever he should recover his Liberty; which he accordingly perform'd, not long after, in *Mantoua*: but upon a Dispensation obtain'd from the *Pope*, by Cardinal *Grimani*, soon laid aside the religious Habit, and was receiv'd into the Family of that *Prince*. His Works were wonderfully esteem'd throughout

out *Europe*: highly valu'd by several *Popes*, by the Emperors *Charles V.* and *Maximilian II.* by *Philip King of Spain*, and many other illustrious Personages; grav'd by *Albert Durer* himself; and so much admir'd at *Rome*; that those *Pieces* which he wrought for the Cardinal *Farnese* (in whose Palace he spent the latter part of his Life) were by all the *Lovers of Art* reckon'd in the Number of the *Rarities* of that *City*. *Ob. Anno 1578.*

1498. *HANS HOLBEIN*, born at *Basil*, in *Switzerland*, *Anno 1498*, was a Disciple of his *Father*; by whose Assistance, and his own Industry, he made a wonderful Progress in the *Art of Painting*: and acquir'd such a Name, by his Piece of *Death's Dance*, in the *Town-hall* of *Basil*, that the famous *Erasmus*, after he had oblig'd him to draw his *Picture*, sent him over with it into *England*, and gave him Letters recommendatory to Sir *Thomas Moore* (then Lord *Chancellor*) who receiv'd, and entertain'd him with the greatest Respect imaginable, employ'd him in making the *Portraits* of himself and Family; and with the sight of them so charm'd King *Henry VIII.* that he immediately took him into his Service, and by the many signal Instances which he

he gave him of his Royal Favour and Bounty, brought him likewise into Esteem with all the Nobility, and People of Eminence in the Kingdom. One of his best *Pieces*, was that of the said *King* with his *Queen*, &c. at *White-hall*; which, with divers other admirable *Portraits* of his Hand, (some as big, and others less than the *Life*; and as well in *Water-Colours*, as in *Fresco* and *Oil*) may challenge a Place amongst those of the most fam'd *Italian Masters*: Vide Page 235 and 236. He was eminent also for a rich Vein of *Invention*, very conspicuous in a multitude of *Designs*, which he made for *Gravers*, *Sculptors*, *Jewellers*, &c. and was particularly remarkable for having (like *Turpilius*, the *Roman*) perform'd all his Works with his *Left Hand*. He died of the *Plague*, at *London*, Anno 1554. Æt. 56.

Contemporary with these Masters was *UGO da CARPI*, a *Painter*, upon no Account considerable, but only for having (in the Year 1500) found out the *ART* of *PRINTING* in *CHIARO-SCURO*: which he perform'd by means of two *pieces*, or *plates* of *Box*: One of which serving for the *Out-lines* and *Shadows*, the other stampt off whatever *Colour* was laid upon it. And the *Plate* being cut out, and



hollow'd in proper Places, left the *white Paper* for the *Lights*, and made the *Print* appear as if it had been *beighthen'd* with a *Pencil*. This *Invention* he afterwards improv'd, by adding a *third Plate*, which serv'd for the *Middle-tints*; and made his *Stamps* so compleat, that several famous *Masters*, and among them *Parmegiano*, publish'd a great many excellent things in *this way*.

1500.

*PIERINO del VAGA*, was born at *Florence*, Anno 1500, of such mean *Parentage*; that his *Mother* being dead at two Months end, he was afterwards suckled by a *Goat*. The Name of *Vaga* he took from a *Country Painter*, who carry'd him to *Rome*: where he left him in such poor *Circumstances*, that he was forc'd to spend three Days of the Week in working for Bread; but yet setting apart the other three for his Improvement; in a little time, by studying the *Antique*, together with the Works of *Raphael*, and *Michael Angelo*, he became one of the boldest, and most *Graceful Designers* of the *Roman School*: and understood the *Muscles* in *naked Bodies*, and all the Difficulties of the *Art* so well, that *Raphael* took an Affection to him, and employing him in the *Pope's Apartments*, gave him



him a lucky Opportunity of distinguishing himself from his *Fellow-disciples*, by the marvellous Beauty of his *Colouring*, and his peculiar *Talent* in *Decorations* and *Grotesque*. His chief Works are at *Genoua*, where he grew famous likewise for his Skill in *Architecture*; having Design'd a noble Palace for Prince *Doria*, which he also Painted and Adorn'd with his own Hand. From *Genoua* he remov'd to *Pisa*, and afterwards to several other Parts of *Italy*; his rambling Humour never suffering him to continue long in one Place: till at length returning to *Rome*, he had a Pension settled on him, for looking after the Pope's *Palace*, and the *Casa Farnese*. But *Pierino* having squander'd away in his Youth, that which should have been the Support of his old Age; and being constrain'd at last to make himself cheap, by undertaking any little *Pieces*, for a small Sum of ready Money, fell into a deep *Melancholy*, and from that Extreme into another as bad, of *Wine* and *Women*, and the next turn was into his *Grave*, Anno 1547. Æt. 47.

FRANCESCO MAZZUOLI, call'd }  
 PARMEGIANO, because born at *Parma*, 1504.  
 Anno 1504, was brought up under his two  
 Uncles, and an eminent *Painter*, when but six-

teen Years old ; famous all over *Italy* at nineteen ; and at twenty-three perform'd such Wonders, that when the Emperor *Charles V.* had taken *Rome* by *Storm*, some of the Common Soldiers, in sacking the *Town*, having broke into his Apartments, and found him (like *Protogenes* of old) intent upon his Work, were so astonish'd at the charming Beauty of his *Pieces*, that instead of Plunder and Destruction, which was then their Business, they resolv'd to protect him (as they afterwards did) from all manner of Violence. But besides the Perfections of his *Pencil* (which was one of the gentlest, the most graceful, and the most elegant of any in the World) he delighted much in *Music*, and therein also excell'd. His principal *Works* are at *Parma* ; where, for several Years, he liv'd in great Reputation ; till falling unhappily into the *Study* of *Chymistry*, he wasted the most considerable part of his Time and Fortune in search of the *Philosophers-Stone*, and died

Æt. 36. poor, in the Flower of his Age, Anno 1540.

See farther, Page 232 : and note, that there are extant many valuable *Prints* made by this *Master*, not only in *Chiaro-Scuro*, but also in *AQUA FORTIS*, of which he is said to have been the *INVENTOR* : or at least, the first who

who Practis'd the ART of ETCHING, in *Italy*.

GIACOMO PALMA, Senior, commonly call'd PALMA VECCHIO, was born at *Serinalta*, in the State of *Venice*, Anno 1508, and made such good Use and Advantage of the Instructions which he receiv'd from *Titian*, that few *Masters* are to be nam'd, who have shewn a nobler *Fancy* in their *Compositions*; better *Judgment* in their *Designs*; more of *Nature* in their *Expression*, and *Airs of Heads*; or of *Art* in finishing their *Works*. *Venice* was the Place where he usually resided, and where he died, Anno 1556. His *Pieces* are not very numerous, by reason of his having spent much time in bringing those which he has left behind him, to such wonderful Perfection. 1508.   
 Æt. 48.

DANIELE RICCIARELLI, firnam'd da VOLTERRA, from a Town in *Tuscany*, where he was born, Anno 1509, was a Person of a melancholy and heavy Temper, and seem'd to be but meanly qualify'd by *Nature* for an *Artist*: Yet by the Instructions of *Balthasar da Siena*, and his own continued Application and Industry, he surmounted all Difficulties; and at length became so excel-

lent a *Designer*, that his *Descent from the Cross*, in the Church of the *Trinity on the Mount*, is rank'd amongst the principal *Pieces* in *Rome*. He was chosen by Pope *Paul IV.* to cloath some of the *Nudities* in *Michael Angelo's Last Judgment*: which he perform'd with good Success. He was as eminent likewise for his

Æt. 57. Chisel, as his *Pencil*, and wrought several considerable things in *Sculpture*. Ob. Anno 1566.

1510. FRANCESCO SALVIATI, a *Florentine*, born Anno 1510, was at first a *Disciple* of *Andrea del Sarto*, and afterwards of *Baccio Bandinelli*; and very well esteem'd both in *Italy* and *France*, for his several *Works* in *Fresco*, *Distemper*, and *Oil*. He was quick at *Invention*, and as ready in the *Execution*; Graceful in his *Naked Figures*, and as *Gentile* in his *Draperies*; yet his *Talent* did not lie in *grand Compositions*: And there are some of his *Pieces* in *two Colours* only, which have the Name of being his best *Performances*. He was naturally so fond and conceited of his own *Works*, that he could hardly allow any body else a good Word: And 'tis said, that the *Jealousy* which he had of some *Young Men* then growing up into *Reputation*, made him so uneasy, that the very *Apprehensions* of their  
proving



proving better *Artists* than himself, hasten'd *Æt.* 53.  
his *Death*, *Anno* 1563. }

*PIRRO LIGORIO*, a noble *Neapolitan*, liv'd in this time: and tho' he address'd himself chiefly to the Study of *Architecture*; and for his Skill in that *Art* was employ'd, and highly encourag'd by Pope *Paul IV.* and his Successor *Pius IV.* yet he was withal an excellent *Designer*; and by the many famous *Cartones* which he made for *Tapestries*, &c. (as well as by his *Writings*) gave sufficient Proof, that he was more than indifferently learn'd in the *Antiquities*. There are several *Volumes* of his *Designs* preserv'd in the Cabinet of the *Duke of Savoy*: of which some part consists in a curious *Collection* of all the *Ships*, *Gallies*, and other sorts of *Vessels*, in Use amongst the *Ancients*. He was *Engineer* to *Alphonfus II.* the last *Duke of Ferrara*, and died about the Year 1573. *Vide Page* 227.

*GIACOMO da PONTE da BASSANO*, so call'd from the Place where he was born, (in the *Marca Trevisana*) *Anno* 1510, }  
was at first a Disciple of his Father; and afterwards of *Bonifacio*, a better *Painter*, at *Venice*: by whose Assistance, and his own frequent 1510.

quent copying the *Works* of *Titian*, and *Parmegiano*, he brought himself into a pleasant and most agreeable way of *Colouring*: but returning into the Country, upon the Death of his *Father*, he apply'd himself wholly to the Imitation of *Nature*; and from *his Wife*, *Children* and *Servants*, took the *Ideas* of most of his *Figures*. His *Works* are very numerous, all the *Stories* of the *Old* and *New Testament* having been painted by his Hand, besides a multitude of other *Histories*. He was famous also for several excellent *Portraits*, and particularly those of the celebrated Wits, *Ludovico Ariosto*, *Bernardo Tasso*, and *Torquato* his Son, the *Prince* of *Modern Poets*. In a word, so great was the Reputation of this *Artist* at *Venice*, that *Titian* himself was glad to purchase one of his *Pieces* (representing *The Entrance of Noah and his Family into the Ark*) at a very considerable Price. He was earnestly solicited to go over into the Service of the *Emperor*: but so charming were the Pleasures which he found in the quiet Enjoyment of *Painting*, *Music*, and *good Books*, that no Temptations whatsoever could make him change his *Cottage* for a *Court*. He died *Anno*

Æt. 82. 1592, leaving behind him four *Sons*: of whom

FRAN-

FRANCESCO, the *Eldest*, settled at *Venice*; where he follow'd the *Manner* of his *Father*, and was well esteem'd, for divers *Pieces* which he made in the *Ducal Palace*, and other publick Places, in Conjunction with *Paul Veronese*, *Tintoret*, &c. But his too close Application to *Painting* having render'd him unfit for all other *Business*, and ignorant even of his own private Affairs; he contract-ed by Degrees a deep *Melancholy*, and at last became so much craz'd, that fancying *Serjeants* were continually in pursuit of him, he leap'd out of his *Window*, to avoid 'em (as he imagin'd) and by the Fall occasion'd his own *Death*, Anno 1594, *Æt.* 43.

LEANDRO, the *Third Son*, had so excellent a *Talent* in *Face-painting*, (which he principally studied) that he was *Knighted* for a *Portrait* he made of the *Doge Marin Grimani*. He likewise finish'd several things left imperfect by his Brother *Francesco*; compos'd some *History-pieces* also of his own; and was as much admir'd for his *Perfection* in *Music*, as his *Skill* in *Painting*. *Obiit* Anno 1623, *Æt.* 65.

*GIO. BATTISTA*, the *Second Son*, and *GIROLAMO* the *Youngest*, apply'd themselves to making *Copies* of their *Father's* Works; which they did so very well, that they are oftentimes taken for *Originals*. *Gio. Battista* died *Anno 1613*, *Æt. 60*: and *Giro-lamo*, *Anno 1622*, *Æt. 62*: See more of the *Bassans*, *Page 230*.

1512. *GIACOMO ROBUSTI*, call'd *TINTO-RETTO* (because a *Dyer's Son*) born at *Venice*, *Anno 1512*, was a *Disciple* of *Titian*: who having observ'd something very extraordinary in his *Genius*, dismiss'd him from his *Family*, for fear he should grow up to rival his *Master*. Yet he still pursu'd *Titian's Way* of *Colouring*, as the most *Natural*; and studied *Michael Angelo's Gusto* of *Design*, as the most *Correct*. *Venice* was the *Place* of his constant *Abode*, where he was made a *Citizen*, and wonderfully *belov'd*, and esteem'd for his *Works*; the *Character* of which see *Page 230*. He was call'd the *Furious Tintoret*, for his bold *Manner* of *Painting*, with strong *Lights* and deep *Shadows*; for the rapidity of his *Genius*, and for his grand vivacity of *Spirit*, much admir'd by *Paul Veronese*. But then,  
on



on the other hand, he was blam'd by him, and all others of his *Profession*, for undervaluing himself, and his *Art*, by undertaking all sorts of Business for any *Price*; thereby making so great a Difference in his several *Performances*, that (as *Hannibal Carrache* observ'd) he is sometimes equal to *Titian*, and at other times inferior even to *himself*. He was extremely pleasant, and affable in his Humour: and delighted so much in *Painting* and *Music*, his beloved *Studies*, that he would hardly suffer himself to taste any other Pleasures. He died *Anno 1594*; having had one *Æt. 82.*  
*Daughter* and a *Son*: of whom the Eldest

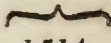
*MARIETTA TINTORETTA*, was so well Instructed by her *Father*, in his own *Profession*, as well as in *Music*, that in both *Arts* she got great Reputation: and was particularly eminent for an admirable *Style* in *Portraits*. She marry'd a *German*, and died in her *Prime*, *Anno 1590*; equally lamented both by her Husband, and her Father; and so much belov'd by the latter, that he never would consent she should leave him, tho' she had been invited by the Emperor *Maximilian*, by *Philip II.* King of *Spain*, and by several other Princes, to their Courts.


DOME-

DOMENICO TINTORETTO, his Son, gave great hopes in his Youth, that he would one Day render the Name of *Tintoret* yet more illustrious than his *Father* had made it: but neglecting to cultivate by Study the *Talent* which *Nature* had given him, he fell short of those mighty things expected from him; and became more considerable for *Portraits*, than *Historical Compositions*. He died Anno 1637, *Æt.* 75.

PARIS BORDONE, well descended, and brought up to *Letters*, *Music*, and other gentile *Accomplishments*, was a Disciple of *Titian*, and flourish'd in the time of *Tintoret*: but was more commended for the *Delicacy* of his *Pencil*, than the *Purity* of his *Out-lines*. He was in great Favour and Esteem with *Francis I.* for whom, besides abundance of *Histories*, he made the *Portraits* of several *Court Ladies*, in so excellent a *Manner*, that the Original *Nature* was hardly more charming. From *France* he return'd home to *Venice*, laden with Honour and Riches; and having acquir'd as much Reputation in all the parts of *Italy*, as he had done *abroad*, died Anno *Æt.* 75.

GIORGIO


GIORGIO VASARI, born at *Arezzo*,  1514, a City in *Tuscany*, Anno 1514, equally famous for his *Pen* and *Pencil*, and as eminent for his Skill in *Architecture*, was a Disciple of *Michael Angelo*, and *Andrea del Sarto*; and by his indefatigable Diligence in studying and copying all the best *Pieces* of the most noted *Artists*, improv'd his *Invention* and *Hand* to such a Degree, that he attain'd a wonderful *Freedom* in both. He spent the most considerable part of his Life in travelling over *Italy*; leaving in all Places marks of his Industry, and gathering every where Materials for his *History of the Lives of the most excellent Painters, Sculptors, Architects, &c.* which he first publish'd at *Florence*, in two Volumes, Anno 1550: and reprinted in 1568, with large Additions, and the *Heads* of most of the *Masters*. A *Work*, undertaken at the Request of his *Patron*, the Cardinal *de Medicis*; and, in the Opinion of *Hannibal Caro*, written with great Veracity and Judgment; tho' *Felibien*, and others, tax him with some Faults, and particularly with flattering the *Masters* then alive, and with Partiality to those of his own Country. He *Æt.* 64. died Anno 1578.


**ANTONIO MORE**, born at *Utrecht*; in  
 1519. the *Low-Countries*, Anno 1519, was a Disci-  
 ple of *John Schoorel*, and in his younger Days  
 had seen *Rome*, and some other parts of *Italy*.  
 He was recommended by Cardinal *Granville*,  
 to the Service of the Emperor *Charles V.* and  
 having made a *Portrait* of his Son *Philip II.*  
 at *Madrid*, was sent upon the same Account  
 to the King, Queen, and Princess of *Portu-  
gal*; and afterwards into *England*, to draw the  
*Picture* of Queen *Mary*. From *Spain* he re-  
 tir'd into *Flanders*, where he became a migh-  
 ty Favourite of the Duke of *Alva* (then  
 Governor of the *Low-Countries*.) And besides  
 the noble Presents and Applause, which he  
 gain'd in all Places by his *Pencil*, was as much  
 admir'd for his extraordinary *Address*; being  
 as great a *Courtier* as a *Painter*. His *Talent*  
 lay in *Designing* very justly, in finishing his  
*Pieces* with wonderful Care and Neatness, and  
 in a most natural Imitation of *Flesh* and *Blood*,  
 in his *Colouring*. Yet after all, he could not  
 reach that noble *Strength* and *Spirit*, so visible  
 in the Works of *Titian*, and to which *Van  
Dyck* has since arriv'd. He made several At-  
 tempts also in *History-pieces*; but understood  
 nothing of *grand Compositions*; and his *Manner*



was tame, hard, and dry. He died at *An-twerp*, *Anno* 1575. Æt. 56.

*PAOLO FARINATO*, of *Verona*, was (it is said) cut out of his Mother's Belly, just dead in Labour, *Anno* 1522. He was a Disciple of *Nicolò Golsino*, and an admirable Designer; but not altogether so happy in his Colouring: tho' there is a Piece of his Painting in *St. George's Church*, at *Verona*, so well perform'd in both Parts, that it does not seem to be inferior to one of *Paul Veronese's* Hand, which is plac'd next to it. He was famous *tàm Marte quàm Mercurio*; being an excellent Swords-man, and a very good Orator. He was considerable likewise for his Knowledge in *Sculpture* and *Architecture*, especially that part of it which relates to *Fortifications*, &c. His last Moments were as remarkable as his first, for the Death of his nearest Relation. He lay upon his Death-bed, *Anno* 1606: and his Wife, who was sick in the same Room, hearing him cry out, *He was going*; told him, *She would bear him Company*: and was as good as her Word; they both expiring the very same Minute.


**ANDREA SCHIAVONE**, so call'd  
 1522. from the *Country* where he was born, *Anno*  
 1522; was so very meanly descended, that his  
 Parents, after they had brought him to *Venice*,  
 were not able to allow him a *Master*: and yet  
 by great Study and Pains, together with such  
 Helps as he receiv'd from the *Prints* of *Par-*  
*megiano*, and the *Paintings* of *Giorgione* and  
*Titian*, he arriv'd at last to a Degree of Excel-  
 lence very surprizing. 'Tis true indeed, that  
 being oblig'd to work for his daily Bread, he  
 could not spare time sufficient for making  
 himself throughly perfect in *Design*: but how-  
 ever, that Defect was so well cover'd, with  
 the singular Beauty and Sweetness of his *Co-*  
*lours*, that *Tintoret* us'd oftentimes to say, no  
*Painter* ought to be without one *Piece* (at  
 least) of his *Hand*. His principal *Works*  
 compos'd at *Venice*, some of them in Con-  
 currence with *Tintoret* himself, and others by  
 the Directions of *Titian*, in the *Library* of  
*St. Mark*. But so malicious was *Fortune* to  
 poor *Andrea*, that his *Pictures* were but little  
 valu'd in his Life-time, and he never was  
 paid any otherwise for them, than as an ordi-  
 nary *Painter*: tho' after his Decease, which  
 happen'd *Anno* 1582, his *Works* turn'd to a  
 much

Æt. 60.

much better Account, and were esteem'd answerable to their Merits, and but little inferior to those of his most famous *Contemporaries*.

*FEDERICO BAROCCI*, born in the City of *Urbino*, Anno 1528, was train'd up in the *Art of Design* by *Battista Venetiano*; and having at *Rome* acquir'd a competent Knowledge in *Geometry*, *Perspective*, and *Architecture*, apply'd himself to the *Works* of his most eminent *Predecessors*: and in a particular manner studied his Country-man *Raphael*, and *Correggio*; one in the charming *Airs*, and graceful *Out-lines* of his *Figures*; and the other in the admirable *Union*, and agreeable *Harmony* of his *Colours*. He had not been long in *Rome*, before some malicious *Painters*, his *Competitors*, found means (by a Dose of *Poison*, convey'd into a *Sallet*, with which they treated him) to send him back again into his *own Country*, attended with an *Indisposition* so terribly grievous, that for above fifty *Years* together it seldom permitted him to take any *Repose*, and never allow'd him above two *Hours* in a *Day*, to follow his *Painting*. So that expecting, almost every *Moment*, to be remov'd into another *World*, he employ'd

Y

his

1528.

his *Pencil* altogether in the *Histories* of the *Bible*, and other *Religious Subjects*: of which he wrought a considerable Number, in the short Intervals of his painful *Fits*, and notwithstanding the Severity of them, liv'd till the Year 1612, with the Character of a *Man of Honour*, and *Virtue*; as well as the Name of one of the most *Judicious*, and *Graceful Painters*, that has ever been.

Æt. 84.

TADDEO ZUCCHERO, born at *St. Angelo in Vado*, in the *Dutchy of Urbin*, Anno 1529, was initiated in the *Art of Painting* at home, by his *Father*; and at *Rome* instructed by *Gio. Pietro Calabro*: but improv'd himself most by the Study of *Anatomy*, and by copying the *Works of Raphael*. He excell'd chiefly in a florid *Invention*, a gentile *Manner of Design*, and in the good *Disposition* and *Oeconomy* of his *Pieces*: but was not so much admir'd for his *Colouring*, which was generally unpleasant, and rather resembled the *Statues* than the *Life*. *Rome*, *Tivoli*, *Florence*, *Caprarola*, and *Venice*, were the Places where he distinguish'd himself: but left many things unfinish'd, being snatch'd away in his Prime, Anno 1566.

Æt. 37.

PAOLO



PAOLO CALIARI VERONESE, 1532.  
 born Anno 1532, was a Disciple of his Uncle *Antonio Badile*: and not only esteem'd the most excellent of all the *Lombard Painters*, but for his copious and admirable *Invention*, for the Grandeur and Majesty of his *Composition*, for the Beauty and Perfection of his *Draperies*, together with his noble Ornaments of *Architecture*, &c. is styl'd by the *Italians*, *Il Pittor felice* (the happy Painter.) He spent most of his time at *Venice*; but the best of his *Works* were made after he return'd thither from *Rome*, and had studied the *Antique*. He could not be prevail'd upon by the great Offers made him by *Philip II.* King of *Spain*, to leave his own Country; where his Reputation was so well establish'd, that most of the Princes of *Europe* sent to their several *Ambassadors*, to procure them something of his *Hand*, at any Rates. He was a Person of a sublime and noble Spirit, us'd to go richly dress'd, and generally wore a *gold Chain*, which had been presented him by the *Procurators* of *St. Mark*, as a *Prize* he won from several *Artists* his *Competitors*. He was highly in favour with all the principal Men in his time: and so much admir'd by all the great

*Masters*, as well his Contemporaries, as those who succeeded him, that *Titian* himself us'd to say, he was the *Ornament of his Profession*: and *Guido Reni* being ask'd, which of the *Masters* his Predecessors he would chuse to be, were it in his Power; after *Raphael* and *Correggio*, nam'd *Paul Veronese*; whom he always call'd *his Paolino*. He died at *Venice*,

*Æt.* 56. Anno 1588; leaving great Wealth behind him to his two Sons

*GABRIELLE* and *CARLO*, who liv'd very happily together, join'd in finishing several *Pieces* left imperfect by their *Father*, and follow'd his *Manner* so close in other excellent things of their own, that they are not easily distinguish'd from those of *Paulo's Hand*. *Carlo* would have perform'd Wonders, had he not been nipt in the Bud, Anno 1596, *Æt.* 26: after whose Decease *Gabrielle* apply'd himself to *Merchandizing*; yet did not quite lay aside his *Pencil*, but made a considerable Number of *Portraits*, and some *History-pieces* of a very good *Gusto*. *Obiit* Anno 1631, *Æt.* 63.

*BENEDETTO CALIARI* liv'd and study'd with his Brother *Paulo*, whom he lov'd entirely; and frequently assisted him, and his  
Nephews,

*Nephews*, in finishing several of their *Compositions*; but especially in painting *Architecture*, in which he chiefly delighted. He practised for the most part in *Fresco*: and some of his best Pieces are in *Cbiaro-Scuro*. He was besides, *Master* of an indifferent Stock of *Learning*, was *Poetically* inclin'd, and had a peculiar *Talent* in *Satyre*. He died *Anno* 1598, *Æt.* 60. See more of *Paulo*, *Page* 230.

GIOSEPPE SALVIATI, a Venetian Painter, was born *Anno* 1535, and exchange'd the Name of *Porta*, which belong'd to his Family, for that of his Master *Francesco Salviati*, with whom he was plac'd very young at *Rome*, by his *Uncle*. He spent the greatest part of his Life in *Venice*, where he apply'd himself generally to *Fresco*: and was oftentimes employ'd in Concurrence with *Paulo Veronese*, and *Tintoret*. He was well esteem'd for his great *Skill*, both in *Design* and *Colouring*; was likewise well read in other *Arts* and *Sciences*, and particularly so good a *Mathematician*, that he writ several *Treatises*, very judiciously, on that *Subject*. He died *Anno* 1585. *Æt.* 50.

FEDERICO ZUCCHERO, born in the Dutchy of *Urbini*, *Anno* 1543, was a Disciple

ple of his Brother *Taddeo*, from whom he differ'd but very little in his *Style*, and *Manner* of *Painting*; tho' in *Sculpture* and *Architecture* he was far more excellent. He fled into *France*, to avoid the *Pope's* Displeasure, which he had incurr'd, by *Drawing* some of his *Officers* with *Asses Ears*, in a *Piece* he made to represent *Calumny* or *Slander*. From thence passing through *Flanders* and *Holland*, he came over into *England*, drew *Queen Elizabeth's* Picture, went back to *Italy*, was pardon'd by the *Pope*, and in a little time sent for to *Spain*, by *Philip II.* and employ'd in the *Escorial*. He labour'd very hard, at his return to *Rome*, for Establishing the *Academy* of *Painting*, by virtue of a *Brief* obtain'd from *Pope Gregory XIII.* Of *which* being chosen the first *Prince* himself, he built a noble *Apartment* for their Meeting, went to *Venice* to *Print* some *Books* he had compos'd of that *Art*, and had form'd other *Designs* for its farther *Advancement*, which yet were all defeated by his *Death*, (at *Ancona*) *Anno* 1609.

Æt. 66.

1544.

GIACOMO PALMA, *Junior*, commonly call'd GIOVANE PALMA, born at *Venice*, *Anno* 1544, was the Son of *Antonio*, the Nephew of *Palma Vecchio*. He improv'd



prov'd the Instructions which his *Father* had given him, by copying the *Works* of the most eminent *Masters*, both of the *Roman* and *Lombard Schools*; but in his own *Compositions* chiefly follow'd the *Manner* of *Titian* and *Tintoret*. He spent some *Years* in *Rome*, and was employ'd in the *Galleries* and *Lodgings* of the *Vatican*: but the greatest Number of his *Pieces* is at *Venice*, where he study'd Night and Day, fill'd almost every Place with something or other of his *Hand*; and (like *Tintoret*) refus'd nothing that was offer'd him, upon the least Prospect of *Gain*. He died *Anno* 1628, famous for never having let any *Sorrow* come near his *Heart*, even upon the severest *Tryals*. Æt. 84.

*BARTHOLOMEW SPRANGHER*,  
born at *Antwerp*, *Anno* 1546, and brought up under Variety of *Masters*, was chief *Painter* to the Emperor *Maximilian* II. and so much respected by his Successor *Rodolphus*, that he presented him with a *Gold Chain* and *Medal*, allow'd him a *Pension*, honour'd him and his *Posterity* with the Title of *Nobility*, lodg'd him in his own *Palace*, and would suffer him to *Paint* for no body but himself. He had spent some part of his *Youth* in *Rome*,  
Y 4 1546. where

where he was employ'd by the Cardinal *Farnese*, and afterwards preferr'd to the Service of Pope *Pius V.* but for want of *Judgment* in the Conduct of his *Studies*, brought little with him, besides a good *Pencil*, from *Italy*. His *Out-line* was generally *stiff* and very *ungraceful*; his *Postures forc'd* and *extravagant*; and, in a word, there appear'd nothing of the *Roman Gusto* in his *Designs*. He obtain'd leave from the *Emperor* (after many Years Continuance in his Court) to visit his own *Country*: and accordingly went to *Antwerp*, *Amsterdam*, *Haerlem*, and several other Places; where he was honourably receiv'd: and having had the Satisfaction of seeing his own *Works* highly admir'd, and his *Manner* almost universally follow'd in all those Parts, as well as in *Germany*, return'd to *Prague*, and died in a good old Age. In the same *Form* with *Sprangher* we may place his Contemporaries, *John van Aeb*, and *Joseph Heints*, both *History-Painters* of Note, and much admir'd in the *Emperor's* Court.

1550.

*MATTHEW BRIL*, was born at *Antwerp*, Anno 1550, but Studied for the most part at *Rome*; and was Eminent for his *Performances* in *History* and *Landscape*, in the *Galleries*

Galleries of the *Vatican*, where he was employ'd by Pope *Gregory XIII.* He died *Æt. 34.* young, *Anno 1584.*

*CHERUBINO ALBERTI*, born *Anno 1552*, was a Disciple of his Father; and equally Excellent both in *Graving* and *Painting*. His Performances in the latter are mostly in *Fresco*: and hardly any where to be seen out of *Rome*. But his *Prints* after *M. Angelo*, *Polydore*, and *Zuccherò*, being in the Hands of all the World; as They have done Honour to those *Masters*, so they secured a lasting Reputation to *himself*. He spent a great Part of his Life in the happy Enjoyment of the Fruit of his Labours: But a considerable Estate (unluckily) falling to him, by the Death of his Brother; he laid aside his Pencil; grew melancholy: and in a strange, unaccountable *Whimsy* of making *Cross-Bows*, (such as were us'd in War by the *Ancients*, before *Gunpowder* was known) fool'd away the Remainder of *Æt. 6.* his Days, and died *Anno 1615.*

*PAUL BRIL*, of *Antwerp*, born *Anno 1554*, follow'd his Brother *Matthew* to *Rome*, painted several Things in conjunction with him, and after his Decease, brought himself into

into Credit by his *Landscapes*: But especially by those which he compos'd in his latter time (after he had Studied the *Manner* of *Hannibal Carrache*, and copied some of *Titian's Works*, in the same kind) the *Invention* in them being more pleasant, the *Disposition* more noble, all the *Parts* more agreeable, and painted with a better *Gusto*, than those in his former Days. He was much in Favour with Pope *Sixtus V.* and for his Successor *Clement VIII.* painted the famous *Piece* (about 68 Foot long) wherein the *Saint* of that Name is represented cast into the Sea, with an Anchor about his Neck.

Æt. 72. He died at Rome, Anno 1626.

1555. ANTONIO TEMPESTA, born in Florence, Anno 1555, was a Disciple of *John Strada*, a Fleming. He had a particular Genius for *Battels*, *Calvacades*, *Huntings*, and for *Designing* all sorts of *Animals*: But did not so much regard the Delicacy of *Colouring*, as the lively *Expression*, and *Spirit* of those Things which he represented. His ordinary Residence was at *Rome*; where, in his younger Days, he wrought several *Pieces* by Order of Pope *Gregory XIII.* in the Apartments of the *Vatican*. He was full of *Thought* and *Invention*, very quick and ready in the *Execution*; and considerable



considerable for a multitude of *Prints*, etch'd by *himself*. He died *Anno* 1630, much commended also for his *Skill* in *Music*: and so famous for his *Veracity*; that it became a *proverbial* Expression, to say, *It is as true, as if Tempesta himself had spoken it.* Æt. 75.

LODOVICO CARRACCI, the *Cousin-German* of *Augustino* and *Hannibal*, was born at *Bologna*, *Anno* 1555, and under his first *Master*, *Prospero Fontana*, discover'd but an indifferent *Genius* for *Painting*: but however, *Art* supply'd the *Defects* of *Nature*, and by his obstinate *Diligence* in studying the *Works* of *Parmegiano*, *Correggio*, *Titian*, and other great *Men*, he brought himself at last to a *Degree* of *Perfection* hardly inferior to any of them. He assisted his *Cousins* in *Founding*, and *Settling* the famous *Academy* of *Design*, at *Bologna*; and afterwards in *Painting* the *Palazzo Farnese*, at *Rome*; and having surviv'd them both, died *Anno* 1619. *Vide* *Page* 233. 1555. Æt. 64.

AGOSTINO CARRACCI, a *Bolognese* also, was born *Anno* 1557, and by the *Care* and *Instructions* of *Domenico Tebaldi*, *Alessandro Minganti*, and his *Cousin Ludovico*, became not only a very good *Designer* and *Painter*, 1557.

ter, but in the ART of GRAVING surpass'd all the *Masters* in his time. He had an Insight likewise into all the Parts of the *Mathematics*, *Natural Philosophy*, *Rhetoric*, *Music*, and most of the *Liberal Arts* and *Sciences*. He was besides, an admirable *Poet*, and in all other Particulars extremely well accomplish'd. From *Bologna* he went to *Venice*, where he contracted an intimate Friendship with *Paulo Veronese*, *Tintoret*, and *Bassan*; and having Grav'd a considerable Number of their *Works*, return'd home, and soon afterwards follow'd his Brother *Hannibal* to *Rome*, and joyn'd with him in finishing several *Stories* in the *Farnese Gallery*. But some little Difference arising unluckily betwixt them, *Augustino* remov'd to the Court of the Duke of *Parma*, and in his Service died, *Anno 1602*. Vide *Page 233*. His most celebrated *Piece of Painting*, is that of the *Communion of St. Jerom*, in *Bologna*: a *Picture* so compleat in all its parts, that it was much to be lamented, the excellent *Author* of it should withdraw himself from the *Practice* of an *Art*, in which his *Abilities* were so very extraordinary, to follow the inferior *Profession* of a *Graver*.

*Æt. 45.*

ANNIBALE CARRACCI, born like-  
 wise at *Bologna*, Anno 1560, was a Disciple of  
 his Cousin *Ludovico*; and amongst his other  
 admirable Qualities, had so prodigious a *Me-  
 mory*, that whatever he had once seen, he ne-  
 ver fail'd to retain, and make his own: so  
 that at *Parma*, he acquir'd the *Sweetness* and  
*Purity* of *Correggio*; at *Venice*, the *Strength*  
 and *Distribution* of *Colours* of *Titian*; and at  
*Rome*, the *Correctness* of *Design*, and beauti-  
 ful *Forms* of the *Antique*: And by his won-  
 derful *Performances* in the *Palazzo Farnese*,  
 soon made it appear, that all the several *Per-  
 fections* of the most eminent *Masters* his *Pre-  
 decessors*, were united in himself alone. In his  
*Conversation* he was *friendly*, *plain*, *honest*,  
 and *open-hearted*; very *communicative* to his  
*Scholars*, and so extremely *kind* to them, that  
 he generally kept his *Money* in the same *Box*  
 with his *Colours*, where they might have re-  
 course to either, as they had *Occasion*. But  
 the *Unhappiness* of his *Temper* inclining him  
 naturally to *Melancholy*; the ill *Usage* which  
 he receiv'd from the *Cardinal Farnese* (who  
 through the *Persuasions* of an ignorant *Spa-  
 niard*, his *Domestick*, gave him but a little a-  
 bove 200*l. Sterl.* for his eight *Years* *Study* and  
*Labour*);

Labour) so confirm'd him in it, that he resolv'd never more to touch his *Pencil*: and had undoubtedly kept his Resolution, had not his Necessities compell'd him to resume it. Yet notwithstanding, so far did his *Chagrin* by Degrees gain upon him, that at certain times it depriv'd him of the right use of his *Senses*: and at last betray'd him into some *Irregularities*, which concealing from his *Physicians*, he met with the same Fate as *Raphael* (in the like Case) had done before him; and seem'd to Copy that *great Master*, as well in the *Manner* of his *Death*, as he had *Imitated* him all his *Life-long* in his *Works*. Nay, such was the Veneration he had for *Raphael*, that it was his *Death-bed Request*, to be bury'd in the very same *Tomb* with him: which was accordingly done in the *Pantheon* (or *Rotunda*) at *Rome*, *Anno* 1609. See more *Page* 233, and besides take notice, that there are extant several *Prints* of the *B. Virgin*, and of *other Subjects*, etch'd by the Hand of this incomparable *Artist*.

*ANTONIO CARRACCI*, the natural Son of *Augustino*, was brought up under the Care and Tuition of his Uncle *Hannibal*: after whose Decease, he apply'd himself so successfully



cessfully to the Study of all the Capital *Pieces* in *Rome*, that he would have surpass'd even *Hannibal* himself, if *Death* had not prevented him, *Anno* 1618, *Æt.* 35.

*CAMILLO*, *GIULIO CESARE*, and *CARL' ANTONIO*, the Sons and Disciples of *ERCOLE PROCACCINI*, flourish'd in this time. They were Natives of *Bologna*, but upon some Misunderstanding between them and the *Carraches*, remov'd to *Milan*, where they spent the greatest part of their Lives; and set up an *Academy* of *Design*, famous for producing a great many excellent *Painters*. Of these Brothers

*CAMILLO*, the Eldest, abounded in *Invention* and *Spirit*: but was a great *Mannerist*, and rather study'd the *Beauty*, than *Correctness* of his *Designs*. He liv'd very gallantly; kept his Coach, and a numerous Retinue: and died *Anno* 1628, *Æt.* 80.

*GIULIO CESARE* was both a *Sculptor* and *Painter*, and famous in *Rome*, *Modena*, *Venice*, *Genoua*, *Bologna* and *Milan*, for several admirable things of his *Hand*. He was the best of all the *Procaccini*, and surpass'd  
his

his Brother *Camillo* in the *Truth* and *Purity* of his *Out-lines*, and in the *Strength* and *Boldness* of his *Figures*. He liv'd 78 Years.

*CARL' ANTONIO* was an excellent *Musician*, and as well skill'd in the *Harmony* of *Colours*, as of *Sounds*: yet not being able to come up to the *Perfections* of his Brothers, in *Historical Compositions*, he apply'd himself wholly to *Landscapes* and *Flowers*; and was much esteem'd for his *Performances* that way.

*ERCOLE*, the Son of *Carl' Antonio*, was a Disciple of his Uncle *Julio Cesare*, and so happy in imitating his *Manner*, that he was sent for to the Court of the Duke of *Savoy*, and highly honour'd, and nobly rewarded by that *Prince*, for his Services. He was besides an admirable *Lutenist*: and dy'd 80 Years old, *Anno 1676*.

1560.

*GIOSEPPE D'ARPINO*, commonly call'd *Cavalier GIOSEPPINO*, born in the Kingdom of *Naples*, *Anno 1560*, was carry'd very young to *Rome*, and put out to some *Painters* then at work in the *Vatican*, to grind their *Colours*: but the *Quickness* of his *Apprehension* having soon made him *Master* of the

the *Elements* of *Design*, he had the Fortune to grow very famous by Degrees; and besides the Respect shewn him by Pope Gregory XIII. and his *Successors*, was so well receiv'd by the *French* K. Lewis XIII. that he made him a *Knight* of the Order of St. Michael. He has the Character of a *florid Invention*, a *ready Hand*, and a *good Spirit* in all his *Works*: but yet having no sure Foundation, either in the *Study* of *Nature*, or the *Rules* of *Art*; and building only upon those *Chimeras*, and *fantastical Ideas*, which he had form'd in his own Head, he has run himself into a multitude of *Errors*; and been guilty of those many *Extravagancies*, necessarily attending such as have no better *Guide* than their own *capricious Fancy*. He died at *Rome*, *Æt.* 80. Anno 1640.

Cavalier FRANCESCO VANNI, born at *Siena*, in the Dukedom of *Tuscany*, Anno 1563, was a Disciple of *Arcangelo Salimbeni* (his Godfather) and afterwards of *Frederico Zuccherò*; but quitted the *Manner* he had learn'd from them, to follow that of *Barocci*; whom he imitated in his *Choice* of *Religious Subjects*, as well as in his *Gusto* of *Painting*. The most considerable *Works* of

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this *Master* are in the several Churches of *Siena*; and are much commended both for the *Beauty* of their *Colouring*, and *Correctness* of their *Design*. He died *Anno* 1610, having been *Knighted* by *Pope Clement VIII.* for his famous *Piece*, of the *Fall* of *Simon Magus*, in the *Vatican*.

1564. *HANS ROTTENHAMER*, was born at *Munich*, the *Metropolis* of *Bavaria*, *Anno* 1564, and after he had studied some time in *Germany*, under *Donawer*, (an ordinary *Painter*) went to *Venice*, and became a *Disciple* of *Tintoret*. He painted both in *Fresco* and *Oil*, but his *Talent* lay chiefly in the *latter*, and his peculiar *Excellence* was in *little Pieces*. His *Invention* was *free* and *easy*, his *Design* indifferently *correct*, his *Attitudes* *gentile*, and his *Colouring* very agreeable. He was well esteem'd both in *Italy* and his own *Country*, and by his *Profession* might have acquir'd great *Wealth*; but was so wonderfully extravagant in his way of *Living*, that he consum'd it much faster than it came in, and at last died *Æt.* 40. so poor, that his *Friends* were forc'd to make a *Purse*, to bury him, *Anno* 1604.



MICHELANGELO MERIGI, born Anno 1569, at CARAVAGGIO, from whence he deriv'd his Name, was at first (like his Countryman *Polydore*) no better than a *Day-labourer*; till having seen some *Painters* at work, upon a Brick-wall which he had prepar'd for them, he was so charm'd with their *Art*, that he immediately address'd himself to the Study of it: and in a few Years made so considerable a Progress, that in *Venice*, *Rome*, and several other Parts of *Italy*, he was cry'd up, and admir'd by all the *Young Men*, as the *Author* of a *new Style* of *Painting*. Upon his first coming to *Rome*, his *Necessities* compell'd him to *paint Flowers* and *Fruit*, under *Cavalier Gioseppino*: but being soon weary of that *Subject*, and returning to his former Practice of *Histories*, with *Figures* drawn to the middle only; he made use of a *Method*, quite different from the *Conduct* of *Gioseppino*, and running into the *contrary Extreme*, follow'd the *Life* as much too close, as the other *deviated* from it. He affected a *Way* particular to himself, of *deep* and *dark Shadows*, to give his *Pieces* the greater *relievo*; and despising all other Help, but what he receiv'd from *Nature* alone, (whom he took

1569.

with all her Faults, and copy'd without Judgment or Discretion) his *Invention* became so *poor*, that he could never *draw* any thing without his *Model* before his Eyes; and therefore understood but little, either of *Design*, or *Decorum*, in his *Compositions*. He had indeed an admirable *Colouring*, and great *Strength* in all his *Works*: But those *Pictures* which he made in *Imitation* of the *Manner* of *Georgione*, were his best; because they are more *Mellow*, and have nothing of that *Blackness* in them, in which he afterwards delighted. He was as singular in his *Temper*, as in his *Gusto* of *Painting*: full of *Detraction*, and so strangely contentious, that his *Pencil* was no sooner out of his Hand, but his *Sword* was in it. *Rome* he had made too hot for him, by killing one of his Friends, in a *Dispute* at *Tennis*. And it was believ'd, his *Voyage* to *Malta* was taken with no other *View*, but to get himself *Knighted*, by the *Grand Master*, that he might be qualified to fight *Cav. Gioseppino*: who had refus'd his *Challenge*, because he was a *Knight*, and would not (he said) draw a *Sword* against his *Inferior*. But in his return home (with the *Pope's Pardon* in his *Pocket*) a *Fever* put an end to the *Quarrel*, and his *Life*, in 1609: a Year fatal to *Painting*,

Æt. 40.

ing, by the Death of *Frederico Zuccherò* also, and *Hannibal Carrache*.

*FILIPPO d'ANGELI* was a *Roman*, born about this time ; but call'd *NAPOLITANO*, because his Father carried him to *Naples*, when he was very young. At his Return to *Rome*, he apply'd himself to the *Antiquities* ; but unhappily left that Study too soon, and follow'd the *Manner* of his Contemporary *M. Angelo da Caravaggio*. He practis'd for the most part in *Battels*, and *Landscapes*, with *Figures* finely touch'd ; was every where well esteem'd for his *Works*, and employ'd by several *Princes*, in many of the Churches and Palaces of *Rome*, *Naples*, and *Venice* ; at the last of which Places he died, *Anno Ætat. 40.*

*JAN BRUEGHEL*, the Son of old *Peter*, and the younger Brother of *Helsen Bruegel*, was born in *Brussels*, *Anno 1569*, and call'd *FLUWEELEN*, because of the *Velvet Garments* which he generally affected to wear. He began his Studies at home, under *Peter Goe-kindt*, and continu'd them in *Italy*, with such Success, that of all the *German, Dutch, or Flemish Masters, Elsheimer* only was Equal

1569.



to him in *Landscapes*, and *Histories* with *small Figures*. He painted both in *Water-Colours* and *Oil*, but in the *latter* chiefly excell'd; and especially, in representing *Wakes*, *Fairs*, *Dances*, and other frolicksome and merry *Meetings* of *Country-people*. His *Invention* was easy and pleasant, his *Out-lines* firm and sure, his *Pencil* loose and free: and in short, all his *Compositions* were so well manag'd, that *Nature*, in her plain *Country Dress*, was always to be seen in his *Works*. He died *Anno* 1625.

Æt. 56.

ADAM ELSHEIMER, born at *Franckfort* upon the *Mayn*, *Anno* 1574, was at first a *Disciple* of *Philip Uffenbach*, a *German*: but an ardent *Desire* of *Improvement* carrying him to *Rome*, he soon became a most excellent *Artist* in *Landscapes*, *Histories*, and *Night-pieces*, with *little Figures*. His *Works* are very few; and for the incredible *Pains* and *Labour* which he bestow'd upon them, valu'd at such prodigious *Rates*, that they are hardly any where to be found, but in the *Cabinets* of *Princes*. He was a *Person* by *Nature* inclin'd to *Melancholy*, and through continu'd *Study* and *Thoughtfulness*, so far settled in that unhappy *Temper*, that neglecting his own *domestic Concerns*, *Debts* came thick upon him

1574.



him, and *Imprisonment* follow'd: which struck such a damp upon his *Spirits*, that tho' he was soon releas'd, he did not long survive it, and died in the Year 1610, or thereabout.

Æt. 36.

GUIDO RENI was born at *Bologna*, Anno 1575, and having learn'd the *Rudiments* of *Painting*, under *Denis Calvert*, a *Flemish Master*, was refin'd and polish'd in the *School* of the *Carraches*: and to what Degree of *Excellence* he arriv'd, see *Page 234*. He acquir'd some Skill also in *Music*, by the Instructions of his *Father*, an eminent *Professor* of that *Art*. Great were the Honours he receiv'd from *Pope Paul V.* from all the *Cardinals*, and *Princes* of *Italy*; from the *French King Lewis XIII.* from *Philip IV.* of *Spain*: and also from *Uladislaus*, King of *Poland* and *Sweden*; who (besides a noble Reward) made him a *Complement*, in a *Letter* under his own Hand, for an *Europa* he had sent him. He was extremely handsome, and graceful in his Person: and so very beautiful in his younger Days, that his Master *Ludovico*, in painting his *Angels*, took him always for his Model. Nor was he an *Angel* only in his Looks, if we may believe what *Cavalier Giuseppino* told the *Pope*, when he ask'd his Opi-

1575.

nion of *Guido's Performances*, in the *Capella Quirinale*, "Our Pictures (said he) are the Work of Mens Hands; but these are made by Hands Divine." In his Behaviour he was modest, gentle, and very obliging, liv'd in great Splendor both at *Bologna* and *Rome*, and was only unhappy in his immoderate Love of *Gaming*: to which in his latter Days, he had abandon'd himself so intirely, that all the Money he cou'd get by his *Pencil*, or borrow upon *Interest*, being too little to supply his Losses, he was at last reduc'd to so poor and mean a Condition, that the Consideration of his present Circumstances, together with Reflections on his former Reputation, and high Manner of Living, brought a languishing *Distemper* upon him, which occasion'd his *Death*, Anno 1642. Note, that there are several *Designs* of this great *Master*, in print, Etch'd by himself.

Æt. 67.

MARCELLO PROVENZALE, of Cento, born Anno 1575, was a Man of singular Probity and Virtue, very regular in the Conduct of his Life, an able Painter, and in *Mosaic Works* superior to all Mankind. He was a Disciple of *Paulo Rossetti*, and his Coadjutor in those noble Performances, in St. Peter's

*Peter's Church in Rome.* He refitted the famous *Ship*, made by *Giotto*; and added to it several curious Figures of his own. He restored also some of the ancient *Mosaics* (broken, and almost ruined by Time) to their primitive Beauty. But nothing got him a greater Name than his Portrait of Pope *Paulo V.* in the *Palazzo Borghese*: a Piece wrought with such exquisite Art and Judgment, that (though it was composed of innumerable Bits of Stone) the Pencil even of *Titian* hardly ever carry'd any thing to a higher Point of Perfection. He died in *Rome*, Anno 1639; *Æt. 64.* of Discontent (it was fear'd) to find himself so poorly rewarded, in his Life-time, for those glorious Works, which he foresaw would be inestimable after his Decease.

*GIO. BATTISTA VIOLA*, a *Bolognese*, born Anno 1576, was a Disciple of *Hannibal Carrache*, by whose Assistance he arriv'd to an excellent Manner in *Landscape-painting*, which he chiefly studied, and for which he was well esteem'd in *Rome*, and several other Parts of *Italy*. But Pope *Gregory XV.* having made him *Keeper* of his *Palace*, and given him a *Pension* of 500 Crowns *per Ann.* to reward him for the *Services* which he had done for him

him, when he was *Cardinal*, he quitted his *Pencil*, and practising *Music* only, (wherein *Æt.* 46. he also excell'd) died soon after, *Anno* 1622.

1577. Sir *PETER PAUL RUBENS*, born at *Cologne*, *Anno* 1577, was the *Prince* of all the *Flemish Masters*: and would have rival'd even the most celebrated *Italians*, if his *Parents*, instead of placing him under the *Tuition* of *Adam van Noort*, and *Otho Venius*, had bred him up in the *Roman* and *Lombard Schools*. Yet notwithstanding, he made so good use of the *Time* he spent in those *Places*, that perhaps none of his *Predecessors* can boast a more *beautiful Colouring*, a *nobler Invention*, or a more *luxurious Fancy* in their *Compositions*: of which see a farther *Account*, *Page* 236. But besides his *Talent* in *Painting*, and his admirable *Skill* in *Architecture*, (very eminent in the several *Churches*, and *Palaces*, built after his *Designs*, at *Genoua*) he was a *Person* possess'd of all the *Ornaments* and *Advantages* that can render a *Man valuable*: was universally *Learned*, spoke seven *Languages* very perfectly, was well read in *History*, and withal, so excellent a *Statesman*, that he was employ'd in several public *Negotiations* of great *Importance*, which he manag'd with  
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the most refin'd *Prudence* and *Conduct*: and was particularly famous for the *Character* with which he was sent into *England*, of *Ambassador* from the *Infanta Isabella*, and *Philip IV.* of *Spain*, to King *Charles I.* upon a *Treaty of Peace* between the two *Crowns*, confirm'd *Anno 1630.* His principal *Performances* are in the *Banqueting-house* at *White-hall*, the *Escorial* in *Spain*, and the *Luxemburgh-Galleries* at *Paris*, where he was employ'd by Queen *Mary of Medicis*, Dowager of *Henry IV.* And in each of those three *Courts*, had the Honour of *Knighthood* conferr'd upon him, besides several magnificent *Presents*, in testimony of his extraordinary *Merits.* His usual Abode was at *Antwerp*, where he built a spacious *Apartment*, in Imitation of the *Rotunda* at *Rome*, for a noble *Collection* of *Pictures*, which he had purchased in *Italy*: Some of which, together with his *Statues*, *Medals*, and other *Antiquities*, he sold, not long after, to the Duke of *Buckingham*, his intimate Friend, for ten thousand Pounds. He liv'd in the highest *Esteem*, *Reputation*, and *Grandeur* imaginable; was as great a *Patron*, as *Master* of his *Art*; and so much admir'd all over *Europe*, for his many singular *Endowments*, that no *Strangers* of any *Quality*, cou'd  
pass

pass through the *Low-Countries*, till they had first seen *Rubens*, of whose *Fame* they had heard so much. He died *Anno 1640*, leaving vast Riches behind him to his *Children*; of whom *Albert* the eldest, succeeded him in the *Office of Secretary of State*, in *Flanders*.

Æt. 63.

*ORATIO GENTILESCHI*, a Native of *Pisa* (a City in *Tuscany*) and a Disciple of *Aurelio Lomi*, his Half-brother, flourish'd in this Time: and after he had made himself known in *Florence*, *Rome*, *Genova*, and other Parts of *Italy*, remov'd to *Savoy*, from thence went to *France*, and at last, upon his Arrival in *England*, was so well receiv'd by King *Charles I.* that he appointed him Lodgings in his Court, together with a considerable Salary, and imploy'd him in his Palace at *Greenwich*, and other publick Places. He made several Attempts in *Face-painting*, but with little Success; his Talent lying altogether in *Histories*, with *Figures* as big as the *Life*: In which kind, some of his *Compositions* have deservedly met with great *Applause*. He was much in Favour with the Duke of *Buckingham*, and many others of the *Nobility*: And after twelve Years Continuance in this Kingdom,

Kingdom, died *Anno Ætat.* 84, and lies buried in the *Queen's Chapel*, in *Somerſet-houſe*.

*ARTEMISIA GENTILESCHI* his Daughter, excell'd her Father in *Portraits*; and was but little inferior to him in *Hiftories*. She liv'd for the moſt part at *Naples*, in great Splendor: And was as famous all over *Europe* for her *Gallantry*, and *Love-Intrigues*, as for her *Talent* in *Painting*.

*FRANCESCO ALBANI*, a *Bologneſe*, born *Anno* 1578, imbib'd the firſt Principles of *Design* (with his Friend *Guido*) in the *School* of *Denis Calvert*. But being afterwards advanc'd to that of the *Carraches*, he ſoon became *Maſter* of one of the moſt agreeable *Pencils* in the World. He was well verſ'd in polite *Literature*, and excellent in all the Parts of *Painting*; but principally admir'd for his *Performances* in *little*. He had a particular *Genius* for *naked Figures*: And the better to accompliſh himſelf in that Study, marry'd a beautiful *Lady* of *Bologna*, with little or no Fortune; by whom (upon all Occaſions) he us'd to deſign *naked Venus's*, the *Graces*, *Nymphs*, and other *Goddeſſes*: And by her *Children*, little *Cupids* playing and dancing

cing in all the Variety of *Postures* imaginable. He spent some time at *Rome*, was employ'd also by the Grand Duke of *Tuscany*, but compos'd most of his *Works* in his own Country; where he died, *Anno* 1660.

FRANCIS SNYDERS, born at *Antwerp*, *Anno* 1579, was bred up under *Henry van Balen* his Country-man; but ow'd the most considerable Part of his Improvement, to his *Studies* in *Italy*. He painted all sorts of *Wild-Beasts*, and other *Animals*, *Huntings*, *Fish*, *Fruit*, &c. in great *Perfection*: Was often employ'd by the King of *Spain*, and several other *Princes*, and every where much commended for his *Works*.

DOMENICO ZAMPIERI, commonly called *DOMENICHINO*, well descended, and born in the City of *Bologna*, *Anno* 1581, was at first a *Disciple* of *D. Calvert*, the *Fleming*: But soon quitted his *School*, for a much better of the *Carraches*; being instructed at *Bologna* by *Ludovico*, and at *Rome*, by *Hannibal*, who had so great a *Value* for him, that he took him to his *Assistance* in the *Farnese Gallery*. He was extremely *laborious* and *slow* in his *Productions*, applying himself

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always



always to his *Work* with much *Study* and *Thoughtfulness*, and never offering to touch his *Pencil*, till he found a kind of *Entbusiasm*, or *Inspiration* upon him. His *Talent* lay principally in the *Correētness* of his *Style*, and in expressing the *Passions* and *Affections* of the *Mind*. In both which he was so admirably *Judicious*, that *Nicolò Pouffin*, and *Andrea Sacchi* us'd to say, his *Communion of St. Jerome*, (in the Church of the *Charity*) and *Raphael's* celebrated *Piece* of the *Transfiguration*, were the two best *Pictures* in *Rome*. He was made the chief *Architeēt* of the *Apostolical Palace*, by *Pope Gregory XV.* for his great *Skill* in that *Art*. He was likewise well vers'd in the *Theory* of *Musick*, but in the *Practice* of it had little *Success*. He had the *Misfortune* to find *Enemies* in all *Places*, where-ever he came, and particularly at *Naples* was so ill treated by those of his own *Profession*, that having agreed among *themselves* to disparage all his *Works*, they would hardly allow him to be a tolerable *Master*: and were not content with having *frighted* him, for some time, from *that City*, but afterwards, upon his return thither, never left persecuting him, till by their *Tricks* and *Contrivances* they had quite weary'd him out of his *Life*, *Anno 1641*, not without *Suspicion*

Æt. 60.

spicion of *Poison*. Vide Page 234. His *Contemporary*, and most malicious *Enemy*

GIOSEPPE RIBERA, a Native of *Valencia*, in *Spain*, commonly known by the Name of *SPAGNOLETTO*, was an *Artist* perfect in *Design*, and famous for the excellent *Manner* of *Colouring*, which he had learn'd from *Michael Angelo da Caravaggio*. His *Way* was very often in *Half-Figures* only, and (like his *Master*) he was wonderfully strict in following the *Life*; but as *ill-natur'd* in the *Choice* of his *Subjects*, as in his *Behaviour* to poor *Domenichino*; affecting generally something very *terrible* and *frightful* in his *Pieces*, such as *Prometheus with the Vulture feeding upon his Liver*, *Cato Uticensis weltering in his own Blood*, *St. Bartholomew with the Skin flay'd off from his Body*, &c. But however, in all his *Compositions*, *Nature* was imitated with so much *Art* and *Judgment*, that a certain *Lady*, big with *Child*, having accidentally cast her *Eyes* upon an *Ixion*, whom he had represented in *Torture upon the Wheel*, receiv'd such an *Impression* from it, that she brought forth an *Infant*, with *Fingers* distorted, just like those in his *Picture*. His usual *Abode* was at *Naples*, where he liv'd very splendidly,

splendidly, being much in favour with the *Viceroy*, his *Countryman*; and in great Reputation for his *Works* in *Painting*, and for several *Prints* etch'd with his own *Hand*.

Cavalier GIOVANNI LANFRANCO, born at *Parma* (on the same Day with *Domenichino*) Anno 1581, was a Disciple of the *Carraches*: and besides a zealous *Imitator* of the *Works* of *Raphael* and *Correggio*. His *Character* see Page 235. He was highly applauded at *Naples*, for several excellent *Pieces* which he wrought there; and was much esteem'd in *Rome*, that for his *Performances* in the *Vatican*, he was *Knighted* by Pope *Urban VIII*. He died Anno 1647.

1581.

Æt. 66.

SISTO BADALOCCHI, his Fellow-Disciple, was of *Parma* also; and by the Instructions of the *Carraches*, at *Rome*, became one of the best *Designers* of their *School*. He had also many other commendable *Qualities*, and particularly *Facility*; but wanted *Diligence*. He join'd with his *Countryman Lanfranc*, in Etching the *Histories* of the *Bible*, after the *Paintings* of *Raphael*, in the *Vatican*; which they dedicated to *Hannibal*,

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their

their *Master*. He practised mostly at *Bologna*, where he died young.

1582.

*SIMON VOUET*, born at *Paris*, Anno 1582, was bred up to *Painting* under his Father, and carry'd very young to *Constantinople*, by Monsieur *de Sancy* the *French* Ambassador, to draw the *Picture* of the *Grand Signior*; which he did by Strength of *Memory* only. From thence he went to *Venice*, and afterwards settling himself at *Rome*, made so considerable a Progress in his *Art*, that besides the Favours which he receiv'd from Pope *Urban VIII.* and the *Cardinal* his Nephew, he was chosen *Prince* of the *Roman Academy* of *St. Luke*. He was sent for home Anno 1627, by the Order of *Lewis XIII.* whom he serv'd in the Quality of his *chief Painter*. He practised both in *Portraits* and *Histories*: and furnish'd some of the *Apartments* of the *Louvre*, the *Palaces* of *Luxemburgh*, and *St. Germain*, the *Galleries* of *Cardinal Richelieu*, and other public Places, with his *Works*. His greatest *Perfection* was in his agreeable *Colouring*, and his *brisk* and *lively Pencil*, being otherwise but very indifferently qualify'd. He had no *Genius* for *grand Compositions*, was *unhappy* in his *Invention*, *unacquainted* with the *Rules* of

*Per-*



*Perspective*, and understood but little of the *Union of Colours*, or the *Doctrin*e of *Lights* and *Shadows*. Yet nevertheless he brought up several eminent *Disciples*; and had the Honour to Instruct the *KING* himself, in the *Art of Design*. He died *Anno* 1641. Æt. 59.

*PETER van LAER*, commonly call'd *BAMBOCCIO*, (upon Account of his disagreeable *Figure*, with long *Legs*, a short *Body*, and his *Head* sunk down into his *Shoulders*) was born in the City of *Haerlem*, *Anno* 1584: and after he had laid a good *Foundation* in *Drawing* and *Perspective* at home, went to *France*, and from thence to *Rome*; where by his earnest *Application* to *Study*, for sixteen *Years* together, he arriv'd to great *Perfection* in *Histories*, *Landscapes*, *Grottos*, *Huntings*, &c. with little *Figures*, and *Animals*. He had an admirable *Gusto* in *Colouring*, was very *Judicious* in the *Ordering* of his *Pieces*, nicely *just* in his *Proportions*; and only to be blam'd for affecting to represent *Nature* in her worst *Dress*, and following the *Life* too close, in most of his *Compositions*. He return'd to *Amsterdam*, *Anno* 1639: and after a short *Stay* there, spent the *Remainder* of his *Days* with his *Brother*, a noted *School-Master*,

*Master*, in *Haerlem*. He was a Person very *serious* and *contemplative* in his Humour; took Pleasure in nothing but *Painting* and *Music*: and by indulging himself too much in a *me-*

Æt. 60. *lancboly Retirement*, is said to have shorten'd his *Life*, Anno 1644.

1589.

DOMENICO FETTI was bred up under *Lodovico Civali*, in *Rome*, where he was born, Anno 1589: But attending Cardinal *Ferdinand Gonzaga*, afterwards Duke of *Mantoua*, to that City, by studying the *Works* of *Julio Romano*, he became an excellent Imitator of that great *Master*. From thence he went to *Venice*, to enlarge his Notions, and improve himself in *Colouring*: but broke his

Æt. 35. Constitution so much by disorderly Courses, that he died in his Prime, Anno 1624.

1590.

CORNELIUS POELENBURCH, born at *Utrecht*, Anno 1590, was a Disciple of *Abraham Blomaert*, and afterwards, for a long time, a *Student* in *Rome* and *Florence*. His *Talent* lay altogether in *small Figures*, *naked Boys*, *Landscapes*, *Ruins*, &c. which he express'd with a *Pencil* very agreeable, as to the *Colouring* Part: but generally attended with a little *Stiffness*, the (almost *inseparable*)

*Companion*

Companion of much Labour and Neatness. However, *Rubens* was so well pleas'd with his Pictures, that he desir'd *Sandrart* to buy some of them for him. He came over into England, Anno 1637; and after he had continu'd here four Years, and been handsomely rewarded by King *Charles* I. for several Pieces, which he wrought for him, return'd into his own Country, and died Anno 1667.

Æt. 77.

Cavalier GIO. FRANCESCO BARBERI da CENTO, commonly call'd GUERCINO, (because of a Cast he had with one of his Eyes) was born near *Bologna*, An. 1590, and bred up under *Benedetto Gennari* his Countryman: by whose Instructions, and the Dictates of his own excellent Genius, he soon learn'd to Design gracefully, and with Correctness; and by conversing afterwards with the Works of *Michael Angelo da Caravaggio*, and the *Carraches*, became an admirable Colourist, and besides, very famous for his happy Invention, and Freedom of Pencil; and for the Strength, Relievo, and becoming Boldness of his Figures. He began, in the Declension of his Age, to alter his Style in Painting: and (to please the unthinking Multitude, rather than himself) took up another Manner, more gay,

1590.



neat, and pleasant; but by no means so grand and so natural, as his former *Gusto*. He was sent for to *Rome*, by Pope Gregory XV. and after two Years spent there, with universal Applause, return'd home: and could not be drawn from thence, by the most powerful Invitations either of the King of *England*, or the *French* King. Nor could *Christina*, Queen of *Sweden*, prevail with him to leave *Bologna*; tho' in her Passage through it, she made him a Visit; and would not be satisfy'd, till she had taken him by the Hand, *That Hand* (she said) that had painted CVI. *Altar-Pieces*, CXLIV. *Pictures* for People of the first Quality in *Europe*; and besides, had compos'd X. *Books of Designs*. He receiv'd the Honour of *Knighthood* from the Duke of *Mantoua*: And for his exemplary *Piety*, *Prudence*, and *Morality*, was every where as much esteem'd, as for his *Knowledge in Painting*. He died a *Æt.* 76. Batchelor, *Anno* 1666, very rich, notwithstanding the great Sums of Money he had expended, in Building *Chapels*, Founding *Hospitals*, and other *Acts of Charity*.

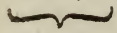
1594. NICOLO PUSSINO, the *French Raphael*, was the Descendent of a noble Family in *Picardy*; but born at *Andely*, a Town in *Normandy*,



mandy, Anno 1594. He was season'd in *Literature* at home, instructed in the *Rudiments* of *Design* at *Paris*, learn'd the *Principles* of *Geometry*, *Perspective* and *Anatomy*, at *Rome*, practis'd after the *Life* in the *Academy* of *Domenichino*, and study'd the *Antiquities* in Company with the famous *Sculptor*, *Francesco Fiammingo*, who was born in the *same* Year, and lodg'd in the *same* House with him. His *Way* (for the most part) was in *Histories*, with *Figures* about *two* or *three* Foot high; and his *Colouring* inclin'd rather to the *Antique-Marble*, than to *Nature*: but in all the other *Parts* of *Painting*, he was profoundly *Excellent*; and particularly the *Beauty* of his *Genius* appear'd in his *nice* and *judicious* *Observation* of the *Decorum* in his *Compositions*; and in *expressing* the *Passions* and *Affections* with such incomparable *Skill*, that all his *Pieces* seem to have the very *Spirit* of the *Action*, and the *Life* and *Soul* of the *Persons* they represent. He had not been in *Rome* above *sixteen* Years, before his *Name* became so *universally* celebrated, that *Cardinal Richlieu* resolving to *Advance* the *noble Arts* in *France*, prevail'd upon him (by means of an obliging *Letter*, written to him, by *Lewis XIII.* himself, Anno 1639) to return to his

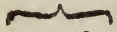
own Country : where he was receiv'd with all possible Demonstrations of *Esteem*, was declar'd *First Painter* to the *King*, had a considerable *Pension* appointed him, was employ'd in several *public Works*, and at last undertook to *Paint* the *Grand Gallery* of the *Louvre*. But the *King* and *Cardinal* both dying, in the time that he went back to settle his Affairs in *Italy*, and bring his *Family* from thence ; he quite laid aside the Thoughts of returning any more to *France*, and ended his Days in *Rome*, *Anno* 1665 : having for some Years before his *Decease*, been so much subject to the *Palsie*, that the Effects of his *unsteady Hand* are visible in several of his *Designs*.

Æt. 71.



PIETRO BERETTINI, of *Cortona*, in *Tuscany*, was born *Anno* 1596 ; brought up in the House of *Schetti*, in *Rome* ; and a Disciple of *Baccio Ciarpi*. He was universally applauded for the vast Extent of his *Genius*, the Vivacity of his Imagination, and an incredible Facility in the Execution of his Works. His *Talent* lay in *Grand Ordonnances* : and tho' he was Uncorrect in his Design, Injudicious in his Expression, and Irregular in his Draperies, yet those Defects were so happily atton'd for, by the Magnificence of his Com-

1596.



Com-

Compositions, the fine Airs of his Figures, the Nobleness of his Decorations, and the surprising Beauty and Gracefulness of the *Whole-together*; that he is allow'd to have been the most agreeable *Mannerist*, that any Age has produc'd. He practis'd both in *Fresco* and *Oil*: But it was in the first he chiefly excell'd; tho' admirable also in t'other. His principal Performances are on the Cielings, and Walls, of the Churches and Palaces of *Rome*, and *Florence*. And for those (few) things of his Hand, that adorn the Cabinets of the *Curious*, They are beholden to his ill State of Health for them: because he hardly ever made an *Easel-piece*, but when a Fit of the Gout confin'd him to his Chamber. He was handsome in his Person: and to his extraordinary Qualities in *Painting* joyn'd those of a perfectly *honest Man*. He was in great Esteem with Pope *Urban VIII.* *Innocent X.* and most of the Persons of prime Quality in *Italy*, for his consummate Skill in *Architecture*, as well as for his *Pencil*: And having receiv'd the Honour of *Knighthood* from Pope *Alexander VII.* died *Anno 1669.*

Æt. 73.

Sir ANTHONY VAN DYCK was born at *Antwerp*, *Anno 1599*: and gave such early

1599.

early Proofs of his most excellent *Endowments*, that *Rubens* (his *Master*) fearing he would become as *Universal* as himself, to divert him from *Histories*, us'd to commend his *Talent* in *Painting after the Life*, and took such Care to keep him continually employ'd in Business of that Nature, that he resolv'd at last to make it his *principal Study*; and for his Improvement went to *Venice*, where he attain'd the beautiful *Colouring* of *Titian*, *Paulo Veronese*, &c. And after a few *Years* spent in *Rome*, *Genoua*, and *Sicily*, return'd home to *Flanders*, with a *Manner of Painting*, so *noble*, *natural*, and *easy*, that *Titian* himself was hardly his *Superior*, and no other *Master* in the *World* *Equal* to him for *Portraits*. He came over into *England*, soon after *Rubens* had left it, and was entertain'd in the Service of King *Charles I.* who conceiv'd a marvellous Esteem for his *Works*; honour'd him with *Knight-hood*; presented him with his own *Picture*, set round with *Diamonds*; assign'd him a considerable *Pension*; sat very often to him, for his *Portrait*; and was follow'd by most of the *Nobility*, and principal *Gentry* of the *Kingdom*. He was a Person *low* of *Stature*, but *well-proportion'd*; very *handsome*, *modest*, and extremely *obliging*; a great *Encourager* of all such



as excell'd in any *Art* or *Science*, and *Generous* to the very last Degree. He marry'd one of the fairest *Ladies* of the *English Court*, Daughter of the Lord *Rutben* Earl of *Gowry*, and liv'd in State and Grandeur answerable to her Birth: His own *Garb* was generally very rich, his *Coaches* and *Equipage* magnificent, his *Retinue* numerous and gallant, his *Table* very splendid; and so much frequented by *People* of the best *Quality* of both *Sexes*, that his *Apartments* seem'd rather to be the *Court* of a *Prince*, than the *Lodgings* of a *Painter*. He grew weary, towards the latter end of his *Life*, of the continu'd trouble that attended *Face-Painting*; and being desirous of *Immortalizing* his *Name*, by some more glorious *Undertaking*, went to *Paris*; in hopes of being employ'd in the *Grand Gallery* of the *Louvre*: but not succeeding there, he return'd hither; and propos'd to the *King* (by his Friend, Sir *Kenelm Digby*) to make *Cartones* for the *Banqueting-House*, at *White-hall*: the Subject of which was to have been the *Institution* of the *Order of the Garter*, the *Procession* of the *Knights* in their *Habits*, with the *Ceremony* of their *Installment*, and *St. George's Feast*. But his Demands of *fourscore thousand Pounds*, being thought unreasonable, whilst the *King* was

was

was upon treating with him for a less Sum, the *Gout*, and other *Distempers*, put an end to that *Affair*, and his *Life*, Anno 1641; and his *Body* was interr'd in *St. Paul's Church*. See farther, *Page 237*. And note, that amongst the *Portraits of Illustrious Persons*, &c. printed and publish'd by the particular Directions of this *Great Master*, some were Etch'd in *Aqua-fortis*, with his own Hand.

*GIO. BENEDETTO CASTIGLIONE*, a *Genouese*, was at first a Disciple of *Battista Paggi*, and *Ferrari*, his Countrymen; improv'd himself afterwards by the Instructions of *Van Dyck*, (as long as he continu'd in *Genoua*) and at last became an *Imitator* of the *Manner* of *Nicolò Poussin*. He was commend- ed for several very good *Prints* of his own *Etching*: but in *Painting* his *Inclinations* led him to *Figures*, with *Landscapes* and *Animals*; which he touch'd up with a great deal of *Life* and *Spirit*; and was particularly remark- able for a *brisk Pencil*, and a *free Handling* in all his *Compositions*. He was a Person very *unsettled* in his *Temper*, and never lov'd to stay long in one Place: but being continually upon the *Ramble*, his *Works* lie scatter'd up and down in *Genoua*, *Rome*, *Naples*, *Venice*,  
*Parma*,

*Parma*, and *Mantoua*: at which last Place he died.

*VIVIANO CODAZZO*, generally call'd *VIVIANO dalle PROSPETTIVE*, 1599. was born at *Bergamo*, in the *Venetian Territories*, Anno 1599. And by the Instructions of *Augustino Tasso* his Master, arriv'd to a most excellent Manner of painting *Buildings*, *Ruins*, &c. His ordinary Residence was at *Rome*, where he died, Anno 1674, and was buried in the Church of *S. Lorenzo in Lucina*. He had a Son call'd *Nicolò*, who pursu'd his *Father's* Steps, and died at *Genoua*, in great Reputation for his *Performances* in *Perspective*. Æt. 75.

*MARIO NUZZI*, commonly call'd *MARIO dai FIORI*, born at *Orta* in the *Terra di Sabina*, was a Disciple of his Uncle *Tomaso Salini*, and one of the most famous *Masters* in his Time, for painting *Flowers*. He died in *Rome*, (where he had spent great Part of his Life) and was also bury'd in *S. Lorenzo's Church*, Anno 1672. Æt. 73.


*MICHELANGELO CERQUOZZI*, was born in *Rome*, Anno 1600, and bred up in the *School* of *Antonio Salvatti*, a *Bolognese*. He


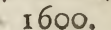
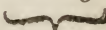


He was call'd *dalle* *BATTAGLIE*, from his excellent Talent in *Battels*; but besides his great *Skill* in that particular *Subject*, he was very successful in all sorts of *Figures*, and painted *Fruit* incomparably beyond any *Ma-*  
*Æt. 60.* *ster* in his Time. He was buried in the *Choire*  
 of *S. Maries Church*, in *Rome*, *Anno 1660.*

*1600.* *CLAUDIO GILLE* of *LORAIN*, born *Anno 1600*, was by his *Parents* sent very young to *Rome*: and after he had been grounded in the *Elements* of *Design*, and the *Rules* of *Perspective*, under *Augustino Tasso*, he removed his *Study* to the *Banks* of the *Tyber*, and into the *open Fields*; took all his *Lessons* from *Nature* herself, and by many *Years* diligent *Imitation* of that excellent *Mi-*  
*stress*, climb'd up to the highest *Step* of *Per-*  
*fection* in *Landscape-painting*: And was uni-  
 versally admir'd for his *pleasant* and most *a-*  
*greeable Invention*; for the *Delicacy* of his *Co-*  
*louring*, and the charming *Variety* and *Tender-*  
*ness* of his *Tints*; for his *artful Distribution* of  
 the *Lights* and *Shadows*, and for his wonderful  
*Conduet* in *disposing* his *Figures*, for the *Ad-*  
*vantage* and *Harmony* of his *Compositions*. He  
 was much commended for several of his *Per-*  
*formances* in *Fresco*, as well as *Oil*; was em-  
 ploy'd



ploy'd by Pope *Urban VIII.* and many of the *Italian Princes*, in adorning their *Palaces*: And having by his *Pencil* (and a great many *Prints*, etch'd with his own Hand) made his *Name famous* throughout *Europe*, died *Anno 1682*, and was interr'd in the Church of *Æt. 82.* *Trinita de Monti*, in *Rome*. 

*GASPARO DUGHET*, was of *French*  Extraction, but born in *Rome*, *Anno 1600.*  He took to himself the Name of *POUSSIN*, in Gratitude for many *Favours*, (and particularly that of his *Education*) which he receiv'd from *Nicolò Poussin*, who married his *Sister*. His first Employment under his *Brother-in-Law*, was in looking after his *Colours*, *Pencils*, &c. but his excellent *Genius* for *Painting* soon discovering itself; by his own *Industry*, and his *Brother's Instructions*, was so well improv'd, that in *Landscapes* (which he principally studied) he became one of the greatest *Masters* in his *Age*; and was much in Request for his *easie Invention*, *solid Judgment*, *regular Disposition*, and *true Resemblance of Nature*, in all his *Works*. He died in his great *Climacterical Year*, *1663*, and was buried in *Æt. 63.* his *Parish-Church* of *S. Susanna*, in *Rome*. 

1601.

*ANDREA SACCHI*, born in Rome, Anno 1601, was the Son of a *Painter*, but under the Conduct of Cavalier *Gioseppino* (a Master of greater Fame) by incredible Diligence he made such Advances, that before he was twelve Years of Age, he carry'd the Prize, in the Academy of St. *Luke*, from all his (much older) Competitors. With this Badge of Honour, they gave him the Nick-Name of *Andreuccio*, to denote the diminutive Figure he then made, being a Boy. And though he grew up to be a tall, graceful, and well proportion'd Man, yet he still retain'd the Name of *Little Andrew*, almost to the Day of his Death. His Application to the *Chiaro-Scuross* of *Polydore*, to the *Paintings* of *Raphael*, and to the *antique Marbles*; together with his Studies under *Albani*, and his Copies after *Correggio*, and others, the best *Lombard Masters*, were the several Steps by which he rais'd himself to mighty Perfection in *Historical Compositions*. The three first gave him his *Correctness*, and *Elegance* of *Design*: and the last made him the best *Colourist* of all the *Roman School*. His *Works* are not very numerous, by reason of the Infirmities that attend-ed him in his latter Years: And more especially

cially the Gout, which often confin'd him to his Bed for several Months together. And besides, he was at all times very slow in his Performances; because he never did any thing (he said) but what he propos'd should be seen by *Raphael* and *Hannibal*: which laid a Restraint upon his Hand, and made him proceed with the utmost Precaution. His first Patrons were the Cardinals *Antonio Barberini*, and *del Monte*, the Protector of the Academy of Painting. He became afterwards a great Favourite of Pope *Urban VIII.* and drew a Picture of him, which (with some other things, he painted after the *Life*) may stand in competition with whatever has been done by the most renowned for *Portraits*. He was a Person of a noble Appearance, grave, prudent, and in Conversation very entertaining. He was moreover an excellent *Architect*, and for many other rare Qualities dy'd much lamented, *Anno 1661.* Æt. 60.

*PADRE GIACOMO CORTESI*, commonly call'd, the *BORGOGNONE*, from the Country where he was born, about the Year 1605, was highly applauded for his admirable *Gusto*, and grand Manner of painting *Battels*. He had for several Years been

B b

conversant



conversant in *Military* Affairs, was a considerable *Officer* in the *Army*, made the *Camp* his *School*, and form'd all his excellent *Ideas* from what he had seen *perform'd* in the *Field*. His *Style* was *roughly noble*, and (*Soldier* like) full of *Fire* and *Spirit*; as is sufficiently evident even in the few *Prints* which he *Etch'd*. He retir'd, towards the latter End of his Life, into the *Convent* of the *Jesuits*, in *Rome*; where he was forc'd to take *Sanctuary* (they say) to rid his Hands of an ill *Bargain*, he had got in a *Wife*: But happily surviving her; he liv'd till after the Year 1675, in great Esteem and Honour.

GUGLIELMO CORTESI, his Brother, was also a *Painter* of Note: And having been bred up in the *School* of *Peter Cortona*, shew'd how well he had spent his Time there, by his *Performances* in several of the Churches and Palaces of *Rome*.

1606. REMBRANDT VAN RYN, born near *Leyden*, Anno 1606, was a *Disciple* of *Lafman* of *Amsterdam*. He had an excellent Disposition for *Painting*. His *Vein* was fruitful, and his *Thoughts* fine and lively. But having suck'd in, with his *Milk*, the bad Taste



Taste of his Country, and aiming at nothing beyond a faithful Imitation of the living (heavy) *Nature*, which he had always before his Eyes, he form'd a *Manner* entirely new, and peculiar to himself. He prepar'd his *Ground* with a Lay of such friendly Colours as united, and came nearest to the *Life*. Upon this he touch'd in his Virgin Tints (each in its proper Place) rough, and as little disturb'd by the Pencil, as possible: And with great Masses of Lights and Shadows rounding off his Figures, gave them a Force and Freshness, that was very surprizing. And indeed, to do Justice to the predominant Part of his *Character*, the *Union* and *Harmony* in all his *Compositions* is such, as is rarely to be found in other *Masters*. He drew abundance of *Portraits*, with wonderful Strength, Sweetness, and Resemblance: and even in his *Etching* (which was dark, and as particular as his *Style* in *Painting*) every individual Stroke did its Part, and express'd the very Flesh, as well as the Spirit of the Persons he represented. Agreeable with all the rest, was the Singularity of his Behaviour. He was a Man of Sense and Substance; but a *Humourist* of the first Order. He affected an old-fashion'd, slovenly Dress, and delighting in the Conver-

B b 2

sation

Æt. 62.
 sation of mean and pitiful People, reduc'd his Fortunes at last to a Level with the poorest of his Companions. He died *Anno* 1668; for nothing more to be admir'd, than for his having heap'd up a noble Treasure of *Italian Prints and Drawings*, and making no better Use of them.

*GEEËART DOU*, born at *Leyden*, was a Disciple of *Rembrandt*, but much pleasanter in his *Style of Painting*, and superior to him in *little Figures*. He was esteem'd in *Holland* a great *Master* in his *Way*: and though we must not expect to find in his *Works* that *Elevation of Thought*, that *Correttness of Design*, or that *noble Spirit*, and *grand Gusto*, in which the *Italians* have distinguish'd themselves from the rest of *Mankind*; yet it must be acknowledg'd, that he was a careful and just Imitator of the *Life*; exceedingly happy in the Management of his *Pencil*; and in finishing his *Pieces* curious, and patient beyond Example. He dy'd about the Year 1674, leaving behind him many *Scholars*, of whom

*FRANCIS MIERIS*, the Chief, pursued his *Master's* Steps very close, and in time surpass'd him: Being more *correct* in his *Outline*,

*line*, more *bright* in his *Colouring*, and more *graceful* in his *Compositions*. Wonderful Things were expected from his promising *Genius*: But Intemperance, and a thoughtless, random way of Living, cut him off, in the very *Flower* of his *Age*, Anno 1683. As for the rest of the *Disciples* and *Followers* of *Dou*, their *Works* having nothing to recommend them, but only an *elaborate Neatness*, we may properly place them in the same *Form* with the *cunning Fools* mention'd Page 138.

GODFRIDUS SCHALCKEN however must be excepted out of this *Number*; who in small *Night-pieces*, and *Representations* of the *Low-life*, by *Candle-light*, hath out-done all the *Masters* that have gone before him, in that *School*.

ADRIAEN BROUWER was born in the City of *Haerlem*, Anno 1608; and besides his great *Obligations* to *Nature*, was very much beholden to *Frans Hals*, who took him from *begging* in the *Streets*, and *instructed* him in the *Rudiments* of *Painting*. And to make him Amends for his Kindness, *Brouwer*, when he found himself sufficiently qualified to get a *Livelihood*, ran away from his *Master* into

1608.

France, and after a short Stay there, return'd, and settled at *Antwerp*. *Humour* was his proper *Sphere*: and it was in *little Pieces* that he us'd to represent *Boors*, and others his *Pot-companions drinking, smoaking Tobacco, gaming, fighting, &c.* with a *Pencil* so tender and free, so much of *Nature* in his *Expression*, such excellent *Drawing* in all the *particular Parts*, and good *Keeping* in the *Whole-together*, that none of his *Countrymen* have ever been comparable to him, in *that Subject*. He was extremely *facetious* and *pleasant* over his *Cups*, scorn'd to *work* as long as he had any *Money* in his *Pocket*, declar'd for a short *Life*, and a merry one: and resolving to *ride Post* to his *Grave*, by the help of *Wine* and *Æt. 30.* *Brandy*, got to his *Journey's End*, *Anno 1638*; so very *poor*, that *Contributions* were rais'd to lay him privately in the *Ground*: from whence he was soon after taken up, and ('tis commonly said) very handsomely interr'd by *Rubens*, who was a great *Admirer* of his happy *Genius* for *Painting*.

*PIER-FRANCESCO MOLA*, of *Lugano*, born *Anno 1609*, was Disciple of *Albani*, whose agreeable and pleasant *Style of Painting* he acquired; excepting only that his *Colouring* was



was not altogether so *Brillant*. But, as his Conceptions were lively, and very warm, so, he *Design'd* with great Spirit and Liberty of Pencil; sometimes perhaps more than was strictly allowable. He was in such Esteem however, for abundance of his fine Performances in *Rome*, that his sudden Death (*Anno* 1665) was much regretted by all the Lovers of *Art*. Æt. 56.

*GIO BATTISTA MOLA* was his Brother and Fellow-Disciple. And though he could not attain to the Perfection of *Albani*, in his *Figures*, (which in truth were a little hard and cutting) yet in *Landscapes* he came so very near him, that his four large *Pieces* in *Duke Salviati's* Palace, at *Rome*, are generally taken for his *Master's* Hand.

*SAMUEL COOPER*, born in *London*, 1609.  
*Anno* 1609, was bred up (together with his elder Brother *Alexander*) under the Care and Discipline of Mr. *Hoskins* his Uncle: but derived the most considerable Advantages from the *Observations* which he made on the *Works* of *Van Dyck*. His *Pencil* was generally confin'd to a *Head* only; and indeed below *that Part* he was not always so successful as could

be wish'd : But for a *Face*, and all the *Dependencies* of it, (*viz.*) the *graceful* and *becoming Air*, the *Strength*, *Relievo* and *noble Spirit*, the *Softness* and *tender Liveliness* of *Flesh* and *Blood*, and the *loose* and *gentile Management* of the *Hair* ; his *Talent* was so extraordinary, that for the *Honour* of our *Nation*, it may, without *Vanity* be affirm'd, he was (at least) equal to the most famous *Italians* ; and that hardly any one of his *Predecessors* has ever been able to shew so much *Perfection*, in so narrow a *Compass*. Answerable to his *Abilities* in this *Art*, was his *Skill* in *Music* : and he was reckon'd one of the best *Lutenists*, as well as the most excellent *Linner* in his *Time*. He spent several *Years* of his *Life* *abroad*, was personally acquainted with the greatest *Men* of *France*, *Holland*, and his *own Country*, and by his *Works* more universally known in all the *Parts* of *Christendom*. He died *Anno* 1672, and lies bury'd in *Pancras* Church, in the *Fields*.

Æt. 63.

WILLIAM DOBSON, a Gentleman descended of a *Family* very eminent (at that time) in *St. Albans*, was born in *St. Andrew's* Parish, in *Holbourn*, *Anno* 1610. Who first instructed him in the use of his *Pencil*, is uncertain : of this we are well assur'd, that he

1610.

was

was put out very early an *Apprentice* to one Mr. Peake, a *Stationer*, and *Trader in Pictures*; and that *Nature*, his best *Mistress*, inclin'd him so powerfully to the *Practice of Painting after the Life*, that had his *Education* been but answerable to his *Genius*, *England* might justly have been as proud of her *Dobson*, as *Venice* of her *Titian*, or *Flanders* of her *Van Dyck*. How much he was beholden to the latter of those *Great Men*, may easily be seen in all his *Works*; no *Painter* having ever come up so near to the *Perfection* of that excellent *Master*, as this his happy *Imitator*. He was also farther indebted to the *Generosity* of *Van Dyck*, in presenting him to King *Charles I.* who took him into his immediate *Protection*, kept him in *Oxford*, all the while his *Majesty* continu'd in that *City*; sat several times to him for his *Picture*; and oblig'd the *Prince of Wales*, *Prince Rupert*, and most of the *Lords* of his *Court* to do the like. He was a fair, middle-siz'd *Man*, of a ready *Wit*, and pleasing *Conversation*; was somewhat loose, and irregular in his way of *Living*; and notwithstanding the many *Opportunities* which he had of making his *Fortunes*, died very poor, at his *House in St. Martin's Lane*, Anno 1647.

Æt. 37.



1610.

*MICHELANGELO PACE*, born Anno 1610, and call'd *di CAMPIDOGGIO*, (because of an Office he had in the Capitol) was a Disciple of *Fioravanti*, and very much esteem'd all over *Italy*, for his admirable Talent in painting Fruit, and the Still-life. He died in *Rome*, Anno 1670, leaving behind him two Sons; of whom *Gio. Battista*, the eldest, was brought up to *History-painting*, under *Francesco Mola*, and went into the Service of the King of *Spain*: But the other, call'd *Pietro*, died in his Prime, and only liv'd just long enough to shew, that a few Years more would have made him one of the greatest Masters in the World.

Æt. 60.

1611.

*PIETRO TESTA*, was born at *Lucca*, in the Dukedom of *Florence*, Anno 1611: and having laid the Foundations of *Painting* at home, went very poor to *Rome*; and spent some time in the School of *Domenichino*; but afterwards fix'd himself in that of *Peter Cortona*. He was so indefatigable in his Studies, that there was not a Piece of *Architecture*, a *Statue*, a *Bas-relief*, a *Monument*, or the least *Fragment* of *Antiquity*, in, or about *Rome*, that he had not *Design'd*, and got by heart.



heart. He was a Man of a *quick Head*, a *ready Hand*, and a *lively Spirit*, in most of his *Performances*: but yet for want of *Science*, and good *Rules* to cultivate and strengthen his *Genius*, all those hopeful *Qualities* soon ran to *Weeds*, and produced little else but *Monsters*, *Chimeras*, and such like wild and extravagant *Fancies*: Vide Page 102. He attempted very often to make himself perfect in the *Art of Colouring*, but never had any *Success* that way; and indeed was only commended for his *Drawings*, and the *Prints* which he *Etch'd*. He was *drown'd* in the *Tyber*, Anno 1650. Some say, he accidentally fell off from the *Bank*, as he was endeavouring to recover his *Hat*, which the *Wind* had blown into the *Water*. But others, who were well acquainted with the morose, and melancholy *Temper* of the *Man*, will have it to have been a voluntary, and premeditated Act. Æt. 82.

CHARLES ALPHONSE du FRESNOY, born at *Paris*, Anno 1611, from his *Infancy* gave such extraordinary Proofs of his Attachment to the *Muses*, that he would undoubtedly have been the greatest *Poet* in his time, if the *Art of Painting*, a *Mistress* equally beloved, had not divided, and weaken'd his 1611.

his *Talent*. He was about twenty Years of Age, when he learn'd to *Design* under *Perrier*, and *Voüet*: and in 1634 went to *Rome*, where he contracted an intimate Friendship with *M. Mignard*, as lasting as his Life. He had a *Soul* not to be satisfy'd with a superficial Knowledge of his *Art*: and therefore he resolv'd to go to the Root, and extract the very Quintessence of it. He made himself familiar with the *Greek* and *Latin Poets*: study'd *Anatomy*, and the Elements of *Geometry*, with the Rules of *Perspective* and *Architecture*: Design'd after the *Life*, in the *Academy*; after *Raphael*, in the *Vatican*; and after the *Antiquities*, where-ever he found them: And making *Critical Remarks*, as he gain'd Ground, drew up a Body of them in *Latin Verse*, and laid the *Plan* of his incomparable POEM *De ARTE GRAPHICA*. In Conformity to the *Principles* therein establish'd, he endeavour'd to put his own Thoughts in Execution. But, as he never had been well Instructed in the Management of his *Pencil*, his Hand was extremely slow: and besides, having employ'd most of his Time in a profound Attention to the *Theory* of *Painting*, he had so little left for *Practice*, that his *Performances* (exclusive of his *Copies* after others) don't exceed fifty

*Historical*

*Historical Pieces.* Of all his *Compositions* his *POEM* was his *Favourite*: being the Fruit of above twenty Years Study and Labour. He communicated it to the *Masters* of greatest Note, in all Places where he went; and particularly to *Albani*, and *Guercino*, at *Bologna*. He consulted also the *Men of Letters*, and the best *Authors* on *Painting*; as well as the *Works* of the most celebrated *Professors* of the *Art*, before he put his last Hand to it. Upon his Return home from *Italy*, in 1656, he seem'd very inclinable to give it to the *Public*: But, whether he was persuaded that a *Translation* would make it of more general Use; or (upon second Thoughts) was unwilling it should go abroad, without the *Commentary*, which he promis'd us in his *Poem*: it was not *Printed* till after his Death; which happen'd *Anno* 1665. He had a particular *Veneration* for *Titian*, as the most perfect *Imitator* of *Nature*: and follow'd him, in his *Manner* of *Colouring*; as he did the *Carraches*, in their *Gusto* of *Design*. Never did any *French Master* come so near *Titian*, as *du Fresnoy*. But whatever may be wanting in his *Pencil*, to make him famous in After-Ages, his *Pen* has abundantly supply'd: And his *POEM* upon *PAINTING* will keep his Name alive, as

Æt. 54.

long as *Either* of those ARTS shall find any Esteem in the World.

1612. *GIO. FRANCESCO ROMANELLI*, born at *Viterbo*, Anno 1612, was the Favourite-Disciple of *Peter Cortona*: In whose *School* there was hardly any one equal to him for *Correctness* of *Design*, or for Imitation of the *New Style* of *Painting*, introduc'd by that famous *Master*. His *Works* are in all Places well esteem'd, but more especially at *Rome*; where his *Presentation of the B. Virgin* (paint-  
 Æt. 50. ed in the *Vatican*) is by Strangers judg'd to be of *Peter Cortona's* Hand. Obiit Anno 1662.

1614. *SALVATOR ROSA*, a *Neapolitan*, born Anno 1614, in both the *Sister-Arts* of *Poesy* and *Painting*, was esteem'd one of the most excellent *Masters* that *Italy* has produc'd in this *Century*. In the first, his Province was *Satyr*; in the latter, *Landscapes*, *Battels*, *Havens*, &c. with *little Figures*. He was a Disciple of *Daniele Falconi* his Countryman, an *Artist* of good Repute; whose *Instruc-tions* he very much improv'd by his *Study* after the *Antiquities*, and the *Works* of the most eminent *Painters* who went before him. He was fam'd for his *copious* and *florid Invention*,



for his *solid Judgment* in the *Ordering* of his *Pieces*, for the *gentile* and *uncommon Management* of his *Figures*, and his *general Knowledge* in all the parts of *Painting*: But that which gave a more particular *Stamp* to his *Compositions*, was his *inimitable Liberty of Pencil*, and the *noble Spirit* with which he animated all his *Works*. *Rome* was the Place where he spent the greatest part of his *Life*; highly courted and admir'd by all the *Men of Note* and *Quality*, and where he died *Anno 1673*; *Æt. 59.* having *Etch'd* abundance of valuable *Prints* with his *own Hand*.

*CARLO* (commonly call'd *CARLINO*) *DOLCI*, a *Florentine*, born *Anno 1616*, was a Disciple of *Jacopo Vignali*, and a Man of Condition and Substance. He had a *Pencil* wonderfully soft and beautiful, which he consecrated to *Divine Subjects*; having rarely painted any thing else, excepting only some *Portraits*, wherein he succeeded so well, that he was sent for into *Germany*, to draw the *Empress's Picture*. His *Talent* lay in finishing all his *Works* to a Degree of *Neatness* infinitely surprizing: but his *Hand* was so extremely slow, that (if we may believe *Tradition*) he had his *Brain* turn'd, upon seeing the

the famous *Luca Giordano* dispatch more Business in four or five Hours, than he himself could have done in so many Months. *Obiit Anno 1686.*

Æt. 80.

1617.

*Sir PETER LELY* was born *Anno 1617*, in *Westphalia*, where his Father, being a *Captain*, happen'd to be then in *Garrison*. He was bred up for some time in the *Hague*, and afterwards committed to the Care of one *de Grebber*, of *Haerlem*. He came over into *England*, *Anno 1641*, and pursu'd the natural Bent of his *Genius* in *Landscapes*, with *small Figures*, and *Historical Compositions*: but finding the Practice of *Painting after the Life* generally more encourag'd, he apply'd himself to *Portraits*, with such Success, as in a little time to surpass all his *Contemporaries* in *Europe*. He was very earnest in his younger Days, to have finish'd the *Course* of his *Studies* in *Italy*: but the great Business in which he was perpetually engag'd, not allowing him so much time; to make himself Amends, he resolv'd, at last, in a numerous (but well chosen) *Collection* of the *Drawings*, *Prints*, and *Paintings*, of the most celebrated *Masters*, to bring the *Roman* and *Lombard Schools* home to him. And what Benefit he reap'd from this

*Expedient,*

*xpedient*, was sufficiently apparent in that admirable *Style of Painting*, which he form'd to himself, by daily conversing with the *Works* of those *Great Men*: in the *Correctness* of his *Drawing*, and the *Beauty* of his *Colouring*; but especially in the *graceful Airs* of his *Figures*, the *pleasing Variety* of his *Postures*, and his *gentile Negligence*, and *loose Manner* of *Draperies*: In which *Particular*, as few of his *Predecessors* were equal to him, so all succeeding *Artists* must stand oblig'd to his happy *Invention*, for the noble *Pattern* which he has left them for *Imitation*. He was recommended to the Favour of King *Charles I.* by *Philip* Earl of *Pembroke*, then *Lord Chamberlain*; and drew his *Majesty's Picture*, when he was *Prisoner* in *Hampton Court*. He was also much in Esteem with his Son *Charles II.* who made him his *Painter*, conferr'd the Honour of *Knighthood* upon him, and would oftentimes take great Pleasure in his *Conversation*, which he found to be as agreeable as his *Pencil*. He was likewise highly respected by all the *People of Eminence* in the *Kingdom*; and indeed so extraordinary were his *natural Endowments*, and so great his *acquir'd Knowledge*, that it would be hard to determine, whether he was a *better Painter*, or a more *accomplish'd Gentleman*:



*tleman*: or whether the *Honours* which he has done his *Profession*, or the *Advantages* which he deriv'd from it, were the most considerable. But as to his *Art*, certain it is, that his *last Pieces* were his *best*; and that he gain'd Ground, and improv'd himself, every Day, even to the very *Moment* in which *Death* snatch'd his *Pencil* out of his *Hand*, in an *Apolectic Fit*, Anno 1680.

Of all the *Disciples* of Sir *Peter Lely*, the most Excellent was *JOHN GREENHILL*, a *Gentleman* well descended, and born in *Salisbury*. He was finely qualify'd by *Nature*, for both the *Sister-Arts* of *Painting* and *Poetry*. But *Death*, taking Advantage of his loose, and unguarded Manner of Living, snatch'd him away betimes: and only suffer'd him to leave us just enough of his *Hand*, to make us wish, he had been more careful of a Life, so likely to do great Honour to his Country.

*SEBASTIAN BOURDON*, a *French Man*, born at *Montpellier*, Anno 1619, study'd seven Years in *Rome*: and acquir'd so much Reputation by his *Works*, both in *History* and *Landscape*, that upon his Return to *France*,



he had the *Honour* of being the *first* who was *Rector* of the *Royal Academy of Painting and Sculpture*, at *Paris*. He spent *two Years* also in *Sweden*; where he was very well esteem'd, and nobly presented, by that great *Patroness of Arts and Sciences*, *Queen Christina*, whose *Portrait* he made. He died *Æt. 54.*  
*Anno 1673.*

*CHARLES le BRUN* was born in *Paris*, *Anno 1620*: and came into the World with all the happy *Dispositions* necessary to form a *Great Master*. He began his *Studies* under *Simon Vouët*, and finish'd them at *Rome*, by the *Favour* of *Monsieur* the *Chancellor Seguier*, who sent him thither, with a considerable *Pension*, for three *Years*. The first *Proofs* of his *Abilities*, after his *Return* home, were the *Prize-Pictures* he made two *Years* successively, for the *Church of Nôtre-Dame*. And his *Performances* soon afterwards, in several of the fine *Houses* in *France*, gave such a *Lustre* to his *Pencil*, that the *King* (upon the *Recommendation* of *Monsieur Colbert*) made him his *Chief Painter*; *Ennobled* him, and *Honour'd* him with the *Order of St. Michael*. He had a *Genius* lively, penetrating, and equal to every thing he undertook. His

Invention was easy, and his *Talent* (excepting in *Landscapes* only) universal. He was not indeed admir'd for his Colouring, nor for his Skill in the Distribution of the Lights and Shadows: but, for a good *Gusto* of Design, an excellent Choice of Attitudes, an agreeable Management of his Draperies, a beautiful and just Expression, and withal a strict Observance of the *Decorum*, his Compositions will command the Attention and Admiration of the nicest Judges. His *Capital Works* are the Cielings of the Gallery, and grand Stair-Case of *Verfailles*; and his five large Pieces, containing the History of *Alexander the Great*: the Prints of which are alone sufficient to render his Name famous to Posterity. He compos'd a curious *Treatise* of *Physognomy*, and another of the *Characters* of the *Passions*. He procur'd several Advantages for the Royal Academy of Painting and Sculpture, in *Paris*: form'd the Plan of Another, for the Students of his own Nation, in *Rome*: And there was hardly any thing done, for the Advancement of the *noble Arts*, wherein *le Brun* was not consulted. He had the *Superintendency* of the *Manufactures*, at the *Gobelines*, given him: And having for some Years Govern'd all the King's *Artificers*, like the Father of a Family,

2

exceedingly

exceedingly belov'd and honour'd, dy'd amongst them, *Anno* 1690. Æt. 70.

*Cavalier GIACINTO BRANDI*, born at *Poli*, in the *Ecclesiastical State*, *Anno* 1623, was one of the best *Masters* that came out of the School of *Lanfranc*. And his *Performances* in the *Cupolas* and *Cielings* of several of the *Roman Churches*, and *Palaces*, are sufficient Evidence, that there was nothing wanting, either in his *Head*, or *Hand*, to merit the Reputation and Honour he acquir'd. *Obiit Anno* 1691.

1623.

Æt. 68.

*FILIPPO LAURO* was born in *Rome*, *Anno* 1623, and train'd up to *Painting* under his Brother-in-law *Angelo Carosello*, whom he assisted in a great many of his Works: and always acquitted himself with deserv'd Applause. But, upon leaving his *Master*, he pursu'd his own *Genius*, in a *Style* quite different from him; and contracting his *Talent* into a narrower Compass, confin'd his *Pencil* to *small Figures*, and *Histories* in *little*. He liv'd for the most part in *Rome*; highly valu'd for his rich Vein of *Invention*, and accurate Judgment; for the Purity of his *Out-line*, the Delicacy of his *Colouring*, and the graceful

1623.



Spirit, that brighten'd all his Compositions.

Æt. 71. Obiit Anno 1694.

1625. CARLO MARATTI was born at Camorano, near Ancona, Anno 1625. He came a poor Boy to Rome, at eleven Years of Age: and at twelve recommended himself so advantageously to *Andrea Sacchi*, by his *Designs* after *Raphael*, in the *Vatican*; that he took him into his *School*; where he continued his Studies five and twenty Years, to the Death of his *Master*. His graceful and beautiful *Ideas* were the Occasion of his being generally employ'd in painting *Madonnas*, and *Female Saints*. Hence *Salvator Rosa* satyrically nick-nam'd him *Carluccio della Madonna*. This he was so far from reckoning a Diminution of his Character, that in the Inscription on his *Monument*, at *Termini* (plac'd there by himself, nine Years before his Decease) he calls it *gloriosum Cognomentum*, and professes his particular Devotion to the *B. Virgin*. No Man ever perform'd in a better Style, or with greater Elegance of Handling, and Correctness of Out-line. From the finest Statues and Pictures, he had made himself Master of the perfectest Forms, and most charming Airs of Heads: which he sketch'd with as much Ease,

and



and Grace, as *Parmegiano*; excepting that Author's *Profiles*, which indeed transcend all human Performance. He has produc'd a nobler Variety of Draperies, more artfully manag'd, more richly ornamented, and with greater Propriety, than even the best of the *Moderns*. He was inimitable in adorning the Head, and in the Disposal of the Hair: and his elegant Forms, of Hands and Feet, (so truly in Character) are hardly to be found in *Raphael* himself. Among the many excellent Talents which he possess'd, *Gracefulness* was the most conspicuous. And to him may be apply'd, what *Pausanias* tells us was to *Apelles*: That such and such a *Master* surpass'd him in some Particulars of the *Art*, but in *Gracefulness* he was superior to them all. 'Tis endless to recount the celebrated *Pieces* of this *great Man*: which yet might have been much more numerous, had he been as intent upon acquiring Riches, as Fame. He executed nothing slightly, often chang'd his *Design*, and almost always for the better: and therefore his *Pictures* were long in hand. It has been objected by some *Criticks*, That his *Works*, from about the seventieth Year of his Age, were faintly and languidly colour'd. But he knew by Experience, that Shadows gain

Strength, and grow deeper by Time; and liv'd long enough, to see his *Pieces* confute their Error. By the Example of his *Master*, he has made several admirable *Portraits* of *Popes*, *Cardinals*, and other People of Distinction; from whom he receiv'd the highest Testimonies of Esteem: as he likewise did from almost all the *Monarchs*, and *Princes* of *Europe*, in his time. In his younger Days (for Subsistence) he *Etch'd* a few *Prints*, as well of his own Invention, as after others, with equal Spirit and Correctness. He was appointed *Keeper* of the *Paintings* in the *Pope's Chapel*, and the *Vatican*, by *Innocent XI.* confirm'd therein by his Successors; and merited the additional *Honour* of *Knighthood*, from the present *Pope*. He erected two noble *Monuments*, for *Raphael* and *Hannibal*, at his own Expence, in the *Pantheon*. And how well he maintain'd the *Dignity* of his *Profession*, appears by his Answer to a *Roman Prince*, who tax'd him with the excessive Price of his *Pictures*. He told him, "there was a vast  
 " Debt due from the *World*, to the famous  
 " *Artists*, his *Predecessors*: and that *He*, as  
 " their rightful *Successor*, was come to claim  
 " those *Arrears*." His *Abilities*, in *Painting*, were accompany'd with a great many *Chris-*  
tian

*tian* and *Moral Virtues*: and particularly with an extensive *Charity*, which crown'd all the rest. *Obiit Anno 1713.*

Æt. 88.

His chief *Disciples* were *NICOLO BERTTONI*, who dy'd long before him, and *GIUSEPPE CHIARI*, still living. The former carry'd *Colouring* to a great height; especially in his *Frescos*, at *Altieri's* Palace. 'Tis said indeed, his *Master* was his constant Coadjutor: and his *Works* have succeeded the better for it.

*LUCA GIORDANO*, was born in *Naples*, *Anno 1626*, and by his *Studies* under *Spagnolet* at home, and *Pietro da Cortona* at *Rome*, joyn'd with his continu'd *Application* to all the noble *Remains of Antiquity*, became one of the best accomplish'd *Masters* in his time. He was wonderfully skill'd in the *practical part of Design*, and from his incredible *Facility*, and prodigious *Dispatch*, was call'd by his *Fellow-Painters*, *Luca fa Presto*. He was besides very Happy in imitating the different *Styles* of other *Great Men*, and particularly follow'd the *Manner of Titian, Bassan, Tintoret, Guido, &c.* so close in several of his *Pieces*, that it is not every *Pretender to Painting*

1626.



ing, that can distinguish them from *Originals* of *those Hands*. He was famous for his many excellent Performances in *Rome* and *Florence*: And being continually employ'd in working for Princes, and People of the first Quality, all over *Europe*, grew so vastly rich, that, at his Return to *Naples*, he purchas'd a *Dutchy* in that *Kingdom*, marry'd and liv'd splendidly, kept a noble *Palace*, and a numerous *Retinue*, with *Coaches*, *Litters*, and all other imaginable *State*. Being grown *Old*, he was earnestly press'd by the *Viceroy*, to go over into *Spain*, and serve the *King* his Master: He had no Fancy for the *Voyage*, and therefore rais'd his *Terms* very high: was not content with *twenty thousand Crowns* paid him down, and the *Golden Key* given him, as *Groom of the Bed-Chamber*; but besides, having heard, that by the *Statutes of St. Jago*, and the other *Military Orders of Spain*, it was expressly provided, that no *Painter* should be admitted into any of them, because their *Profession* was generally look'd upon as *Mechanic*; he resolv'd, for the *Honour* of his *Art*, not to stir a foot, till he himself was first made a *Knight of St. Jago*, and his *two Sons* *Knights of Alcantara* and *Calatrava*. All which being granted, he set out for *Madrid*; where he

was



was receiv'd very kindly by the *King*: and having adorn'd the grand *Stair-Cafe* of the *Escorial*, with the *Story* of the *Battel* of *St. Quintin*, (which is perhaps one of the best things in its kind, that has been any where perform'd in *this* Age) he fell to work upon the great *Church* belonging to that *Palace*. But the *Climate* being too severe for his *Constitution of Body*, and *his Mind* not so well satisfy'd, as at *Naples*, he return'd home, and dy'd in a good old Age.

*CIRO FERRI*, a *Roman*, born Anno 1628, was a true and faithful Imitator of *Peter Cortona*, under whom he had been bred: and to whom he came so near in his *Ideas*, his *Invention*, and his *Manner* of *Painting*, that he was chosen (preferably to *Peter Testa*, and *Romanelli*, his *Fellow-Disciples*) to finish those *Pictures*, which his *Master* left imperfect at his *Death*. He had an excellent *Taste* in *Architecture*, and drew several *Designs* for the *Publick*. He made *Cartones* for some of the *Mosaic-Works* in the *Vatican*: and having in a great many noble Performances distinguish'd himself, by the *Beauty* and *Fertility* of his *Genius*, dy'd Anno 1690. Et. 62.

} JOHN RILEY, born in the City of  
 1646. London, Anno 1646, was Instructed in the  
 first Rudiments of *Painting* by Mr. *Zoust* and  
 Mr. *Fuller*; but left them whilst he was very  
*young*, and began to practise after the *Life*:  
 yet acquir'd no great *Reputation*, till, upon  
 the Death of Sir *Peter Lely*, his Friends being  
 desirous that he should succeed that excel-  
 lent *Master* in the Favour of King *Charles II.*  
 engag'd Mr. *Chiffinch* to fit to him for his  
*Picture*; which he perform'd so well, that  
 the *King*, upon sight of it, sent for him,  
 and having employ'd him in drawing the  
*Duke of Grafton's Portrait*, and soon after  
 his *own*, took him into his Service, honour'd  
 him with several obliging *Testimonies* of his  
*Esteem*, and withal gave this *Character* of his  
*Works*, that he *Painted both Inside and Outside.*  
 Upon the Accession of K. *William* and Q.  
*Mary* to the Crown, he was sworn their Ma-  
 jesties *Principal Painter*; which Place he had  
 not enjoy'd in the preceding *Reign*, tho' K.  
*James*, and his *Queen*, were *both* pleas'd to  
 be *drawn* by his *Hand*. He was very dili-  
 gent in the Imitation of *Nature*; and by  
 studying the *Life*, rather than following any  
 particular *Manner*, arriv'd to a pleasant, and  
 most

most agreeable *Style of Painting*. But that which eminently distinguish'd him from all his *Contemporaries*, was his *peculiar Excellence* in a *Head*, and especially in the *Colouring part*; wherein some of his *Pieces* were so very extraordinary, that Mr. *Riley* himself was the only Person who was not charm'd with them. He was a *Gentleman* extremely *Courteous* in his *Behaviour*, *Engaging* in his *Conversation*, and *Prudent* in all his *Actions*. He was a dutiful *Son*, an affectionate *Brother*, a kind *Master*, and a faithful *Friend*. He never was guilty of a piece of *Vanity* (too common amongst *Artists*) of saying *mighty things* on his *own* Behalf; but contented himself with letting his *Works* speak for him; which being plentifully dispers'd over *other Nations*, as well as *our own*, were indeed every where very *Eloquent* in his *Commendation*. He had for several Years been violently persecuted by the *Gout*; which, after many terrible *Affaults*, flying up at last into his *Head*, brought him to his *Grave*, Anno 1691, exceedingly lamented by all such as had the Happiness of being acquainted either with his *Person*, or his *Works*. Æt. 45.

F I N I S.



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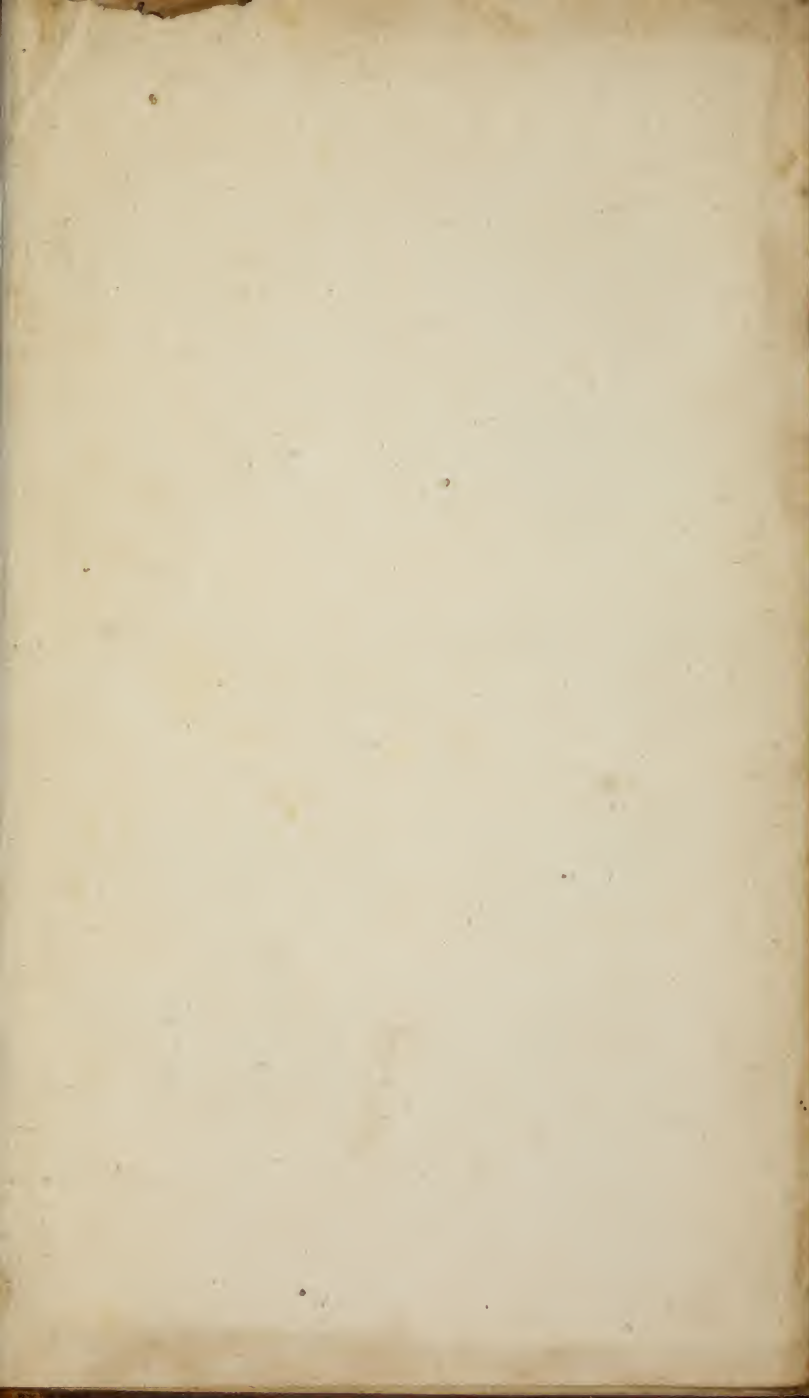
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