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ANNEX

Du Fresnoy
NKT

And I say that
see the

Durham
NR1

CHARLES ALPHONSE DU FRESNOY'S

ART of PAINTING

Translated into ENGLISH VERSE.

THE
ART of PAINTING
OF
CHARLES ALPHONSE DU FRESNOY.

Translated into ENGLISH VERSE

BY
WILLIAM MASON, M.A.

With ANNOTATIONS

BY
Sir JOSHUA REYNOLDS, Knt.
President of the ROYAL ACADEMY.

Y O R K:

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M.DCC.LXXXIII.

1783



1960
 1961
 1962

E P I S T L E

T O

Sir J O S H U A R E Y N O L D S.

WHEN DRYDEN, worn with sickness, bow'd
with years,
Was doom'd (my Friend let Pity warm thy tears)
The galling pang of penury to feel,
For ill-plac'd Loyalty, and courtly Zeal,
To see that Laurel, which his brows o'erspread,
Transplanted droop on SHADWELL's barren head,
The Bard oppress'd, yet not subdu'd by Fate,
For very bread descended to translate:
And He, whose Fancy, copious as his Phrase,
Could light at will Expression's brightest blaze,
On FRESNOY's Lay employ'd his studious hour;
But niggard there of that melodious power,
His pen in haste the hireling task to close,
Transform'd the studied strain to careless prose,
Which, fondly lending faith to French pretence,
Mistook its meaning, or obscur'd its sense.

a 3

Yet

Yet still he pleas'd, for DRYDEN still must please,
 Whether with artless elegance and ease.
 He glides in Prose, or from its tinkling chime,
 By varied pauses, purifies his rhyme,
 And mounts on MARO's plumes, and soars his
 heights sublime.

This artless Elegance, this native fire
 Provok'd his tuneful Heir * to strike the Lyre,
 Who, proud his numbers with that prose to join,
 Wove an illustrious wreath for Friendship's shrine.

How oft, on that fair shrine when Poets bind
 The flowers of Song, does partial Passion blind
 Their judgment's eye! How oft does Truth disclaim
 The deed, and scorn to call it genuine Fame!
 How did she here, when JERVAS was the theme,
 Waft thro' the Ivory Gate the Poet's dream!
 How view, indignant, Error's base alloy
 The sterling lustre of his Praise destroy,
 Which now, if Praise like his my Muse could coin,
 Current thro' Ages, she would stamp for Thine.

Let Friendship, as she caus'd, excuse the deed;
 With Thee, and such as Thee, she must succeed.

But

* Mr. POPE, in his Epistle to JERVAS, has these lines,
 Read these instructive leaves in which conspire
 FRESNOY's close art with DRYDEN's native fire.

E P I S T L E, &c. vii

But what, if Fashion tempted POPE astray?
The Witch has spells, and JERVAS knew a day
When mode-struck Belles and Beaux were proud to
 come
And buy of him a thousand years of bloom. †

Ev'n then I deem it but a venial crime :
Perish alone that selfish sordid rhyme,
Which flatters lawless Sway, or tinsel Pride ;
Let black Oblivion plunge it in her tide.

From Fate like this my truth-supported lays,
Ev'n if aspiring to thy Pencil's praise,
Would flow secure ; but humbler Aims are mine ;
Know, when to thee I consecrate the line,
'Tis but to thank thy Genius for the ray
Which pours on FRESNOY's rules a fuller day :
Those candid strictures, those reflexions new,
Refin'd by Taste, yet still as Nature true,
Which, blended here with his instructive strains,
Shall bid thy Art inherit new domains ;
Give her in Albion as in Greece to rule,
And guide (what thou hast form'd) a British School.

And,

† Alluding to another couplet in the same Epistle.
Beauty, frail Flower, that every Season fears,
 Blooms in thy colours *for a thousand years*.

viii E P I S T L E, &c.

And, O, if ought thy Poet can pretend
Beyond his fav'rite wish to call thee Friend,
Be it that here his tuneful toil has drest
The Muse of FRESNOY in a modern vest ;
And, with what skill his Fancy could bestow,
Taught the close folds to take an easier flow ;
Be it, that here thy partial smile approv'd
The Pains he lavish'd on the Art he lov'd.

OCT. 10, 1782.

W. MASON.

PREFACE.

P R E F A C E.

THE Poem of M. DU FRESNOY, when considered as a Treatise on Painting, may unquestionably claim the merit of giving the leading Principles of the Art with more precision, conciseness, and accuracy, than any work of the kind that has either preceded or followed it; yet as it was published about the middle of the last century, many of the precepts it contains have been so frequently repeated by later writers, that they have lost the air of novelty, and will, consequently, now be held common; some of them too may, perhaps, not be so generally true as to claim the authority of absolute rules: Yet the reader of taste will always be pleased to see a Frenchman holding out to his countrymen the Study of Nature, and the chaste Models of Antiquity, when (if we except LE SUEUR and NICOLÒ POUSSIN, who were FRESNOY'S contemporaries) so few Painters of that nation have regarded either of these archetypes. The modern Artist also will be proud to emulate that simplicity of style, which this work has for more than a century recommended, and which, having only very lately got the better of fluttering drapery and theatrical attitude, is become one of the principal tests of Picturesque excellence.

b

But

But if the Text may have lost somewhat of its original merit, the Notes of Mr. DU PILES, which have hitherto accompanied it, have lost much more. Indeed it may be doubted whether they ever had merit in any considerable degree. Certain it is that they contain such a parade of common-place quotation, with so small a degree of illustrative science, that I have thought proper to expel them from this edition, in order to make room for their betters.

As to the poetical powers of my Author, I do not suppose that these alone would ever have given him a place in the numerous libraries which he now holds; and I have, therefore, often wondered that M. DE VOLTAIRE, when he gave an account of the authors who appeared in the age of Louis XIV. should dismiss FRESNOY, with saying, in his decisive manner, that "his Poem has succeeded with such persons as could bear to read Latin Verse, not of the Augustan Age*. This is the criticism of a mere Poet. No body, I should suppose, ever read FRESNOY to admire, or even criticise his versification, but
either

* DU FRENOI (CHARLES) né à Paris 1611, peintre & poëte. Son poeme de la peinture a reussi aupres de ceux qui peuvent lire d'autres vers latins que ceux du siecle d'Auguste. Siecle de Louis XIV. Tom. I.

either to be instructed by him as a Painter, or improved as a Virtuoso.

It was this latter motive only, I confess, that led me to attempt the following translation; which was begun in very early youth, with a double view of implanting in my own memory the principles of a favourite art, and of acquiring a habit of verification, for which purpose the close and condensed style of the original seemed peculiarly calculated, especially when considered as a sort of school exercise. However the task proved so difficult, that when I had gone through a part of it I remitted of my diligence, and proceeded at such separate intervals, that I had passed many posterior productions thro' the press before this was brought to any conclusion in manuscript; and, after it was so, it lay long neglected, and would certainly have never been made public, had not SIR JOSHUA REYNOLDS requested a sight of it, and made an obliging offer of illustrating it by a series of his own notes. This prompted me to revise it with all possible accuracy; and as I had preserved the strictures which my late excellent friend Mr. GRAY had made many years before on the version, as it then stood, I attended to each of them in their order with that deference

which every criticism of his must demand. Besides this, as much more time was now elapsed since I had myself perused the copy, my own eye was become more open to its defects. I found the rule which my Author had given to his Painter full as useful to a Writer,

(*Ast ubi consilium deerit sapientis amici*

Id tempus dabit, atque mora intermissa labori.)

And I may say, with truth, that having become from this circumstance, as impartial, if not as fastidious, to my own work, as any other critic could possibly have been, I hardly left a single line in it without giving it, what I thought, an emendation. It is not, therefore, as a juvenile work that I now present it to the public, but as one which I have improved to the utmost of my mature abilities, in order to make it more worthy of its Annotator.

In the preceding Epistle I have obviated, I hope, every suspicion of arrogance in attempting this work after Mr. DRYDEN. The single consideration that his Version was in Prose were in itself sufficient; because, as Mr. POPE has justly observed, Verse and even Rhyme is the best mode of conveying preceptive truths, “as in this way they are more shortly expressed, and more easily retained*.” Still less need

I

* See his Advertisement before the Essay on Man.

I make an apology for undertaking it after Mr. WILLS, who, in the year 1754, published a Translation of it in Metre without Rhyme*.

This Gentleman, a Painter by profession, assumed for his motto,

Tractant Fabrilis Fabri;

but however adroit he might be in handling the tools of his own art, candour must own that the tools of a Poet and a Translator were beyond his management; attempting also a task absolutely impossible, that of expressing the sense of his Author in an equal number of lines, he produced a version which (if it was ever read through by any person except myself) is now totally forgotten. Nevertheless I must do him the justice to own that he understood the original text; that he detected some errors in Mr. DRYDEN's Translation, which had escaped Mr.

b 3

JÈRVAS

* I call it so rather than Blank Verse, because it was devoid of all harmony of numbers. The beginning, which I shall here insert, is a sufficient proof of the truth of this assertion.

As Painting, Poesy, so similar
To Poesy be Painting; emulous
Alike, each to her sister doth refer,
Alternate change the office and the name;
Mute verse is this, that speaking picture call'd.

From this little specimen the reader will easily form a judgment of the whole.

xiv P R E F A C E.

JERVAS (assisted, as it is said, by his friend Mr. POPE) in that corrected Edition which Mr. GRAHAM inscribed to the Earl of BURLINGTON ; and that I have myself sometimes profited by his labours. It is also from his Edition that I reprint the following Life of the Author, which was drawn up from Felibien and other Biographers by the late Dr. BIRCH, who, with his usual industry, has collected all they have said on FRESNOY's subject.

T H E

T H E
L I F E
O F
Mons. D U F R E S N O Y.

CHARLES ALPHONSE DU FRESNOY was born at Paris in the year 1611. His father, who was an eminent apothecary in that city, intending him for the profession of physic, gave him as good an education as possible. During the first year, which he spent at the college, he made a very considerable progress in his studies: but as soon as he was raised to the higher classes, and began to contract a taste of poetry, his genius for it opened itself, and he carried all the prizes in it, which were proposed to excite the emulation of his fellow-students. His inclination for it was heightened by exercise; and his earliest performances shewed, that he was capable of becoming one of the greatest poets of his age, if his love of painting, which equally possessed him, had not divided his time and application. At last he laid aside all thoughts of the study of physic, and declared absolutely for that of painting, notwithstanding the opposition of his parents, who, by all kinds of severity, endeavoured to divert him from pursuing his passion for that art, the profession of which they unjustly considered in a very contemptible light. But the strength of his inclination defeating all the measures taken to suppress it, he took the first opportunity of cultivating his favourite study.

He was nineteen or twenty years of age when he began to learn to design under Francis Perier; and having spent two
years

years in the school of that painter, and of Simon Vouët, he thought proper to take a journey into Italy, where he arrived in the end of 1633, or the beginning of 1634.

As he had, during his studies, applied himself very much to that of geometry, he began, upon his coming to Rome, to paint landfhips, buildings, and antient ruins. But, for the first two years of his residence in that city, he had the utmost difficulty to support himself, being abandoned by his parents, who repented his having rejected their advice in the choice of his profession; and the little stock of money, which he had provided before he left France, proving scarce sufficient for the expences of his journey to Italy. Being destitute, therefore, of friends and acquaintance at Rome, he was reduced to such distress, that his chief subsistence for the greatest part of that time was bread and a small quantity of cheese. But he diverted the sense of his uneasy circumstances by an intense and indefatigable application to painting, till the arrival of the celebrated Peter Mignard, who had been the companion of his studies under Vouët, set him more at ease. They immediately engaged in the strictest friendship, living together in the same house, and being commonly known at Rome by the name of the *Inseparables*. They were employed by the Cardinal of Lyons in copying all the best pieces in the Farnese Palace. But their principal study was the works of Raphael and other great masters, and the antiques; and they were constant in their attendance every evening at the academy in designing after models. Mignard had superior talents in practice; but Du Fresnoy was a greater master of the rules, history, and theory of his profession. They communicated to each other their remarks and sentiments, Du Fresnoy furnishing his friend with noble and excellent ideas, and the latter

latter instructing the former to paint with greater expedition and ease.

Poetry shared with Painting the time and thoughts of DU FRESNOY, who, as he penetrated into the secrets of the latter art, wrote down his observations; and having at last acquired a full knowledge of the subject, formed a design of writing a Poem upon it, which he did not finish till many years after, when he had consulted the best writers, and examined with the utmost care the most admired pictures in Italy.

While he resided there he painted several pictures, particularly the Ruins of the Campo Vaccino, with the city of Rome in the figure of a woman; a young woman of Athens going to see the monument of a lover; Æneas carrying his father to his tomb; Mars finding Lavinia sleeping on the banks of the Tyber, descending from his chariot, and lifting up the veil which covered her, which is one of his best pieces; the birth of Venus, and that of Cupid. He had a peculiar esteem for the works of Titian, several of which he copied, imitating that excellent Painter in his colouring, as he did Carrache in his design.

About the year 1653 he went with Mignard to Venice*, and travelled throughout Lombardy; and during his stay in that city painted a Venus for Signor Mark Paruta, a noble Venetian, and a Madonna, a half length. These pictures

c

shewed

* This is the account of Mons. Felibien, *Entretiens sur les vies et sur les ouvrages des plus excellens peintres*, tom. II. edit. Lond. 1705, p. 333. But the late author of *Abregé de la vie des plus fameux peintres*, part II. p. 254, edit. Par. 1745, in 4to, says, that Fresnoy went to Venice without Mignard; and that the latter, being importuned by the letters of the former, made a visit to him in that city.

shewed that he had not studied those of Titian without success. Here the two friends separated, Mignard returning to Rome, and Du Fresnoy to France. He had read his Poem to the best Painters in all places through which he passed, and particularly to Albano and Guercino, then at Bologna; and he consulted several men famous for their skill in polite literature.

He arrived at Paris in 1656, where he lodged with Monsr. Potel, Greffier of the council, in the street Beautreillis, where he painted a small room; afterwards a picture for the altar of the Church of St. Margaret in the suburb St. Antoine. Monsr. Bordier, Intendant of the finances, who was then finishing his house of Rinci, now Livry, having seen this picture, was so highly pleased with it, that he took Du Fresnoy to that house, which is but two leagues from Paris, to paint the Salon. In the ceiling was represented the burning of Troy; Venus is standing by Paris, who makes her remark how the fire consumes that great city; in the front is the God of the river, which runs by it, and other deities: This is one of his best performances, both for disposition and colouring. He afterwards painted a considerable number of pictures for the cabinets of the curious, particularly an altarpiece for the Church of Lagni, representing the assumption of the virgin and the twelve apostles, all as large as life. At the Hotel d'Erval (now d'Armenonville) he painted several pictures, and among them a ceiling of a room with four beautiful landships, the figures of which were by Mignard. As he understood Architecture very well, he drew for Monsr. de Vilargelé all the designs of a house, which that Gentleman built four leagues from Avignon; as likewise those for the Hotel de Lyonne, and for that of the Grand Prior de Souvré. The high

high altar of the Filles-Dieu, in the street St. Denis, was also designed by him.

Tho' he had finished his Poem before he had left Italy, and communicated it, as has been already mentioned, to the best judges of that country; yet, after his return to France, he continued still to revise it, with a view to treat more at length of some things, which did not seem to him sufficiently explained. This employment took up no small part of his time, and was the reason of his not having finished so many pictures as he might otherwise have done. And tho' he was desirous to see his work in print, he thought it improper to publish it without a French translation, which he deferred undertaking from time to time, out of diffidence of his own skill in his native language, which he had in some measure lost by his long residence in Italy. Mons. de Piles was therefore at last induced, at his desire, and by the merit of the Poem, to translate it into French, his version being revised by Du Fresnoy himself; and the latter had begun a commentary upon it, when he was seized with a palsy, and after languishing four or five months under it, died at the house of one of his brothers at Villiers-le-bel, four leagues from Paris, in 1665, at the age of fifty-four, and was interred in the parish Church there. He had quitted his lodgings at Mons. Potel's upon Mignard's return to Paris in 1658, and the two friends lived together from that time till the death of Du Fresnoy.

His Poem was not published till three years after his death, when it was printed at Paris in 12mo. with the French version and remarks of Mons. de Piles, and has been justly admired for its elegance and perspicuity.

THE

T H E
A R T of P A I N T I N G

W I T H T H E

Original Text subjoined.

THE ART OF PAINTING.

TRUE Poetry the Painter's power displays;
True Painting emulates the Poet's lays;
The rival Sisters, fond of equal fame,
Alternate change their office and their name;
Bid silent Poetry the canvass warm, 5
The tuneful page with speaking Picture charm.
What to the ear sublimer rapture brings,
That strain alone the genuine Poet sings;

DE ARTE GRAPHICA.

UT Pictura Poesis erit; similisque Poesi
Sit Pictura; refert par æmula quæque sororem,
Alternantque vices & nomina; muta Poesis
Dicitur hæc, Pictura loquens solet illa vocari.
Quod fuit auditu gratum cecinere Poetæ; 5

A

That form alone where glows peculiar grace,
 The genuine Painter condescends to trace : 10
 No sordid theme will Verse or Paint admit,
 Unworthy colours if unworthy wit.

From you, blest Pair ! Religion deigns to claim
 Her sacred honours ; at her awful name
 High o'er the stars you take your soaring flight, 15
 And rove the regions of supernal light,
 Attend to lays that flow from tongues divine,
 Undazzled gaze where charms seraphic shine ;
 Trace beauty's beam to its eternal spring,
 And pure to man the fire celestial bring. 20

Quod pulchrum aspectu Pictores pingere curant :
 Quæque Poetarum numeris indigna fuere,
 Non eadem Pictorum operam studiumq; merentur :
 Ambæ quippe sacros ad religionis honores
 Sydereos superant ignes, aulamque tonantis 10
 Ingressæ, Divûm aspectu, alloquioque fruuntur ;
 Oraque magna Deûm, & dicta oblervata reportant,
 Cœlestemque suorum operum mortalibus ignem.

Then round this globe on joint pursuit ye stray,
Time's ample annals studiously survey ;
And from the eddies of Oblivion's stream,
Propitious snatch each memorable theme.

Thustoeach form, in heav'n, and earth, and sea, 25
That wins with grace, or awes with dignity,
To each exalted deed, which dares to claim
The glorious meed of an immortal fame,
That meed ye grant. Hence, to remotest age,
The Hero's soul darts from the Poets page ; 30
Hence, from the canvass, still, with wonted state,
He lives, he breaths, he braves the frown of Fate.

Inde per hunc Orbem studiis coëuntibus errant,
Carpentes quæ digna fui, revolutaque lustrant 15
Tempora, quærendis consortibus argumentis.

Denique quæcunq; in cœlo, terrâque, marique
Longius in tempus durare, ut pulchra, merentur,
Nobilitate suâ, claroque insignia casu,
Dives & ampla manet Pictores atque Poetas 20
Materies ; inde alta sonant per sæcula mundo
Nomina, magnanimis Heroibus inde superstes
Gloria, perpetuoque operum miracula restant :

Such powers, such praises, heav'n-born Pair, belong
To magic colouring, and creative song.

But here I pause, nor ask Pieria's train, 35
Nor Phœbus self to elevate the strain ;
Vain is the flow'ry verse, when reasoning sage,
And sober precept fill the studied page ;
Enough if there the fluent numbers please,
With native clearness, and instructive ease. 40

Nor shall my rules the Artift's hand confine,
Whom Practice gives to strike the free design ;
Or banish Fancy from her fairy plains,
Or fetter Genius in didactic chains :

Tantus inest divis honor artibus atque potestas.

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

Nec mihi mens animusve fuit constringere nodos 30
Artificum manibus, quos tantum dirigit usus ;
Indolis ut vigor inde potens obstrictus hebescat,
Normarum numero immani, Geniumq; moretur :

No, 'tis their liberal purpose to convey 45
 That scientific skill which wins its way
 On docile Nature, and transmits to youth,
 Talents to reach, and taste to relish truth ;
 While inborn Genius from their aid receives
 Each supplemental Art that Practice gives. 50

'Tis Painting's first chief business to explore,
 What lovelier forms in Nature's boundless store,
 Are best to Art and antient Taste allied,
 For antient Taste those forms has best applied.

I.
Of the
Beautiful.

'Till this be learn'd, how all things disagree ; 55
 How all one wretched, blind barbarity !

Sed rerum ut pollens ars cognitione, gradatim
 Naturæ sese infinet, verique capacem 35
 Transeat in Genium; Geniusq; usq; induat artem.

Præcipua imprimis artisque potissima pars est,
 Nôsse quid in rebus natura creârit ad artem
 Pulchrius, idque modum juxta, mentemque vetustam :

I.
De Pulchro.

Quâ fine barbaries cæca & temeraria pulchrum 40
 Negligit, insultans ignotæ audacior arti,

[6]

The fool to native ignorance confin'd,
 No beauty beaming on his clouded mind ;
 Untaught to relish, yet too proud to learn,
 He scorns the grace his dulness can't discern. 60
 Hence Reason to Caprice resigns the stage,
 And hence that maxim of the antient Sage,
 " Of all vain fools with coxcomb talents curst,
 " Bad Painters and bad Poets are the worst."

When first the orient rays of beauty move
 The conscious soul, they light the lamp of love, 65
 Love wakes those warm desires that prompt our chace,
 To follow and to fix each flying grace :
 But earth-born graces sparingly impart
 The symmetry supreme of perfect art ;

Ut curare nequit, quæ non modo noverit esse ;
 Illud apud veteres fuit unde notabile dictum,
 " Nil Pictore malo securius atque Poetâ."

Cognita amas, & amata cupis, sequerisq; cupita ; 45
 Passibus assequeris tandem quæ fervidus urges :
 Illa tamen quæ pulchra decent ; non omnia casus
 Qualiacunque dabunt, etiamve simillima veris :

For tho' our casual glance may sometimes meet 70
 With charms that strike the soul, and seem compleat,
 Yet if those charms too closely we define,
 Content to copy nature line for line,
 Our end is lost. Not such the Master's care,
 Curious he culls the perfect from the fair ; 75
 Judge of his art, thro' beauty's realm he flies,
 Selects, combines, improves, diversifies ;
 With nimble step pursues the fleeting throng,
 And clasps each Venus as she glides along.

Yet some there are who indiscreetly stray, 80
 Where purblind Practice only points the way,
 Who ev'ry theoretic truth disdain,
 And blunder on mechanically vain.

II.
Of Theory
and Practice.

Nam quamcumque modo servili haud sufficit ipsam
 Naturam exprimere ad vivum ; sed ut arbiter artis, 50
 Seliget ex illâ tantùm pulcherrima Pictor.
 Quodque minus pulchrum, aut mendosum, corrigit ipse
 Marte suo, formæ Veneres captando fugaces.

Utque manus grandi nil nomine practica dignum
 Assequitur, primum arcanæ quam deficit artis
 Lumen, & in præceps abitura ut cæca vagatur ;

II.
De Specula-
tione & Praxi.
55

Some too there are within whose languid breasts,
 A lifeless heap of embryo knowledge rests, 85
 When nor the pencil feels their drowzy art,
 Nor the skill'd hand explains the meaning heart.
 In chains of Sloth such talents droop confin'd :
 'Twas not by words Apelles charm'd mankind.

Hear then the Muse; tho' perfect beauty towers 90
 Above the reach of her descriptive powers,
 Yet will she strive some leading rules to draw
 From sovereign Nature's universal law;
 Stretch her wide view o'er antient Art's domain,
 Again establish Reason's legal reign, 95

Sic nihil ars operâ manuum privata supremum
 Exequitur, sed languet iners uti vincâ lacertos;
 Dispositumque typum non linguâ pinxit Apelles.

Ergo licet totâ normam haud possumus in arte 100
 Ponere (cum nequeant quæ sunt pulcherrima dici)
 Nitimur hæc paucis, scrutati summa magistræ
 Dogmata Naturæ, artisque exemplaria prima
 Altius intuiti; sic mens habilisque facultas

Genius again correct with Science sage,
 And curb luxuriant Fancy's headlong rage.
 " Right ever reigns its stated bounds between,
 " And Taste, like Morals, loves the golden mean."

Some lofty theme let judgment first supply, 100
 Supremely fraught with grace and majesty ;
 For fancy copious, free to ev'ry charm
 That lines can circumscribe or colours warm,
 Still happier if that artful theme dispense
 A poignant moral and instructive sense. 105

III.
Of the Sub-
ject.

Then let the virgin canvas smooth expand,
 To claim the sketch and tempt the Artist's hand :

Invention the
first Part of
Painting.

Indolis excolitur, Geniumque Scientia complet ; 65
 Luxuriansque in monstra furor compescitur Arte.
 " *Est modus in rebus, sunt certi denique fines,*
 " *Quos ultra citraque nequit consistere rectum.*"

His positis, erit optandum thema nobile, pulchrum,
 Quodque venustatum, circa formam atque colorem, 70
 Sponte capax, amplam emeritæ mox præbeat Arti
 Materiam, retegens aliquid falis & documenti.

III.
De Argumen-
to.

Tandem opus aggredior ; primoq; occurrit in albo
 Disponenda typi, concepta potente Minervâ,

Inventio prima
Picturæ Pars.

Then bold INVENTION all thy powers diffuse,
Of all thy sisters thou the noblest Muse.

Thee ev'ry Art, thee ev'ry Grace inspires, 110
Thee Phœbus fills with all his brightest fires.

IV. Disposition, or
Economy of
the whole. Chuse such judicious force of shade and light
As suits the theme, and satisfies the sight ;
Weigh part with part, and with prophetic eye,
The future power of all thy tints descry; 115
And those, those only on the canvas place,
Whose hues are social, whose effect is grace.

V. The Subject
to be treated
faithfully. Vivid and faithful to the historic page,
Express the customs, manners, forms, and age ;

Machina, quæ nostris INVENTIO dicitur oris. 75

Illa quidem priùs ingenuis instructa sororum
Artibus Aonidum, & Phœbi sublimior æstu.

IV. Dispositio, five
operis totius
œconomia. Quærendasque inter posituras, luminiſ, umbræ,
Atque futurorum jam præſentire colorum
Par erit harmoniam, captando ab utriſque venuſtum. 80

V. Fidelitas Ar-
gumenti. Sit thematis genuina ac viva expreſſio, juxtà
Textum antiquorum, propriis cum tempore formis.

Nor paint conspicuous on the foremost plain 120
 Whate'er is false, impertinent, or vain ;
 But like the Tragic Muse, thy lustre throw,
 Where the chief action claims its warmest glow.

VI.
 Every foreign
 Ornament to
 be rejected.

This rare, this arduous task no rules can teach,
 No skill'd preceptor point, no practice reach ; 125
 'Tis Taste, 'tis Genius, 'tis the heav'nly ray
 Prometheus ravish'd from the car of day.

In Egypt first the infant Art appear'd,
 Rude and unform'd; but when to Greece she steer'd

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

VI.
 Inane rejicien-
 dum.

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.

85

90

Mortali haud cuivis divina hæc munera dantur;
Non uti Dædaleam licet omnibus ire Corinthum.

Her prosperous course, fair Fancy met the Maid; 130
 Wit, Reason, Judgment, lent their powerful aid;
 Till all compleat the gradual wonder shone,
 And vanquish'd Nature own'd herself outdone.

'Twas there the Goddess fixt her blest abodes;
 There reign'd in Corinth, Athens, Sicyon, Rhodes.
 Her various vot'ries various talents crown'd,
 Yet each alike her inspiration own'd:
 Witness those marble miracles of grace,
 Those tests of symmetry where still we trace
 All Art's perfection: With reluctant gaze 140
 To these the Genius of succeeding days
 Looks dazzled up, and, as their glories spread,
 Hides in his mantle his diminish'd head.

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

*Quos inter, Graphidos Gymnasia prima fuere
 Portus Athenarum, Sicyon, Rhodos, atque Corinthus,
 Disparia inter se modicum ratione laboris;
 Ut patet ex veterum Statuis, formæ atque decoris 100*

Learn then from Greece, ye Youths, Proportion's
law,

VII.
Design or Po-
sition the se-
cond Part of
Painting.

Inform'd by her, each just POSITION draw ; 145
Skilful to range each large unequal part,
With varied motion and contrasted art ;
Full in the front the nobler limbs to place,
And poise each figure on its central base.

But chief from her that flowing outline take, 150
Which floats, in wavy windings, like the snake,
Or lambent flame ; which, ample, broad, and long,
Reliev'd not swell'd, at once both light and strong,
Glides thro' the graceful whole. Her art divine
Cuts not, in parts minute, the tame design, 155

Archetypis ; queis posterior nil protulit ætas
Condignum, & non inferius longè, arte modoque.

Horum igitur vera ad normam positura legetur :
Grandia, inæqualis, formosaque partibus amplis
Anteriora dabit membra, in contraria motu
Diverso variata, suo librataque centro ;

VII.
Graphis seu
Positura se-
cunda Picturæ
pars.
105

Membrorumque sinus ignis flammantis ad instar,
Serpenti undantes flexu ; sed lævia, plana,
Magnaque signa, quasi sine tubere subdita tactu,

But by a few bold strokes, distinct and free,
 Calls forth the charms of perfect symmetry.
 True to anatomy, more true to grace,
 She bids each muscle know its native place ;
 Bids small from great in just gradation rise, 160
 And, at one visual point, approach the eyes.

Yet deem not, Youths, that perspective can give
 Those charms compleat by which your works shall
 live ;

What tho' her rules may to your hand impart
 A quick mechanic substitute for art ; 165
 Yet formal, geometric shapes she draws ;
 Hence the true Genius scorns her rigid laws,

Ex longo deducta fluant, non secta minutim. 110
Insertisque toris sint nota ligamina, juxta
Compagem anatomes, & membrificatio Græco
Deformata modo, paucisque expressa lacertis,
Qualis apud veteres ; totoque Eurythmia partes
Componat ; genitumque suo generante sequenti 115
Sit minus, & puncto videantur cuncta sub uno.

Regula certa licet nequeat prospectica dici,
 Aut complementum graphidos ; sed in arte juvamen,
 Et modus accelerans operandi : at corpora falso

By Nature taught he strikes th' unerring lines,
Consults his eye, and as he sees designs.

Man's changeful race, the sport of chance and time,
Varies no less in aspect than in clime ;
Mark well the difference, and let each be seen
Of various age, complexion, hair, and mein.

VIII.
Variety in the
Figures.

Yet to each sep'rate form adapt with care
Such limbs, such robes, such attitude and air, 175
As best befit the head, and best combine
To make one whole, one uniform design ;
Learn action from the dumb, the dumb shall teach
How happiest to supply the want of speech.

IX.
Conformity of
the Limbs,
and Drapery
to the Head.

X.
Action of
Mutes to be
imitated.

Sub visu in multis referens, mendosa labascit : 120
Nam Geometralem nunquam sunt corpora juxta
Mensuram depicta oculis, sed qualia visa.

Non eadem formæ species, non omnibus ætas
Æqualis, similesque color, crinesque figuris :
Nam, variis velut orta plagis, gens dispare vultu est. 125

Singula membra, suo capiti conformia, fiant
Unum idemque simul corpus cum vestibus ipsis :
Mutorumque silens positura imitabitur actus.

VIII.
Varietas in
Figuris.

IX.
Figura sit una
membris et
vestibus.
X.
Mutorum ac-
tiones imi-
tandæ.

- XI.
The principal
Figure. Fair in the front in all the blaze of light, 180
The Hero of thy piece should meet the fight,
Supreme in beauty ; lavish here thine Art,
And bid him boldly from the canvas start ;
XII.
Groups of Fi-
gures. While round that sov'reign form th' inferior train
In groups collected fill the pictur'd plain: 185
Fill, but not croud ; for oft some open space
Must part their ranks, and leave a vacant place,
Left artlessly dispers'd the fever'd Crew
At random rush on our bewilder'd view ;
Or parts with parts in thick confusion bound, 190
Spread a tumultuous Chaos o'er the ground.
-

- XI.
Figura prin-
ceps. Prima figurarum, seu princeps dramatis, ultrò
Profiliat media in tabula, sub lumine primo 130
Pulchrior ante alias, reliquis nec operta figuris.
- XII.
Figurarum
globi seu cu
muli. Agglomerata simul sint membra, ipsæque figuræ
Stipentur, circumque globos locus usque vacabit ;
Nè, malè dispersis dum visus ubique figuris
Dividitur, cunctisque operis fervente tumultu 135
Partibus implicitis, crepitans confusio surgat.

In ev'ry figured group the judging eye
 Demands the charms of contrariety,
 In forms, in attitudes expects to trace, 195
 Distinct inflections, and contrasted grace,
 Where Art diversely leads each changeful line,
 Opposes, breaks, divides the whole design ;
 Thus when the rest in front their charms display,
 Let one with face averted turn away, 200
 Shoulders oppose to breasts, and left to right,
 With parts that meet and parts that shun the fight.
 This rule in practice uniformly true
 Extends alike to many forms or few.

XIII.
Diversity of
Attitude in
Groups

Yet keep thro' all the piece a perfect poize : 205
 If here in frequent troops the figures rise,

XIV.
A Balance to
be kept in the
Picture.

Inque figurarum cumulis non omnibus idem
 Corporis inflexus, motusque; vel artubus omnes
 Conversis pariter non connitantur eodem;
 Sed quædam in diversa trahant contraria membra, 140
 Transversæque aliis pugnent, & cætera frangent.
 Pluribus adversis averſam oppone figuram,
 Pectoribusque humeros, & dextera membra finistris,
 Seu multis constabit opus, paucisve figuris.
 Altera pars tabulæ vacuo neu frigida campo,
 Aut deserta fiet, dum pluribus altera formis 145

XIII.
Positurarum
diversitas in
cumulis.

XIV.
Tabulæ libra-
mentum.

There let some object tower with equal pride;
And so arrange each correspondent side
That, thro' the well-connected plan appear
No cold vacuity, no desert drear. 210

XV.
Of the Num-
ber of Figures

Say does the Poet glow with genuine rage,
Who crouds with pomp and noise his bustling stage?
Devoid alike of taste that Painter deem,
Whose flutt'ring works with num'rous figures teem;
A task so various how shall Art fulfill, 215
When oft the simplest forms elude our skill?
But, did the toil succeed, we still should lose
That solemn majesty, that soft repose,

Fervida mole sua supremam exsurgit ad oram.
Sed tibi sic positus respondeat utraque rebus,
Ut si aliquid sursum se parte attollat in unâ,
Sic aliquid parte ex aliâ consurgat, & ambas 150
Æquiparet, geminas cumulando æqualiter oras.

XV.
Numerus Fi-
gurarum.

Pluribus implicitum personis drama supremo
In genere, ut rarum est, multis ita densa figuris
Rarior est tabula excellens; vel adhuc ferè nulla
Præstitit in multis, quod vix bene præstat in unâ: 155
Quippe solet rerum nimio dispersa tumultu,
Majestate carere gravi, requieque decora;

Dear to the curious eye, and only found,
Where few fair objects fill an ample ground. 220
Yet if some grand important theme demand
Of many needful Forms a busy band,
Judgment will so the several groups unite,
That one compacted whole shall meet the sight.

The joints in each extreme distinctly treat, 225
Nor e'er conceal the outline of the feet:

XVI.
The Joints of
the Feet.

The hands alike demand to be exprest
In half-shewn figures rang'd behind the rest.
Nor can such forms with force or beauty shine,
Save when the head and hands in action join. 230

XVII.
The Motion
of the Hands
with the Head.

Nec speciosa nitet, vacuo nisi libera campo.
Sed si opere in magno, plures thema grande requirat
Esse figurarum cumulos, spectabitur una 160
Machina tota rei; non singula quæque seorsim.

Præcipua extremis raro internodia membris
Abdita sint; sed summa pedum vestigia nunquam.

XVI.
Internodia &
Pedes.

Gratia nulla manet, motusque, vigorque figuras
Retro aliis subter majori ex parte latentes,
Ni capitis motum manibus comitentur agendo.

XVII.
Motus Manu-
um motui ca-
pitis jungen-
dus.

XVIII.
What Things
are to be avoid-
ed in the Di-
tribution of
the Piece.

Each air constrain'd and forc'd, each gesture rude,
Whate'er contracts or cramps the attitude,
With scorn discard. When squares or angles join,
When flows in tedious parallel the line,
Acute, obtuse, whene'er the shapes appear, 235
Or take a formal geometric air,
These all displease, and the disgusted eye
Nauseates the tame and irksome symmetry.
Mark then * our former rule ; with contrast strong
And mode transverse the leading lines prolong,
For these in each design, if well express'd, 241
Give value, force, and lustre to the rest.

XVIII.
Quæ fugienda
in distribu-
tione & com-
positione.

Difficiles fugito aspectus, contractaque visu
Membra sub ingrato, motusque, actusque coactos ;
Quodque refert signis, rectos quodammodo tractus,
Sive parallelos plures simul, & vel acutas, 170
Vel geometrales (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 175
Composito ; dat enim reliquis pretium, atque vigorem.

* Rule XIII.

Nor yet to Nature such strict homage pay
 As not to quit when Genius leads the way;
 Nor yet, tho' Genius all his succour lends, 245
 Her mimic pow'rs tho' ready Mem'ry lends,
 Prefume from Nature wholly to depart,
 For Nature is the arbitress of art.
 In Error's grove ten thousand thickets spread,
 Ten thousand devious paths our steps mislead; 250
 'Mid curves, that vary in perpetual twine,
 Truth owns but one direct and perfect line.

Spread then her genuine charms o'er all the piece,
 Sublime and perfect as they glow'd in Greece.

XIX.
 Nature to be
 accommoda-
 ted to Genius.

XX.
 The Antique
 the Model to
 be copied.

Non ita naturæ astanti sis cuique revinctus,
 Hanc præter nihil ut genio studioque relinquo;
 Nec sine teste rei natura, artisque magistra,
 Quidlibet ingenio, memor ut tantummodo rerum, 180
 Pingere posse putes; errorum est plurima sylva,
 Multiplicesque viæ, bene agendi terminus unus,
 Linea recta velut sola est, & mille recurvæ;

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

XIX.
 Natura genio
 accommodan-
 da.

XX.
 Signa antiqua
 Naturæ mo-
 dum constitu-
 unt. 185

Those genuine Charms to seize, with zeal explore
 The vases, medals, statues, form'd of yore, 256
 Relievos high that swell the column's stem,
 Speak from the marble, sparkle from the gem :
 Hence all-majestic on th' expanding soul,
 In copious tide the bright ideas roll ; 260
 Fill it with radiant forms unknown before,
 Forms such as demigods and heroes wore :
 Here pause and pity our enervate days,
 Hopeless to rival their transcendant praise.

XXI.
 How to paint
 a single Figure.

Peculiar toil on single forms bestow, 265
 There let Expression lend its finish'd glow ;
 There each variety of tint unite
 With the full harmony of shade and light.

Non te igitur lateant antiqua numismata, gemmæ,
 Vasa, typi, statuæ, cælataque marmora signis,
 Quodque refert specie veterum post sæcula mentem :
 Splendidior quippe ex illis affurgit imago,
 Magnaque se rerum facies aperit meditati ; 190
 Tunc nostri tenuem sæcli miserebere sortem,
 Cùm spes nulla fiet redituræ æqualis in ævum.

XXI.
 Sola Figura
 quomodo trac-
 tanda.

Exquisita fiet formâ, dum sola figura
 Pingitur ; & multis variata coloribus esto.

Free o'er the limbs the flowing vesture cast,
 The light broad folds with grace majestic plac'd;
 And as each figure turns a different way, 271
 Give the large plaits their corresponding play;
 Yet devious oft and swelling from the part,
 The flowing robe with ease should seem to start;
 Not on the form in stiff adhesion laid, 275
 But well reliev'd by gentle light and shade.

XXII.
Of Drapery.

Where'er a flat vacuity is seen,
 There let some shadowy bending intervene,
 Above, below, to lead its varied line,
 As best may teach the distant folds to join; 280

Lati, amplique sinus pannorum, & nobilis ordo
 Membra sequens, subter latitantia lumine & umbrâ
 Exprimet; ille licet transversus sæpe feratur,
 Et circumfusus pannorum porrigat extra
 Membra sinus, non contiguos, ipsisque figuræ
 Partibus impressos, quasi pannus adhæreat illis; 200
 Sed modicè expressos cum lumine fervet & umbris:

195 XXII.
Quid in Pannis
observandum.

Quæque intermissis passim sunt diffusa vanis,
 Copulet, inductis subterve, superve lacernis.

And as the limbs by few bold strokes exprest
 Excel in beauty, so the liberal vest
 In large, distinct, unwrinkled folds should fly;
 Beauty's best handmaid is Simplicity.

To diff'rent Ranks adapt their proper robe 285
 With ample pall let monarchs sweep the globe;
 In garb succinct and coarse, array the Swain.
 In light and filken veils the Virgin train.

Where in black shade the deeper hollow lies
 Assisting art some midway fold supplies 290
 That gently meets the light, and gently spreads
 To break the hardness of opposing shades.

Et Membra, ut magnis, paucisque expressa lacertis,
 Majestate aliis præstant, forma, atque decore: 205
 Haud secus in pannis, quos supra optavimus amplos,
 Perpaucos sinuum flexus, rugasque, striaeque,
 Membra super, versu faciles, inducere præstat.

Naturæque rei proprius sit pannus, abundans
 Patriciis; succinctus erit, crassusque bubulcis, 210
 Mancipiisque; levis teneris, gracilisque puellis.

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

Each nobler symbol classic Sages use
 To mark a Virtue, or adorn a Muse,
 Ensigns of War, of Peace, or Rites divine, 295
 These in thy work with dignity may shine :
 But sparingly thy earth-born stores unfold,
 Nor load with gems, nor lace with tawdry gold ;
 Rare things alone are dear in Custom's eye,
 They lose their value as they multiply. 300
 Of absent forms the features to define,
 Prepare a model to direct thy line ;
 Each garb, each custom, with precision-trace,
 Unite in strict decorum time with place ;
 And emulous alone of genuine fame, 305
 Be Grace, be Majesty thy constant aim,

XXIII.
Of Picturesque
Ornament.

XXIV.
Ornament of
Gold and
Jewels.

XXV.
Of the Model.

XXVI.
Union of the
Piece.

XXVII.
Grace and
Majesty.

Nobilia arma juvant Virtutum ornantque figuras, 215
 Qualia Musarum, Belli, cultusque Deorum.
 Nec sit opus nimium gemmis auroque refertum ;
 Rara etenim magno in pretio, sed plurima vili.
 Quæ deinde ex vero nequeant præsentè videri,
 Prototypum prius illorum formare juvabit. 220
 Conveniat locus, atque habitus ; ritusque decusque
 Servetur : Sit nobilitas, Charitumque venustas,

XXIII.
Tabulæ Orna-
mentum.

XXIV.
Ornamentum
Auri & Gem-
marum.

XXV.
Prototypus.

XXVI.
Convenientia
rerum cum
Scena.

XXVII.
Charites &
Nobilitas.

That Majesty, that Grace so rarely given
To mortal man, not taught by art but Heav'n.

XXVIII.
Every Thing
in its proper
Place.

In all to sage propriety attend,
Nor sink the clouds, nor bid the waves ascend; 310
Lift not the mansions drear of Hell or Night
Above the Thunderer's lofty arch of light;
Nor build the column on an osier base,
But let each object know its native place.

XXIX.
The Passions.

Thy last, thy noblest task remains untold, 315
Passion to paint, and sentiment unfold;
Yet how these motions of the mind display!
Can colours catch them, or can lines portray?

(Rarum homini munus, Cælo, non arte petendum.)

XXVIII.
Res quæque
locum suum
teneat.

Naturæ sit ubique tenor, ratioque sequenda.
Non vicina pedum tabulata excelsa tonantis 225
Astra domus depicta gerent, nubesque, notosque;
Nec mare depressum laquearia summa, vel Orcum;
Marmoreamque feret cannis vaga pergula molem:
Congrua sed propriâ semper statione locentur.

XXIX.
Affectus.

Hæc præter, motus animorum, & corde repositos. 230
Exprimere affectus, paucisque coloribus ipsam

Who shall our pigmy Pencils arm with might
To seize the Soul and force her into fight? 320
Jove, Jove alone; his highly-favor'd few
Alone can call such miracles to view.

But this to Rhet'ric and the Schools I leave,
Content from antient lore one rule to give,
"By tedious toil no Passions are exprest, 325
"His hand who feels them strongest paints them
best."

Yet shall the Muse with all her force proscribe
Of base and barbarous forms that Gothic tribe

XXX.
Gothic Orna-
ment to be
avoided.

Pingere posse animam, atque oculis præbere videndam,
"Hoc opus, hic labor est. Pauci, quos æquus amavit
"Juppiter, aut ardens evexit ad æthera virtus,
"Dis similes potuere" manu miracula tanta. 235

Hos ego Rhetoribus tractandos deferò; tantùm
Egregii antiquum memorabo sophisina magistri,
"Verius affectus animi vigor exprimit ardens,
"Solliciti nimum quam sedula cura laboris.

Denique nil sapiat Gothorum barbara trito
Ornamenta modo, sæclorum & monstra malorum:

240 XXX.
Gothorum
Ornamenta
fugienda.

Which sprang to birth, what time, thro' lust of sway,
 Imperial Latium bad the world obey: 330
 Fierce from the north the headlong Demons flew,
 The wreaths of Science wither'd at their view,
 Plagues were their harbingers, and War accurst,
 And Luxury of every fiend the worst;
 Then did each Muse behold her triumphs fade, 335
 Then pensive Painting droop'd the languish'd head;
 And forrowing Sculpture, while the ruthless flame
 Involv'd each trophy of her sister's fame,
 Fled to sepulchral cells her own to save,
 And lurk'd a patient inmate of the grave. 340
 Meanwhile beneath the frown of angry Heav'n,
 Unworthy ev'ry boon its smile had given,

Queis ubi bella, famem, & pestem, discordia, luxus,
 Et Romanorum res grandior intulit orbi,
 Ingenuæ periere artes, periere superbæ
 Artificum moles; sua tunc miracula vidit 245
 Ignibus absumi Pictura, latere coacta
 Fornicibus, sortem & reliquam confidere cryptis;
 Marmoribusque diu Sculptura jacere sepultis.
 Imperium interea, scelerum gravitate fatiscens,

Involv'd in Error's cloud, and scorn'd of light.
 The guilty Empire sunk. Then horrid Night,
 And Dullness drear their murky vigils kept, 345
 In savage gloom the impious Ages slept,
 Till Genius, starting from his rugged bed,
 Full late awoke the ceaseless tear to shed
 For perish'd Art; for those celestial Hues,
 Which Zeuxis, aided by the Attic Muse, 350
 Gave to the wond'ring Eye: She bad his name,
 With thine, Apelles! gild the lifts of Fame,
 With thine to Coloring's brightest glories soar,
 The Gods applaud him, and the World adore.

COLOURING
 the third Part
 of Painting.

Horrida nox totum invasit, donoque superni 250
 Luminis indignum, errorum caligine merfit,
 Impiaque ignaris damnavit sæcla tenebris.
 Unde coloratum Graiis huc usque magistris
 Nil superest tantorum hominum, quod mente modoque
 Nostrates juvet artifices, doceatque laborem; 255
 Nec qui Chromaticês nobis, hoc tempore, partes
 Restituat, quales Zeuxis tractaverat olim,
 Hujus quando magâ velut arte æquavit Apellem
 Pictorum archigraphum, meruitque coloribus altam
 Nominis æterni famam, toto orbe sonantem. 260

CHROMA-
 TICES tertio
 Pars Picturæ.

Alas! how lost those magic mixtures all! 355
 No hues of his now animate the wall;
 How then shall modern Art those hues apply,
 How give Design its finish'd dignity?
 Return fair COLORING! all thy lures prepare,
 Each safe deception, every honest snare, 360
 Which brings new lovers to thy sister's train,
 Skilful at once to charm, and to retain;
 Come faithful Siren! chaste seducer! say,
 What laws control thee, and what powers obey.

Know first that Light displays and shade destroys
 Refulgent Nature's variegated dyes.

Thus bodies near the light distinctly shine
 With rays direct, and as it fades decline.

Hæc quidem ut in tabulis fallax, sed grata venustas,
 Et complementum graphidos, mirabile visu,
 Pulchra vocabatur, sed subdola, lena sororis:
 Non tamen hoc lenocinium, fucusque, dolusque
 Dedecori fuit unquam; illi sed semper honori, 265
 Laudibus & meritis; hanc ergo nosse juvabit.

Lux varium, vivumque dabit, nullum umbra, colorem.
 Quo magis adversum est corpus, lucique propinquum,
 Clarius est lumen; nam debilitatur cundo.

Thus to the eye oppos'd with stronger light
They meet its orb, for distance dims the fight. 370

Learn hence to paint the parts that meet the view
In spheric forms, of bright, and equal hue ;
While from the light receding or the Eye.
The sinking outlines take a fainter dye.
Loft and confus'd progressively they fade, 375;
Not fall precipitate from light to shade.
This Nature dictates, and this Taste pursues,
Studious in gradual gloom her lights to lose,
The various whole with soft'ning tints to fill
As if one single head employ'd her skill. 380
Thus if bold Fancy plan some proud design,
Where many various groups divide or join,

XXXI.
The Conduct
of the Tints
of Light and
Shadow.

Quo magis est corpus directum, oculisque propinquum,
Conspicitur melius ; nam visus hebescit eundo. 271

Ergo in corporibus, quæ visa adversa, rotundis,
Integra sunt, extrema abscedant perdita signis
Confusis, non præcipiti labentur in umbram.
Clara gradu, nec adumbrata in clara alta repente 275
Prorumpant ; sed erit sensim hinc atque inde meatus
Lucis & umbrarum ; capitisque unius ad instar,
Totum opus, ex multis quamquam sit partibus, unus

XXXI.
Tonorum Lu-
minum & Um-
brarum ratio.

(Tho' fure from more than three confusion springs)
 One globe of light and shade o'er all she flings ;
 Yet skill'd the separate masses to dispose, 385
 Where'er, in front, the fuller radiance glows,
 Behind, a calm reposing gloom she spreads,
 Relieving shades with light, and light with shades.
 And as the centre of some convex glass
 Draws to a point the congregated mass 390
 Of dazzling rays, that, more than nature bright,
 Reflect each image in an orb of light,
 While from that point the scatter'd beams retire,
 Sink to the verge and there in shade expire ;

Luminis umbrarumque globus tantummodo fiet,
 Sive duas, vel tres ad summum, ubi grandius effret 280
 Divisum pagma in partes statione remotas.
 Sintque ita discreti inter se, ratione colorum,
 Luminis, umbrarumque, antrorsum ut corpora clara
 Obscura umbrarum requies spectanda relinquat ;
 Claroque exilient umbrata atque aspera campo. 285
 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)

So strongly near, so softly distant throw 395

On all thy rounded groups the circling glow.

As is the Sculptor's such the Painter's aim,
Their labor different, but their end the same ;

What from the marble the rude chissel breaks

The softer pencil from the canvas takes, 400

And, skill'd remoter distances to keep,

Surrounds the outline pale in shadows deep :

While on the front the sparkling lustre plays,

And meets the eye in full meridian blaze.

True Coloring thus in plastic power excels, 405

Fair to the visual point her forms she swells,

Corporibus dabimus formas hoc more rotundas. 290

Mente modoque igitur plastes, & pictor, eodem

Dispositum tractabit opus ; quæ sculptor in orbem

Atterit, hæc rupto procul abscedente colore

Assequitur pictor, fugientiaque illa retrorsum

Jam signata minùs confusa coloribus aufert : 295

Anteriora quidem directè adversa, colore

Integra vivaci, summo cum lumine & umbra

Antrorsum distincta refert, velut aspera visu ;

Sicque super planum inducit leucoma colores,

And lifts them from their flat æral ground
Warm as the life, and as the statue round.

XXXII.
Dense and
opaque Bodies
with translu-
cent ones.

In silver clouds in æther's blue domain,
Or the clear mirror of the watry plain 410
If chance some solid substance claim a place,
Firm and opaque amid the lucid space,
Rough let it swell and boldly meet the fight,
Mark'd with peculiar strength of shade and light ;
There blend each earthy tint of heaviest sort, 415
At once to give consistence and support,
While the bright wave, soft cloud, or azure sky,
Light and pellucid from that substance fly.

Hos velut ex ipsâ naturâ immotus eodem 300
Intuitu circum statuas daret inde rotundas.

XXII.
Corpora densa
& opaca cum
translucenti-
bus.

Densa figurarum solidis quæ corpora formis
Subdita sunt tactu, non translucent, sed opaca
In translucenti spatio ut super aëra, nubes,
Limpida stagna undarum, & inania cætera debent 305
Asperiora illis prope circumstantibus esse ;
Ut distincta magis firmo cum lumine & umbra,
Et gravioribus ut sustenta coloribus, inter
Aërias species subsistant semper opaca :
Sed contra, procul abscedant perlucida, densis 310
Corporibus leviora ; uti nubes, aër, & undæ.

Permit not two conspicuous lights to shine
 With rival radiance in the same design; 420
 But yield to one alone the power to blaze
 And spread th' extensive vigor of its rays,
 There where the noblest figures are display'd;
 Thence gild the distant parts and lessening fade:
 As fade the beams which Phœbus from the East
 Flings vivid forth to light the distant West, 426
 Gradual those vivid beams forget to shine,
 So gradual let thy pictur'd lights decline.

XXXIII.
 There must
 not be two
 equal Lights in
 the Picture.

Non poterunt diversa locis duo lumina eâdem
 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,
 Primo à fonte, minus sensim declinat eundo. 320

XXXIII.
 Non duo ex
 Cœlo Lumina
 in Tabulam
 æqualia.

The sculptur'd forms which some proud Circus
grace,

In Parian Marble or Corinthian Brads, 430
Illumin'd thus, give to the gazing eye,
Th' expressive head in radiant Majesty,
While to each lower limb the fainter ray
Lends only light to mark, but not display :
So let thy pencil fling its beams around, 435
Nor e'er with darker shades their force confound,
For shades too dark disfigure'd shapes will give,
And sink the parts their softness would relieve ;
Then only well reliev'd, when like a veil
Round the full lights the wandring shadows steal ;
Then only justly spread, when to the fight 441
A breadth of shade pursues a breadth of light.

Majus ut in statuis, per compita stantibus urbis,
Lumen habent partes superæ, minus inferiores ;
Idem erit in tabulis ; majorque nec umbra, vel ater
Membra figurarum intrabit color, atque secabit :
Corpora sed circum umbra cavis latitabit oberrans ; 325
Atquæ ita quæretur lux opportuna figuris,
Ut late infusum lumen lata umbra sequatur.

This charm to give, great Titian wisely made
The cluster'd grapes his rule of light and shade.

White, when it shines with unstain'd lustre clear,
May bear an object back or bring it near, 446
Aided by black it to the front aspires,

That aid withdrawn it distantly retires;
But Black unmixt, of darkest midnight hue,
Still calls each object nearer to the view. 450

Whate'er we spy thro' color'd light or air,
A stain congenial on their surface bear,
While neighb'ring forms by joint reflection give,
And mutual take the dyes that they receive.

XXXIV.
Of White and
Black.
XXXV.
The Reflection
of Colours.

Unde, nec immeritò, fertur Titianus ubique
Lucis & umbrarum normam appellâsse *racemum*.

Purum album esse potest propiusque magisque remotum :
Cum nigro antevenit propius ; fugit absque, remotum ; 331
Purum autem nigrum antrorsum venit usque propinquum.

Lux fucata suo tingit miscetque colore.
Corpora, sicque suo, per quem lux funditur, aër.

Corpora juncta simul, circumfususque colores
Excipiunt, propriumque aliis radiosa reflectunt. 335

XXXIV.
Album & Ni-
grum.
XXXV.
Colorum re-
flectio.

XXXVI. But where on both alike one equal light 455
 The Union of Diffusive spreads, the blending tints unite.
 Colours. For *breaking* Colors thus (the antient phrase
 By Artists us'd) fair Venice claims our praise ;
 She, cautious to transgress so sage a rule,
 Confin'd to soberest tints her learned school, 460
 For tho' she lov'd by varied mode to join
 Tumultuous crowds in one immense design,
 Yet there we ne'er condemn such hostile hues
 As cut the parts or glaringly confuse ;
 In tinsel trim no foppish form is drest, 465
 Still flows in graceful unity the vest,

XXXVI. Pluribus in solidis liquidâ sub luce propinquis,
 UnioColorum. Participes, mixtosque simul decet esse colores.
 Hanc normam Veneti pictores ritè sequuti,
 (*Quæ fuit antiquis corruptio dicta colorum*) 349
 Cùm plures opere in magno posuere figuras,
 Nè conjuncta simul variorum inimica colorum
 Congeries formam implicitam, & concisa minutis
 Membra daret pannis, totam unamquamque figuram
 Affini, aut uno tantùm vestire colore, 345

And o'er that vest a kindred mantle spreads,
Unvaried but by power of lights and shades,
Which mildly mixing, ev'ry social dye
Unites the whole in loveliest harmony. 470

When small the space, or pure the ambient air, XXXVII.
Of the Inter-
position of Air.
Each form is seen in bright precision clear ;
But if thick clouds that purity deface,
If far extend that intervening space,
There all confus'd the objects faintly rise, 475
As if prepar'd to vanish from our eyes.

Give then each foremost part a touch so bright, XXXVIII.
The Relation
of Distances.
That, o'er the rest, its domineering light

Sunt soliti ; variando tonis tunicamque, togamque,
Carbaseosque finus, vel amicum in lumine & umbra
Contiguis circum rebus fociando colorem.

Qua minus est spacii aërei, aut quâ purior aër,
Cuncta magis distincta patent, speciesque reservant : 350 XXXVII.
Aër Interpo-
situs.
Quâque magis densus nebulis, aut plurimus aër
Amplum inter fuerit spatium porrectus, in auras
Confundet rerum species, & perdet inanes. XXXVIII.
Distantiarum
Relatio.

Anteriora magis semper finita, remotis
Incertis dominantur & abscedentibus, idque 355

May much prevail ; yet relative in all
Let greater parts advance before the small. 480.

XXXIX.
Of Bodies
which are di-
stanced.

Minuter forms, when distantly we trace,
Are mingled all in one compacted mass ;
Such the light leaves that clothe remoter woods,
And such the waves on wide extended floods.

XL.
Of contiguous
and separated
Bodies.

Let each contiguous part be firm allied, 485
Nor labour less the separate to divide ;
Yet so divide that to th' approving eye
They both at small and pleasing distance lie.

XLI.
Colors very
opposite to
each other ne-
ver to be join-
ed.

Forbid two hostile Colours close to meet,
And win with middle tints their union sweet, 490

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.

Contigua inter se coëant, sed diffita distent,
Distabuntque tamen grato, & discrimine parvo. 360

XLI.
Contraria ex-
trema fugien-
da.

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

Yet varying all thy tones, let some aspire
Fiercely in front, some tenderly retire.

XLII.
Diversity of
Tints and Co-
lours.

Vain is the hope by coloring to display
The bright effulgence of the noontide ray,
Or paint the full-orb'd Ruler of the skies 495
With pencils dipt in dull terrestrial dyes ;
But when mild Evening sheds her golden light ;
When Morn appears array'd in modest white ;
When soft suffusion of the vernal shower 499
Dims the pale sun ; or, at the thund'ring hour,
When, wrapt in crimson clouds, he hides his head,
Then catch the glow and on the canvas spread.

XLIII.
The Choice of
Light.

Corporum erit Tonus atque color variatus ubique ;
Quærat amicitiam retro ; ferus emicet ante.

XLII.
Tonus & Color
varii.

Supremum in tabulis lumen captare dici,
Infanus labor artificum ; cùm attingere tantum
Non pigmenta queant : auream sed vespere lucem,
Seu modicùm mane albentem ; five ætheris actam
Post hyemem nimbis transfuso sole caducam ;
Seu nebulis fultam accipient, tonitruque rubentem. 379

365 XLIII.
Luminis de-
lectus.

XLIV.
Of certain
Things rela-
ting to the
practical Part.

Bodies of polish'd or transparent tone,
Of metal, chrystal, iv'ry, wood, or stone ;
And all whose rough unequal parts are rear'd, 505
The shaggy fleece, thick fur, or bristly beard ;
The liquid too ; the sadly melting eye,
The well-comb'd locks that wave with glossy dye ;
Plumage and filks ; a floating form that take,
Fair Nature's mirror the extended lake, 510
With what immers'd thro' its calm medium shines
By reflex light, or to its surface joins :
These first with thin and even shades portray,
Then, on their flatness, strike th' enlivening ray,
Bright and distinct, and last with strict review, 515
Restore to every form its outline true.

XLIV.
Quedam circa
Praxim.

Lævia que lucent, veluti crystalla, metalla,
Ligna, ossa, & lapides ; villosa, ut vellera, pelles,
Barbæ, aqueique oculi, crines, holoserica, plumæ ;
Et liquida, ut stagnans aqua, reflexæque sub undis
Corporeæ species, & aquis contermina cuncta, 375
Subter ad extremum liquidè sint picta, superque
Luminibus percussa suis, signisque repostis.

By mellowing skill thy Ground at distance cast, XLV.
The Field of
the Picture.
Free as the Air, and transient as its blast;
There all thy liquid Colors sweetly blend,
There all the treasures of thy Palette spend, 520
And ev'ry form retiring to that ground
Of hue congenial to itself compound.

The hand that colors well, must color bright; XLVI.
Of the Viva-
city of Colors
Hope not that praise to gain by sickly white;
But amply heap in front each splendid dye, 525 XLVII.
Of Shadows.
Then thin and light withdraw them from the eye,
Mix'd with that simple unity of shade,
As all were from one single palette spread. XLVIII.
The Picture
to be of one
Piece.

Area, vel campus tabulæ vagus esto, levisque XLV.
Campus Ta-
bulæ.
Abscedat latus, liquidèque bene unctus amicis
Tota ex mole coloribus, unâ five patellâ; 380
Quæque cadunt retro in campum, confinia campo.

Vividus esto color, nimio non pallidus albo; XLVI.
Color vividus
non tamen
pallidus.
Adversisque locis ingestus plurimus, ardens:
Sed levitèr parcèque datus vergentibus oris.

Cuncta labore simul coëant, velut umbrâ in eâdem. 385 XLVII.
Umbra.
Tota fiet tabula ex unâ depicta patellâ. XLVIII.
Ex una Patella
fit Tabula.

XLIX.
The Looking-
Glass the Pain-
ter's best Ma-
ster.

Much will the Mirror teach, or Evening gray,
When o'er some ample space her twilight ray 530
Obscurely gleams; hence Art shall best perceive
On distant parts what fainter hues to give.

L.
A half Figure
or a whole one
before others.

Whate'er the Form which our first glance com-
mands,

Whether in front or in profile he stands,
Whether he rule the group, or singly reign, 535
Or shine at distance on some ample plain,
On that high-finish'd Form let Paint bestow
Her midnight shadow, her meridian glow.

LI.
A Portrait

The Portrait claims from imitative art
Resemblance close in each minuter part, 540
And this to give, the ready hand and eye
With playful skill the kindred features ply;

XLIX.
Speculum Pic-
torum Magi-
ster.

Multa ex naturâ speculum præclara docebit;
Quæque procul fero spatiis spectantur in amplis.

L.
Dimidia Fi-
gura, vel inte-
gra ante alias.

Dimidia effigies, quæ sola, vel integra plures
Ante alias posita ad lucem, stat proxima visu, 390
Et latis spectanda locis, oculisque remota,
Luminis umbrarumque gradu fit picta supremo.

LI.
Effigies.

Partibus in minimis imitatio iusta juvabit
Effigiem, alternas referendo tempore eodem

From part to part alternately convey
 The harmonizing gloom, the darting ray
 With tones so just, in such gradation thrown, 545
 Adopting Nature owns the work her own.

Say, is the piece thy Hand prepares to trace
 Ordain'd for nearer sight, or narrow space?

LII.
 The Place of
 the Picture.

Paint it of soft and amicable hue :

But, if predestin'd to remoter view, 550

Thy strong unequal varied colors blend ;

And ample space to ample figures lend

LIII.
 Large Lights.

Where to broad lights the circumambient shade

In liquid play by labor just is laid ;

Confiniles partes, cum luminis atque coloris. 395

Compositis, justisque tonis ; tunc parta labore

Si facili & vegeto micat ardens, viva videtur.

Visa loco angusto tenerè pingantur, amico

LII.
 Locus Tabu-
 læ.

Juncta colore, graduque ; procul quæ picta, feroci

Sint & inæquali variata colore, tonoque. 400

Grandia signa volunt spatia ampla, ferisque colores.

Lumina lata, unctas simul undique copulet umbras.

LIII.
 Lumina lata.

LIV. The Quantity of Light and Shade to be adapted to the Place of the Picture. Alike with liveliest touch the Forms portray, 555
Where the dim window half excludes the day ;
But, when expos'd in fuller light or air,
A brown and sober cast the group may bear.

LV. Things which are disagreeable in Painting to be avoided. Fly ev'ry Foe to elegance and grace,
Each yawning hollow, each divided space ; 560
Whate'er is trite, minute, abrupt, or dry,
Where light meets shade in flat equality ;
Each theme fantastic, filthy, vile, or vain,
That gives the Soul disgust, or senses pain ;
Monsters of barbarous birth, Chimæras drear, 565
That pall with ugliness, or awe with fear,

LIV. Quantitas Luminis Loci in quo Tabula est exponenda. Extremus labor. In tabulas demissa fenestris
Si fuerit lux parva, color clarissimus esto :
Vividus at contra, obscurusque, in lumine aperto. 405

LV. Errores & Vicia Picturæ. Quæ vacuis divisa cavis, vitare memento ;
Trita, minuta, simul quæ non stipata dehiscunt,
Barbara, cruda oculis, rugis fucata colorum ;
Luminis umbrarumque tonis æqualia cuncta ;
Fœda, cruenta, cruces, obscœna, ingrata, chimeras, 410
Sordidaque & misera, & vel acuta, vel aspera tactu ;
Quæque dabunt formæ, temerè congesta, ruinam,

And all that chaos of sharp broken parts,
Where reigns Confusion, or whence Discord starts.

Yet hear me, Youths! while zealous ye forsake
Detected faults, this friendly caution take, 570
Shun all excess; and with true Wisdom deem,
That Vice alike resides in each extreme.

LVI.
The prudential Part of a Painter.

Know, if supreme Perfection be your aim,
If classic Praise your pencils hope to claim,
Your noble outlines must be chaste, yet free, 575
Connected all with studied Harmony;
Few in their parts, yet those distinct and great;
Your Coloring boldly strong, yet softly sweet.

LVII.
The idea of a beautiful Picture.

Implicitas aliis confundent mixtaque partes.

*Dumque fugis vitiosa, cave in contraria labi
Damna mali; vitium extremis nam semper inhæret.* 415

LVI.
Prudentia in Picture.

*Pulchra gradu summo, graphidos stabilita vetustæ
Nobilibus signis, sunt grandia, diffusa, pura,
Terfa, velut minimè confusa, labore ligata,
Partibus ex magnis paucisque efficta, colorum
Corporibus distincta feris, sed semper amicis.* 420

LVII.
Elegantium Idæa Tabularum.

LVIII.
Advice to a
young Painter

Know he that well begins has half achiev'd
His destin'd work. Yet late shall be retriev'd 580
That time mispent, that labour worse than lost,
The young disciple, to his dearest cost,
Gives to a dull preceptor's tame designs :
His tawdry colors, his erroneous lines
Will to the soul that poison rank convey, 585
Which life's best length shall fail to purge away.

Yet let not your untutor'd childhood strive
Of Nature's living charms the sketch to give,
Till skill'd her separate features to design
You know each muscle's site, and how they join.

LVIII.
Pictor Tyro.

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

Nec graphidos rudis artis adhuc citò qualiacunque
Corpora viva super studium meditabitur, ante
Illorum quàm symmetriam, internodia, formam

These while beneath some Master's eye you trace,
 Vers'd in the lore of symmetry and grace,
 Boldly proceed, his precepts shall impart
 Each sweet deception of the pleasing art ;
 Still more than precept shall his practice teach, 595
 And add what self-reflection ne'er can reach.

Oft when alone the studious hour employ
 On what may aid your art, and what destroy :
 Diversity of parts is sure to please,
 If all the various parts unite with ease ;
 As surely charms that voluntary style,
 Which careless plays and seems to mock at toil :
 For labor'd lines with cold exactness tire,
 'Tis Freedom only gives the force and fire

LIX.
 Art mult be
 subservient to
 the Painter.

LX.
 Diversity and
 Facility are
 pleasing. 600

Noverit, inspectis, docto evolvente magistro, 430

Archetypis, dulcesque dolos præsenferit artis.

Plurique manu ante oculos quam voce docebitur usus.

Quære artem quæcunque juvant ; fuge quæque repugnant.

Corpora diversæ naturæ juncta placebunt ;

Sic ea quæ facili contempta labore videntur :

Æthereus quippe ignis inest & spiritus illis ;

LIX.
 Ars debet ser-
 vire Pictori,
 non Pictor
 Arti.

LX.
 Oculos recre-
 ant diversitas
 et Operis faci-
 litas, quæ Spe-
 ciatim Ars di-
 citur. 435

Ethereal, she, with Alchymy divine, 605
 Brightens each touch, ennobles ev'ry line ;
 Yet Pains and Practice only can bestow
 This facile power of hand, whose liberal flow
 With grateful fraud its own exertions veils :
 He best employs his Art who best conceals. 610

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

This to obtain, let Taste with Judgment join'd
 The future whole infix upon thy mind,

Be there each line in truth ideal drawn,
 Or e'er a colour on the canvass dawn ;
 Then as the work proceeds, that work submit
 To sight instinctive, not to doubting wit ; 616

LXII.
 The Compass
 to be in the
 Eyes.

The eye each obvious error swift descries,
 Hold then the compass only in the eyes.

Mente diu versata, manu celeranda repent.
Arsque laborque operis grata sic fraude latebit :
Maxima deinde erit ars, nihil artis inesse videri.

LXI.
 Archetypus in
 mente, Apo-
 graphus in
 tela.

Nec prius inducas tabulæ pigmenta colorum, 440
 Expensi quàm signa typi stabilita nitecant,
 Et menti præsens operis sit pegma futuri.

LXII.
 Circinus in
 Oculis.

Prævaleat sensus rationi, quæ officit arti
 Conspiciuæ ; inque oculis tantummodo circinus esto.

Give to the dictates of the Learn'd respect,
 Nor proudly untaught sentiments reject,
 Severe to self alone ; for self is blind,
 And deems each merit in its offspring join'd :
 Such fond delusion time can best remove,
 Concealing for a while the child we love ;
 By absence then the Eye impartial grown 625
 Will, tho' no friend assist, each error own ;
 But these subdued, let thy determin'd mind
 Veer not with ev'ry critic's veering wind,
 Or e'er submit thy Genius to the rules
 Of prating fops, or self-important fools ; 630

LXIII.
 Pride an Enemy to good
 Painting.

Utere doctorum 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. 450
 Non facilis tamen ad nutus, & inania vulgi
 Dicta, levis mutabis opus, geniumque relinques :

445 LXIII.
 Superbia Pictori nocet plurimum.

Enough if from the learn'd applause be won :
Who doat on random praises, merit none.

LXIV.
Know thyself.

By Nature's sympathetic Power, we see,
As is the Parent, such the Progeny :
Ev'n Artists, bound by her instinctive law, 635
In all their works their own resemblance draw :
Learn then "to know thyself," that precept sage
Shall best allay luxuriant Fancy's rage,
Shall point how far indulgent Genius deigns
To aid her flight, and to what point restrains. 640
But as the blushing Fruits, the breathing Flowers,
Adorning Flora's and Pomona's bowers,
When forcing fires command their buds to swell,
Refuse their dulcet taste, their balmy smell ;

Nam qui parte sua sperat bene posse mereri
Multivaga de plebe, nocet sibi, nec placet ulli.

LXIV.
Nosce teipsum

Cumque opere in proprio soleat se pingere pictor, 455
(Prolem adeo sibi ferre parem natura suevit)
Proderit imprimis pictori γράβει σκαυτορ,
Ut data quæ genio colat, abstineatque negatis.
Fructibus utque suos nunquam est sapor, atque venustas
Floribus, insueto in fundo, præcoce sub anni 460
Tempore, quos cultus violentus & ignis adegit :

So Labor's vain extortion ne'er achieves 645

That grace supreme which willing Genius gives.

Thus tho' to pains and practice much we owe,

Tho' thence each line obtains its easy flow,

Yet let those pains, that practice ne'er be join'd,

To blunt the native vigor of the mind. 650

When shines the Morn, when in recruited course
The spirits flow, devote their active force.

To every nicer part of thy design,

But pass no idle day without a line:

And wandering oft the crouded streets along, 655

The native gestures of the passing throng

Attentive mark, for many a casual grace,

Th' expressive lines of each impassion'd face

LXV.
Perpetually
practice, and
do easily what
you have con-
ceived.

LXVI.
The Morning
most proper
for Work.

LXVII.
Every Day do
something.

LXVIII.
The Method
of catching
natural Pas-
sions.

Sic nunquam, nimio quæ sunt extorta labore,

Et picta invito genio, nunquam illa placebunt.

Vera super meditando, manûs labor improbus adfit;

Nec tamen obtundat genium, mentisque vigorem. 465

Optima nostrorum pars matutina dierum,

Difficili hanc igitur potiore impende labori.

Nulla dies abeat, quin linea ducta supersit:

Perque vias, vultus hominum, motusque notabis

Libertate sua proprios, positasque figuras 470

LXV.
Quod mente
conceperis
Manu com-
proba.

LXVI.
Matutinum
Tempus La-
bori aptum.

LXVII.
Singulis Die-
bus aliquid fa-
ciendum.

LXVIII.
Affectus inob-
servati & natu-
rales.

That bears its joys or sorrows undisguis'd,
 May by observant Taste be there surpriz'd. 660
 Thus, true to Art, and zealous to excel
 Ponder on Nature's powers, and weigh them well;
 Explore thro' earth and heaven, thro' sea and skies,
 The accidental graces as they rise;

LXIX.
 Of the Table-
 Book.

And while each present form the Fancy warms, 665
 Swift on thy tablets fix its fleeting charms.

To Temperance all our liveliest Powers we owe,
 She bids the Judgment wake, the Fancy flow;
 For her the Artist shuns the fuming feast,
 The Midnight roar, the Bacchanalian guest, 670
 And seeks those softer opiates of the soul,
 The social circle, the diluted bowl;

Ex sese faciles, ut inobservatus, habebis.

LXIX.
 Non definit pu-
 gillares.

Mox quodcumque mari, terris, & in aëre pulchrum
 Contigerit, chartis propera mandare paratis,
 Dum præsens animo species tibi fervet hianti.

Non epulis nimis indulget Pictura, meroque 475
 Parcit: Amicorum nisi cum sermone benigno
 Exhaustam reparet mentem recreata; sed inde

Crown'd with the Freedom of a single life,
 He flies domestic din, litigious strife;
 Abhors the noisy haunts of bustling trade, 675
 And steals serene to solitude and shade;
 There calmly seated in his village bower,
 He gives to noblest themes the studious hour,
 While Genius, Practice, Contemplation join
 To warm his soul with energy divine: 680
 For paltry gold let pining Misers sigh,
 His soul invokes a nobler Deity;
 Smit with the glorious Avarice of Fame,
 He claims no less than an immortal name:

*Litibus, & curis, in cœlibe libera vîta,
 Secessus procul à turba, strepituque remotos,
 Villarum, rurisque beata silentia quærit: 480
 Namque recollecto, totâ incumbente Minervâ,
 Ingenio, rerum species præsentior extat;
 Commodiusque operis compagem amplectitur omnem.
 Infami tibi non potior sit âvara peculi
 Cura, aurique fames, modicâ quam forte beato, 485
 Nominis æterni, & laudis pruritus habendæ,
 Condignæ pulchrorum operum mercedis in ævum.*

Hence on his Fancy juſt Conception ſhines, 685
 True Judgment guides his hand, true Taſte refines;
 Hence ceafeleſs toil, devotion to his art,
 A docile temper, and a generous heart;
 Docile, his ſage Preceptor to obey,
 Generous, his aid with gratitude to pay, 690
 Bleſt with the bloom of youth, the nerves of health,
 And competence a better boon than wealth.

Great Bleſſings theſe! yet will not theſe empower
 His Tints to charm at every labouring hour :
 All have their brilliant moments, when alone 695
 They paint as if ſome ſtar propitious ſhone.
 Yet then, ev'n then, the hand but ill conveys
 The bolder grace that in the Fancy plays :

Judicium, docile ingenium, cor nobile, ſenſus
 Sublimes, firmum corpus, florenſque juvena,
 Commoda res, labor, artis amor, doctusque magiſter; 490
 Et quamcumque voles occaſio porrigat anſam,
 Ni genius quidam adfuerit, ſyduſque benignum,
 Dotibus his tantis, nec adhuc ars tanta paratur.
 Diſtat ab ingenio longè manus. Optima doctis

Hence, candid Critics, this sad Truth confess,
 Accept what least is bad, and deem it best ; 700
 Lament the foul in Error's thraldom held,
 Compare Life's span with Art's extensive field,
 Know that, ere perfect Taste matures the mind,
 Or perfect practice to that Taste be join'd,
 Comes age, comes sickness, comes contracting pain,
 And chills the warmth of youth in every vein.

Rise then, ye youths! while yet that warmth
 inspires,
 While yet nor years impair, nor labour tires,
 While health, while strength are yours, while that
 mild ray,
 Which shone auspicious on your natal day, 710

Censetur, quæ prava minus ; latet omnibus error ; 495
 Vitæque tam longæ brevior non sufficit arti.
 Definimus nam posse senes, cùm scire periti
 Incipimus, doctamque manum gravat ægra senectus ;
 Nec gelidis fervet juvenilis in artibus ardor.

Quare agite, O juvenes, placido quos sydere natos 500
 Pacifera studia allecant tranquilla Minervæ ;

H

Conducts you to Minerva's peaceful Quire,
 Sons of her choice, and sharers of her fire,
 Rise at the call of Art : expand your breast,
 Capacious to receive the mighty guest,
 While, free from prejudice, your active eye
 Preserves its first unfullied purity ; 716
 While new to Beauty's charms, your eager soul
 Drinks copious draughts of the delicious whole,
 And Memory on her soft, yet lasting page,
 Stamps the fresh image which shall charm thro'
 age. 720

LXX.
 The Method
 of Studies for
 a young Pain-
 ter.

When duly taught each Geometric rule,
 Approach with awful step the Grecian school,

Quosque suo fovet igne, sibi que optavit alumnos !
 Eja agite, atque animis ingentem ingentibus artem
 Exercete alacres, dum strenua corda juvenus
 Viribus exstimulat vegetis, patiensque laborum est ; 505
 Dum vacua errorum, nulloque imbuta sapore
 Pura nitet mens, & rerum sitibunda novarum,
 Præsentes haurit species, atque humida servat !

LXX.
 Ordo Studio-
 rum.

In Geometrali prius arte parumpèr adulti
 Signa antiqua super Graiorum addiscite formam ; 510

The sculptur'd reliques of her skill survey,
 Muse on by night, and imitate by day;
 No rest, no pause till, all her graces known, 725
 A happy habit makes each grace your own.

As years advance, to modern masters come,
 Gaze on their glories in majestic ROME;
 Admire the proud productions of their skill
 Which VENICE, PARMA, and BOLOGNA fill; 730
 And, rightly led by our preceptive lore,
 Their style, their coloring, part by part, explore.
 See RAPHAEL there his forms celestial trace,
 Unrivall'd Sovereign of the realms of Grace.

Nec mora, nec requies, noctuque diuque labori,
 Illorum menti atque modo, vos donec agendi
 Praxis ab affiduo faciles affueverit usu.

Mox, ubi judicium emensis adoleverit annis,
 Singula, quæ celebrant primæ exemplaria classis 515
 Romani, Veneti, Parmenses, atque Bononi,
 Partibus in cunctis pedetentim, atque ordine recto,
 Ut monitum suprâ est, vos expendisse juvabit.

Hos apud invenit *Raphael* miracula summo
 Ducta modo, Veneresque habuit quas nemo deinceps. 520

See ANGELO, with energy divine, 735
 Seize on the fummit of correct design.
 Learn how, at JULIO's birth, the Muses smil'd,
 And in their mystic caverns nurs'd the child,
 How, by th' Aonian powers their smile bestow'd,
 His pencil with poetic fervor glow'd; 740
 When faintly verse Apollo's charms convey'd,
 He oped the shrine, and all the God display'd:
 His triumphs more than mortal pomp adorns,
 With more than mortal rage his Battle burns,
 His Heroes, happy Heirs of fav'ring fame, 745
 More from his art than from their actions claim.

Quidquid erat formæ scivit *Bonarota* potenter.

Julius à puero musarum eductus in antris,
 Aonias referavit opes, graphicâque poesi,
 Quæ non visa prius, sed tantùm audita poetis,
 Ante oculos spectanda dedit sacra Phœbi; 525
 Quæque coronatis complevit bella triumphis
 Heroum fortuna potens, casusque decoros,
 Nobilius re ipsâ antiqua pinxisse videtur.

Bright, beyond all the rest, CORREGGIO flings
 His ample Lights, and round them gently brings
 The mingling shade. In all his works we view
 Grandeur of style, and chastity of hue. 750

Yet higher still great TITIAN dar'd to soar,
 He reach'd the loftiest heights of coloring's power ;
 His friendly tints in happiest mixture flow,
 His shades and lights their just gradations know,
 He knew those dear delusions of the art, 755
 That round, relieve, inspirit ev'ry part :
 Hence deem'd divine, the world his merit own'd,
 With riches loaded, and with honors crown'd.

Clarior ante alios *Corregius* extitit, ampla
 Luce superfusa, circum coëuntibus umbris, 530
 Pingendique modo grandi, & tractando colore
 Corpora. Amicitiamque, gradusque, dolosque colorum,
 Compagemque ita disposuit *Titianus*, ut inde
Divus sit dictus, magnis et honoribus auctus,

From all their charms combin'd, with happy
toil,

Did ANNIBAL compose his wond'rous style : 760
O'er the fair fraud so close a veil is thrown,
That every borrow'd Grace becomes his own.

LXXI.
Nature and
Experience
perfect Art.

If then to praise like theirs your souls aspire,
Catch from their works a portion of their fire ;
Revolve their labors all, for all will teach, 765
Their finish'd Picture, and their flightest sketch.
Yet more than these to Meditation's eyes
Great Nature's self redundantly supplies :
Her presence, best of Models ! is the source
Whence Genius draws augmented power and force ;
Her precepts, best of Teachers ! give the powers,
Whence Art, by practice, to perfection soars.

Fortunæque bonis : Quos sedulus *Hannibal* omnes 535
In propriam mentem, atque modum mirâ arte coëgit.

LXXI.
Natura & Ex-
perientia Ar-
tem perficiunt.

Plurimus inde labor tabulas imitando juvabit
Egregias, operumque typos ; sed plura docebit
Natura ante oculos præsens ; nam firmat & auget
Vim genii, ex illâque artem experientia complet. 540
Multa superfluo quæ commentaria dicent.

These useful rules from time and chance to save,
 In Latian Strains, the studious FRESNOY gave ;
 On Tiber's peaceful banks the Poet lay, 775
 What time the Pride of Bourbon urg'd his way,
 Thro' hostile camps, and crimson fields of slain,
 To vindicate his Race and vanquish Spain ;
 High on the Alps he took his warrior stand,
 And thence, in ardent volley from his hand 780
 His thunder darted ; (*so the Flatterer sings*
In strains best suited to the Ear of Kings)

Hæc ego, dum memoror subitura volubilis ævi
 Cuncta vices, variisque olim peritura ruinis,
 Pauca sophismata sum graphica immortalibus ausus
 Credere pieriis, Romæ meditatus : ad Alpes, 545
 Dum super infanas moles, inimicaque castra
 Borbonidum decus & vindex Lodoicus avorum,
 Fulminat ardenti dextrâ, patriæque refurgens

And like ALCIDES, with vindictive tread,
Crush'd the Hispanian Lion's gasping head.

But mark the Proteus-policy of state : 785
Now, while his courtly numbers I translate,
The foes are friends, in social league they dare
On Britain to "let slip the Dogs of War."
Vain efforts all, which in disgrace shall end,
If Britain, truly to herself a friend, 790
Thro' all her realms bids civil discord cease,
And heals her Empire's wounds by Arts of Peace.
Rouse, then, fair Freedom! fan that holy flame
From whence thy Sons their dearest blessings claim;
Still bid them feel that scorn of lawless sway, 795
Which Interest cannot blind, nor Power dismay:
So shall the Throne, thou gav'st the BRUNSWICK line,
Long by that race adorn'd, thy dread Palladium shine.

T H E E N D.

Gallicus Alcides premit Hispani ora Leonis.

F I N I S.

N O T E S
O N T H E
ART of PAINTING.

I

✎ The few Notes which the Translator has inserted, and which are marked M. are merely critical, and relate only to the Author's Text or his own Version.

N O T E S
O N T H E
A R T O F P A I N T I N G.

NOTE I. VERSE I.

Two Sister Muses, with alternate fire, &c.

M. DU PILES opens his annotations here, with much learned quotation from Tertullian, Cicero, Ovid, and Suidas, in order to shew the affinity between the two Arts. But it may perhaps be more pertinent to substitute in the place of it all a single passage, by Plutarch ascribed to Simonides, and which our Author, after having quoted Horace, has literally translated, Ζωγραφίαν εἶναι ΦΘΕΓΓΟΜΕΝΗΝ τὴν Ποίησιν, ποίησιν δὲ ΣΙΓΩΣΑΝ τὴν Ζωγραφίαν. There is a Latin line somewhere to the same purpose, but I know not whether antient or modern.

Poema

Est Pictura loquens, mutum Pictura Poema. M.

NOTE II. VERSE 33.

*Such powers, such praises, heav'n-born pair, belong
To magic colouring, and persuasive song.*

That is to say, they belong intrinsically and of right. Mr. Wills, in the preface to his version of our Poet, first detected the false translations of Du Piles and Dryden, which say, "so

much have these Divine Arts been honored ;” in consequence of which the Frenchman gives us a note of four pages, enumerating the instances in which Painting and its professors have been honored by kings and great men, antient and modern. Fresnoy had not this in his idea : He says, “ *tantus inest divis honor artibus atque potestas,*” which Wills justly and literally translates,

Such powers, such honors are in arts divine. M.

NOTE III. VERSE 51.

*’Tis Painting’s first chief business to explore,
What lovelier forms in nature’s boundless store,
Are best to art and antient taste allied,
For antient taste those forms has best applied.*

The Poet, with great propriety, begins, by declaring what is *the first chief business* of Theory, and pronounces it to be a knowledge of what is beautiful in nature :

That form alone, where glows peculiar grace,

The genuine Painter condescends to trace. *ver. 9.*

There is an absolute necessity for the Painter to generalize his notions ; to paint particulars is not to paint nature, it is only to paint circumstances. When the Artist has conceived in his imagination the image of perfect beauty, or the abstract idea of forms, he may be said to be admitted into the great Council of Nature, and to

“ I trace Beauty’s beam to its eternal spring,

“ And pure to man the fire celestial bring.” *ver. 19.*

To facilitate the acquisition of this ideal beauty, the Artist is recommended to a studious examination of antient Sculpture.

R.

NOTE

NOTE IV. VERSE 55.

*Till this be learned, how all things disagree,
How all one wretched, blind barbarity!*

The mind is distracted with the variety of accidents, for so they ought to be called rather than forms; and the disagreement of those among themselves will be a perpetual source of confusion and meanneſs, until, by generalizing his ideas, he has acquired the only true criterion of judgment; then with a *Maſter's care*

Judge of his art, thro' beauty's realms he flies,
Selects, combines, improves, diverſifies. *ver. 76.*

It is better that he ſhould come to diverſify on particulars from the large and broad idea of things, than vainly attempt to aſcend from particulars to this great general idea; for to generalize from the endleſs and vicious variety of *actual* forms, requires a mind of wonderful capacity; it is perhaps more than any one mind can accompliſh: But when the other, and, I think, better courſe is purſued, the Artiſt may avail himſelf of the united powers of all his predeceſſors. He ſets out with an ample inheritance, and avails himſelf of the ſelection of ages.

R.

NOTE V. VERSE 63.

Of all vain Fools with Coxcomb talents curſt.

The ſententious and Horatian line, (ſays a later French Editor) which, in the original, is placed to the ſcore of the Antients, to give it greater weight, is the Author's own. I ſuſpect, however, that he borrowed the thought from ſome antient proſe writer, as we ſee he borrowed from Plutarch before at the opening of his Poem.

M.

NOTE VI. VERSE 64.

When first the orient beams of Beauty move.

The original here is very obscure; when I had translated the passage in the clearest manner I was able, but necessarily with some periphrasis, I consulted a learned friend upon it, who was pleased to approve the version, and to elucidate the text in the following manner: "Cognita," (the things known) in line 45, refers to "Nosse quid in natura pulchrius," (the thing to be learned) in line 38; the main thing is to *know* what forms are most beautiful, and to know what forms have been chiefly reputed such by the Antients. In these when once known, i. e. attended to and considered, the mind of course takes a pleasure, and thus the *conscious* soul becomes enamoured with the object, &c. as in the Paraphase. M.

NOTE VII. VERSE 78.

*With nimble step pursues the fleeting throng,
And clasps each Venus as she glides along.*

The power of expressing these transitory beauties is perhaps the greatest effort of our art, and which cannot be attained to till the Student has acquired a facility of drawing nature correctly in its inanimate state. R.

NOTE VIII. VERSE 80.

*Yet some there are who indiscreetly stray,
Where purblind practice only points the way.*

Practice is justly called *purblind*, for practice, that is tolerable in its way, is not *totally* blind: an imperceptible theory, which grows out of, accompanies, and directs it, is never wholly wanting to a sedulous practice; but this goes but a little way with the Painter himself, and is utterly inexplicable to others.

To

To become a great proficient, an Artist ought to see clearly enough to enable him to point out to others the principle on which he works, otherwise he will be confined, and what is worse, he will be uncertain. A degree of mechanical practice, odd as it may seem, must precede theory: The reason is, that if we wait till we are partly able to comprehend the theory of art, too much of life will be passed to permit us to acquire facility and power: something therefore must be done on trust, by mere imitation of given patterns before the theory of art can be *felt*. Thus we shall become acquainted with the *necessities* of the art, and the very great want of Theory, the sense of which *want* can alone lead us to take pains to acquire it: for what better means can we have of knowing to a certainty, and of imprinting strongly on our mind our own deficiencies, than unsuccessful attempts? This Theory will be best understood by, and in, Practice. If Practice advances too far before Theory, her guide, she is likely to lose her way, and if she keeps too far behind, to be discouraged.

R.

NOTE IX. VERSE 89.

'Twas not by words Apelles charm'd mankind.

As Fresnoy has condescended to give advice of a prudential kind, let me be permitted here to recommend to Artists to talk as little as possible of their own works, much less to praise them; and this not so much for the sake of avoiding the character of vanity, as for keeping clear of a real detriment; of a real productive cause which prevents his progress in his art, and dulls the edge of enterprize.

He who has the habit of insinuating his own excellence to the little circle of his friends, with whom he comes into contact, will grow languid in his exertions to fill a larger sphere of reputation: He will fall into the habit of acquiescing
in

in the partial opinions of a few ; he will grow restive in his own ; by admiring himself, he will come to repeat himself, and then there is an end of improvement. In a Painter it is particularly dangerous to be too good a speaker, it lessens the necessary endeavours to make himself master of the language which properly belongs to his art, that of his pencil. This circle of self-applause and reflected admiration, is to him the world, which he vainly imagines he has engaged in his party, and that further enterprize becomes less necessary.

Neither is it prudent for the same reason to talk much of a work before he undertakes it, which will probably thus be prevented from being ever begun. Even shewing a picture in an unfinished state, makes the finishing afterwards irksome ; the artist has already had the gratification which he ought to have kept back, and made to serve as a spur to hasten its completion.

R.

NOTE X. VERSE 100.

*Some lofty theme let judgment first supply,
Supremely fraught with grace and majesty.*

It is a matter of great judgment to know what subjects are or are not fit for painting. It is true that they ought to be such as the verses here direct, full of grace and majesty ; but it is not every such subject that will answer to the Painter. The Painter's theme is generally supplied by the Poet or Historian : But as the Painter speaks to the eye, a story in which fine feeling and curious sentiment is predominant, rather than palpable situation, gross interest, and distinct passion, is not so proper.

It should be likewise a story generally known ; for the Painter, representing one point of time only, cannot inform the Spectator what preceded that event, however necessary in order to judge of the propriety and truth of the expression and character

rafter of the Actor. It may be remarked that action is the principal requisite to a subject for History-painting, and that there are many subjects which, tho' very interesting to the reader, would make no figure in representation; these are such as consist in any long *series* of action, the *parts* of which have very much *dependency* each on the other; they are such where any remarkable point or turn of verbal expression makes a part of the excellence of the story; or where it has its effect from *allusion to circumstances not actually present*: an instance occurs to me of a subject which was recommended to a Painter by a very distinguished person, but who, as it appears, was but little conversant with the art; it was what passed between James II. and the Duke of Bedford in the Council which was held just before the Revolution. This is a very striking piece of history; but it is so far from being a proper subject, that it unluckily possesses no one requisite necessary for a picture; it has a retrospect to other circumstances of history of a very complicated nature; it marks no general or intelligible action or passion; and it is necessarily deficient in that variety of heads, forms, ages, sexes, and draperies which sometimes, by good management, supply by picturesque effect the want of a real interest in a history.

R.

N O T E XI. VERSE 106.

*Then let the virgin canvas smooth expand,
To claim the sketch and tempt the Artist's hand.*

I wish to understand the last line as recommending to the artist to paint the sketch previously on canvas, as was the practice of Rubens.

This method of painting the sketch, instead of merely drawing it on paper, will give a facility in the management of colours, and in the handling, which the Italian Painters, not

K

having

having this custom, wanted; by habit he will acquire equal readiness in doing two things at a time as in doing only one; a Painter, as I have said on another occasion, if possible, should paint all his studies, and consider drawing as a succedaneum when colours are not at hand. This was the practice of the Venetian Painters, and of all those who have excelled in colouring; Corregio used to say, *C'havea i suoi disegni nella stremità dè Pennelli*. The method of Rubens was to sketch his composition in colours, with all the parts more determined than sketches generally are; from this sketch his Scholars advanced the picture as far as they were capable, after which he retouched the whole himself.

The Painter's operation may be divided into three parts; the planning, which implies the sketch of the general composition; the transferring that design on the canvas; and the finishing, or retouching the whole. If, for dispatch, the Artist looks out for assistance, it is in the middle only he can receive it; the first and last must be the work of his own hand.

R.

NOTE XII. VERSE 108.

*Then bold Invention all thy powers diffuse,
Of all thy Sisters thou the noblest Muse.*

The Invention of a Painter consists not in inventing the subject, but in a capacity of forming in his imagination the subject in a manner best accommodated to his art, tho' wholly borrowed from Poets, Historians, or popular tradition: For this purpose he has full as much to do, and perhaps more, than if the very story was invented; for he is bound to follow the ideas which he has received, and to translate them (if I may use the expression) into another art. In this translation the Painter's Invention lies; he must in a manner new-cast the whole, and model it in his own imagination: To make it a
Painter's

Painter's nourishment it must pass through a Painter's mind. Having received an idea of the pathetic and grand in *Intellect*, he has next to consider how to make it correspond with what is touching and awful to the *Eye*, which is a business by itself. But here begins what in the language of Painters is called *Invention*, which includes not only the composition, or the putting *the whole together*, and the disposition of every individual part, but likewise the management of the back-ground, the effect of light and shadow, and the attitude of every figure or animal that is introduced or makes a part of the work.

Composition, which is the principal part of the Invention of a Painter, is by far the greatest difficulty he has to encounter, every man that can paint at all, can execute individual parts; but to keep those parts in due subordination as relative to a whole, requires a comprehensive view of his art that more strongly implies genius than, perhaps, any other quality whatever.

R.

NOTE XIII. VERSE 118.

Vivid and faithful to the historic page,

Express the customs, manners, forms, and age.

Though the Painter borrows his subject, he considers his art as not subservient to any other, his business is something more than assisting the Historian with explanatory figures; as soon as he takes it into his hands, he adds, retrenches, transposes, and moulds it anew, till it is made fit for his own art; he avails himself of the privileges allowed to Poets and Painters, and dares every thing to accomplish his end by means correspondent to that end, to impress the Spectator with the same interest at the sight of his representation, as the Poet has contrived to do the Reader by his description; the end is the same, though the means are and must be different. Ideas intended to be conveyed to the mind by one sense, cannot

K 2

always,

always, with equal success, be conveyed by another, our author has recommended it to us elsewhere to be attentive

“ On what may aid our art, and what destroy. *ver.* 598.

Even the Historian takes great liberties with facts, in order to interest his readers, and make his narration more delightful; much greater right has the Painter to do this, who (tho' his work is called History-Painting) gives in reality a poetical representation of events.

R.

N O T E. XIV. V E R S E 120.

Nor paint conspicuous on the foremost plain.

Whate'er is false, impertinent, or vain.

This precept, so obvious to common sense, appears superfluous, till we recollect that some of the greatest Painters have been guilty of a breach of it; for, not to mention Paul Veronese or Rubens, whose principles, as ornamental Painters, would allow great latitude in introducing animals, or whatever they might think necessary, to contrast or make the composition more picturesque, we can no longer wonder why the Poet has thought it worth setting a guard against it, when such men as Raffaele and the Caraches, in their greatest and most serious works, have introduced on the foreground mean and frivolous circumstances.

Such improprieties, to do justice to the more modern Painters, are seldom found in their works. The only excuse that can be made for those great Artists, is their living in an age when it was the custom to mix the ludicrous with the serious, and when Poetry as well as Painting gave into this fashion.

R.

N O T E

NOTE XV. VERSE 124.

This rare, this arduous task no rules can teach.

This must be meant to refer to *Invention*, and not to the precepts immediately preceding, which relating only to the mechanical disposition of the work, cannot be supposed to be out of the reach of the rules of art, or not to be acquired but by the assistance of supernatural power. R.

NOTE XVI. VERSE 127.

Prometheus raviſh'd from the Car of Day.

After the lines in the original of this passage, there comes in one of a proverbial cast, taken from Horace*: “Non uti Dædaliam licet omnibus ire Corinthum.” I could not introduce a version of this with any grace into the conclusion of the sentence; and indeed I do not think it connects well in the original. It certainly conveys no truth of importance, nor adds much to what went before it. I suppose, therefore, I shall be pardoned for having taken no notice of it in my translation.

Mr. Ray, in his Collection of English Proverbs, brings this of Horace as a parallel to a ridiculous English one, viz. *Every man's nose will not make a shoeing-born*. It is certain, were a Proverb here introduced, it ought to be of English growth to suit an English translation; but this, alas! would not fit my purpose, and Mr. Ray gives us no other. I hold myself, therefore, excuseable for leaving the line untranslated. M.

* Horace's line runs thus, (Epistle 17, Book I. line 36.)
Non cuivis Homini contingit adire Corinthum.

NOTE XVII. VERSE 130.

*'Till all compleat the gradual wonder shone,
And vanquish'd Nature own'd herself outdone.*

In strict propriety, the Grecian Statues only excel Nature by bringing together such an assemblage of beautiful parts as Nature was never known to bestow on one object :

For earth-born graces sparingly impart
The symmetry supreme of perfect art. *ver. 68.*

It must be remembered, that the component parts of the most perfect Statue never can excel Nature ; that we can form no idea of Beauty beyond her works : we can only make this rare assemblage ; and it is so rare, that if we are to give the name of Monster to what is uncommon, we might, in the words of the Duke of Buckingham, call it

A faultless Monster which the world ne'er saw. R.

NOTE XVIII. VERSE 144.

*Learn then from Greece, ye youths, Proportion's law,
Inform'd by her, each just position draw.*

Du Piles has, in his note on this passage, given the measures of a human body, as taken by Fresnoy from the statues of the antients, which are here transcribed.

“ The Antients have commonly allowed 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 hairs which are upon the forehead, and ends at the bottom of the chin.

“ The

* This depends on the age and quality of the persons. The Apollo and Venus of Medicis have more than ten faces.

“ 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.

“ * From the bottom of the breasts to the navel, one face.

“ † From the navel to the genitories, one face.

“ From the genitories to the upper part of the knee, two faces.

“ The knee contains half a face.

“ From the lower part of the knee to the ankle, two faces.

“ From the ankle to the sole of the foot, half a face.

“ A man, when his arms are stretched 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, called Humerus, is the length of two faces from the shoulder to the elbow.

“ From the end of the elbow to the root of the little finger, the bone called 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 satisfied in the measures of breadth, from the extremity of one finger to the other, so that this breadth should be equal to the length of the body, you must observe, that the boxes of the elbows with the humerus, and
of

* The Apollo has a nose more.

† The Apollo has half a nose more ; and the upper half of the Venus de Medicis is to the lower part of the belly, and not to the privy-parts.

of the humerus with the shoulder-blade, bear the proportion of half a face when the arms are stretched 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, (called the Pectoral Muscle) to the middle of the arm, four noses.

“ From the middle of the arm to the beginning of the head, 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.” *Du Piles.*

The measures of the antient statues, by Audran, appear to be the most useful, as they are accompanied with the outline of those figures, which are most distinguished for correctness.

R.

N O T E XIX. V E R S E 150.

But chief from her that flowing outline take.

The French Editor *, who republished this Poem in the year 1753, (eighty-five years later than the first edition of *Du Piles*) remarks here, that Noël Coypel, (called Coypel le Pouffin) in a discourse which he published and addressed to the French Academy says, “ That all which our Author has delivered concerning outlines (*Contours*) in this passage, does not appear to him to convey any precise or certain rules. He adds, that

* He calls himself, in the Paris edition, intitled, “ *L'Ecole d'Uranie*,” Le Sieur M. D. Q. The Abbe De Marfy's Poem, intitled, *Pittura*, is annexed to *Du Fresnoy's*, in that edition.

that it is indeed almost a thing impossible to give them, particularly in what regards grace and elegance of outline. Anatomy and Proportion, according to him, may enable a person to design with correctness, but cannot give that noble part of the art, which ought to be attributed to the mind or understanding, according to which it is more or less delicate." I think Fresnoy has hinted the very same thing more than once; and, perhaps, like Coypel, lays too great a stress on the mental faculty, which we call Strength of Genius; but the consideration of this does not come within the province which I have allotted myself in these *critical* notes. M.

NOTE XX. VERSE 162.

*Yet deem not, Youths, that Perspective can give
Those charms complete, by which your works shall live.*

The translator has softened, if not changed, the text, which boldly pronounces that Perspective cannot be depended on as a certain rule. Fresnoy was not aware that he was arguing from the abuse of the Art of Perspective, the business of which is to represent objects as they appear to the eye, or as they are delineated on a transparent plane placed between the spectator and the object. The rules of Perspective, as well as all other rules, may be injudiciously applied; and it must be acknowledged that a misapplication of them is but too frequently found even in the works of the most considerable artists: It is not uncommon to see a figure on the foreground represented near twice the size of another which is supposed to be removed but a few feet behind it; this, tho' true according to rule, will appear monstrous. This error proceeds from placing the point of distance too near the point of sight, by which means the diminution of objects is so sudden, as to appear unnatural, unless you stand so near the

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picture

picture as the point of distance requires, which would be too near for the eye to comprehend the whole picture; whereas, if the point of distance is removed so far as the spectator may be supposed to stand in order to see commodiously, and take within his view the whole, the figures behind would then suffer under no such violent diminution. Du Piles, in his note on this passage, endeavours to confirm Fresnoy in his prejudice, by giving an instance which proves, as he imagines, the uncertainty of the art. He supposes it employed to delineate the Trajan Pillar, the figures on which, being, as he says, larger at the top than the bottom, would counteract the effects of perspective. The folly of this needs no comment. I shall only observe, by the by, that the fact is not true, the figures on that pillar being all of the same dimensions. R.

N O T E XXI. VERSE 162.

*Yet deem not, Youtbs, that Perspective can give
Those charms complete, by which your works shall live.*

I plead guilty to the charge in the preceding note. I have translated the passage, as if the text had been *ad Complementum Graphidos*, instead of *aut*, and consequently might have been thus construed: "Perspective cannot be said to be
" a sure rule or guide to the complete knowledge of Paint-
" ing, but only an assistance, &c." This I did to make the position more consonant to truth, and I am pleased to find that it agrees much better with Sir Joshua's Annotations than the original would have done. Du Piles, in the former part of his note, (which I know not for what reason Mr. Dryden omitted) says thus: "It is not in order to reject Perspective
" that the Author speaks thus; for he advises it elsewhere in
" his Poem *, as a study absolutely necessary. Nevertheless,

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* I suppose he alludes to the 509th line.

In Geometrali prius arte parumper adulti:

“ I own this passage is not quite clear, yet it was not my
 “ fault that the Author did not make it more intelligible;
 “ but he was so much offended with some persons who knew
 “ nothing of Painting in general, save only the part of Per-
 “ spective, in which they made the whole art of it to consist,
 “ that he would never be persuaded to recal the expression,
 “ though I fully convinced him, that every thing these people
 “ said was not of the least consequence.” Du Piles seems to
 tell this tale (so little to the credit of his friend’s judgment)
 merely to make himself of consequence; for my own part, I
 can hardly be persuaded that a person who has translated a
 work so inaccurately as Du Piles has done this, “ did it under
 “ the Author’s own eye, and corrected it till the version was
 “ intirely to his own mind,” which, in his preface, he asserts
 was the case. M.

NOTE XXII. VERSE 174.

*Yet to each sep’rate form adapt with care,
 Such limbs, such robes, such attitude and air,
 As best besit the head ———*

As it is necessary, for the sake of variety, that figures not
 only of different ages, but of different forms and characters be
 introduced in a work where many figures are required, care
 must be taken that those different characters have a certain
 consonance of parts amongst themselves, such as is generally
 found in nature; a fat face, for instance, is usually accompa-
 nied with a proportional degree of corpulency of body; an
 aquiline nose for the most part belongs to a thin countenance,
 with a body and limbs corresponding to it; but those are
 observations which must occur to every body.

Yet there are others that are not so obvious, and those who
 have turned their thoughts this way, may form a probable

conjecture concerning the form of the rest of the figure from a part, from the fingers, or from a single feature of the face; for instance, those who are born crook-backed have commonly a peculiar form of lips and expression in their mouth that strongly denotes that deformity. R.

N O T E XXIII. VERSE 178.

*Learn action from the dumb, the dumb shall teach
How happiest to supply the want of speech.*

Gesture is a language we are born with, and is the most natural way of expressing ourselves: Painting may be said therefore in this respect to have the superiority over Poetry.

Yet Fresnoy certainly means here persons either born dumb, or who are become so from accident or violence. And the translator has, therefore, rendered his meaning justly; but persons who are born dumb are commonly deaf also, and their gestures are usually extravagant and forced; and of the latter kind examples are too rare to furnish the Painter with sufficient observation. I would wish to understand the rule, as dictating to him, to observe how persons, with naturally good expressive features, are affected in their looks and actions by any sight or sentiment which they see or hear, and to copy the gestures which they then silently make use of; but he should ever take these lessons from nature only, and not imitate her at second-hand, as many French Painters do, who appear to take their ideas, not only of grace and dignity, but of emotion and passion, from their theatrical heroes, which is imitating an imitation, and often a false or exaggerated imitation. R.

N O T E

NOTE XXIV. VERSE 180.

*Fair in the front, in all the blaze of light,
The Hero of thy piece should meet the fight.*

There can be no doubt that this figure should be laboured in proportion as it claims the attention of the spectator, but there is no necessity that it should be placed in the middle of the picture, or receive the principal light; this conduct, if always observed, would reduce the art of Composition to too great a uniformity.

It is sufficient, if the place he holds, or the attention of the other figures to him, denote him the hero of the piece.

The principal figure may be too principal. The harmony of composition requires that the inferiour characters bear some proportion, according to their several stations, to the hero of the work.

This rule, as enforced by Fresnoy, may be said more properly to belong to the art in its infant state, or the first precept given to young students; but the more advanced know that such an apparent artificial disposition would be in reality for that reason inartificial.

R.

NOTE XXV. VERSE 193.

*In ev'ry figur'd group the judging eye
Demands the charms of contrariety.*

The rule of contrasting figures, or groups, is not only universally known and adopted, but it is frequently carried to such excess, that our Author might, perhaps, with more propriety have fixed his caution on the other side, and recommended to the artist, not to destroy the grandeur and simplicity of his design by violent and affected contrasts.

The artless uniformity of the compositions of the old Gothic Painters is far preferable to this false refinement, this ostentatious

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tatious display of academic art. A greater degree of contrast and variety may be allowed in the picturesque or ornamental stile; but we must not forget they are the natural enemies of Simplicity, and consequently of the grand stile, and destroy *that solemn majesty, that soft repose*, which is produced in a great measure by regularity and uniformity.

An instance occurs to me where those two qualities are separately exhibited by two great Painters, Rubens and Titian; the picture of Rubens is in the Church of St. Augustine at Antwerp; the subject (if that may be called a subject where no story is represented) is the Virgin and infant Christ, placed high in the picture on a pedestal, with many saints about them, and as many below them, with others on the steps, to serve as a link to unite the upper and lower part of the picture.

The composition of this picture is perfect in its kind; the Artist has shewn the greatest skill in disposing and contrasting more than twenty figures without confusion and without crowding; the whole appearing as much animated and in motion as it is possible, where nothing is to be done.

The picture of Titian, which we would oppose to this, is in the Church of the St. Frarè at Venice. The peculiar character of this piece is Grandeur and Simplicity, which proceed in a great measure from the regularity of the composition, two of the principal figures being represented kneeling, directly opposite to each other, and nearly in the same attitude, this is what few Painters would have had the courage to venture; Rubens would certainly have rejected so unpicturesque a mode of composition, had it occurred to him.

Both those pictures are equally excellent in their kind, and may be said to characterise their respective authors. There is a bustle and animation in the work of Rubens; a quiet, solemn majesty in that of Titian. The excellence of Rubens is the picturesque

picturesque effects which he produces. The superior merit of Titian is in the appearance of being above seeking after any such artificial excellence. R.

NOTE XXVI. VERSE 218.

*————— we still should lose
That solemn majesty, that soft repose,
Dear to the curious eye, and only found
Where few fair objects fill an ample ground.*

It has been said to be Hannibal Caracci's opinion, that a perfect composition ought not to consist of more than twelve figures, which he thought enough to people three groups, and that more would destroy that majesty and repose so necessary to the grand stile of Painting. R.

NOTE XXVII. VERSE 223.

*Judgment will so the several groups unite,
That one compacted whole shall meet the sight.*

Nothing so much breaks in upon, and destroys this compactness, as that mode of composition which cuts in the middle the figures on the foreground, tho' it was frequently the practice of the greatest Painters, even of the best age: Michael Angelo has it in the Crucifixion of St. Peter; Raffaele in the Cartoon of the Preaching of St. Paul; and Parmegiano often shewed only the head and shoulders above the base of the picture: However, the more modern Painters, notwithstanding such authorities, cannot be accused of having fallen into this error.

But, suppose we carry the reformation still farther, and not suffer the sides of the picture to cut off any part of the figures, the composition would certainly be more round and compact within itself: All subjects, it is true, will not admit of

of this; however we may safely recommend it, unless the circumstances are very particular, and such as are certain to procure some striking effect by the breach of so just a rule.

R.

NOTE XXVIII. VERSE 243.

*Nor yet to Nature such strict homage pay,
As not to quit when Genius leads the way;
Nor yet, though Genius all his succour sends,
Her mimic pow'rs though ready Memory lends,
Presume from Nature wholly to depart;
For Nature is the Arbitress of Art.*

Nothing in the art requires more attention and judgment, or more of that power of discrimination, which may not improperly be called Genius, than the steering between general ideas and individuality; for tho' the body of the work must certainly be composed by the first, in order to communicate a character of grandeur to the whole; yet a dash of the latter is sometimes necessary to give an interest. An individual model, copied with scrupulous exactness, makes a mean stile like the Dutch; and the neglect of an actual model, and the method of proceeding solely from idea, has a tendency to make the Painter degenerate into a mannerist.

It is necessary to keep the mind in repair to replace and refreshen those impressions of nature which are continually wearing away.

A circumstance mentioned in the life of Guido, is well worth the attention of Artists: He was asked from whence he borrowed his idea of beauty, which is acknowledged superior to that of any other Painter; he said he would shew all the models he used, and ordered a common Porter to sit before him, from whom he drew a beautiful countenance; this was intended by Guido as an exaggeration of his conduct; but his intention

attention was to shew that he thought it necessary to have some model of nature before you, however you deviate from it, and correct it from the idea which you have formed in your mind of perfect beauty.

In Painting it is far better to have a model even to depart from, than to have nothing fixed and certain to determine the idea: There is something then to proceed on, something to be corrected; so that even supposing no part is taken, the model has still been not without use.

Such habits of intercourse with nature, will at least create that variety which will prevent any one's prognosticating what manner of work is to be produced, on knowing the subject, which is the most disagreeable character an Artist can have.

R.

NOTE XXIX. VERSE 265.

Peculiar toil on single forms bestow,

There let expression lend its finish'd glow.

When the picture consists of a single figure only, that figure must be contrasted in its limbs and drapery with great variety of lines: It is to be as much as possible a composition of itself. It may be remarked, that such a complete figure will never unite or make a part of a group; as on the other hand, no figure of a well-conducted group will stand by itself. A composition, where every figure is such as I suppose a single figure ought to be, and those likewise contrasted to each other, which is not uncommon in the works of young artists, produces such an assemblage of artifice and affectation as is in the highest degree unnatural and disgusting.

There is another circumstance which, tho' not improper in single figures, ought never to be practised in historical pictures, that of making any figure looking out of the picture, that is, looking at the person who looks at the picture. This

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conduct

conduct in history gives an appearance to that figure, of having no connection with the rest, and ought, therefore, never to be practised except in ludicrous subjects.

It is not certain that the variety recommended in a single figure, can with equal success be extended to colouring; the difficulty will be in diffusing the colours of the drapery of this single figure to other distant parts of the picture, for this is what harmony requires; this difficulty, however, seems to be evaded in the works of Titian, Vandyck, and many others, by dressing their single figures in black or white.

Vandyck, in the famous portrait of Cardinal Bentivoglio, was confined in his dress to crimson velvet and white linen; he has, therefore, made the curtain in the back-ground of the same crimson colour, and the white is diffused by a letter which lies on the table, and a bunch of flowers is likewise introduced for the same purpose.

R.

NOTE XXX. VERSE 275.

Not on the form in stiff adhesion laid,

But well reliev'd by gentle light and shade.

The disposing the drapery so, as to appear to cling close round the limbs, is a kind of pedantry which young Painters are very apt to fall into, as it carries with it a relish of the learning acquired from the antient statues; but they should recollect that there is not the same necessity for this practice in painting as in sculpture.

R.

NOTE XXXI. VERSE 297.

But sparingly thy earth-born stores unfold,

Nor load with gems, nor lace with tawdry gold.

Finery of all kinds destroys grandeur, which in a great measure proceeds from simplicity; it may, however, without impropriety

impropriety be introduced into the ornamental stile, such as that of Rubens and Paul Veronese. R.

NOTE XXXII. VERSE 308.

*That majesty, that grace so rarely given
To mortal man, not taught by art but heaven.*

It is undoubtedly true, and perfectly obvious, that every part of the art has a grace belonging to it, which, to satisfy and captivate the mind, must be superadded to correctness. This excellence, however expressed, whether by Genius, Taste, or the gift of Heaven, I am confident may be acquired; or the Artist may certainly be put into that train by which it shall be acquired, though he must, in a great measure, teach himself by a continual contemplation of the works of those Painters, who are acknowledged to excel in grace and majesty, which will teach him to look for it in nature, and industry will give him the power of expressing it on canvas. R.

NOTE XXXIII. VERSE 315.

*The last, the noblest task remains untold,
Passion to paint and Sentiment unfold.*

This is truly the noblest task, and is the finishing of the fabric of art; to attempt this summit of excellence, without having first laid that foundation of habitual correctness, may truly be said to build castles in the air.

Every part which goes to the composition of a picture, even inanimate objects, are capable to a certain degree of conveying sentiment, and contribute their share to the general purpose of striking the imagination of the spectator. The disposition of light, or the folding of drapery, will give sometimes a general air of grandeur to the whole work. R.

NOTE XXXIV. VERSE 325.

By tedious toil no passions are exprest,

His hand who feels them strongest paints them best.

A Painter, whatever he may feel, will not be able to express it on canvas, without having recourse to a recollection of those principles by which that passion is expressed; the mind thus occupied, is not likely at the same time to be possessed with the passion which he is representing, an image may be ludicrous, and in its first conception make the Painter laugh as well as the Spectator; but the difficulty of his art makes the Painter, in the course of his work, equally grave and serious, whether he is employed on the most ludicrous, or the most solemn subjects.

However, we may, without great violence, suppose this rule to mean no more, than that a sensibility is required in the Artist, so that he should be capable of conceiving the passion properly before he sets about representing it on canvas. R.

NOTE XXXV. VERSE 325.

By tedious toil no Passions are exprest,

His hand who feels them strongest paints them best.

“The two verses of the text, notwithstanding the air of antiquity which they appear to have, seem most probably to be the Author’s own,” (says the late French Editor); but I suppose, as I did on a similar adage before, that the thought is taken from antiquity. With respect to my translation, I beg leave to intimate, that by feeling the passions strongest, I do not mean that a passionate man will make the best painter of the passions, but he who has the clearest conception of them, that is, who feels their effect on the countenance of other men, as in great actors on the stage, and in persons in real life strongly agitated by them: perhaps my translation would have been

been clearer and more consonant with the above judicious explanation of Sir Joshua Reynolds, if it had run thus,

He who conceives them strongest paints them best.

M.

NOTE XXXVI. VERSE 348.

Full late awoke the ceaseless tear to shed.

For perish'd art.

The later French Editor, who has modernized the style of Du Piles translation, says here, that " he has taken the liberty to soften this passage, and has translated *Nit superest*, by *presque rien*, instead of Du Piles version, *Il ne nous a rien resté de leur Peinture*, being authorized to make this change by the late discoveries of antient painting at Herculaneum;" but I scarce think that, by these discoveries, we have retrieved any thing of antient colouring, which is the matter here in question, therefore I have given my translation that turn. M.

NOTE XXXVII. VERSE 350.

————— *For those celestial hues*

Which Zeuxis, aided by the Attic Muse,

Gave to the wondering eye —————

From the various antient Paintings, which have come down to us, we may form a judgment with tolerable accuracy of the excellencies and the defects of the art amongst the antients.

There can be no doubt, but that the same correctness of design was required from the Painter as from the Sculptor; and if the same good fortune had happened to us in regard to their Paintings, to possess what the Antients themselves esteemed their master-pieces; which is the case in Sculpture, I have no doubt but we should find their figures as correctly drawn as the Laocoon, and probably coloured like Titian. What disposes me to think higher of their colouring than any re-

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mains of antient Painting will warrant, is the account which Pliny gives of the mode of operation used by Apelles, that over his finished picture he spread a transparent liquid like ink, of which the effect was to give brilliancy, and at the same time to lower the too great glare of the colour: *Quod absoluta operaa tramento illinebat ita tenui, ut id ipsum repercussu claritates colorum excitaret.*—*Et tùm ratione magna ne colorum claritas oculorum aciem offenderet.* This passage, tho' it may possibly perplex the critics, is a true and an artist-like description of the effect of Glazing or Scumbling, such as was practised by Titian and the rest of the Venetian Painters; this custom, or mode of operation, implies at least a true taste of what the excellence of colouring consists, which does not proceed from fine colours, but true colours; from breaking down these fine colours which would appear too raw, to a deep-toned brightness. Perhaps the manner in which Corregio practised the art of Glazing was still more like that of Apelles, which was only perceptible to those who looked close to the picture, *ad manum intuenti demùm appareret*; whereas in Titian, and still more in Bassan and others his imitators, it was apparent on the slightest inspection: Artists who may not approve of Glazing, must still acknowledge, that this practice is not that of ignorance.

Another circumstance, that tends to prejudice me in favour of their colouring, is the account we have of some of their principal painters using but four colours only. I am convinced the fewer the colours the cleaner will be the effect of those colours, and that four is sufficient to make every combination required. Two colours mixed together will not preserve the brightness of either of them single, nor will three be as bright as two: of this observation, simple as it is, an Artist, who wishes to colour bright, will know the value.

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In regard to their power of giving peculiar expression, no correct judgment can be formed; but we cannot well suppose that men, who were capable of giving that general grandeur of character which so eminently distinguishes their works in Sculpture, were incapable of expressing peculiar passions.

As to the enthusiastic commendations bestowed on them by their contemporaries, I consider them as of no weight. The best words are always employed to praise the best works: Admiration often proceeds from ignorance of higher excellence. What they appear to have most failed in is composition, both in regard to the grouping of their figures, and the art of disposing the light and shadow in masses. It is apparent that this, which makes so considerable a part of modern art, was to them totally unknown.

If the great Painters had possessed this excellence, some portion of it would have infallibly been diffused, and have been discoverable in the works of the inferior rank of Artists, such as those whose works have come down to us, and which may be considered as on the same rank with the Paintings that ornament our public gardens: supposing our modern pictures of this rank only were preserved for the inspection of Connoisseurs two thousand years hence, the general principles of composition would be still discoverable in those pictures; however feebly executed, there would be seen an attempt to an union of the figure with its ground, some idea of disposing both the figures and the lights in groups. Now as nothing of this appears in what we have of antient Painting, we may conclude, that this part of the art was totally neglected, or more probably unknown.

They might, however, have produced single figures which approached perfection both in drawing and colouring; they might excel in a Solo, (in the language of Musicians) though
they

they were probably incapable of composing a full piece for a concert of different instruments. R.

NOTE XXXVIII. VERSE 419.

*Permit not two conspicuous lights to shine
With rival radiance in the same design.*

The same right judgment which proscribes two equal lights, forbids any two objects to be introduced of equal magnitude or force, so as to appear to be competitors for the attention of the spectator. This is common; but I do not think it quite so common, to extend the rule so far as it ought to be extended: even in colours, whether of the warm or cold kind, there should be one of each which should be apparently principal and predominate over the rest. It must be observed, even in drapery, that two folds of the same drapery be not of equal magnitude.

R.

NOTE XXXIX. VERSE 421.

*But yield to one alone the power to blaze,
And spread th' extensive vigor of its rays.*

Rembrant frequently practised this rule to a degree of affectation, by allowing but one mass of light; but the Venetian Painters, and Rubens, who extracted his principles from their works, admitted many subordinate lights.

The same rules, which have been given in regard to the regulation of groups of figures, must be observed in regard to the grouping of lights, that there shall be a superiority of one over the rest, that they shall be separated, and varied in their shapes, and that there should be at least three lights; the secondary lights ought, for the sake of harmony and union, to be of nearly equal brightness, though not of equal magnitude with the principal.

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The Dutch Painters particularly excelled in the management of light and shade, and have shewn, in this department, that consummate skill which entirely conceals the appearance of art.

Jan Steen, Teniers, Ostade, Du Sart, and many others of that school, may be produced as instances, and recommended to the young artist's careful study and attention.

The means by which the Painter works, and on which the effect of his picture depends, are light and shade, warm and cold colours: That there is an art in the management and disposition of those means will be easily granted, and it is equally certain, that this art is to be acquired by a careful examination of the works of those who have excelled in it.

I shall here set down the result of the observations which I have made on the works of those Artists who appear to have best understood the management of light and shade, and who may be considered as examples for imitation in this branch of the art.

Titian, Paul Veronese, and Tintoret, were among the first Painters who reduced to a system what was before practised without any fixed principle, and consequently neglected occasionally. From the Venetian Painters Rubens extracted his scheme of composition, which was soon understood and adopted by his countrymen, and extended even to the minor Painters of familiar life in the Dutch School.

When I was at Venice the method I took to avail myself of their principles was this: When I observed an extraordinary effect of light and shade in any picture, I took a leaf of my pocket-book, and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent the light, and this without any attention to the subject or to the drawing of the figures. A few

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trials

trials of this kind will be sufficient to give the method of their conduct in the management of their lights. After a few trials I found the paper blotted nearly alike; their general practice appeared to be, to allow not above a quarter of the picture for the light, including in this portion both the principal and secondary lights; another quarter to be as dark as possible; and the remaining half kept in mezzotint or half shadow.

Rubens appears to have admitted rather more light than a quarter, and Rembrandt much less, scarce an eighth; by this conduct Rembrandt's light is extremely brilliant, but it costs too much; the rest of the picture is sacrificed to this one object. That light will certainly appear the brightest which is surrounded with the greatest quantity of shade, supposing equal skill in the artist.

By this means you may likewise remark the various forms and shapes of those lights, as well as the objects on which they are flung, whether on a figure, or the sky, on a white napkin, on animals, or utensils, often introduced for this purpose only: It may be observed likewise what portion is strongly relieved, and how much is united with its ground, for it is necessary that some part (tho' a small one is sufficient) should be sharp and cutting against its ground, whether it be light on a dark, or dark on a light ground, in order to give firmness and distinctness to the work; if on the other hand it is relieved on every side, it will appear as if inlaid on its ground. Such a blotted paper, held at a distance from the eye, will strike the Spectator as something excellent for the disposition of light and shadow, though he does not distinguish whether it is a History, a Portrait, a Landscape, dead Game, or any thing else, for the same principles extend to every branch of the art.

Whether

Whether I have given an exact account, or made a just division of the quantity of light admitted into the works of those Painters, is of no very great consequence; let every person examine and judge for himself; it will be sufficient if I have suggested the method of examining pictures this way, and one means at least of acquiring the principles on which they wrought.

R.

N O T E XL. VERSE 441.

Then only justly spread, when to the sight

A breadth of shade pursues a breadth of light.

The highest finishing is labour in vain, unless at the same time there be preserved a breadth of light and shadow; it is a quality, therefore, that is more frequently recommended to students, and insisted upon than any other whatever; and, perhaps, for this reason, because it is most apt to be neglected, the attention of the Artist being so often entirely absorbed in the detail.

To illustrate this, we may have recourse to Titian's bunch of grapes, which we will suppose placed so as to receive a broad light and shadow. Here though each individual grape on the light side has its light and shadow and reflexion, yet altogether they make but one broad mass of light; the slightest sketch, therefore, where this breadth is preserved, will have a better effect, will have more the appearance of coming from a master-hand; that is, in other words, will have more the characteristic and generale of nature than the most laborious finishing, where this breadth is lost or neglected.

R.

N O T E XLI. VERSE 469.

Which mildly mixing, ev'ry social dye

Unites the whole in loveliest harmony.

The same method may be used to acquire that harmonious

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effect

effect of colours as was recommended for the acquisition of light and shade, by adding colours to the darkened paper; but as those are not always at hand, it may be sufficient, if the picture, which you think worthy of imitating, be considered in this light, to ascertain the quantity of warm and the quantity of cold colours.

The predominant colours of the picture ought to be of a warm mellow kind, red or yellow, and no more cold colour should be introduced but what will be just enough to serve as a ground or foil to set off and give value to the mellow colours, and never itself be principal; for this purpose a quarter of the picture will be sufficient; those cold colours, whether blue, grey, or green, are to be dispersed about the ground or surrounding parts of the picture, wherever it has the appearance of wanting such a foil, but sparingly employed in the masses of light.

I am confident an habitual examination of the works of those Painters, who have excelled in harmony, will, by degrees, give a correctness of eye that will revolt at discordant colours as a musician's ear revolts at discordant sounds.

R.

N O T E XLII. VERSE 517.

*By mellowing skill thy ground at distance cast
Free as the air, and transient as its blast.*

By a story told of Rubens, we have his authority for asserting that to the effect of the picture, the back-ground is of the greatest consequence.

Rubens, on his being desired to take under his instruction a young painter, the person who recommended him, in order to induce Rubens the more readily to take him, said, that he was already somewhat advanced in the art, and that he would be of immediate assistance in his back-grounds. Rubens
smiled

smiled at his simplicity, and told him, that if the youth was capable of painting his back-grounds he stood in no need of his instructions; that the regulation and management of them required the most comprehensive knowledge of the art. This Painters know to be no exaggerated account of a back-ground, when we consider how much the effect of the picture depends upon it.

✓ It must be in union with the figure, so that it shall not have the appearance, as if it was inlaid like Holbein's portraits, which are often on a bright green or blue ground: To prevent this effect, the ground must partake of the colour of the figure; or, as expressed in a subsequent line, receive all the treasures of the palette; the back-ground regulates likewise where and in what part the figure is to be relieved. When the form is beautiful, it is to be seen distinctly, when, on the contrary, it is uncouth or too angular, it may be lost in the ground: Sometimes a light is introduced in order to join and extend the light on the figure, and the dark side of the figure is lost in a still darker back-ground; for the fewer the outlines are which cut against the ground the richer will be the effect, as the contrary produces what is called the dry manner.

One of the arts of supplying the defect of a scantiness of dress by means of the back-ground, may be observed in a whole-length portrait by Vandyke, which is in the cabinet of the Duke of Montagu; the dress of this figure would have an ungraceful effect; he has, therefore, by means of a light back-ground, opposed to the light of the figure, and by the help of a curtain that catches the light near the figure, made the effect of the whole together full and rich to the eye. R.

NOTE XLIII. VERSE 523.

The hand that colours well must colour bright,

Hope not that praise to gain by sickly white.

All the modes of harmony, or of producing that effect of colours which is required in a picture, may be reduced to three, two of which belong to the grand stile and the other to the ornamental.

The first may be called the Roman manner where the colours are of a full and strong body, such as are found in the Transfiguration; the next is that harmony which is produced by what the Antients called the *corruption* of the colours, by mixing and breaking them till there is a general union in the whole, without any thing that shall bring to your remembrance the Painter's palette, or the original colours; this may be called the Bolognian stile, and it is this hue and effect of colours which Ludovico Carracci seems to have endeavoured to produce, though he did not carry it to that perfection which we have seen since his time in the small works of the Dutch school, particularly Jan Steen, where art is completely concealed, and the Painter, like a great Orator, never draws the attention from the subject on himself.

The last manner belongs properly to the ornamental stile, which we call the Venetian, where it was first practised, but is perhaps better learned from Rubens; here the brightest colours possible are admitted, with the two extremes of warm and cold, and those reconciled by being dispersed over the picture, till the whole appears like a bunch of flowers.

As I have given instances from the Dutch school, where the art of breaking colour may be learned, we may recommend here an attention to the works of Watteau for excellence in this florid stile of painting.

To

To all these different manners, there are some general rules that must never be neglected; first, that the same colour, which makes the largest mass, be diffused and appear to revive in different parts of the picture, for a single colour will make a spot or blot: Even the dispersed flesh colour, which the faces and hands make, require their principal mass, which is best produced by a naked figure; but where the subject will not allow of this, a drapery approaching to flesh-colour will answer the purpose; as in the Transfiguration, where a woman is clothed in drapery of this colour, which makes a principal to all the heads and hands of the picture; and, for the sake of harmony, the colours, however distinguished in their light, should be nearly the same in their shadows, of a

————— “ simple unity of shade,

“ As all were from one single palette spread.”

And to give the utmost force, strength, and solidity to your work, some part of the picture should be as light and some as dark as possible; these two extremes are then to be harmonised and reconciled to each other.

Instances, where both of them are used, may be observed in two pictures of Rubens, which are equally eminent for the force and brilliancy of their effect; one is in the cabinet of the Duke of Rutland, and the other in the chapel of Rubens at Antwerp, which serves as his monument. In both these pictures he has introduced a female figure dressed in black satin, the shadows of which are as dark as pure black, opposed to the contrary extreme of brightness; can make them.

If to these different manners we add one more, that in which a silver-grey or pearly tint is predominant, I believe every kind of harmony that can be produced by colours will be comprehended. One of the greatest examples in this mode is the famous marriage at Cana, in St. George's Church at

Venice,

Venice, where the sky, which makes a very considerable part of the picture, is of the lightest blue colour, and the clouds perfectly white, the rest of the picture is in the same key, wrought from this high pitch. We see likewise many pictures of Guido in this tint; and indeed those that are so, are in his best manner. Female figures, angels and children, were the subjects in which Guido more particularly succeeded; and to such, the cleanness and neatness of this tint perfectly corresponds, and contributes not a little to that exquisite beauty and delicacy which so much distinguishes his works. To see this stile in perfection, we must again have recourse to the Dutch school, particularly to the works of the younger Vandevelde, and the younger Teniers, whose pictures are valued by the connoisseurs in proportion as they possess this excellence of a silver tint. Which of these different stiles ought to be preferred, so as to meet every man's idea, would be difficult to determine, from the predilection which every man has to that mode, which is practised by the school in which he has been educated; but if any pre-eminence is to be given, it must be to that manner which stands in the highest estimation with mankind in general, and that is the Venetian, or rather the manner of Titian, which, simply considered as producing an effect of colours, will certainly eclipse, with its splendor, whatever is brought into competition with it: But, as I hinted before, if female delicacy and beauty be the principal object of the Painter's aim, the purity and cleanness of the tint of Guido will correspond better, and more contribute to produce it than even the glowing tint of Titian.

The rarity of excellence in any of these stiles of colouring sufficiently shews the difficulty of succeeding in them: It may be worth the Artist's attention, while he is in this pursuit, particularly to guard against those errors which seem to be
annexed

annexed to or thinly divided from their neighbouring excellence; thus, when he is endeavouring to acquire the Roman stile, without great care, he falls into a hard and dry manner. The flowery colouring is nearly allied to the gaudy effect of fan-painting. The simplicity of the Bolognian stile requires the nicest hand to preserve it from insipidity. That of Titian, which may be called the Golden Manner, when unskilfully managed, becomes what the Painters call Foxy; and the silver degenerates into the leaden and heavy manner. All of them, to be perfect in their way, will not bear any union with each other; if they are not distinctly separated, the effect of the picture will be feeble and insipid, without any mark or distinguished character.

R.

N O T E XLIV. VERSE 538.

*On that high-finish'd form let paint bestow
Her midnight-shadow, her meridian glow.*

It is indeed a rule adopted by many Painters to admit in no part of the back-ground, or on any object in the picture, shadows of equal strength with those which are employed on the principal figure; but this produces a false representation. With deference to our Author, to have the strong light and shadow there alone, is not to produce the best natural effect; nor is it authorised by the practice of those Painters who are most distinguished for harmony of colouring: A conduct, therefore, totally contrary to this is absolutely necessary, that the same strength, the same tone of colour, should be diffused over the whole picture.

I am no enemy to dark shadows; the general deficiency to be observed in the works of the Painters of the last age, as well as indeed of many of the present, is a feebleness of effect; they seem to be too much afraid of those *midnight* shadows,

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which alone give the power of nature, and without which a picture will indeed appear like one wholly wanting solidity and strength. The lightest and gayest stile requires this foil to give it force and brilliancy.

There is another fault prevalent in the more modern Painters, which is the predominance of a grey leaden colour over the whole picture; this is more particularly to be remarked when their works hang in the same room with pictures well and powerfully coloured. These two deficiencies, the want of strength, and the want of mellowness or warmth, is often imputed to the want of materials, as if we had not such good colours as those Painters whose works we so much admire.

R.

N O T E XLV. VERSE 579.

Know he that well begins has half atchiev'd

His destin'd work —————

Those Masters are the best models to begin with who have the fewest faults, and who are the most regular in the conduct of their work. The first studies ought rather to be made on their performances than on the productions of the excentric Genius: Where striking beauties are mixed with great defects, the student will be in danger of mistaking blemishes for beauties, and perhaps the beauties may be such as he is not advanced enough to attempt.

R.

N O T E XLVI. VERSE 584.

————— his erroneous lines

Will to the soul that poison rank convey,

Which life's best length shall fail to purge away.

Taste will be unavoidably regulated by what is continually before the eyes. It were therefore well if young students could be debarred the sight of any works that were not free from

from gross faults till they had well formed, and, as I may say, hardened their judgment: they might then be permitted to look about them, not only without fear of vitiating their taste, but even with advantage, and would often find great ingenuity and extraordinary invention in works which are under the influence of a bad taste. R.

NOTE XLVII. VERSE 601.

*As surely charms that voluntary stile,
Which careless plays and seems to mock at toil.*

This appearance of ease and facility may be called the Grace or Genius of the mechanical or executive part of the art. There is undoubtedly something fascinating in seeing that done with careless ease, which others do with laborious difficulty: the spectator unavoidably, by a kind of natural instinct, feels that general animation with which the hand of the Artist seems to be inspired.

Of all Painters Rubens appears to claim the first rank for facility both in the invention and in the execution of his work; it makes so great a part of his excellence, that take it away, and half at least of his reputation will go with it. R.

NOTE XLVIII. VERSE 617.

*The eye each obvious error swift descries,
Hold then the compass only in the eyes.*

A Painter who relies on his compass, leans on a prop which will not support him: there are few parts of his figures but what are fore-shortened more or less, and cannot, therefore, be drawn or corrected by measures. Though he begins his studies with the compass in his hand as we learn a dead language by Grammar, yet, after a certain time, they are both flung aside, and in their place a kind of mechanical correctness

of the eye and ear is substituted, which operates without any conscious effort of the mind.

R.

N O T E XLIX. VERSE 620.

Give to the dictates of the learn'd respect.

There are few spectators of a Painter's work, learned or unlearned, who, if they can be induced to speak their real sensations, would not be profitable to the Artist. The only opinions of which no use can be made, are those of half-learned connoisseurs, who have quitted Nature and have not acquired Art. That same sagacity which makes a man excel in his profession must assist him in the proper use to be made of the judgment of the learned, and the opinions of the vulgar. Of many things the vulgar are as competent judges as the most learned connoisseur; of the portrait, for instance, of an animal; or, perhaps, of the truth of the representations of some vulgar passions.

It must be expected that the untaught vulgar will carry with them the same want of right taste in the judgment they make of the effect or character in a picture as they do in life, and prefer a strutting figure and gaudy colours to the grandeur of simplicity; but if this same vulgar, or even an infant, mistook for dirt what was intended to be a shade, it may be apprehended the shadow was not the true colour of nature, with almost as much certainty as if the observation had been made by the most able connoisseur.

R.

N O T E L. VERSE 703.

*Know that ere perfect taste matures the mind,
Or perfect practice to that taste be join'd.*

However admirable his taste may be, he is but half a Painter who can only conceive his subject, and is without knowledge
of

of the mechanical part of his art; as on the other side his skill may be said to be thrown away, who has employed his colours on subjects that create no interest from their beauty, their character, or expression. One part often absorbs the whole mind to the neglect of the rest; the young students, whilst at Rome, studying the works of Michael Angelo and Raffaele, are apt to lose all relish for any kind of excellence, except what is found in their works: Perhaps going afterwards to Venice they may be induced to think there are other things required, and that nothing but the most superlative excellence in design, character, and dignity of style, can atone for a deficiency in the ornamental graces of the art. Excellence must of course be rare; and one of the causes of its rarity, is the necessity of uniting qualities which in their nature are contrary to each other; and yet no approaches can be made towards perfection without it. Every art or profession requires this union of contrary qualities, like the harmony of colouring, which is produced by an opposition of hot and cold hues. The Poet and the Painter must unite to the warmth that accompanies a poetical imagination, patience and perseverance; the one in counting syllables and toiling for a rhyme, and the other in labouring the minute parts and finishing the detail of his works, in order to produce the great effect he desires: They must both possess a comprehensive mind that takes in the whole at one view, and at the same time an accuracy of eye or mind that distinguishes between two things that, to an ordinary spectator, appear the same, whether this consists in tints or words, or the nice discrimination on which expression and elegance depends.

R.

NOTE LI. VERSE 715.

*While free from prejudice your active eye
Preserves its first unsullied purity.*

Prejudice is generally used in a bad sense, to imply a predilection, not founded on reason or nature, in favour of a particular master, or a particular manner, and therefore to be opposed with all our force; but totally to eradicate in advanced age what has so much assisted us in our youth, is a point to which we cannot hope to arrive; the difficulty of conquering this prejudice is to be considered in the number of those causes which makes excellence so very rare.

Whoever would make a rapid progress in any art or science, must begin by having great confidence in, and even prejudice in favour of, his instructor; but to continue to think him infallible, would be continuing for ever in a state of infancy.

It is impossible to draw a line when the Artist shall begin to dare to examine and criticise the works of his Master, or of the greatest master-pieces of art; we can only say, that it will be gradual. In proportion as the Scholar learns to analyse the excellence of the Masters he esteems; in proportion as he comes *exactly* to distinguish in what that excellence consists, and refer it to some precise rule and fixed standard, in that proportion he becomes free. When he has once laid hold of their *principle*, he will see when they deviate from it, or fail to come up to it; so that it is in reality through his extreme admiration of, and blind deference to, these Masters, (without which he never would have employed an intense application to discover the rule and scheme of their work) that he is enabled, if I may use the expression, to emancipate himself, even to get above them, and to become the judge of those of whom he was at first the humble disciple. R.

NOTE

NOTE LII. VERSE 721.

*When duly taught each geometric rule,
Approach with awful step the Grecian school.*

The first business of the student is to be able to give a true representation of whatever object presents itself, just as it appears to the eye, so as to amount to a deception; and the geometric rules of perspective are included in this study; this is the language of the art, which appears the more necessary to be taught early, from the natural repugnance which the mind has to such mechanical labour after it has acquired a relish for its higher departments.

The next step is to acquire a knowledge of the beauty of Form; for this purpose he is recommended to the study of the Grecian Sculpture; and for composition, colouring, and expression to the great works at Rome, Venice, Parma, and Bologna; he begins now to look for those excellencies which address themselves to the imagination, and considers deception as a scaffolding to be now thrown aside, as of no importance to this finished idea of the art.

R..

NOTE LIII. VERSE 725.

*No rest, no pause, till all her graces known,
A happy habit makes each grace your own.*

To acquire this excellence, something more is required than measuring statues or copying pictures.

I am confident the works of the antient sculptors were produced, not by measuring, but in consequence of that correctness of eye which they had acquired by long habit, which served them at all times, and on all occasions, when the compass would fail: There is no reason why the eye should not be capable of acquiring equal precision and exactness with the organs of hearing or speaking. We know that an infant,

who

who has learned its language by habit, will sometimes correct the most learned grammarian who has been taught by rule only: The idiom, which is the peculiarity of language, and that in which its native grace is seated, can be learned by habit alone.

To possess this perfect habit, the same conduct is necessary in art as in language, that it should be begun early, whilst the organs are pliable and impressions are easily taken, and that we should accustom ourselves, whilst this habit is forming, to see beauty only, and avoid as much as possible deformity or what is incorrect: Whatever is got this way may be said to be properly made your own, it becomes a part of yourself, and operates unperceived. The mind acquires by such exercise a kind of instinctive rectitude which supercedes all rules. R.

NOTE LIV. VERSE 733.

*See Raphael there his forms celestial trace,
Unrivall'd sovereign of the realms of grace.*

The pre-eminence which Fresnoy has given to those three great Painters, Raffaele, Michael Angelo, and Julio Romano, sufficiently points out to us what ought to be the chief object of our pursuit. Tho' two of them were either totally ignorant or never practised any of those graces of the art which proceed from the management of colours or the disposition of light and shadow; and the other (Raffaele) was far from being eminently skilful in these particulars, yet they all justly deserve that high rank in which Fresnoy has placed them; Michael Angelo, for the grandeur and sublimity of his characters, as well as for his profound knowledge of design; Raffaele, for the judicious arrangement of his materials, for the grace, the dignity, and expression of his characters; and Julio Romano, for possessing the true poetical genius of painting, perhaps, to a higher degree than any other Painter whatever.

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In heroic subjects it will not, I hope, appear too great refinement of criticism to say, that the want of naturalness or deception of the art, which give to an inferior stile its whole value, is no material disadvantage: The Hours, for instance, as represented by Julio Romano, giving provender to the horses of the Sun, would not strike the imagination more forcibly from their being coloured with the pencil of Rubens, tho' he would have represented them more naturally; but might he not possibly, by that very act, have brought them down from their celestial state to the rank of mere terrestrial animals? In these things, however, I admit there will always be a degree of uncertainty: Who knows that Julio Romano, if he had possessed the art and practice of colouring like Rubens, would not have given to it some taste of poetical grandeur not yet attained to?

The same familiar naturalness would be equally an imperfection in characters which are to be represented as demi-gods, or something above humanity.

Tho' it would be far from an addition to the merit of those two great Painters to have made their works deceptions, yet there can be no reason why they might not, in some degree, and with a judicious caution and selection, have availed themselves of many excellencies which are found in the Venetian, Flemish, and even Dutch schools, and which have been inculcated in this Poem. There are some of them which are not in absolute contradiction to any stile: The happy disposition, for instance, of light and shade; the preservation of breadth in the masses of colours; the union of these with their ground; and the harmony arising from a due mixture of hot and cold hues, with many other excellencies, not inseparably connected with that individuality which produces deception, would surely not counteract the effect of the grand stile; they would

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only

only contribute to the ease of the spectator, by making the vehicle pleasing by which ideas are conveyed to the mind, which otherwise might be perplexed and bewildered with a confused assemblage of objects; it would add a certain degree of grace and sweetness to strength and grandeur. Tho' the excellencies of those two great Painters are of such transcendency as to make us overlook their deficiency, yet a subdued attention to these inferior excellencies must be added to complete the idea of a perfect Painter.

Deception, which is so often recommended by writers on the theory of painting, instead of advancing the art, is in reality carrying it back to its infant state: the first essays of Painting were certainly nothing but mere imitation of individual objects, and when this amounted to a deception, the artist had accomplished his purpose.

And here I must observe, that the arts of Painting and Poetry seem to have no kind of resemblance in their early stages: The first, or, at least, the second stage of Poetry in every nation is the farthest removed possible from common life: Every thing is of the marvellous kind; it treats only of heroes, wars, ghosts, enchantments, and transformations. The Poet could not expect to seize and captivate the attention, if he related only common occurrences, such as every day produced; whereas the Painter exhibited what then appeared a great effort of art, by merely giving the appearance of relief to a flat superficies, however uninteresting in itself that object might be; but this soon satiating, the same entertainment was required from Painting which had been experienced in Poetry. The mind and imagination were to be satisfied, and required to be amused and delighted as well as the eye; and when the art proceeded to a still higher degree of excellence, it was then found that this deception not only did not assist, but even in

a certain degree counteracted the flight of imagination ; hence proceeded the Roman school, and it is from hence that Raffaele, Michael Angelo, and Julio Romano stand in that pre-eminence of rank in which Fresnoy has justly placed them.

R.

NOTE LV. VERSE 747.

*Bright, beyond all the rest, Correggio flings
His ample lights, and round them gently brings
The mingling shade. —————*

The excellency of Correggio's manner has justly been admired by all succeeding Painters. This manner is in direct opposition to what is called the dry and hard manner which preceded him.

His colour, and his mode of finishing, approach nearer to perfection than those of any other Painter; the gliding motion of his outline, and the sweetness with which it melts into the ground ; the cleanness and transparency of his colouring, which stop at that exact medium in which the purity and perfection of taste lies, leave nothing to be wished for. Barrochio, tho', upon the whole, one of his most successful imitators, yet sometimes, in endeavouring at cleanness or brilliancy of tint, overshot the mark, and falls under the criticism that was made on an antient Painter, that his figures looked as if they fed upon roses.

R.

NOTE LVI. VERSE 767.

*Yet more than these to meditation's eyes,
Great Nature's self redundantly supplies.*

Fresnoy, with great propriety, begins and finishes his Poem with recommending the study of Nature.

This is in reality the beginning and the end of Theory : It is in Nature only we can find that Beauty which is the

great object of our search, it can be found no where else; we can no more form any idea of Beauty superior to Nature than we can form an idea of a sixth sense, or any other excellence out of the limits of the human mind; we are forced to confine our conception even of heaven itself and its inhabitants to what we see in this world; even the Supreme Being, if he is represented at all, the Painter has no other way of representing than by reversing the decree of the inspired Lawgiver, and making God after his own image.

Nothing can be so unphilosophical as a supposition that we can form any idea of beauty or excellence out of or beyond Nature, which is and must be the fountain-head from whence all our ideas must be derived.

This being acknowledged, it must follow, of course, that all the rules which this theory, or any other, teaches, can be no more than teaching the art of *seeing* nature. The rules of Art are formed on the various works of those who have studied Nature the most successfully: by this advantage of observing the various manners in which various minds have contemplated her works, the artist enlarges his own views, and is taught to look for and see what would otherwise have escaped his observation.

It is to be remarked, that there are two modes of imitating nature; one of which refers to the sensations of the mind for its truth, and the other to the eye.

Some schools, such as the Roman and Florentine, appear to have addressed themselves principally to the mind; others solely to the eye, such as the Venetian in the instances of Paul Veronese and Tintoret: others again have endeavoured to unite both, by joining the elegance and grace of ornament with the strength and vigour of design; such are the schools of Bologna and Parma.

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All those schools are equally to be considered as followers of Nature : He who produces a work, analogous to the mind or imagination of man, is as natural a Painter as he whose works are calculated to delight the eye ; the works of Michael Angelo or Julio Romano, in this sense, may be said to be as natural as those of the Dutch Painters. The study, therefore, of the nature or affections of the mind is as necessary to the theory of the higher department of art, as the knowledge of what will be pleasing or offensive to the eye, is to the lower stile.

What relates to the mind or imagination, such as Invention, Character, Expression, Grace, or Grandeur, certainly cannot be taught by rules ; little more can be done than pointing out where they are to be found : it is a part which belongs to general education, and will operate in proportion to the cultivation of the mind of the Artist.

The greater part of the rules in this Poem are, therefore, necessarily confined to what relates to the eye ; and it may be remarked, that none of those rules make any pretensions towards improving Nature, or going contrary to her work ; their tendency is merely to shew what is truly Nature.

Thus, for instance, a flowing outline is recommended, because Beauty (which alone is Nature) cannot be produced without it ; old age or leanness produces strait lines ; corpulency round lines ; but in a state of health, accompanying youth, the outlines are waving, flowing, and serpentine : Thus again, if we are told to avoid the chalk, the brick, or the leaden colour, it is because real flesh never partakes of those hues, tho' ill-coloured pictures are always inclinable to one or other of those defects.

Rules are to be considered likewise as fences placed only where trespass is expected ; and are particularly enforced in

proportion as peculiar faults or defects are prevalent at the time, or age, in which they are delivered; for what may be proper strongly to recommend or enforce in one age, may not with equal propriety be so much laboured in another, when it may be the fashion for Artists to run into the contrary extreme, proceeding from prejudice to a manner adopted by some favourite Painter then in vogue.

When it is recommended to preserve a breadth of colour or of light, it is not intended that the Artist is to work broader than Nature; but this lesson is insisted on because we know, from experience, that the contrary is a fault which Artists are apt to be guilty of; who, when they are examining and finishing the detail, neglect or forget that breadth which is observable only when the eye takes in the effect of the whole.

Thus again, we recommend to paint soft and tender, to make a harmony and union of colouring; and, for this end, that all the shadows shall be nearly of the same colour. The reason of these precepts being at all enforced, proceeds from the disposition which Artists have to paint harder than Nature, to make the outline more cutting against the ground, and to have less harmony and union than is found in Nature, preserving the same brightness of colour in the shadows as are seen in the lights: both these false manners of representing Nature were the practice of the Painters when the art was in its infancy, and would be the practice now of every student who was left to himself, and had never been taught the art of seeing Nature.

There are other rules which may be said not so much to relate to the objects represented as to the eye; but the truth of these are as much fixed in Nature as the others, and proceed from the necessity there is that the work should be seen with ease and satisfaction; to this end are all the rules that relate to grouping and the disposition of light and shade.

With

With regard to precepts about *moderation*, and avoiding extremes, little is to be drawn from them: The rule would be too minute that had any exactness at all: a multiplicity of exceptions would arise, so that the teacher would be for ever saying too much, and yet never enough: When a student is instructed to mark with precision every part of his figure, whether it be naked, or in drapery, he probably becomes hard; if, on the contrary, he is told to paint the most tenderly, possibly he becomes insipid. But among extremes some are more tolerable than others; of the two extremes I have just mentioned, the hard manner is the most pardonable, as it carries with it an air of learning, as if the Artist knew with precision the true form of Nature, though he had rendered it with too heavy a hand.

In every part of the human figure, when not spoiled by too great corpulency, will be found this distinctness, the parts never appearing uncertain or confused, or, as a Musician would say, flurred; and all these smaller parts which are comprehended in the larger compartment are still to be there, however tenderly marked.

To conclude. In all minute, detailed, and practical excellence, *general* precepts must be either deficient or unnecessary: For the rule is not known, nor is it indeed to any purpose a rule, if it be necessary to inculcate it on every occasion. R.

N O T E LVII. VERSE 772.

Whence Art, by Practice, to Perfection soars.

After this the Poet says, that he passes over in silence many things which will be more amply treated in his Commentary.

“*Multa supersileo quæ Commentaria dicent.*”

But as he never lived to write that Commentary, his translator has taken the liberty to pass over this line in silence also.

M.

N O T E

NOTE LVIII. VERSE 775.

What time the Pride of Bourbon urg'd his way, &c.

Du Piles, and after him Dryden, call this Hero Louis XIII. but the later French Editor, whom I have before quoted, will needs have him to be the XIVth. His note is as follows: "At the accession of Louis XIV. Du Fresnoy had been ten years at Rome, therefore the epoch, marked by the Poet, falls probably upon the first years of that Prince; that is to say, upon the years 1643 or 1644. The thunders which he darts on the Alps, allude to the successes of our arms in the Milanese, and in Piedmont; and the Alcides, who is born again in France for the defence of his country, is the conqueror of Rocroy, the young Duke of Anguien, afterwards called Le Grand Condé." I am apt to suspect that all this fine criticism is false, though I do not think it worth while to controvert it. Whether the Poet meant to compliment Louis XIII. or the little boy that succeeded him, (for he was only six years old in the year 1644) he was guilty of gross flattery. It is impossible, however, from the construction of the sentence, that *Lodovicus Borbonidum Decus, & Gallicus Alcides*, could mean any more than one identical person; and consequently the Editor's notion concerning the Grand Condé is indisputably false. I have, therefore, taken the whole passage in the same sense that Du Piles did; and have also, like him, used the Poet's phrase of the *Spanish Lion* in the concluding line, rather than that of the *Spanish Geryon*, to which Mr. Dryden has transformed him: His reason, I suppose, for doing this was, that the monster Geryon was of Spanish extraction, and the Nemean Lion, which Hercules killed, was of Peloponnesus; but we are told by Martial*, that there was a fountain in Spain called Nemea, which, perhaps, led Fresnoy astray in this passage.

* Avidam rigens Dircenna placabit sitim

Et Nemea quæ vincit nives. Mart. lib. i. Epig. 50. de Hisp. loc.

passage. However this be, Hercules killed so many lions, besides that which constituted the first of his twelve labours, that either he, or at least some one of his numerous namesakes, may well be supposed to have killed one in Spain. Geryon is described by all the poets as a man with three heads, and therefore could not well have been called a Lion by Fresnoy; neither does the plural *Ora* mean any more than the *Jaws* of a single beast. So Lucan, lib. iv. ver. 739.

Quippe ubi non Sonipes motus clangore tubarum
Saxa quatit pulsu, rigidos vexantia frænos

ORA terens ———

M.

NOTE LIX. VERSE 785.

But mark the Proteus Policy of State.

If this translation should live as many years as the original has done already, which, by its being printed with that original, and illustrated by such a Commentator, is a thing not impossible, it may not be amiss, in order to prevent an hallucination of some future critic, similar to that of the French Editor mentioned in the last note, to conclude with a memorandum that the translation was finished, and these occasional verses added, in the year 1781; leaving, however, the political sentiments, which they express, to be approved or condemned by him, as the annals of the time (written at a period distant enough for history to become impartial) may determine his judgment.

M.

END OF THE NOTES.

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The Precepts which Sir JOSHUA REYNOLDS has illustrated are marked in the following Table with one or more Afterisks, according to the Number of his Notes.

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A P P E N D I X.

The

The following little piece has been constantly annexed to M. DU FRESNOY's Poem. It is here given from the former Editions; but the liberty has been taken of making some alterations in the Version, which, when compared with the Original in French, appeared either to be done very carelessly by Mr. DRYDEN, or (what is more probable) to be the work of some inferior hand which he employed on the occasion.

T H E

T H E
S E N T I M E N T S
O F
CHARLES ALPHONSE DU FRESNOY,
On the Works of the
Principal and best PAINTERS of the two last Ages.

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T H E
S E N T I M E N T S
O F
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 extinguished, 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 GHIRLANDAIO was one, who was Master to Michael Angelo, and had some kind of reputation, though his manner was Gothic, and very dry.

MICHAEL ANGELO, his Disciple, flourished in the times of Julius II. Leo X. 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 outlines 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

R 2

liberties

liberties against the rules of Perspective; his colouring is not over true, or very pleasant: He knew not the artifice of light and shadow; but he designed more learnedly, and better understood all the knittings of the bones, and the office and situation of the muscles, than any of the modern Painters. There appears a certain air of greatness and severity in his figures; in both which he has oftentimes succeeded. But above the rest of his excellencies, was his wonderful skill in Architecture, wherein he has not only surpassed all the moderns, but even the antients 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 Vafari, Fra. Bastiano, (who commonly painted for him) and many other Florentines.

PIETRO PERUGINO designed with sufficient knowledge of Nature; but he is dry, and his manner little. His Disciple was

RAPHAEL SANTIO, who was born on Good-Friday, in the year 1483, and died on Good-Friday, in the year 1520; so that he lived only thirty-seven years compleat. He surpassed all modern Painters, because he possessed more of the excellent parts of Painting than any other; and it is believed that he equalled the antients, excepting only that he designed 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 light and shadow, 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,

tudes, of heads, of ornaments, the arrangement of his drapery, his manner of designing, his variety, his contrast, his expression, were beautiful in perfection; but above all, he possessed the Graces in so advantageous a manner, that he has never since been equalled by any other. There are portraits (or single figures) of his, which are well executed: He was an admirable Architect. He was handsome, well-made, civil and good-natured, 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 Mark Antonio, whose prints are admirable for the correctness of their outlines.

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 practice the same forms and fabrics which were ancient. He had the good fortune to find great persons, who committed to him the care of edifices, vestibules, and porticoes, 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 either light and shadow, or colouring. He is frequently harsh and ungraceful; the folds of his draperies are neither beautiful nor great, easy nor natural, but all of them imaginary, and too like the habits of fantastical comedians. He was well versed in polite learning. His Disciples were Pirro Ligorio, (who was admirable for antique buildings, as towns, temples,

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tombs.

tombs, and trophies, and the situation of antient edifices) Æneas Vico, Bonafone, Georgio Mantuano, and others.

POLYDORE, a Disciple of Raphael, designed admirably well as to the practical part, having a particular genius for freezes, as we may see by those of white and black, which he has painted at Rome. He imitated the Antients, but his manner was greater than that of Julio Romano; nevertheless Julio seems to be the truer. Some admirable groups are seen in his works, and such as are not elsewhere to be found. He coloured very seldom, and made landscapes in a tolerably good taste.

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 observed in the earlier works of that noble Disciple; in which we may remark that propriety of colours which his Master has observed.

About this time GEORGIONE, the cotemporary of Titian, came to excel in portraits and also in greater 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 dressed his figures wonderfully well: And it may be truly said, that but for him, Titian had never arrived to that height of perfection, which proceeded from the rivalship and jealousy which prevailed between them.

TITIAN was one of the greatest colourists ever known: He designed with much more ease and practice than Georgione. There are to be seen women and children of his hand, which are admirable both for design and colouring; the gusto of them is delicate, charming, and noble, with a certain pleasing negligence in the head-dresses, draperies, and ornaments, which are wholly peculiar to himself. As for the figures of men, he
has

has designed them but moderately well: There are even some of his draperies which are mean, and in a little taste. His Painting is wonderfully glowing, sweet and delicate. He drew portraits, which were extremely noble; the attitudes of them being very graceful, grave, diversified, and adorned after a very becoming fashion. No man ever painted landscape in so great a manner, so well coloured, and with such Truth of Nature. For eight or ten years space, he copied, 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 in colouring, in which he excelled all mortal men, he perfectly understood how to give every thing those touches which were most suitable and proper to them; such as distinguished 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 lived 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 brilliant draperies, and incredible vivacity and ease; nevertheless his composition is sometimes improper, and his design incorrect: 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 in which he fails.

TINTORET was the Disciple of Titian; great in design and practice, but sometimes also greatly extravagant. He had an admirable genius for Painting, but not so great an affection for his art, or patience in the executive part of it, as he had fire and vivacity of Nature. He yet has made pictures not inferior

inferior in beauty to those of Titian. His composition and decorations are for the most part rude, and his outlines are incorrect; but his colouring, and all that depends upon it, is admirable.

The BASSANS had a more mean and poor gusto in Painting than Tintoret, and their designs were also less correct than his. They had indeed an excellent manner of colouring, and have touched all kinds of animals with an admirable hand; but were notoriously imperfect in composition and design.

CORREGGIO painted at Parma two large cupola's in fresco, and some altar-pieces. This artist struck out certain natural and unaffected graces for his Madonna's, his Saints, and little Children, which were peculiar to himself. His manner, design, and execution are all very great, but yet without correctness. He had a most free and delightful pencil; and it is to be acknowledged, that he painted with a strength, relief, sweetness, and vivacity of colouring, which nothing ever exceeded. 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 itself insensibly in the dark shadowings, which he placed out of the masses; and those give them this great relief, without our being able to perceive from whence proceeds so much effect, and so vast a pleasure to the sight. It appears, that in this part the rest of the Lombard School copied him. He had no great choice of graceful attitudes, or distribution of beautiful groups. His design oftentimes appears lame, and his positions not well chosen: The look of his figures is often 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
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with so much union, that his greatest works seem to have been finished in the compass of one day; and appear as if we saw them in a looking-glass. His landscape is equally beautiful with his figures.

At the same time with Correggio, lived and flourished PARMEGIANO; who, besides his great manner of colouring, excelled also both in invention and design; with a genius full of delicacy and spirit, having nothing that was ungraceful in his choice of attitudes, or in the dresses of his figures, which we cannot say of Correggio; there are pieces of Parmegiano's, very beautiful and correct.

These two Painters last mentioned 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 countrymen say, for Painting is wholly extinguished amongst them.

I say nothing of LEONARDO DA VINCI, because I have seen but little of his; though he restored the arts at Milan, and had there many Scholars.

LUDOVICO CARRACHE, the Cousin German of Hannibal and Augustino, studied at Parma after Correggio; and excelled in design and colouring, with a grace and clearness, which Guido, the Scholar of Hannibal, afterwards imitated 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, excelled his Master in all parts of Painting. He imitated Correggio, Titian, and Raphael, in their different manners as he pleased; excepting only, that you see not in his pictures the nobleness, the graces, and the charms of Raphael; and his outlines are neither so pure, nor so elegant as his. In all other things he is wonderfully accomplished, and of an universal genius.

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AUGUSTINO,

AUGUSTINO, brother to Hannibal, was also a very good Painter, and an admirable graver. He had a natural son, called ANTONIO, who died at the age of thirty-five; and who (according to the general opinion) would have surpassed 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 retained always somewhat of the manner which his Master Denis Calvert, the Fleming, taught him. This Calvert lived at Bologna, and was competitor and rival to Ludovico Carrache. Guido made the same use of Albert Durer as Virgil did of old Ennius, borrowed what pleased 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 got more money and reputation in his time than any of his Masters, and than all the Scholars of the Carraches, tho' they were of greater capacity than himself. His heads yield no manner of precedence to those of Raphael.

SISTO BADOLOCCI designed the best of all his Disciples, but he died young.

DOMENICHINO was a very knowing Painter, and very laborious, but of no great natural endowments. It is true, he was profoundly skilled in all the parts of Painting, but wanting genius (as I said) he had less of nobleness in his works than all the rest who studied in the School of the Carraches.

ALBANI was excellent in all the parts of Painting, and a polite scholar.

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

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 learned landscape; the knowledge of which was imparted to him by Hannibal Carrache, who took pleasure to instruct him; so that he painted many of that kind, which are wonderfully fine, and well coloured.

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 travelled into Italy; for nothing can be laid to their charge, but only that they had a Gothic gusto. As for Holbein, his execution surpassed even that of Raphael; and I have seen a portrait of his painting, with which one of Titian's could not come in competition.

Amongst the Flemings, appeared RUBENS, who had, from his birth, a lively, free, noble, and universal genius: A genius capable not only of raising him to the rank of the antient Painters, but also to the highest employments in the service of his country; so that he was chosen for one of the most important embassies in our time. His gusto of design favours somewhat more of the Flemish than of the beauty of the antique, because he stayed not long at Rome. And though we cannot but observe in all his Paintings ideas which are great and noble, yet it must be confessed, that, generally speaking, he designed not correctly; but, for all the other parts of Painting, he was as absolute a master of them, and possessed 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, Paulo Veronese, and Tintoret, whose cream

he has skimmed, (if you will allow the phrase) and extracted from their several beauties many general maxims and infallible rules which he always followed, and by which he has acquired in his works a greater facility than that of Titian; more of purity, truth, and science than Paulo 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 accomplished genius was sent from heaven to instruct mankind in the Art of Painting.

His School was full of admirable Disciples; amongst whom VANDYKE was he who best comprehended all the rules and general maxims of his Master; and who has even excelled him in the delicacy of his carnations, and in his cabinet-pieces; but his taste, in the designing part, was nothing better than that of Rubens.

THE

THE
P R E F A C E
OF
Mr. D R Y D E N
TO HIS
T R A N S L A T I O N,
Containing a PARALLEL between
P O E T R Y and P A I N T I N G.

S 3

It

It was thought proper to insert in this place the pleasing Preface which Mr. DRYDEN printed before his Translation of M. DU FRESNOY's Poem. There is a charm in that great writer's Prose peculiar to itself; and tho', perhaps, the Parallel between the two Arts, which he has here drawn, be too superficial to stand the test of strict Criticism, yet it will always give pleasure to Readers of Taste, even when it fails to satisfy their Judgment.

Mr.

Mr. D R Y D E N's
P R E F A C E,

WITH A PARALLEL OF

P O E T R Y and P A I N T I N G.

IT may be reasonably expected, that I should say something on my behalf, in respect to my present undertaking. First then, the Reader may be pleased 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 pleased to recommend this Author to me, as one who perfectly understood the rules of Painting; who gave the best and most concise instructions for performance, and the surest to inform the judgment of all who loved this noble Art; that they who before were rather fond of it, than knowingly admired it, might defend their inclination by their reason; that they might understand those excellencies which they blindly valued, so as not to be farther imposed on by bad pieces, and to know when Nature was well imitated by the most able Masters. It is 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 compared with one another, there is farther required 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 Vandyke, (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
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the Italians. And of these latter also, we are not unfurnished with some pieces of Raphael, Titian, Correggio, Michael Angelo, and others. But to return to my own undertaking of this translation; I freely own that I thought myself incapable of performing it, either to their satisfaction, or my own credit. Not but that I understood the original Latin, and the French Author perhaps as well as most Englishmen; but I was not sufficiently versed 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 encouraged to attempt it, that I might not be wanting in what I could, to satisfy the desires of so many Gentlemen who were willing to give the world this useful work. They have effectually performed 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 proposed not that to myself, but familiar, clear, and instructive: in any of which parts, if I have failed, 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 remedied 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 engaged in the translation of Virgil, from whom I have borrowed only two months, and am now returning to that which I ought to understand better.

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In the mean-time, I beg the reader's pardon for entertaining him so long with myself: It is 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 atoning for one error, if I am not falling into another: For I have been importuned to say something farther of this art; and to make some observations on it, in relation to the likeness and agreement which it has with Poetry its Sister. But before I proceed, it will not be amiss, if I copy from Bellori (a most ingenious 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 tediousness, I will not translate the whole discourse, but take and leave, as I find occasion.

“ God Almighty, in the fabric of the universe, first contemplated himself, and reflected on his own excellencies; from which he drew and constituted those first forms, which are called Ideas: So that every species which was afterwards expressed, was produced from that first Idea, forming that wonderful contexture of all created Beings. But the celestial Bodies above the moon being incorruptible, and not subject to change, remained 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 altered; 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. For which reason, the artful Painter, and the Sculptor, imitating the Divine Maker, form to themselves,

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selves, as well as they are able, a model of the superior 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 measured by the compass of the intellect, is itself 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 imagined 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 imagined “ species all things are referred by imitation, which are the “ objects of sight; in like manner we behold the species of “ Eloquence in our minds, the effigies, or actual image of “ which we seek in the organs of our hearing. This is likewise confirmed by Proclus, in the Dialogue of Plato, called “ 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 before-mentioned, sets before us, as the most perfect example of beauty, at the same time admonishes a Painter to contemplate the ideas of the most natural forms; and to make a judicious choice of several bodies, all of them the most elegant which he can find: By which we may plainly understand, that

that he thought it impossible to find in any one body all those perfections which he sought for the accomplishment of a Helena, because Nature in any individual person makes nothing that is perfect in all its parts. For this reason Maximus Tyrius also says, that the image which is taken by a Painter from several bodies, produces a beauty, which it is impossible to find in any single natural body, approaching to the perfection of the fairest statues. Thus Nature, on this account, is so much 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 ideas before-mentioned, have often been reproached for that omission. Demetrius was taxed for being too natural; Dionysius was also blamed for drawing men like us, and was commonly called *Ἀνθρωπίνω γραφῶν*, that is, a Painter of Men. In our times, Michael Angelo da Caravaggio was esteemed too natural: He drew persons as they were; and Bamboccio, and most of the Dutch Painters, have drawn the worst likenesses. 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 raised 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 considered in his own mind a great and admirable form of beauty, and according to that image in his soul, he directed the operation of his hand. Seneca also seems to wonder that Phidias, having never beheld either Jove or Pallas, yet could 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, it is 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 formed to myself 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 Massano, who was the *maestro di casa* (or steward of the house) to Pope Urban VIII. in this manner: “ I wish I had the wings of an angel, to have
 “ ascended into Paradise, and there to have beheld the forms of
 “ those beatified spirits, from which I might have copied 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 forced to make an introspection into my own mind, and
 “ into that Idea of Beauty, which I have formed 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 Gnidos, made by Praxiteles, or the Minerva of Athens, by Phidias, which was
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therefore called 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 Glycon; or any woman who can justly be compared 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, are forced to have recourse to statues and pictures, and to draw their persons and faces into comparison: Ovid, endeavouring to express the beauty of Cyllarus, the fairest of the Centaurs, celebrates him as next in perfection to the most admirable statues:

Gratus in ore vigor, cervix, humerique, manusque,
Pectoraque, 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 varied.

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 Idea of this Beauty is indeed various, according to the several forms which the Painter or Sculptor would describe: As one in strength, another in magnanimity; and sometimes it consists in cheerfulness, and sometimes in delicacy, and is always diversified 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

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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 it is impossible to express that with the hand, which never entered 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 itself, 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, Lysippus, and other noble Sculptors, are still held in veneration; and Apelles, Zeuxis, Protogenes, and other admirable Painters, though their works are perished, are and will be eternally admired; who all of them drew after the ideas 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, inspired the statue of Memnon, and the fire which warmed into life the image of Prometheus: It is 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

midst of silence to contemplate those ideas which I have only sketched, 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 tho' I cannot much commend the stile, I must needs say, there is somewhat in the matter: Plato himself is accustomed to write loftily, imitating, as the critics tell us, the manner of Homer; but, surely, that inimitable Poet had not so much of smoke in his writings, though not less of fire. But in short, this is the present genius of Italy. What Philostratus tells us, in the poem 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 likewise to be endued with a genius, to express the signs of their passions whom he represents, and to make the dumb as it were to speak: He must yet farther understand what is contained in the constitution of the cheeks, in the temperament of the eyes, in the naturalness (if I may so call it) of the eye-brows; and in short, whatsoever belongs to the mind and thought. He who thoroughly possesses all these things, will obtain the whole, and the hand will exquisitely represent the action of every particular person; if it happens that he be either mad or angry, melancholic or chearful, a sprightly youth, or a languishing lover: in one word, he will be able to paint whatsoever is proportionable to any one. And even in all this there is a sweet error without causing any shame: For the eyes and mind of the beholders being fastened on objects which have no real being, as if they were truly existent, and being induced by them to believe them so, what pleasure 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

ting as it were some certain laws for the proportion of every member ; not thinking it possible for a Painter to undertake the expression of those motions which are in the mind, without a concurrent harmony in the natural measure : For that which is out of its own kind and measure, is not received from Nature, whose motion is always right. On a serious consideration of this matter, it will be found, that the Art of Painting has a wonderful affinity with that of Poetry, and that there is betwixt them a certain common imagination. For, as the Poets introduce the Gods and Heroes, and all those things which are either majestic, honest, or delightful ; in like manner, the Painters, by the virtue of their outlines, colours, lights, and shadows, represent the same things and persons in their pictures."

Thus, as convoy ships either accompany, or should 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 engaged myself to any perfect method, neither am I loaded with a full cargo : It is 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 storehouse, the beauties which

which are to enter into his work ; thereby correcting Nature from what actually she is in individuals, to what she ought to be, and what she was created. Now as this Idea of Perfection is of little use in Portraits, or the resemblances of particular persons, so neither is it in the characters of Comedy and Tragedy, which are never to be made perfect, but always to be drawn with some specks of frailty and deficiency ; such as they have been described to us in history, if they were real characters ; or such as the Poet began to shew them, at their first appearance, if they were 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 observed 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 allowed to the professors of both arts, so long as the likeness is not destroyed. It is 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 grieved for their miseries who are thoroughly wicked, and have thereby justly called 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 would produce impious thoughts in the beholders ; they would accuse the Heavens of

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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 accused myself for my own St. Catharine; but let truth prevail. Sophocles has taken the just medium in his Oedipus: He is somewhat arrogant at his first entrance, and is too inquisitive through the whole Tragedy; yet these imperfections being balanced by great virtues, they hinder not our compassion for his miseries, neither yet can they destroy that horror which the nature of his crimes have excited in us. Such in Painting are the warts and moles which, adding a likeness to the face, are not, therefore, to be omitted; but these produce no loathing in us: but how far to proceed, and where to stop, is left to the judgment of the Poet and the Painter. In Comedy there is somewhat more of the worse likeness to be taken, because that is often to produce laughter, which is occasioned by the sight of some deformity; but for this I refer the reader to Aristotle. It is a sharp manner of instruction for the vulgar, who are never well amended till they are more than sufficiently exposed. 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 Epic Poetry.

The Heroes of the Poets are to be drawn according to this rule: There is scarce a frailty to be left in the best of them, any more than is to be found in a Divine Nature. And if Æneas sometimes weeps, it is not in bemoaning his own miseries, but those which his people undergo. If this be an imperfection, the Son of God, when he was incarnate, shed tears of compassion over Jerusalem; and Lentulus describes him often weeping, but never laughing; so that Virgil is justified even from the Holy Scriptures. I have but one word
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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 Epic Poet and the History Painter draws, yet all perfections are not suitable to all subjects, but every one must be designed according to that perfect beauty which is proper to him: An Apollo must be distinguished from a Jupiter, a Pallas from a Venus; and so in Poetry, an Æneas from any other Hero, for Piety is his chief perfection. Homer's Achilles is a kind of exception to this rule; but then he is not a perfect Hero, nor so intended by the Poet. All his Gods had somewhat of human imperfection, for which he has been taxed by Plato, as an imitator of what was bad. But Virgil observed his fault and mended it. Yet Achilles was perfect in the strength of his body, and the vigor of his mind. Had he been less passionate or less revengeful, the Poet well fore-saw that Hector had been killed, and Troy taken at the first assault; which had destroyed the beautiful contrivance of his *Iliad*, and the moral of preventing discord amongst confederate Princes, which was his principal intention: For the moral (as Bosſu observes) is the first business of the Poet, as being the ground-work of his instruction. This being formed, 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 Hero 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 Critic intended only to speak of Dramatic
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characters, and not of Epic. Thus at least I have shewn, that in the most perfect Poem, which is that of Virgil, a perfect idea was required and followed; and, consequently, that all succeeding Poets ought rather to imitate him, than even Homer. I will now proceed, as I promised, 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 it is 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 would 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 Epic 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 itself, I wave it, to avoid repetition. Only I must add, that, though Catullus, Ovid, and others, were of another opinion, that the subject of Poets, and even their thoughts and expressions might be loose, provided their lives were chaste and holy, yet there are no such licences permitted in that Art, any more than in Painting to design and colour obscene nudities. *Vita proba est*, is no excuse; for it will scarcely be admitted, that either a Poet or a Painter can be chaste, who give us the contrary examples in their
Writings

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 herself 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 would not be much commended, who should 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 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, shew that Art may be applied 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 Hercules Bivium, which is a perfect Triumph of Virtue over Vice, as it is wonderfully well described 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 Epic Poem, is a great action of some illustrious Hero. It is 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 He-

roines as well as Heroes are comprehended in the rule. But the parallel is more complete in Tragedy than in an Epic Poem : For as a Tragedy may be made out of many particular Epifodes of Homer, or of Virgil ; fo may a noble picture be designed out of this or that particular story in either author. History is alfo fruitful of designs, both for the Painter and the Tragic Poet : Curtius throwing himself into a gulph, and the two Decii facrificing themselves for the safety of their country, are subjects for Tragedy and Picture. Such is Scipio, restoring the Spanish Bride, whom he either loved, or may be supposed to love ; by which he gained 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, complete subjects for the pen and pencil. Now the reason of this is evident : Tragedy and Picture are more narrowly circumscribed by the mechanic rules of Time and Place than the Epic Poem : The Time of this last is left indefinite. It is 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 determined by Boffu. Homer made the Place of his action Troy, and the Grecian camp besieging it. Virgil introduces his Æneas sometimes in Sicily, sometimes in Carthage, and other times at Cumæ, before he brings him to Laurentum ; and even after that, he wanders again to the kingdom of Evander, 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 Antients, was always confined 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 public place,
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common to the Chorus and all the Actors : Which established 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 carried on with privacy, when the Chorus is supposed 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 passion, and the manners of so many persons as are contained in a picture, are to be discerned 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 distinguished from the rest. Here is but one indivisible point of time observed; but one action performed 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; it is considered 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 a kind of Juniper, a shrub belonging to the species of Cedar; so is the painting

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 Dauber; and the end of all this, as he tells you afterward, is to cause laughter: A very monster in Bartholomew Fair, for the mob to gape at for their twopence. Laughter is indeed the propriety of a man, but just enough to distinguish him from his elder brother with four legs. It is 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 country man 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

ter all, it is a good Thing to laugh at any rate; and if a straw can tickle a man, it is 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, "It is the wisdom of a government to permit Plays," (he might have added Farces) "as it is the prudence of a carter to put bells upon his horses to make them carry their burdens chearfully."

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

To all Arts and Sciences, but more particularly to these, may be applied what Hippocrates says of Physic, as I find him cited by an eminent French critic. "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 confirmed 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 antient rules, will make a farther inquiry into it, and endeavour to arrive at that which is hitherto unknown by that which is already known. But all, who having rejected the antient rules, and taken the opposite ways, yet boast themselves to be Masters of this Art, do but deceive others, and are themselves deceived; 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 antient times, and in the best ages, have studied
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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 obtained, by following their example ; for Nature is still the same in all ages, and can never be contrary to herself. 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 critics, 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 critics of the same countries, in the Art of Painting, have given the precepts of perfecting that art. It is 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*, *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, obelisks, &c. which are saved out of the common ruin, and are still preserved 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 repaired 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 arrived to a supreme perfection, tho' the performance of it is much declined 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

neatly flourished. I am not here to give the History of the two Arts, how they were both in a manner extinguished by the irruption of the barbarous nations, and both restored about the times of Leo X. Charles V. and Francis I. tho' I might observe, that neither Ariosto, nor any of his cotemporary Poets, ever arrived 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 practised than her Sister-Art. To what height the magnificence and encouragement of the present King of France may carry Painting and Sculpture is uncertain; but by what he has done before the war in which he is engaged, 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 it is most certain, as our Author, amongst others, has observed, 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 proposed 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 delivered in this present treatise which I have translated: Bossu has not given more exact rules for the Epic Poem, nor Dacier for Tragedy, in his late excellent Translation of Aristotle, and his Notes upon him, than our Frefnoy has made for Painting; with the parallel of which I must resume my discourse, following my Author's Text, though with more brevity than I intended, because Virgil calls me.

“ The principal and most important 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 derived 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 depraved appetites and ignorance of the arts mislead our judgments, and cause us often to take that for true Imitation of Nature, which has no resemblance of Nature in it. To inform our Judgments, and to reform our Tastes, rules were invented, that by them we might discern when Nature was imitated, and how nearly. I have been forced to recapitulate these things, because mankind is not more liable to deceit than it is willing to continue in a pleasing error, strengthened 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 inquire into the truth or falsehood of Imitation, by comparing its likeness or unlikeness with the original: But by this rule, every speculation in Nature, whose truth falls under the inquiry 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,

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 scattered beauties of Nature united by a happy Chemistry 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 considered 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 furnished me, according to my request, with all the particular passages in Aristotle and Horace, which are used by them to explain the Art of Poetry by that of Painting; which, if ever I have time to retouch this Essay, shall be inserted in their places. Having thus shewn that Imitation pleases, and why it pleases in both these arts, it follows, that some rules of imitation are necessary to obtain the end; for without rules there can be no art, any more than there can be a house without a door to conduct you into it. The principal parts of Painting and Poetry next follow.

INVENTION is the first part, and absolutely necessary to them both; yet no rule ever was or ever can be given how to compass it. A happy Genius is the gift of Nature; it depends on the influence of the stars, say the Astrologers; on the organs of the body, say the Naturalists; it is 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 allowed 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 cattle," says the Poet; or at best, the keepers of cattle for other men: They have nothing which is properly their own; that is a sufficient mortification for me, while I am translating Virgil. But to copy the best 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 placed 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 antient 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 Epic; 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

venient 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 wens, 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 burden. 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 used. The Painter is not to take so much pains about the drapery, as 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. Where 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 actors, when the action has not required half the number. In the principal figures of a picture, the Painter is to employ the finews 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 Tragic Poet, who employs his utmost force in those places, wherein consists the height and beauty of the action."

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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 poetic figure is, as I conceive, the description of his heroes in the performance of such or such an action; as of *Achilles*, just in the act of killing *Hector*; or of *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 forced, 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 loth to destroy such a master-piece of Nature. He considers *Lausus* rescuing his father, at the hazard of his own life, as an image of himself, when he took *Anchises* on his shoulders, and bore him safe through the rage of the fire, and the opposition of his enemies; and therefore, in the posture of a retiring man, who avoids the combat, he stretches out his arm in sign of peace, with his right foot drawn a little back, and his breast bending inward, more like an orator than a soldier; and seems to dissuade the young man from pulling on his destiny, by attempting more than he was able to perform. Take the passage as I have thus translated it:

Shouts of applause ran ringing through the field,
 To see the son the vanquish'd father shield:
 All, fir'd with noble emulation, strive,
 And with a storm of darts to distance drive

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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 threatening 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 fight an image brought
 Of his own filial love; a sadly pleasing thought."

But, beside the outlines of the posture, the Design of the picture comprehends in the next place the "forms of faces, which are to be different;" and so in a Poem, or Play, must the several characters of the persons be distinguished from each other. I knew a Poet, whom out of respect I will not name, who, being too witty himself, could draw nothing but Wits in a Comedy of his; even his Fools were infected with the disease of their Author: They overflowed with smart repartees, and were only distinguished from the intended Wits, by being called Coxcombs, though they deserved 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 seemed to be hastening on the day of judgment!

"Let every member be made for its own head," says our Author, not a withered hand to a young face. So in the per-

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sons of a Play, whatever 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 entered in the first act a young man, like Pericles Prince of Tyre, must not be in danger, in the fifth act, of committing incest with his daughter; nor an usurer, without great probability and causes of repentance, be turned into a cutting Moorcraft.

I am not satisfied 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 Epic Poem, the hero of the piece must be advanced foremost to the view of the reader or spectator: He must outshine the rest of all the characters; he must appear the prince of them, like the sun in the Copernican System, encompassed 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 Epic Poem.

As in a picture, besides the principal figures which compose it, and are placed in the midst of it, there are less “groupes, or knots of figures disposed at proper distances,” which are parts of the piece, and seem to carry on the same design in a more inferior manner: So in Epic Poetry there are Episodes, and a Chorus in Tragedy, which are members of the action, as growing out of it, not inserted into it. Such, in the ninth book of the *Æneis*, is the Episode of Nisus and Euryalus;
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the adventure belongs to them alone; they alone are the objects of compassion and admiration; but their business which they carry on, is the general concernment of the Trojan camp, then beleaguèred 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, occasioned 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 actor was introduced, which was the Poet himself, who entertained the people with a discourse in verse, betwixt the pauses of the singing. This succeeding with the people, more actors were added to make the variety the greater; and in process of time the Chorus only sung betwixt the acts, and the Coryphæus, or chief of them, spoke for the rest, as an actor concerned in the business of the Play.

Thus Tragedy was perfected by degrees, and being arrived 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.

Monsieur Racine has indeed used it in his *Esther*, but not that he found any necessity of it, as the French Critic would insinuate. The Chorus at St. Cyr was only to give the young Ladies an occasion of entertaining the King with vocal music, and of commending their own voices. The play itself was never intended for the public 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, shortened 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 supplied by a company of actors. It is 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 adorned 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 Scenery of a Play: and the reason is the same for both; to guide the undertaking, and to preserve the remembrance of such things whose natures are difficult to retain.

To avoid absurdities and incongruities is the same law established 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 supposed 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 placed as well in the Beginning or the End.

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“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 expressed; 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 obtained 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 possessed this part as thoroughly as any of the antients or moderns. I will not defend every thing in his *Venice Preserved*; but I must bear this testimony to his memory, that the passions are truly touched in it, though, perhaps, there is somewhat to be desired both in the grounds of them, and in the height and elegance of expression; but Nature is there, which is the greatest beauty.

“In the passions,” says our Author, “we must have a very great regard to the quality of the persons who are actually possessed with them.” The joy of a Monarch for the news of a victory must not be expressed like the extasy 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 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 panegyric, 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

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were. Euripides altered nothing in the character, but made them such as they were represented by History, Epic Poetry, or Tradition. Of the three, the draught of Sophocles is most commended by Aristotle. I have followed it in that part of *Oedipus* which I writ; though, perhaps, I have made him too good a man. But my characters of Anthony and Cleopatra, though they are favourable to them, have nothing of outrageous panegyric; 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 discovered, which would rather have moved 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-ordered Play. For example; our English Tragi-comedy must be confessed 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 allowed for decent, than a gay widow laughing in a mourning habit.

I had almost forgot one considerable resemblance. Du Fresnoy tells us, “That the figures of the groupes must not be all on a side, that is, with their faces and bodies all turned the same way, but must contrast each other by their several positions.” Thus in a Play, some characters must be raised to oppose others, and to set them off the better, according to the
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the old maxim, "Contraria juxta se posita, magis elucescunt." Thus in *the Scornful Lady*, the Usurer is sent to confront the Prodigal: Thus in my *Tyrannic Love*, the Atheist Maximin is opposed to the character of St. Catharine.

I am now come, though with the omission of many likenesses, to the third part of Painting, which is called the CHROMATIC 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 Dramatic and Epic Poetry. Our Author calls colouring, "lena sororis;" in plain English, the Bawd of her Sister, the design or drawing; she clothes, 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 itself 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 outlines of the fables. It is true, the design must of itself be good; if it be vicious, or, in one word, unpleasing, the cost of colouring is thrown away upon it. It is an ugly woman in a rich habit, set out with jewels; nothing can become her. But granting the design to be moderately good, it is 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

and elegant Expression, 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 Epic Poets, who have so far excelled 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 "*Dictio Virgiliana*," the Expression of Virgil, his Colouring, was incomparably the better; and in that I have always endeavoured 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-mannered, 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 removed from its place, but the harmony will be altered. He pretends sometimes to trip; but it is 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 breaking his neck, while at the same time he is only giving you a proof of his dexterity. My late Lord Roscommon was often pleased with this reflection, and with the examples of it in this admirable Author.

I have not leisure to run through the whole comparifon of lights and shadows with tropes and figures; yet I cannot but take notice of metaphors, which, like them, have power to lessen

lessen or greaten any thing. Strong and glowing colours are the just resemblances of bold metaphors, but both must be judiciously applied; for there is a difference betwixt Daring and Fool-hardiness. Lucan and Statius often ventured 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 excused 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 rustian 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 warmed him. The soberness of Virgil whom he read, it seems to little purpose, might have shewn him the difference betwixt “*Arma virumque cano, and Magnanimum æacidem, formidatamque 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; absentemque 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: It is 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 Oc-

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tavia was present, who rewarded him so bountifully for the twenty verses which were made in honour of her deceased son Marcellus); in this sixth book, I say, the Poet, speaking of Misenus, the trumpeter, says,

——— Quo non præstantior alter,

Ære ciere viros, ———

and broke off in the hemistich, or midst of the verse; but in the very reading, seized as it were with a divine fury, he made up the latter part of the hemistich with these following words,

——— Martemque 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 *extempore*, you see three metaphors, *Martemque*, — *accendere*, — *cantu*. Good Heavens! how the plain sense is raised 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. It is 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 pleased. 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 pleased 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

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, passed over in silence, or but faintly touched. 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 finished; the colours and words most chosen; many things in both, which are not deserving of this care, must be shifted off, content with vulgar expressions; and those very short, and left, as in a shadow, to the imagination of the reader.

We have the proverb, “*Manum de tabulâ*,” from the Painters, which signifies to know when to give over, and to lay by the pencil. Both Homer and Virgil practised 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 Turnus; for, after that difficulty was removed, Æneas might marry, and establish the Trojans when he pleased. 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 untied: the rest is shut up in the compass of some few lines, because nothing then hindered the happiness of Torismond and Leonora. The faults of that Drama are in the kind of it, which is Tragi-comedy. But it was given to the people, and I never writ any thing for myself 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 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 compared the shocking of the fleets at Actium to the jostling of islands rent from their foundations and meeting in the ocean. He knew the comparison was forced beyond Nature, and raised too high; he therefore softens the metaphor with a *credas*. You would almost believe that mountains or islands rushed against each other;

———— *Credas innare revulsas*

Cycladas; aut montes concurrere montibus æquos.

But here I must break off without finishing the discourse.

"Cynthiaus 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 Rochester made to one, who, to commend a Tragedy, said,
it

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 myself, 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.

E P I S T L E

O F

M^R. P O P E

T O

M^R. J E R V A S.

The following elegant Epistle has constantly been prefixed to all the Editions of DU FRESNOY, which have been published since JERVAS corrected the translation of DRYDEN. It is, therefore, here reprinted, in order that a Poem which does so much honour to the original Author may still accompany his work, although the Translator is but too conscious how much so masterly a piece of Versification on the subject of Painting, will, by being brought thus near it, prejudice his own lines.

T O

T O

M^R. J E R V A S,

W I T H

F R E S N O Y's A R T o f P A I N T I N G,

Translated by Mr. D R Y D E N. *

THIS 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 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 with, like theirs, our fate and fame,
 So mix'd our studies, and so join'd our name;
 Like them to shine through 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 them both 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?

A a

How

* First printed in 1717.

How oft review; each finding, like a friend,
Something to blame, and something to commend?

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 pile to view,
And builds imaginary Rome anew.
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, Coreggio's softer Line,
Paulo's free Stroke, and Titian's Warmth divine.

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'd
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

* Fresnoy employed above twenty years in finishing this Poem.

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 !

Yet still her charms in breathing paint engage ;
 Her modest cheek shall warm a future age.
 Beauty, frail flower, 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 through 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 breathe an air divine on ev'ry face ;

A a 2

Yet

* In one of Dr. Warburton's Editions of Pope, by which copy this has been corrected, the name is changed to *Worsley*. If that reading be not an error of the press, I suppose the Poet altered the name after he had quarrelled with Lady M. W. Montague, and, being offended at her Wit, thus revenged himself on her Beauty.

Yet should the Muses bid my numbers roll,
Strong as their charms, and gentle as their soul;
With Zeuxis' Helen thy Bridgwater vie,
And these be sung till Granville's Myra die;
Alas! how little from the grave we claim?
Thou but preserv'st a Face, and I a Name.

A

A.

CHRONOLOGICAL LIST

O F

P A I N T E R S

From the Revival of the Art to the Beginning of
the present Century.

A a 3

Instead

Instead of the short account of the lives of the Painters by Mr. GRAHAM, which has been annexed to the later Editions of Mr. DRYDEN's Translation, I have thought proper to insert, at the conclusion of this work, the following Chronological List drawn up by the late Mr. GRAY, when in Italy, for his own use, and which I found fairly transcribed amongst those papers which his friendship bequeathed to me. Mr. GRAY was as diligent in his researches as correct in his judgment; and has here employed both these talents to point out in one column the places where the principal works of each Master are to be found, and in another the different parts of the art in which his own taste led him to think that they severally excelled*. It is presumed, therefore, that these two additions to the names and dates will render this little work more useful than any thing of the Catalogue kind hitherto printed on the subject. For more copious Biographical information, the reader is referred to Mr. PILKINGTON's Dictionary.

A

* See Memoirs of Mr. Gray, Note on Letter XIV. Sect. II.

A CHRONOLOGICAL LIST

Names.	Studied under	Excelled in
G iovanni Cimabue	certain Greeks - -	first revived Painting
Andrea Taffi	Apollonius, a Greek	revived Mosaic - -
Giotto - - - - -	Cimabue - -	quitted the stiff man- ner of the Greeks
Buonamico Buffalmacco - -	Andrea Taffi - -	
5 Ambrogio Lorenzetti - -	Giotto - -	
Pietro Cavallini . . .	Giotto - -	
Simon Memmi . . .	Giotto - -	
Andrea Orcagna - -	imitated Giotto - -	
Tomaso Giotto - -	imitated Giotto - -	
10 Paolo Uccello - -	Antonio Venetiano	first who studied per- spective
Maffolino - - -	Lorenzo Ghiberti and Gher. Starnina	gave more grace to his figures and drapery
Mafaccio - - -	Maffolino - -	
Fra. Giov. Angelico da Fiesole	Giotto - -	
Antonello da Messina - -	John Van Eyck - -	introduced oil Painting into Italy
15 Fra. Filippo Lippi - -	Mafaccio - -	began to paint figures larger than life
Andrea del Castagno detto Degli Impiccati	Domenico Venetiano	painted in oil first at Florence
Gentile del Fabriano - -	Giovanni da Fiesole	
Giacomo Bellini - -	Gentile del Fabriano	
Gentile } Bellini	Giacomo their father	
20 Giovanni }		
Cosmo Rosselli - -		lively colouring
Domenico Ghirlandaio - -	Alessand. Baldovinetti	genteel designing and good airs
Andrea Verocchio - -	Giacomo Squarcione	observation of perspec- tive
Andrea Mantegna - -		
25 Filippo Lippi - -	Fra. Filippo his father, and Sandro Boticelli	
Pietro Perugino - -	Andrea Verocchio - -	
Bernardino Pinturicchio	Pietro Perugino - -	
Francesco Francia - -	Marco Zoppo - -	first considerable Ma- ster of the Bolognese School
29 Bartolomeo Ramenghi, detto Il Bagna Cavallo	Francesco Francia - -	soft and fleshy colour- ing

History

OF MODERN PAINTERS.

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History - -	Florence, Florence, 1300	60	almost all perished.
History - -	Florence - - 1294	81	unknown.
History - -	Florence - - 1336	60	Rome, St. Peter's, Arezzo—Mosaics.
History - -	Florence - - 1340	78	Pisa, Campo-Santo.
5 History - -	Sienna - - 1350	83	
History - -	Rome - - 1364	85	Rome, St. Paolo fuor della Citta.
Portraits - -	Sienna, Florence, 1345	60	
History - -	Florence - - 1389	60	Florence, the Dome.
History - -	Florence - - 1356	32	
10 Birds, some History	Florence - - 1432	83	
History - -	Florence - - 1418	37	
History - -	Florence - - 1443	24	
History, Miniatures	Florence, Rome 1455	68	Florence, the Palace, in the Apartments of the old Pictures.
History - -	Messina - - 1475	49	
15 History - -	Florence, Rome 1438	69	Florence, the Palace.
History - -			
History - -	Florence - - 1480	71	
History - -	Verona - -	80	Rome, S. Giov. Laterano, S. Mar. Maggiore.
History - -	Venice - - 1470		
20 History - -	Venice - - 1501	80	Venice, and in some Cabinets.
History - -	Venice - - 1512	90	
History - -	Florence, Rome 1484	68	Rome, Capella Sistina.
	Florence - - 1493	44	Florence, Palace, Closet of Madama.
History - -	Florence - - 1488	56	
History - -	Padua, Mantua 1517	66	Florence, Rome, Apartments of Innocent 8, at the Belvedere Chapel.
25 History - -	Florence - - 1505	69	
History - -	Rome, Rome - 1524	78	Rome, Pal. Borghese, &c.
History - -	Florence, Sienna 1513	59	Sienna, Library of the Dome, Rome, Santa Croce in Gierusalemme; Madonna dell Popolo, &c.
History - -	Bologna - - 1518	68	Bologna, in several Churches.
29 History - -	Bologna - - 1541	48	Bologna.

Names.	Studied under	Excelled in
Innocenzo Francuzzi, detto da Imola	Francesco Francia -	correct drawing - -
Francesco Turbido, detto Il Mauro	* Giorgione - -	
Luca Signorelli -	Pietro della Francesca	exquisite designing -
* Lionardo da Vinci -		
5 * Giorgio Giorgione -	imitated Lionardo's manner	management of the clair-obscur, and colouring
* Antonio da Correggio -		divine colouring and morbidezza of his flesh; angelical grace and joyous airs of his figures and clair-obscur
Mariotto Albertinelli -	Cosmo Roselli -	
Baccio, detto Fra. Bartolomeo di S. Marco	Cosmo Roselli -	
Pietro di Cosimo -	Cosimo Roselli -	
10 Raphaelino del Garbo -	Filippo Lippi -	
* Michael Angelo Buonarrotta	Dominico Ghirlandaio	great correctness of design, grand and terrible subjects, profound knowledge of the anatomical part
* Raffaele Sanzio d'Urbino	Pietro Perugino; corrected his manner upon seeing the works of Lionardo da Vinci and Michael Angelo	in every part of painting, but chiefly in the thought, composition, expression, and drawing
* Titiano Vecelli -	Giovanni Bellini -	the clair-obscur and all the beauties of colouring
Domenico Puligo -	Domenico Ghirlandaio	
15 Timoteo Urbino -	Rafaëlle -	the same as his Master
Vincenzo da San Geminiano	Rafaëlle -	
Lorenzo di Credi -	Andrea Verocchio imitated Lionardo da Vinci	
Balthazar Peruzzi -		

History

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History - -	Bologna - - - -	—	Bologna.
Portraits - -	Verona - - - 1521	81	
History - -	Certona - - - 1521	82	
History and Portraits	Milan, Paris - 1517	75	Milan, the Dominicans, the Academy; Florence, Pal. Pitti; Rome, Pal. Borghese, Barberini.
5 History and Portraits	Castle Franco nel Trevigiano, Venice, 1511	33	Venice; Florence, Pal. Pitti; Rome, Pal. Pamphili.
History and Portraits	Corregio nel Reggiano 1534	40	Modena, the Duke's Collections; Parma, the Dome, Saint Antonio Abbate, S. Giovanni del monte, San Sepulcro; Florence, the Palace; Paris, the Palais Royal, &c. Naples, the King's Collections.
History - -	Florence - - - 1520	45	
History - -	Florence - - - 1517	48	
Grotesques and monsters	Florence - - - 1521	80	
10 History - -	Florence - - - 1529	58	
History - -	Chiusi, presso d'Arezzo; Rome - - - 1564	90	Rome, Capella Sestina, Capella Paulina, S. Giovanni Latuano; Florence, the Palace.
History and Portraits	Urbino, Rome - 1520	37	Rome, the Vatican, S. Pietro, in Montorio; S. Agustino, the Lungara, &c. Florence, the Palace; France, Versailles, the Palais Royal; England, Hampton-Court; Naples, the King's Collection.
History and Portraits	Cadore nel Friulense; Venice - - - 1576	99	Venice; Rome; in many Collections, &c.
History - -	Florence - - - 1525	52	
15 History - -	Urbino - - - 1524	54	Rome Madonna della Pace:
History - -	S. Geminiano - 1527	52	Rome, the Vatican.
History - -	Florence - - - 1530	—	
History, buildings	Sienna, Rome - 1536	55	Rome, Madonna della Pace.

Names.	Studied under	Excellèd in
Giovanni Francesco Penni detto il Fattore	Rafaëlle - - -	good imitation of his Master, and great dispatch
* Giulio Romano - - -	Rafaëlle - - -	his Master's excellen- cies
Peligrino di Modena - - -	Rafaëlle - - -	
Pierino Buonacorvi detto Pe- rin del Vago	Rafaëlle - - -	
5 Giovanni da Udina - - -	Rafaëlle - - -	animals, flowers, and fruits
* Andrea del Sarto - - -	Pietro di Cosimo - - -	natural and graceful airs, and correct draw- ing; a bright manner of colouring
Francia Bigio - - -	Mariotto Albertinelli	painted in company with and like Andrea
Sebastiano detto Fradel Piom- bo	Giov. Bellini; Il Gior- gione, M. Angelo	painted in the strong and correct manner of this last, and co- loured better
Orazio Sammachini - - -	Il Bagnacavallo, Inno- cenzo d'Imola	
10 Lorenzetto Sabattini - - -	the same - - -	
Prospero Fontana - - -	the same - - -	
Lavinia Fontana - - -	Prospero, her father - - -	
Pelegriano Tibaldi - - -	Il Bagnacavallo, Inno- nocenzo d'Imola	a strong Michael An- gelico manner
Primaticcio, detto il Bologna	the same; Julio Ro- mano	gentleness - - -
15 Nicolo Bolognese, detto Mef- fer Nicolo	Primaticcio - - -	
Il Dosso - - -	Lorenzo Costa, Titian	
Bernazzano da Milano - - -		
Giov. Martino da Udina - - -	Giov. Bellini - - -	
Pelegrinoda san Daniello - - -	the same - - -	
20 Giovanni Antonio Regillo, detto Licinio da Pordenone	Giorgione - - -	fine colouring - - -
Girolamo da Trevigi - - -		
Polidoro da Caravaggio - - -	Rafaël - - -	the correctness of de- sign and imitation of the antique, chiefly in chiaro-scuro
Il Maturino - - -	Rafaël - - -	the same; they always painted together

History

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History - -	Rome, Naples 1528	40	Rome, the Vatican; Lungara.
History - -	Rome, Mantua 1546	54	Rome, Vatican, &c. Mantua, the Palace Té.
History - -	Modena - - 1538		
History - -	Florence, Rome 1547	47	Rome, Vatican; Genoa, Pal. Doria.
5 Grotesques -	Udina, Rome - 1564	70	Rome, Vatican, &c.
History, Portraits	Florence - - 1530	42	Florence, the Palace, Monasterio de Scalzi, &c. Rome, Pal. Borghese, &c. Naples, King's Collection.
History - -	Florence - - —	41	
History, Portraits	Venice, Rome 1547	62	Rome, S. Pietro in montorio, Cap. Chigi; France, Palais Royal.
History - -	Bologna - - 1577	45	
10 History - -	Bologna - - —		
History, Portraits	Bologna - - —		
History, Portraits	Bologna - - 1602	50	
History - -	Bologna, Milan 1592	70	Bologna, the Academy; Spain, the Escorial.
History - -	Bologna, France 1570	80	Fontainebleau; Chateau de Beauregard près de Blois.
15 History - -	Modena - - 1572	60	Fontainebleau.
History, landscapes	Ferrara, Ferrara —		
Animals, landscapes, and fruits	Milan - - 1550		
History - -	Udina, Venice - 1564	70	
History - -	Venice - - —		
20 History, Portraits	Pordenone nel Friuli, Venice - - 1540	56	Venice.
History, buildings	Il Truigiano, Engl. 1544	36	
History - -	Caravaggio, Messina 1543	51	Rome, Pal. Barberini, Maschera d'Oro, Casa di Belloni.
History - -	Florence - - 1527	37	

Names.	Studied under	Excelled in
* Francesco Mazzuolo, detto Il Parmeggiano	imitated Rafaël	great delicacy and gentleness of drawing whom he always imitated warm and mellow tints
Girolamo Mezzuoli	Francesco, his cousin	
Giacomo Palma, detto Il Vecchio	Titian and others	
Lorenzo Lotto	imitated Bellini and Giorgione	
5 Francesco Monsignori	Bellini	
Domenico Beccafumi o Meccarino	imitated Pietro Perugino	like Rafaël
Giacomo Pontormo	Lionardo da Vinci, Albertinelli; Andrea del Sarto	
Girolamo Genga	Pietro Perugino	
Giov. Antonio da Verzelli, detto Il Sodoma		
10 Bastiano Aristotile	Baldini, Lorenzo Costa	
Benvenuto Garofalo	Garofalo, he imitated Correggio	painted with his brother
Girolamo da Carpi	Pelegrino Tibaldi	
Giov. Francesco Bezzi, detto Il Nofadella	the same	
Ercole Procaccini	the same	
15 Bartolomeo & tre figli	Passerotti	
Francesco Salviati	Andrea del Sarto	said to have invented Oil-Painting
Giorgio Vasari	the same	
Daniel Ricciarelli, detto da Volterra	Il Sodoma; Baldasar Peruzzi	
Taddeo Zuccherro	studied Rafaël	
20 Frederico Zuccherro		
Bartolomeo Cesi	Il Nofadella	Nature, high finishing
Dionigi Calvart	Prospero Fontana	
John of Bruges	Hubert Van Eyck	
Albert Durer	Hupse Martin	
25 Quintin Matsys, called the Smith of Antwerp		
Lucas Jacob, called Luca d'Ollanda	Cornelius Engelbert	History
Peter Brugle, called Old Brugle	Peter Koek	

History

Painted	Country, Place, and Year of their Death	Aged	Principal Works are at
History - -	Parma - - 1540	36	Parma, the Dome, Madonna della Steccata; in many Collections
History - -	Parma - - -	-	Parma, San Sepolcro.
History, Portraits	Venice - - 1596	48	Venice, and in several Collections.
History, Portraits	Venice - - 1544	36	
5 Portraits - -	Venice - - 1519	64	
History - -	Sienna - - 1549	65	Sienna, Pavement of the Dome.
History - -	Florence - - 1558	65	Florence.
History - -	Urbino - - 1551	75	
History - -	Sienna - 1554	-	
10 History - -	Florence - - 1551	70	
History - -	Ferrara - - 1559	78	In a few Collections.
History - -	Ferrara - - 1556	55	
History - -	Bologna - - 1571	-	Bologna.
History - -	Bologna - - -	-	
15 History - -	Bologna - - -	-	
History - -	Florence - - 1563	54	Florence.
History, Portraits	Florence - - 1584	68	Rome, Santa Croce; Florence, the Palace.
History - -	Volterra - - 1566	57	Rome, S. Trinità del Monte, S. Agostino.
History, Portraits	St. Angelo in Vado, nell' Urbino, Rome 1566	37	Rome, the Caprarola, Pal. Farnese.
20 History, Portraits	- - - Rome 1609	66	Rome, several Collections.
History - -	Bologna - - -	79	
History - -	Antwerp, Bologna 1619	54	
History, Portraits	Venlo in Guelders, Bruges - - 1470	-	Ghent, the Cathedral.
History, Portraits	Nuremberg - - 1528	57	In many Collections.
25 History, Portraits	Antwerp - - 1529	69	Antwerp, the Cathedral; England, in Collections.
History, Portraits	Leyden - - 1533	-	Leyden, Hotel de Ville, many Collections.
	Brugle near Breda 1570	60	

* John

Names.	Studied under	Excelled in
* John Holben, called Hans Holben		great Nature, extreme finishing
Roger Vandensyde - - -	John Van Eyck - - -	
John Schorel - - -	Jacob Cornill - - -	
Matthias Cock - - -		
5 Martin Heemskirke - - -	John Schorel - - -	
François Floris, called Franc-Flore	Lambart de Liege -	
Francesco Vecelli - - -	Titian, his brother -	
Orazio Vecelli - - -	Titian, his father -	
Nadalino di Murano - - -	Titian - - -	
10 Damiano Mazza - - -	Titian - - -	
Girolamo di Titiano - - -	Titian - - -	
Paris Bordone - - -	Titian - - -	
Andrea Schiavone - - -	Titian - - -	
Alessandro Bonvincino, detto, Il Moretto	Titian, imitated Rafaël	
15 Girolamo Romanino - - -	Titian - - -	
Il Mutiano - - -	Titian, Tad. Zuccherò	
Pirro Ligorio - - -	Giulio Romano - - -	
Dom. Giulio Clovio - - -	Giulio Romano - - -	chaste and gentle colouring, somewhat of Michael Angelo in the drawing
Il Bronzino, Angelo-Allori -	Giacomo Pontormo -	
20 Alessandro Allori - - -	Bronzino, his uncle -	
Giacomo Sementi - - -	Dionigi Calvart - - -	
Marcello Venusto - - -	Perin del Vaga - - -	
Marco da Faenza - - -		
Girolamo da Sermonetta - -	Perin del Vaga - - -	
25 Battista Naldino - - -	Il Bronzino - - -	
Nicolo del Pomerancio - - -		
Jean Cousin - - -		commonly upon glass
Michael Coxis - - -	Van Orlay, Rafaël -	
John Bol - - -		
30 Peter Porbus - - -		
Antony More - - -	John Schorel - - -	
George Hoefnaghel - - -		
Camillo Procaccini - - -	Ercole, his father; Prospero Fontana	a dark, strong, expressive manner

History,

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History, Portraits	Bafil, London - 1544	46	Bafil, Hotel de Ville; England in many Collections. Brussels, Hotel de Ville.
History - -	Bruges - - - - -	—	
History - -	Alemaer, Utrecht 1562	67	
Landscapes - -	Antwerp - - - 1565	65	
5 Droll figures -	Heemskirke, Haerlem - - - 1574	76	
History - -	Antwerp - - - 1570	50	
Portraits - -	Venice - - - - -	—	
Portraits, History	Venice - - - 1579	66	
Portraits - -	Murano, Venice - - -	—	
10 History, Portraits	Padua - - - - -	—	
History, Portraits	Venice - - - - -	—	
History, Portraits	Venice - - - 1588	75	
History - -	Sebenico, Venice 1582	60	
History - -	Brescia - - - 1564	50	
15 History - -	Brescia - - - 1567	63	
Landscapes, Portraits	Brescia, Rome - 1590	62	
Antique monuments and buildings	Naples - - - 1573	80	
Miniature, History	Sclavonia, Rome 1578	80	Rome, Vatican Library; Florence, the Palace; Naples, King's Collection.
History, Portraits	Florence - - - 1580	69	
20 History - -	Florence - - - 1607	72	
History - -	Florence - - - 1625	45	
History - -	Mantua - - - 1576	61	
History - -	Faenza - - - - -	—	
History - -	Sermonetta - - - 1550	46	
25 History - -	Florence - - - - -	—	
History - -	Pomerancio - - - 1626	74	
History - -	Soucy proche de Sens; Paris - 1589	—	Vincennes, the Minims; Paris.
History - -	Mechlin, Antwerp 1592	95	
Miniature, Landscapes	Mechlin, Brussels 1593	59	
30 Portraits, History	Bruges - - - 1583	73	
Views of Cities, Landscapes	Utrecht - - - 1575	56	
History - -	Antwerp - - - 1600	—	
History - -	Bologna, Milan 1626	80	Milan; Genoa, the Annonciate St. Maria Carignano.

Names.	Studied under	Excelled in
Giulio Cesare Procaccini -	Ercole, his father, Prospero Fontana	a dark, strong, expressive manner
Jude Indocus Van-Winghen	studied in Italy - -	
John Strada - -	studied in Italy - -	
Bartholomew Sprangher -		
5 Michael John Miervelt -	Ant. Blockland - -	
* Paolo Cagliari, detto Paul Veronese	Antonio Badiglio -	rich and noble composition; fine warm colouring
Carlo Cagliari - -	Paolo, his father -	imitated his manner
Benedetto Cagliari - -	the same - -	the same
Gabrielle Cagliari - -	the same - -	the same
10 Battista Zelotti - -	Ant. Badiglio worked with Paul Veronese	
Giacomo da Ponte, detto Il Bassano	Francesco, his father, Bonifacio Venetiano, imitated Titian	much Nature, and fine colouring
Francesco Bassano - -	Giacomo, his father	imitated his manner, and copied his pictures
Leandro Bassano - -	the same - -	the same
Giambattista Bassano - -	the same - -	the same
15 Girolamo Bassano - -	the same - -	the same
* Giacomo Robusti, detto Il Tintoretto	Titian, in his drawing imitated Michael Angelo	the firepito and mossa of his pencil; variety and correctness of design; seldom finished
Marietta Tintoretto - -	Tintoret, her father -	
Paul Franceschi - -	Tintoret - -	
Martin de Vos - -	Tintoret - -	
20 John Rothenamer - -	Tintoret - -	designed after his manner
Paolo Farinato - -	Antonio Badiglio -	
Marco Vecelli - -	Titian, his uncle -	
Livio Agresti - -	Perin del Vago - -	
Marco da Sienna - -	Dan. Volterra - -	
25 Giacomo Rocca - -	Dan. Volterra - -	
Frederico Baroccio - -	studied Rafaël - -	fine gentile drawing - correct design and agreeable colouring
Il Cavaliero Francesco Vanni	Fred. Baroccio - -	
* Michael Angelo Amarigi, detto, Il Caravaggio	Cav. Arpino - -	a strong and close imitation of Nature, but without choice; exquisite colouring

History

Painted	Country, Place, and Year of his Death.	Aged	Principal Works are at
History - -	Bologna, Milan - 1626	78	Milan; Genoa, the Annonciate St. Maria Carignano
History - -	Brussels, Germany 1603	62	
Battles, Hunting	Bruges, Florence 1604	68	
History - -	Antwerp, Vienna 1623	77	
5 Portraits - -	Delft - - - 1641	73	
History, Portraits	Verona, Venice 1588	58	Venice, and almost every where.
the same - -	Venice - - - 1596	26	
the same - -	the same - - - 1598	60	
the same - -	the same - - - 1631	63	
10 History, chiefly in Fresco	Venice - - - 1592	60	
Rustic Figures, Animals, Por- traits, History	Vicenza - - - 1592	82	Venice, &c.
the same - -	Venice - - - 1594	84	
the same - -	Venice - - - 1623	65	
the same - -	Venice - - - 1613	60	
15 the same - -	Venice - - - 1622	62	
History, Portraits	Venice - - - 1594	82	Venice, and every where.
Portraits - -	Venice - - - 1590	30	
Landscapes - -	- - - 1596	56	
Landscapes - -	Germany - - - 1604	84	
20 History - -	Munich - - - 1606	42	
History - -	Verona - - - 1606	84	Verona.
	Venice - - - 1611	66	
History - -	Forli - - - 1580		
History - -	Sienna - - - 1567	57	
25 History - -	Rome - - -		
History, Portraits	Urbino, Rome - 1612	84	
History - -	Sienna, Rome - 1615	51	Sienna; Rome, St. Peter's; Genoa, Santa Maria in Carignano.
History, humo- rous figures	Caravaggio in Lom- bardy, Rome 1609	40	Rome, Pal. Barberini; several Col- lections.

* Ludovico

Names.	Studied under	Excelled in
* Ludovico Caracci - -	Prospero Fontana -	exquisite design ; noble and proper composition ; strong and harmonious colouring
* Agostino Caracci - -	Ludovico, his cousin	similarly accomplished
* Annibale Caracci - -	Ludovico, his cousin	similarly accomplished
Domenico Zampieri, detto, Il Domenichino	the Caracci - -	correct design, strong and moving expression
5 * Guido Reni - - -	Dionigi Calvart, the Caracci	divine and graceful airs and attitudes, gay and lightfome colouring
* Cav. Giov. Lanfranco - -	the Caracci - -	great force, and <i>fulgore</i> , chiefly in fresco
* Francesco Albani - -	Dionigi Calvart, the Caracci	gentile poetical fancy, beautiful airy colouring, his Nymphs and Boys are most admired.
Lucio Massari - - -	the Caracci. - -	
Sisto Badalocchio - - -	Annibal Caracci - -	
10 Antonio Caracci - - -	Annibal, his uncle	
Giuseppe Pini, detto, Cavalier' Arpino	Rafaël da Rheggio -	the <i>furia</i> and force of his compositions
Il Paduano - - -		
Il Cigoli - - -	Andrea del Sarto -	
Domenico Feti - - -	Cigoli - - -	
15 Cherubino Alberti - -		
Cavaliere Passignano - -	Frederic Zuccherò -	
Orazio Gentileschi - -	Aurelio Lomi - -	
Filippo d'Angeli, detto, Il Napolitano		
Paul Brill - - -	after Titian and Annibale	
20 Matthew Brill - -		worked with Paul; his brother
Pietro Paolo Gobbo - -		

History

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History - -	Bologna - - 1619	64	Modena, Pal. Ducale; Bologna, S. Michel in Bosco, S. Giorgio, La Certosa, &c.
History, Portraits, Landscapes	Bologna, Parma 1602	44	Parma, Villa Ducale; Bologna, Pal. Magnani, La Certosa.
History, Portraits, Landscapes	Bologna, Rome 1609	49	Rome, Pal. Farnese, &c. Bologna, S. Giorgio, &c. several Collections.
History, Portraits	Bologna, Naples 1641	60	Rome, S. Girolamo della Carita, Santa Maria Trastevere, S. Andrea della Valle, S. Andrea in Monte Celio, Grotta Ferrata, Pal. Ludovisio; S. Peter's; S. Carlo a Catinari, S. Silvestro, &c.
5 History, Portraits	Bologna - - 1642	68	Rome, Pal. Rospigliosi, Pal. Spada, Capucini, S. Andrea della Valle, &c. Bologna, Mendicanti, S. Domenico, S. Michel in Bosco; and in many Collections.
History - -	Parma, Naples - 1647	66	Rome, S. Andrea della Valle; Naples, S. Carlo de Catinari; La Capella del Tesoro.
History - -	Bologna - - 1660	82	The Duke of Modena's, and many other Cabinets.
History - -	Bologna - - 1633	64	Bologna, S. Michel in Bosco.
History - -	Parma - - - -		Rome, Pal. Verospi.
10 History - -	Bologna, Rome 1618	35	Rome, S. Bartolomeo nell' Isola.
History - -	Arpino, Rome - 1640	80	Rome, the Capitol, &c.
Portraits - -	Padua - - - -		
History - -	Florence - - 1613	54	
History - -	Rome - - - - 1624	35	
15 History - -	Rome - - - - 1615	63	
History - -	Florence - - 1638	80	Florence, the Dome.
History - -	Pisa - - - - 1647	84	
Landscapes -	Rome, Naples - 1640	40	
Landscapes -	Antwerp, Rome - 1626	72	Rome, Vatican, Pal. Borghese; many Collections.
20 Landscapes -	Antwerp, Rome - 1584	34	
Fruit, Landscapes	Cortona - - - 1640	60	

Names.	Studied under	Excelled in
Il Viola - - -	Annibal Caracci -	
Roland Saveri - - -	imitated Paul Brill -	much finishing, but dry
Bartolomeo Manfredi -	M. Ang. Caravaggio -	
Carlo Saracino - - -	imitated Caravaggio -	
5 Il Valentino - - -	M. Ang. Caravaggio -	
Giuseppe Ribera, detto, Lo Spagnuololetto	M. Ang. Caravaggio -	a dark strong manner ; dismal and cruel sub- jects
John Mompre - - -	studied Nature - -	
Henry Cornelius Wroon, or Vroom	Corn. Henrickson -	
Agostino Taffi - - -	Paul Brill - - -	
10 Fra. Matteo Zaccolino		
Antonio Tempesta - -	John Strada - - -	
Othavius Van Veen, called Otho Vænius		
Jean Le Clerc - - -	Carlo Saracino - -	
Simon Vouët - - -	Laurent, his father -	
15 Peter Noefs - - -	Henry Steinwick -	
Henry Steinwick - -	John De Vries - -	
Theodore Rombouts - -	Abraham Jansens -	
Gerard Segres - - -	Abraham Jansens -	imitated M. A. Caravaggio
Sir Peter Paul Rubens	Otho Vænius - - -	
20 Sir Anthony Vandyke - -	Rubens - - -	his master's excellencies with more grace and correctness
Rembrandt - - -		
		great knowledge and execution of the Clair-obscur; high finishing; sometimes a very bold pencil and distinct colouring; vast Nature
		Landscapes

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
Landscapes	Rome - - - 1622	50	Rome, Vigna Montalta, Vigna Aldobrandina, Vigna pia.
Landscapes	- - - - - 1639	63	
History	Mantua - - - -		
History	Venice - - - - 1625	40	
5 History	France - - - - 1632	32	
History	Valencia - - - - 1656	67	Naples, &c. many Collections.
Landscapes	Antwerp - - - -		
Sea-ports, Ships	Haerlem, Rome - - -		
Ships, Tempests, Landscapes, Fruit, Perspectives	Bologna - - - -		Genoa; Leghorn; on the outsidcs of houses.
10 Perspectives	Rome - - - - 1630	40	Rome, St. Silvestro,
Animals, Battles, Huntings	Florence - - - - 1630	75	Florence, &c.
History	Leyden - - - - 1634	78	
History	Nancy - - - - 1633		Nancy, Les Jesuits.
History, Portraits	Paris; Paris - - - 1641	59	Paris, in many Churches.
15 Perspectives	Antwerp - - - - 1651	85	
Buildings, places illuminated by fire and candles	Steinwick - - - - 1653	53	
Low Life	Antwerp - - - - 1640	43	
	Antwerp - - - - 1651	62	
History, Portraits, Landscapes	Antwerp - - - - 1640	63	Flanders, Holland, &c. Duffeldorp; the Elector Palatine's Collection; France, Palais Luxemburgh, &c. England, Whitehall, &c. Genoa, St. Ambrosio, &c.
20 Portraits, History	Antwerp; London 1641	42	Genoa, Pal. Durazzo, &c. Flanders, Holland, &c. France, Versailles, &c. England, the Pembroke and Walpole Collections, &c.
History, Portraits, Low Life	- - - - - 1674	68	France, King's and Monsieur's Col- lections, &c. &c. Florence, the Palace, Amsterdam, &c.

Cornelius

Names.	Studied under	Excelled in
Cornelius Polembourg - -	Abraham Bloemart -	
John Brugle, called Velvet Brugle	Old Brugle, his father	extreme neatness and finishing
Moses, called the Little -	Corn. Polembourg -	
F. Dan. Legres - -	Young Brugle - -	
5 Gaspar Craes - -	Coxis - -	
Bartholomew Briemberg - -	studied at Rome -	
John Asselyn, called Little John	Esaïas Vander Velde.	
Francis Snyders - -	painted with Rubens	
Ert Veeft - -		
10 Lewis Cousin - -		
Philip Vauvremans - -	John Wynants - -	
Gerard Daw - -	Rembrandt - -	
Pietro Francesco Mola -	Albani, Cav. Arpino	strong painting
Giov. Battista Mola - -	Albani - -	the same
15 Giacomo Cavedone - -	Lud. Caracci - -	
Agostino Metelli - -		
Angelo Michale Colonna -	Ferrantino - -	
Giov. Benedetto Castiglione, detto, Il Genoëse	Paggi, Vandyke -	
Pietro Testa - -	Domenichino - -	capricious and strange designs
20 Matthew Platten, called Il Montagna	Asselyn - -	
Francesco Barbieri, detto, Il Guercino da Cento	the Carracci - -	a medium between the Caracci and Caravaggio; he has two manners, one a dark and strong one; the other more gay and gracious
Pietro Berrettini, detto, Pietro da Cortona	Baccio Ciampi - -	noble compositions; bright and beautiful colouring

Minature

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
Miniature, Land- scapes with fi- gures	Utrecht - - - 1660	74	Many Cabinets.
Little Landscapes with figures, animals, and flowers	Brussels - - - 1625	65	
Small Landscapes with figures	- - - 1650	—	
Flowers - - -	Antwerp - - - 1666	70	
5 Flowers - - -	Brussels - - - 1669	84	
Landscapes - - -	- - - 1660	40	
Landscapes - - -	- - - 1660	50	
Animals dead and alive	Antwerp - - - 1657	78	
Sea-fights, Tem- pests	Brussels - - - 1670	—	
10 - - -	- - - 1670	—	
Little figures -	Haerlem - - - 1668	48	
History - - -	Leyden - - - 1674	61	
History - - -	Como; Rome - 1666	56	Rome, Monte Cavallo; Pal. Col- taguti, &c.
History, Land- scapes.	- - - - -	—	
15 History - - -	Bologna - - - 1660	80	Bologna, St. Michaeli in Bosco, &c.
Buildings, Per- spective	Bologna; Spain - 1660	51	Bologna, &c.
Buildings, History	Bologna - - - 1687	87	Bologna, &c.
	Genoa - - - - -	—	
History, Whims	Lucca - - - 1650	39	
20 Sea-pieces - -	Antwerp; Venice —	—	
History - - -	Cento nel Bolognese; Bologna - - - 1667	76	Rome, Vigna, Ludovisia, St. Peter's; Grotto Ferrara.
History - - -	Cortona; Rome - 1669	73	Rome, Pal. Barberini, Pal. Pamfili, Chiesa nuova, St. Peter's, St. Ag- nes; Florence, Pal. Pitti, &c.

D d

Antonio

	Names.	Studied under	Excelled in
	Antonino Barbalonga - -	Domenichino - -	
	Andrea Camaceo - -	Domenichino - -	
	Andrea Sacchi - -	Albani - -	a colouring more languid than Pietro Cortona, but extreme delicate and pleasing
	Simone Cantarini - -	Guido - -	
5	Cav. Carlo Cignani - -	Albani - -	noble, bold manner & and bright colouring
	Pietro Facini - -	Annibal Caracci - -	
	Giov. Andrea Donducci, detto, Il Maftelletta	the Caracci - -	
	Alessandro Tiarini - -	Prospero Fontana - -	
	Leonello Spada - -	the Caracci - -	
10	Giov. Andrea Sirani - -	Guido - -	
	Elisabetta Sirani - -	Andrea, her father - -	
	Giacomo Sementi - -	Guido - -	
	Francesco Gessi - -	Guido - -	good imitation of his master
	Lorenzo Garbieri - -	Lud. Caracci - -	
15	G. Francesco Romanelli - -	Pietro Cortona - -	
	Diego Velasquez - -	Francesco Pacheco - -	great fire and force
	Alessandro Veronese - -	Felice Riccio - -	a weak but agreeable manner
	Mario de Fiori - -		
	Michelangelo del Campidoglio	Fioravante - -	
20	Salvator Rosa - -	Spagnuololetto and Daniel Falcone	savage & uncouth places; very great and noble style; stories that have something of horror or cruelty
	Il Cav. Calabrese - -	Guercino - -	
	Ferramola Fioraventi - -		
	Il Maltese - -		
	Claude Gelee, called Claude Lorraine	Godfrey Wals; Agostino Tassi	rural and pleasing scenes, with various accidents of Nature, as gleams of sunshine, the rising moon, &c.

History

Painted	Country, Place, and Year of their Death.	Aged	Principal Works are at
History - -	Messina - - -	—	Rome. St. Andrea della Valle, Chiesa dei Theatini, &c.
History - -	Bevagna; Rome - 1657	55	Rome, St. Peter's, St. Giov. in Laterano, Pal. Palestrina, &c.
History - -	Rome; Rome - 1661	72	Rome, Pal. Berberini, &c. Chiesa di St. Romualdo, St. Carlo di Catinari, &c.
History - -	Pefaro; Bologna 1648	36	
5 History - -	Bologna; Bologna 1719	91	Bologna, Pal. Davia, Certosa, &c.
History - -	Bologna - - - 1602	42	Bologna, &c.
History - -	Bologna - - - 1655	80	Bologna, &c.
History - -	Bologna - - - 1668	91	Bologna, &c.
History - -	Bologna - - - 1622	46	Bologna, &c.
10 History - -	Bologna - - - 1670	60	Bologna, &c.
History, Portraits	Bologna - - - 1664	26	Bologna, &c.
History - -	Bologna - - - 1625	45	Bologna, &c.
History - -	Bologna - - -	—	Bologna, &c.
History - -	Bologna - - - 1654	64	Bologna, &c.
15 History - -	Viterbo; Rome - 1662	45	France, &c. Rome, &c.
Portraits - -	Spain - - - 1660	66	Rome, Pal. Pamfili; France, Louvre.
History - -	Verona - - - 1670	70	France, Versailles, &c.
Flowers - -	Rome - - - 1656	—	
Flowers & Fruits	Rome - - - 1670	60	
20 Landscapes, History	Naples; Rome - 1673	59	Rome, Pal. Palavicini; Paris, the King's Collection, &c.
History - -	Calabria - - - 1688	86	Rome, St. Andrea della Valle, &c.
Vases, Instru- ments, Carpets, and Still-life	Brescia - - - 1512	—	
the same - -	- - - - -	—	
Landscapes - -	Toul; Rome - 1682	82	Rome, Pal. Chigi, Altieri, Colonna; many Collections.

D d 2

Nicolas

Names.	Studied under	Excelled in
Nicolas Pouffin - -	Quintin Varin - -	exquisite knowledge of the antique; fine expression; skilful and well-chosen composition and design. Scenes of the country with antient buildings and historical figures intermixed
Gaspar Du Ghet, called Gaspar Pouffin	Nicolas, his brother-in-law	a mixture of Nicolas and Claude Lorraine's style
Eustache Le Sueur - -	Simon Vouët - -	simplicity, dignity, and correctness of style, he is called the French Raphaël
5 Michelangelo delle Battaglie Jaques Stella - -	Mozzo of Antwerp - his father - -	painted upon marble frequently
Carlo Maratti - -	Andrea Sacchi - -	
Luca Giordano - -	Lo Spagnuololetto - -	
Charles Le Brun - -	Simon Vouët; Nicolas Pouffin	
Cav. Giacinto Brandi - -	Lanfranco - -	
10 Ciro Ferri - -	Pietro Cortona - -	

The E N D of the

Painted		Country, Place, and Year of their Death.	Aged	Principal Works are at
History, Land- scapes		Andilly; Rome - 1665	71	France, Versailles, Palais Royal, &c. Rome, Cav. Pozzo's Collection, and in many more elsewhere.
Landscapes	-	Rome - - - 1675	—	Rome; Paris, &c.
History	-	Paris - - - 1655	38	Paris, the Chartreuse and Hotel in the Ile Notre Dame, &c.
Battles	-			
5 History, Minia- tures	-	Lyons; Paris - 1647	51	Lyons; Paris, &c.
History	-	Ancona; Rome - 1713	88	Rome; many Churches and Palaces, &c.
History	-	Naples - - - 1705	76	
History	-	Paris - - - 1690	71	Versailles.
History	-	Poli; Rome - 1713	90	Rome, &c.
10 History	-	Rome - - - 1689	55	Rome, St. Agnes, Pal. Monte Ca- vallo, St. Ambrogio, &c. Florence, Pal. Pitti.

E R R A T A.

Page 17, line 193, for *figured*, read *figur'd*.

P. 61, l. 755, for *He knew*, r. *His were*.

P. 70, l. 14, for *Paraphase*, r. *Paraphrase*.

P. 94, l. 6, for *operaa tramento*, r. *opera atramento*.

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