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A TREATISE
ON THE
ART OF PAINTING,

IN ALL ITS BRANCHES;

ACCOMPANIED BY

SEVENTY ENGRAVED PLATES,

AND EXEMPLIFIED BY

REMARKS ON THE PAINTINGS OF THE BEST MASTERS,

ILLUSTRATING THE SUBJECT BY REFERENCE TO THEIR BEAUTIES
AND IMPERFECTIONS.

BY GERARD DE LAIRESSE.

REVISED, CORRECTED, AND ACCOMPANIED WITH AN ESSAY,

BY W. M. CRAIG,

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

IN TWO VOLUMES.

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THE
ART OF PAINTING.

BOOK VII.

OF PORTRAITURE.

Emblem. Concerning the Treatment of Portraits.

NATURE, represented by her many breasts, is sitting. Near her stands a child lifting her garments off her shoulders. On her other side stands *Truth*, holding a mirror before her, wherein she views herself down to the middle, and is seemingly surprised at it. On the frame of this glass are seen a gilt pallet and pencils. *Truth* has a book and palm branch in her hand.

CHAP. I.

OF PORTRAITS IN GENERAL.

SINCE we meet with no presidence in the art, nor pretend to us st on ceremonies, we shall treat of things as they occur to us, and as clearly and profitably as possible.

But first, give me leave to say, that I have often wondered how any man can prefer slavery to liberty, and, by departing from the essence of the art, subject himself to all the defects of nature. I speak of such great masters as *Van Dyk, Lely, Van Loo*, the old and young *Bakker*, and others, who though possessed of great talents in the art, postponed what is noble and beautiful, for what is more ordinary and com-

mon. The truth is, and we have seen, that sooner by this means than others, men have obtained the honour of gold medals and chains, &c. Nay, the liberty of prescribing laws to princes; starting them in the face, drawing their pictures, and many other privileges, whereby they have acquired great riches. What an unheard-of reward did not *Apelles* receive, when *Alexander* gave him his dear *Campaspe*, in order to save the life of that great artist, by satisfying his love, inflamed by drawing the picture of that beauty! When I consider these things, I am surprised that all painters do not devote themselves wholly to portraiture; since now-a-days money is preferred to learning, lucre to virtue, and honours dispensed to men in proportion to their riches. But, leaving this subject, we will proceed thoroughly to consider every thing relating to that branch of the art.

As in music and singing a good ear is requisite, so in portraiture it is impossible to excel without a good eye; such an one, I mean, as is governed by sedate and sober sensation, and not by self-love or passion. Next is required a regular design, containing an exact proportion or division of the parts, not only of the face, but of the whole body, that the sitter may be known by his picture, which may be most agreeably done by mixing the fashion with what is painter-like; as the great *Lely* did, and which is called the painter-like or antique manner, but by the ignorant commonality, the *Roman* manner.

Next; we must be thoroughly judicious in the graceful choice of the light, and the place where the person is to sit, that the face may appear to the best advantage; and then the body is to be disposed to the most natural and becoming posture.

The next business, and which gives it the greatest lustre, is, the colouring, that each person and his parts may have their proper colour, and such as appears in his daily converse; not such as proceeds from extraordinary emotions. Let the artist beware of inclining to any particular manner, like some, whose work is thereby better known to be theirs, than the friends of the sitter know the picture to be his.

As for the choice of light, in order to apply it most advantageously for the benefit of either sex, it is certainly a matter of great moment; since the fair sex commonly partake of more delicacy and grace than men, so they must have a light as beautiful and agreeable as their persons.

But ere we proceed further, it will not be improper to look into the origin of portraits, in order thereby to shew the aim of those who cause themselves to be drawn, and the profits which masters get thereby.

The ancients used to cause those, from whom the commonwealth had received extraordinary benefits, either in war or civil affairs, or for eminence in religion, to be represented in marble or metal, or in a picture, that the sight of them, by those honours, might be a spur to posterity to emulate the same virtues. This honour was

first begun with their deities : afterwards it was paid to heroes, and of consequence to philosophers, orators, religious men, and others, not only to perpetuate their virtues, but also to embalm their names and memories. But now it goes further ; a person of any condition whatsoever, have he but as much money as the painter asks, must sit for his picture : this is a great abuse, and sprung from as laudable a cause.

In noblemen indeed it is a very commendable custom ; because, being descended from great families, the lustre of these ought to shine, to encourage their successors to keep up their glory, and to prevent sullyng it by unworthy actions.

As for a *general* or *admiral*, who has died in the bed of honour, gratitude, I think obliges us to raise a monument to his glory, and to animate brave souls in future times, to imitate his virtue. But what is this to the vulgar ; pride only spurs them to it. The rich do it that their children may boast of it ; the master of a numerous family does it, that the world may know he is a father : he who has fired a magazine of the enemy must be drawn, with this great action, though perhaps there was no body to hinder him. Has a citizen's wife but an only babe, he is drawn at half a year old ; at ten years old he sits again ; and, for the last time, in his twenty-fifth year, in order to shew her tender folly ; and then she stands wondering how a man can so alter in that time. Is not this a weighty reason ? A reproveable custom, if painters did not gain by it. But, again, portraits are allowable, when a lover is absent from his mistress, that they may send each other their pictures, to cherish and increase their loves ; a man and wife so parted may do the same.

But to return to the original matter : I must warn the artists not to yield too much to what is common ; or humour ignorant people so much, as not to reserve to themselves some liberty of doing what they think proper for the sake of reputation : surely this cannot be strange advice ; for a master who prefers money before art has no more dangerous a rock to split on, since the ignorant multitude usually insist to be drawn according to their own conceits. One says to a good master,—" Draw me thus, or thus ; let me have one hand on my breast, and the other on a table ;" another must have a flower in his hand, or a flower-pot must be by him ; another must have a dog, or other creature, in his lap ; another will have his face turned this or that way ; and some who would be drawn in the *Roman* manner, must be set off by a globe or a clock on the table, whether such ornaments be proper or not. On mentioning the *Roman* manner, I find that it signifies a loose, airy undress, somewhat favouring of the mode, but in no wise agreeing with the ancient *Roman* habit.

But many other inconveniences attend portraiture ; as first, the ignorance of those who sit ; for some of them, having no right notion of their own mien and shape, often refer the judgment of a fine portrait to the eye of a child, or servant ; and what they say, Monsieur and Madam believe, either to its praise, or discommendation.

A second inconveniency arises from a wedded inclination which any one has to such and such objects; judging as they like or dislike, not only of pictures, but even the life itself; for though they may be afraid to pass sentence on a fine history or landscape, yet a portrait must not escape them, as thinking it within the reach of their capacities.

Thirdly, we find many artists never pleased with other mens works, but being full of themselves despise every thing they see, though as good as their own; and this perhaps on no better foundation than a pique against the artist; or else because of his great fame: and yet if ten persons happen to applaud a fine picture of this envied master, they will at that juncture chime in with them, to screen their prejudice. And, on the contrary, if but a single person afterwards find fault, they immediately turn the tables against ten others. Again, if a piece of their friend be brought in question, though never so faulty, they will applaud and justify it at any rate, though against their own convictions of conscience. But this partial and prejudiced humour is most prevalent in those who know least.

A fourth set of men are those, who, being always of an uneasy temper, dislike their own, but applaud every thing other men do: these, indeed, are not so noxious as the former, because they only hurt themselves, whereas the others hurt every body.

Fifthly, there are a prejudiced set of men who find no taste but in easy and grave airs and postures; others in stirring and hurrying ones; others in violent ones: some think that womens draperies ought to be loose and soft; others will have them of velvet or satin, or else party coloured: this thinks that a dark or brown ground best sets off a figure; another chuses a landscape, or green curtain, right or wrong. Are the colours beautifully chosen, the picture smells of them; are they broken, they seem muddy and foul. How can a portrait please so many opinions? It is not like a history full of figures, where we can introduce variety of sedate and stirring action, more or less beautiful colouring, loose to set draperies, dark or light grounds, &c. Because this is but a single figure.

Our business, then, must be to find alway between *Sylla* and *Charybdis*, to enable the artist to paint a good portrait; for he who makes due reflection on every thing, can prepare himself to overcome the aforesaid difficulties.

CHAP. II.

OF THE DEFECTS IN THE FACE AND OTHER PARTS.

THE defects, which are seen in nature, or in simple life, are three-fold.

1. Natural ones.
2. Accidental ones.
3. Usual ones.

The natural ones are, a wry face, squint eyes, wry mouth, nose, &c.

The accidental ones are, loss of an eye, a cut on the cheek or other part of the face; pits of the small pox, and the like.

The usual ones are, those habits to which we accustom ourselves from our infancy; to wit, contraction of the eyes and mouth, or closing, or gaping of the latter, or drawing it in somewhat to this or that side, upwards or downwards, &c.

As for other bodily infirmities, how many have wry necks, hunch backs, bandy legs, withered or short arms, or one shorter than the other; dead or lame hands or fingers? among these, some are unavoidable, and others may be either left out, or handsomely concealed. The necessary ones ought to be seen, because they help the likeness; such as a wry face, squint eyes, low forehead, thinness and fatness, a wry neck, too short or too long a nose, wrinkles between the eyes, ruddiness or paleness of the cheeks, or lips, pimples or warts about the mouth, and such like; among those which may be hidden, or left out, I count a blind eye, a wound, wen, mole, pits of small pox, too many pimples, &c. a red, blue, or hairy spot; as also habitual usages; such as hanging lips, pinchings or drawings of the mouth and eyes.

I think, also, that the common and usual dress of a person is a great addition to likeness; for no sooner is the dress altered, but the look does the same, and shews itself either more or less pleasing and agreeable; and thereby the person becomes more or less known; to obviate which, I advise the artist above all things to get first a true likeness of the face, and paint it to the sitter's satisfaction; and then he may freely manage all the rest as he thinks fit, and thereby get honour and commendation; since the life itself in such a dress cannot any more alter.

The painter should likewise discover and know, as much as possible, the nature and temper of the person sitting, and in what circumstances lies his favourite pleasure; that he may, when sitting, be entertained with talk pleasing to him, and his air thereby kept steady and serene, and his posture natural and easy; avoiding every thing tending towards sorrow or frightful relations; for these are apt to ruffle the mind, and so to discompose the face, that it cannot easily be got right again:

but if the sitter himself do by his talk discover his own disposition, the painter ought to humour it to the last, whether it be jocose or moderate, without exaggeration or diminution; yet with such a variety, as not to prove tiresome, and make the face alter.

He who cannot thus manage and furnish out a discourse, will be the longer ere he arrive at the likeness. Some will even sit three or four times, and each time with a different air; and, were they to sit ten times, I fancy something new would still appear.

Another hindrance may be, that painting-rooms are often hung with such smutty pictures as frequently put females to the blush, or alter their countenances. But though, for improvement, fine pictures are necessary to be always in view, yet in a painting-room there ought not to hang the wanton picture of *Mars* and *Venus* caught by *Vulcan*; or *Dina's* bathing, though done by *Van Dyk*, or *Joseph* and *Potiphar's* wife; for though these may hang in a corner, yet when the eye has once observed them, it will retain them; because their ideas make continual impressions on the mind, even against its will; and therefore the bare remembrance of such things must put a young and chaste virgin to the blush. Must it not create a longing, to see a picture of two beggar-boys fall greedily on ripe fruit, the one eagerly biting a piece of fresh melon, and the other a bunch of grapes, with the juice falling down his chin on his naked breast? the room then should be hung with every thing modest, as fine landscapes and flower-pieces, which will amuse the sight without disturbing or tiring the mind, or altering the countenance; fine portraits will also animate a sitter to keep him serene, and make him emulous of their manners: a large looking-glass may be likewise of service, if so hung that the sitter can see himself in it; for, thereby discovering any disagreeableness in his look, he will correct himself, in order to have as good an air as he desires; and by such methods as these a painter may become great.

We will now proceed to consider how many mistakes some painters commit in relation to the first observation of natural defects; these endeavour, to their utmost power, to express punctually the deformities and defects of a face, without scruple; to wit, a blind or defective eye, or the like, though they know that it is an enemy to grace, and on no other ground than a false belief that it creates a greater likeness. But who loves to be reproached with his defects, when they can be artfully hidden? what would become of grace, which teaches, that a painter should make as beautiful a choice as possible; which these blemishes obscure. I think, therefore, that we cannot lay too great a stress on what concerns the make, position, and turn of a face, that the eye be not offended with blemish, or deformity, or the posture look disagreeable.

How monstrous is the picture of a certain admiral, who seems to stab himself with his staff of command, and has a defective eye turned directly to the light; because, according to the saying, he is best known by it. Would not a more profile view have suited him better, or to have flung the side with the blind eye into shade? would it not be ridiculous to paint the Duke of *Luxenburg* in profile, to represent him the better, and that his hunch-back might be the more visible, for no other reason, than that most people knew he had one?

Nature abhors deformity, and we cannot behold it without aversion, and a quick turn of the eye from it: a squint-eyed person cannot see himself in the glass without inward trouble; especially one of the fair sex, who, in other respects, tolerably handsome, cannot bear to see an instance of her deformity in another, but will bashfully look off or down to the ground. How much worse then must it look in a picture? the life may be sometimes seen on a handsome side; which in an ill chosen picture we can never expect: whence it is natural for one who has a blemish or defect in an eye or cheek, always to turn the best side to the light. In short, we do not desire to do any thing, walk, stand, sit, talk, but with a becoming air. Have we sore eyes, we hide them under our hats; or if a lame hip, we endeavour to walk briskly; have we some humour or pimples in a cheek, we either hide them with a patch, or paint the other side like it; have we bad teeth, we keep the mouth shut; or a lame hand, and hide it not under our coats, or in our pockets. If nature acts so, how can such defects please in a picture? such a flattery then as is agreeable to art, is not only allowable, but commendable, especially when the sitter is so disposed in posture, that the painter himself cannot perceive it.

Ask any one who wears a piece of black silk over an hollow eye, whether he desires to be drawn from that side; I believe not. A person with a wooden leg cares not that the deformity should appear in a picture: such a one ought to be drawn in half length only: but if the hero insist upon the introducing such a leg, on a supposition that it is an honour to have lost a limb in his country's service, the painter must then comply with his desires; or else contrive it lying on a table covered with red velvet: if he desires it after the antique manner, it must be contrived in a bass-relief, wherein the occasion of it may be represented; or it may hang near him on a wall, with his buckles and straps, as is done in hunting equipages; or else it may be placed among the ornaments of architecture, to be more in view. But what praise or advantage will an artist get by this, when a judicious master sees the picture? he may perhaps plead in excuse, that the sitter would have it so. This indeed I cannot argue against, because we usually say to whom we employ, Do as I would have you, right or wrong. We have an instance of a gentleman, who being drawn in little, and comparing the smallness of the eyes with his own, asked the painter,

whether he had such? however, in compliance, and for his pleasure, he desired that one eye at least might be as big as his own; the other to remain as it was. A sad case! a miserable subjection! for though we cannot compel others to be of our opinions, yet I pity those who must submit to incongruities. But, not to dishearten the artist too much, we will proceed to,

CHAP. III.

THE OBSERVABLES IN A PORTRAIT, PARTICULARLY THAT OF A WOMAN.

SELF-CONCEIT and self-love seem natural to all, but especially to the female sex; who, whether their pictures are drawn on their own accounts, or through the desire of others, imagine they deserve such homage; nor stops it here—for although they may possess a tolerable share of beauty, yet that is not satisfactory enough; they must be flattered, and their pictures painted in the most beautiful light; and unhappy is the painter who abates but half a drachm of such a beauty.

For these reasons the master is obliged to have a principal regard to light and colour; but to the light chiefly, since it is well known that nothing gives greater offence to ignorant people than shades, and still more, when they are strong and broad: they believe they speak to the purpose in objecting, well, how can it be possible that my neck and cheek should have such large shades, when I daily consult my glass, and find my skin all of a colour and white? and then the painter is blamed. But are not such reasons weak and absurd? since, if a man, how tenacious soever, meet another, who, by long absence and alteration of dress, is got out of his memory, he will naturally turn him to the light, in order to know him and his features. This conduct has been wonderfully observed by *Barocci* in his picture of *Mary* paying a visit to *Elizabeth* when big with child; in which, by his method of placing the figures, and the attention of the faces, we seem to hear them talk, looking earnestly at each other.

I think those masters have made the best choice who have chosen a front-light, and thereby kept their colours most natural and beautiful; since this light is certainly most advantageous, whether the picture hang against a wall, or where else. But here seems to arise a difficulty, since we formerly said, that we ought to fix a certain place, and the point of sight and distance, and to dispose the light so as it can fall on that place; to which the answer is easy; portraits have no fixed place, as we shall further shew in another chapter, as also how far and on what occasions we must confine ourselves to that rule.

The best way to settle this point is, to follow those who have chosen their light almost fronting, and, as before said, such a colouring as naturally appears to the eye, besides a good choice: since I think the case of placing a portrait to be the same as that of curious china, which, whether it stand high or low, shews itself every where beautiful. My reason for this is, that objects, which have such a front-light, have an exceeding fine effect, and great relief, when they come against a dark ground; and still finer when the light falls on them somewhat from on high, if the sitter and some accidents do not hinder it; in which case, reason and our eye must best direct us. View but this fineness in a posture painted leaning over a hatch, or out at window, and what great decorum the touches and shades about the most relieved parts cause in such an object; as *Leonardo da Vinci* has well observed.

Of the accidents which I just now spoke of, I shall mention two or three: some persons may be too long and sharp-nosed, or too hollow-eyed; for such a low light is most proper; but where it is otherwise, a high light; in this manner a judicious master ought to help the defects of nature, without adding to, or taking any thing from them: yet, to the sorrow of impartial masters, the contrary is too much seen; for, as I have said, that history-painters chuse and follow what they have the greatest inclination for, so it is with many portrait-painters, their work is better known by their particular manner than the sitter by his picture.

Permit me here to make a comparison between those two great masters, *Titian* and *Van Dyk*, with respect to the judgment I have heard made on their works. Of the latter it is said, that in the design, grace, and choice of a portrait-figure he was the most skilful: nevertheless I have seen many of *Titian's* (who, in most mens opinions, has the greater reputation), which seemed to me incomparable, though less agreeable: here my position, about the particular choice of masters, takes effect again; because I think, that the defect in agreeableness is peculiar to *Titian's* country, and limits his choice, and therefore he is the less culpable; when, on the contrary, our region prefers what is gay and elegant before the majestic and grave; and likeness is the chief object both of the sitter and the artist, every thing else being looked on as by-works and ornament: a poor judgment methinks of people of sense! for if a portrait have not, besides likeness, an agreeable disposition, the little knowledge of the master will presently appear. It is true, that we meet with many odd faces in the life, especially among vulgar and clownish people, yet I say that, be they ever so rude, agreeableness should be observed in their pictures. By agreeableness I understand the disposition of a posture in general; as when the face has an advantageous turn more or less to the light, up or down, in order to create handsome shades, and to shun unbecoming ones; for every face requires a particular observation; one, a high light; another, a low one; this, a side-light; that, an almost front-

ing one: I speak not yet of many other requisites, such as the sway of the neck, shoulders, or breast; or of a proper back-ground: all which considerations are essential to a fine portrait, as well in respect to the naturalness and colour, as to the motion: but of the light and back-grounds we shall say more in the next chapter, and now return to our comparison. Some think that *Van Dyk's* paintings are but water-colours compared with *Titian's*, whose pictures have so much force in colouring, lights and shades, that those of the other cannot stand in competition with them; nay, that his colouring is inimitable, and whereby that of *Van Dyk* appears faint and weak: a ridiculous opinion indeed! However, that *Van Dyk* and *Titian* differ much in colouring, I allow; but nevertheless think, that we need not run to the *Italians* to prove it, since, if the stress lay in strong-colouring only, *Rembrandt* need not give way to *Titian*. But whence arises the mistake? Most men chime in with those simple judges who approve no histories, landscapes, or portraits, that are not painted in the *Italian* manner. My opinion is, that the whole of the matter lies more in the difference of climates than in the styles of the masters; for let an *Englishman's* picture hang near an *Italian's*, both painted with equal skill, and each given according to his hue and nature, there will appear a great difference between them; the sweetening softness of the *Englishman* will charm as much on one hand, as the strong and glowing colour of the *Italian* on the other. On which of these two pictures has the master bestowed the most pains? Are not both praise-worthy, as having each expressed the character natural to his figure?

But not to go abroad for comparisons, with respect to particular claims, our own low country affords differences enough: two brothers, of the same parents, are born in the same town and hour; one of them is brought up to the sword, and endures all the fatigues of war, and the incommodities of hail, snow, wind, rain, sun, smoke of salt-petre, &c. whereby his complexion is altered, and becomes swarthy. The other brother, contrarily, is educated in saloons, fine apartments, and tender conversations, by which means, time cannot so much affect him; each sits for his picture to a separate and good master; now these two pictures being brought together, will the painter be censured for the difference of tints and features; or, will it be objected, that nature has not been rightly followed, or that the pictures are not like? An impartial judge will determine that both are good and natural, and that each master has duly mixed art with nature.

I have discovered a great oversight in some artists, which is, that when the face was finished they had no further regard to the life, but chose a posture, at pleasure, out of drawings or prints, without considering whether it suited the person, and whether the dress was proper to the condition and countenance of the sitter; nay, whether the head matched the body: certainly a great heedlessness! for if a body

must be added, what more proper than the life itself? and though the layman be good and helpful, yet it is not equal to the life. Many disregard this, thinking they have done enough in copying the face: but all the while they are preposterously joining an airy drapery to a sedate and grave head, and a grave and stiff dress to a merry face. But further, the hands are entirely neglected: if a pair of fine ones can be got of some other master, these are made use of, without regard to the life, which may perhaps have short, thick, and coarse hands. How can these things agree? Is it not almost the same as to dress *Flora* with the drapery of *Vesta*, and *Vesta* with *Flora's*? Artists say—we have the prints of *Van Dyk*, *Lely*, *Kueller*, and others, for fine examples; and as *Lely* has followed *Van Dyk* in graceful action and draperies, so we have a liberty to imitate him and others, to which I willingly agree; but then we ought to do it on the same footing as he did; in his postures he has not merely, and without alteration, followed *Van Dyk*, and still less without judgment; as may be seen in his two celebrated pictures of *Nell Gwynn* and the *D— of P—*: the one, a wanton and buxom lady, he has so represented; and the other, being a widow, and more sedate, appears more modest.

By this rule we must walk in the use of those great masters; but if things be done without making distinction of persons, and their conditions, the artist will work to his dishonour. He who steals thus, may indeed call the work his own, without reproach; none will object, as *Michael Angelo* did once to a painter who practised it to excess:—*What will become of your pictures at Doomsday, when the parts shall return to their own wholes*, seeing your works are made up of stolen pieces?

Moreover, in this theft, we ought well to observe, how masters best applied every thing, with respect to youth and age, as well in postures as draperies and by-ornaments; what suits an alderman or hero a merchant or citizen nobleman or plebeian: hereby we shall discover the aims of the great masters in thus managing these particulars, and learn to imitate their beauties in a sweet and agreeable manner.

CHAP. IV.

OF THE CHOICE OF LIGHTS, DRAPERIES, AND GROUNDS IN A PORTRAIT; AND OF THE POINT OF SIGHT.

IN the preceding chapter we have laid down as a rule, that a front light is the best to be chosen, and the most beautiful, especially in the fair sex; and I think it the more necessary when the face itself is also chosen in front; because then the

greatest force will fall directly upon the most rising, or relieved parts : but I shall now subjoin, that since the life, however we dispose it, either from or near the light, fronting or in profile, yet supports itself, though the light be not advantageously chosen, which a portrait cannot do ; we therefore must needs, in order to make it appear as it ought to be, accommodate the light to the disposition of the face : for instance, when the face turns somewhat sideways, the light must be adapted to it ; when it is quite in profile, a side-light will be best ; because then a great mass of light remains together—to wit, in the forehead, nose, and cheeks, which are not broken by any ground-shade, but united by the roundness ; which shews us how to represent rising nature, and causes a becoming relief.

We see that many, without difference, be the figure in full proportion, or in little, give the touches under the nose so black and dark, that it seems as if a black beetle were proceeding thence ; whereas it is certain, and nature teaches it, that when the light falls strong on the nose, the nostrils and their ground-shades can never appear so black ; and yet some think they have done great feats in using force and strength, and will do it even in a fair and tender face, and no bigger than the palm of the hand, although the deepest black should not have force enough to shade the objects of a darker colour, such as hair, a cloak, or other garment ; by which sort of management the face seems to jump out of the frame, and to desert the wig, hair, and garment. We must not so understand, when we teach that the face must have the main light ; we mean only, that all ought to keep due order, that it may look natural. Each colour of the by-work ought, according to its lightness or darkness, to have its moderate share and dark touches, as the matter it consists of is either solid or thin and transparent ; and, in proportion as the objects lessen, so must the force of their colours diminish, as shall be further illustrated in the following chapter, to which for brevity we refer. We see an excellent example of this management in the famous *Netscher's* artful portraits, wherein he has judiciously handled the darkest given shades, and main-light-touches, according to the natural force of the colour.

For the better understanding of further observables, I have found it proper to mention some other particulars concerning the disposition of lights, according to occasion, consisting in light against dark, and the contrary ; and though every thing thereby becomes relieved, and is set off, yet that is not sufficient ; for the placing of colours against each other on suitable grounds, and a contrast in the objects, whether moveable or immoveable, is of great consequence and decorum : and although we have handled these things at large in the *Book of Colouring*, yet we find it necessary to recapitulate them here, with respect to portraits, and the retiring grounds or vistas behind them.

Observe, then, whether a fair and beautiful face will become a light grey, or lightish blue ground; and whether a warm complexion and strong colouring, against a glowing or yellowish ground, will please the eye. I speak of the face, not the draperies, though both together make a portrait. But let the fair and beautiful face of a woman be placed against a warm ground, and then the light parts will not only be thereby cast off, and look more agreeable, but the shades will also be softened, and appear more tender; for it is unnatural to force a fair and tender virgin, who shews little or no motion, out of her seeming apartment, as some by their glowing shades and reflections have endeavoured to do; whereby their faces, on the shaded side, look as if a lighted candle stood behind them, which penetrated their skin: this is as unnatural in the open air as within doors.

This example of a woman is enough to prove the contrary conduct with respect to a man's face, according to the aforesaid rules concerning the disposition and placing of colours on suitable grounds; namely, that the strong ought to be painted against the weak, and the weak against the glowing and strong; in which is also comprehended light against dark, and dark against light.

Whence it is evident, that back-grounds contribute very much to the pleasing effect of objects; nay, I dare say, that the decorum mostly depends thereon: and though many imagine, that a dark or black ground always becomes a portrait, yet it is no rule, since, as before has been said, each individual colour of the objects requires a particular back-ground: besides, if such things were to be taken for rules, the art would look too much like an handicraft; for a dark colour against a dark ground can have no good effect, and that of a white or pale against it will be too hard; therefore a medium must be judiciously observed in both, that one colour may suit with the other. In the draperies the conduct is the same; one person best becomes light, and another dark clothes; blue suits one, and red, yellow, or green, &c. another: the artist must then take care not to force nature, but help her as much as possible, and represent her always most beautiful.

If any one would know many reason for thinking that my errors arise in this part of the art, it is, that the colours of the naked receive more or less, or too much force by the by-colours of grounds and back-ornaments. It fares with them as it is said of the camelion, who changes his colour as often as he is placed by different colours; though this is occasioned by his elegant and shining scales, when, contrarily, the human skin is dull, and not shining. However, we shall find, that he who paints a portrait twice, and each time on a contrary ground, yet with the same temperament of colours, will perceive a very great, nay, incredible difference: as I have on several occasions experimented in the life; to wit, that when some young ladies were in a room hung with yellow, they looked sickly and grey, notwithstanding their fresh

colour; but, contrarily, being in a room hung with violet, their colours shewed themselves very beautiful; whence it appears, that the alterations are oftentimes occasioned by the adjacent objects. Let him who doubts this make trial of it in portrait, by laying a ground with water-colours on paper; and, after the face is cut out, placing it against the picture instead of a back-ground. But I think there is a convenient way of preventing the aforesaid alteration; namely, by fixing against the wall, behind the sitter, a garment, cloth, or something else of the same colour, or near it, which we chuse for our back-ground; thus we may be sure of obtaining the right colour, and make the painting look agreeable.

In order to represent an extensive back-ground, and chiefly in a small picture, be it an apartment or landscape, some shadiness should be contrived between the figure and the distance, as a column, curtain, body of a tree, vase, &c. These objects being in shade, or of a dark colour, the lights falling on the off-works will not prejudice either the face or drapery, though both be light; but, on the contrary, the figure, as receiving the foremost and greatest light, will thereby be relieved, and look better.

As for the draperies, since they consist of different and various colours, each of a particular nature, and little agreeing with the colour of the face, they also require each a particular ground, best suiting and uniting with it; to the end that, though differing among themselves, they may have a perfect harmony with each other, so that the eye be not taken alone with the face, or the draperies, ornaments, or by-works; but, by this sweet conjunction, insensibly conducted all over the picture.

It will not be improper to treat also about easiness and sedateness in posture, opposed to stir and bustle, and the contrary: namely, that the picture of a gentlewoman of repute, who, in a grave and sedate manner turns towards that of her husband hanging near it, gets a great decorum by moving and stirring back-ground objects, whether by means of waving trees or crossing architecture of stone, or wood, or any thing else that the master thinks will best contrast, or oppose the sedate posture of his principal figure. And because these are things of consequence, and may not be plainly understood by every one, I shall explain myself by examples in Plate LVII. concerning the elegance and harmony of back-grounds with the figures.

In No. 1. I represent a beautiful face against the light of the ground; and the drapery, which is white, or of light colouring, against the dark of it; these oppositions thus meeting, produce a sweet mixture above, and below an agreeable relief or rising of the under part of the body; whereas, were it otherwise, the face, as but a small part of the body, would look too sharp and disagreeable, and the under part of the body would have no force.

In No. 2. being the portrait of a man of a more warm and swarthy complexion, we see the reverse of the former, because his colour, and that of his dress, are of a different nature; yet the ground is very ornamental, and each sets off the other.

No. 3. shews a man with a drunken face of red, purple, and violet, and somewhat brown and darkish; which is set off by a white marble or light stone ground, and gives it a fine air.

In No. 4. is an example of the contrast in distant objects with the drapery of the figure; shewing the opposition of moveable objects with fixed ones; for herein are seen rounding and crossing folds against straight and parallel off-works. And,

In No. 5. appears the reverse; where the folds hang straight and mostly downwards, and the off-works cross them.

No. 6. gives us an example of the opposing action and posture of bodies in two fellow-portraits; for the man, being on the woman's right side, turns his face sideways towards her: his body is fronting, receiving the light from the right side.

In No. 7. we see the contrary in the woman's posture; her face is fore-right, and her body sways sideways towards the man; she also is lighted from the right side.

The figures numbered 8 and 9 represent also, yet in a different manner, the contrast in the motion; for the woman, standing on the right side of the man, has a sedate motion, and set and hanging shoulders: but the man, contrarily, is in active motion. And,

No. 10. shews a proper method to exhibit a great extent, or seemingly such, in a small piece; for the figure stands in a strong light; the by-ornaments, viz. curtain, vase, pillar, and walling, are in shade; and the distance or back-ground is light again, but somewhat broke by reason of its remoteness.

To conclude this chapter I shall say something of the placing of portraits, and of their point of sight.

As to the former, it is certain, that when we see any painted figure, or object, in a place where the life can be expected, as standing on the ground, leaning over a balcony or ballustrade, or out at window, &c. it deceives the eye, and by being seen unawares, causes sometimes a pleasing mistake; as it frightens and surprises others, when they meet with it unexpectedly at such places as aforesaid, and where there is a likelihood for it. If we are thus misled by a representation of nature, how great must the master be who did it! The knowing esteem him, ignorants cry him up: if this be the case, we ought to endeavour to follow nature and likelihood, and principally to observe the rules of perspective; for who can doubt, that a standing,

sitting, or moving figure, artfully painted, and placed as aforesaid, will not have the same effect as the life itself?

Hence it follows, that low horizons, or points of sights, are the best and most natural in a portrait, and will most deceive the senses, if the light and distance, with respect to the place where the picture is to be set, be well observed; otherwise the effect will be contrary to what we expect.

This conduct is chiefly necessary in portraits hanging high; for being so much above the eye they must needs have a low horizon. But as portraits are moveable, how natural and like soever they be, and well managed, if they hang not in proper places they will not have a good effect: hence the mischief attending them is, that by continually changing their places, they cannot always be painted to a certain height and distance, and consequently baffle our rule—a difficulty which the greatest masters must struggle with, and this branch of the art is liable to.

Having now shewn that a low horizon and point of sight are best and most natural, as supplying, in some measure, this inconvenience: how much must they mistake who always choose a high horizon? They are on a level with the sitter, and yet place the horizon many feet higher; nay, they think those who do otherwise act against nature and art. Some will have two points of sight in one piece; one for the figure, another for the ornaments: one level with the eye, and the other for the distance; one hand higher or lower at pleasure, or about three or four fingers breadth above the middle. Although these are inexcusable errors, yet I think it vain to attempt their redress; but hope the judicious artist will weigh what I have said, and endeavour to avoid them.

CHAP. V.

OF PORTRAITS IN SMALL.

THERE are many things, as I have formerly shewed, which if we will have them transport the senses by their natural representation, we must always exhibit in their natural proportion and force of colouring: but in a portrait it is otherwise; for this may as well be done in little as in full proportion, provided the diminution be well observed; and besides, it has some relation to historical management. We could say the same of a little flower compared with a great one; for if it were coloured in proportion to its distance and diminution, it would be in the same case with a portrait in little. But it is nevertheless certain, that in festoons, garlands, flower-pots



J. de Lauffe inv.

J. Caranham sculp.

in niches, groups of flowers, &c. serving for ornament of chambers, little flowers are of small account; nay, never seen wove or embroidered in any stuff: whence some may be induced to think, that a portrait in little, as big as the palm of the hand, has as little property in a square against the wall, especially when it receives its light from without the frame, and is painted with as much force as the life itself; which, with respect to force, I allow; nevertheless, a small portrait may, in order to make it look more natural, be more easily helped, than small flowers placed against a door, window, or other flat; which, in my opinion, can in no wise be made good; but a small portrait may, as I shall prove in what follows: in order to which the artist must previously consider,

First, How much the life in proportion diminishes; and, consequently, how faint it must be.

Secondly, That the picture cannot receive its light from without the frame, as being too far from it.

Here, perhaps, it may be asked, Whether a portrait of a lady or gentleman leaning out at window, in the manner of old *Mieris*, *Metzu*, *Vonder*, *Neer*, and others, would not be good and natural? I say, Yes. But then the window must also go back; for as it would be difficult to represent its going back from the frame, since no object, whether ceiling or floor, &c. is between them, in order to create distance, and make the picture fall back; something may be introduced in full proportion, to shew the depth and distance, according to the difference to be seen in the following instances in Plate LVIII.

In No. 1. we see a common fault in the figure leaning on a frame; in this there is no other way to make the figure go back, than by taking away the frame. And, although,

No. 2. shews itself within the frame, yet it would be to no purpose did we not assign a sufficient large breadth or thickness to the frame; for in such case we must not regard a hand's breadth of cloth, whereon to represent something in full proportion, as an orange, flute, book, &c. Yet,

No. 3. shews a good method, and in my judgment the best and most natural.

I remember, amongst the paintings of a certain amateur, to have seen one of a doctor with an urinal in his hand, thrusting his arm out at window, so that the shade of it, and the glitter of the water plainly appeared on the sill of the window.

Next the window a maid-servant was seen standing at the door, speaking to a woman in the street with a child in her arms: some other figures appeared in the front of the picture, seen to the shoulders only, as if standing in the street. On the sill of the window were lying a bottom of blue worsted stuck with needles, also a pair of scissors, a piece of dark blue cloth, and a thimble, all in full proportion: to

be short, this picture was by an artist, with the owner's leave, sentenced to be docketed; in order to which, he drew a square chalk-line round the window, which contained the doctor, and cut away all the rest round about it, hitting here a head, there an arm, without sparing any body but the doctor, who was instantly put into a smaller framè: thus the piece was half cut away, and for no other reason, as the artist pretended, than that the doctor alone was sufficient to satisfy the eye, the rest being superfluous. A wretched fate for so good a picture! But some painters will keep the old road, because it is difficult to correct a rooted evil: they do as the old woman did, who being exhorted in her last sickness to embrace the true faith, answered, "She would follow the steps of her forefathers, were they all gone to the devil."

So it is with a portrait in little, which has nothing of nature but the features, and looks like a puppet; whereas there are well-known methods to make it appear as big as the life; nay, to move and speak, as I may say: but, being slighted, the figure seems immoveable, dumb, and little, and therefore unnatural.

On this footing I mean to shew, that all things may be naturally represented in little, except a moon-light, which baffles all our skill.

Now, if it be asked, Whether too nice an expression of parts in a small portrait would not be superfluous and unnatural, with respect to distance, and whether less finishing would not be better? I say, No; provided it be not so strong and warm as the life; for the figure not being exhibited in open field, it cannot have so much mistiness and vapour about it; and therefore the neat penciling cannot be obstructive, especially if managed with skill, as the principal parts well touched, and the tender and melting smallness in the broad parts the same, so that at the proper distance the one is seen more, and the other less.

Here may arise another question: Whether such pictures are not of the same nature with what is seen through a prospective-glass, since every thing appears so plain, elaborate, and neat? But I answer, that they are not, nor can; because the glass exhibits the life without the interposition of mistiness or vapours, and with strong and warm shades, which overcome its smallness.

I have often wondered at such small paintings, because they seemed as if I was looking in a Nuremberg looking-glass, or through a prospective, since they appeared not like the life, but little moving puppets.

Now, another difficulty is, that since such paintings cannot, according to our position, be made good without the addition of some by-ornaments, as imagery in whole or half-figures, vine-branches about the frame, or something lying on it, in order to throw them off, it would be hard for those who can only paint a whole or half length figure, and aim at nothing else than to become masters therein; whereas,

he who is better versed, may, by a due observance of what has been said, easily overcome the before-mentioned difficulties.

CHAP. VI.

OF THE APPLICATION OF REQUISITES WITH RESPECT TO THE DIFFERENT CONDITIONS OF PERSONS.

IT will not be foreign to our main design, to put the artist in mind of the application and right use of such materials as may enrich a portrait, and make it look the more noble. This is so great a point in portraiture, that, when well known, we need never be at a stand through the mis-shape or defects we often meet with in the disposition of a portrait, and which sometimes must not be hid; since we have often means enough for obviating them with seeming reason, and without forcing nature; as a long and narrow face may be helped by a hood, or other head-dress; a thick and too round a face by the contrary: a figure too lonesome may be embellished with a pillar, pedestal, flower-pot, table, and such things as are proper to it, which serve not only for ornament and grandeur, but also to express the sitter's lustre and virtue: but care must be taken that the figure of the sitter, as the principal object of the piece, fill up the major part of it, either by a spreading disposition of the posture, or by the addition of some proper by-work; by which means it will have a good effect.

Since it is certain that the vices as well as virtues have two powerful qualities, and, though contrary to each other, yet both tend to good purpose; nay, a wicked person may, by a virtuous example, be rescued from evil; and a virtuous person, through bad example, led into error and ruin; but virtue being joined to virtue, fears no evil; on the contrary, the evil will make us avoid evil: so pictures should create an ardour for virtue, and especially those of religious and good persons; since this, as we have said in Chap. I. gave the first rise to their representations, in order to perpetuate their memories, as well as their virtues and glorious actions.

To come then the better to this excellent point, let us by noble accompaniments make known their virtues, natures, manners, and particular inclinations, and exhibit them with their persons in a conspicuous manner. Wherefore I shall lay down some examples, though drawn from heathen story.

Among the *heathens*, some were most virtuously endowed, *Lucretia* and *Penelope* in chastity; *Cato* in steadiness and courage; and many others whom we shall

for brevity omit, to pass to the sketching some representations (or materials for such) of the circumstances of a court, chamber, or other apartment; and an example of a chaste virgin shall be that of *Lucretia*. It is said, to her honour, that she was descended of a noble family, and so virtuously educated, that she delighted only in that. Now, whether we represent her living or dead in that character, we may adorn her apartment with fine tapestries, statues, and pictures, the history of *Penelope* at work; the fable of *Coronis* and *Neptune*; some modest emblems of gods, &c. all relating to chastity and honour. If statues, or household gods be necessary, let them be *Pallas*, *Diana*, *Hymen*, and especially *Vesta*: her bed may be ornamented with Chastity and Stedfastness; and on her couch may be seen some Cupids lighting each other's torches, or playing with palm-branches and olive-leaves: the apartment may be here and there furnished with gold and silver vases, cups and other house-plate, wrought with virtuous significations; but herein care must be taken not to introduce any thing foreign to the matter, or against history, which ought to be consulted.

The management this example may sufficiently usher in the method of treating others, such as of *Julius Cæsar*, *Augustus*, *Marcus*, *Aurelius*, *Cræsus*, *Solon*, *Seneca*, &c. and contrarily, the stories of *Sardanapalus*, *Semiramis*, *Faustina*, *Pharlaris*, &c.

As for a cruel prince, or tyrant, either in his court, apartment, or other place, even in his revels, &c. each requires its proper embellishment: the apartment may be adorned with paintings of all sorts of punishments and cruelties, drawn from the blackest parts of history, together with those who cause them to be inflicted: if it be *Nero*, let all or some of the cruelties of his bloody reign be painted, and his qualities, with emblems in marble bass-relief; his statues are deities or household gods, as *Mars* and *Megara*; he himself may be represented on a pedestal, with thunder in his hand, the world under his feet, and the *Roman* senators bowing and kneeling before him, fettered like slaves: his drinking equipage may be ornamented with noxious animals, as serpents, adders, and the like; his chair or seat, with tigers, lions, and dragons, wrought in silver, gold, and ivory; his throne may be supported by *Jupiter*, *Juno*, *Neptune*, and *Pluto*; the floor curiously and richly inlaid with a celestial sphere of *lapis lazuli*; and the meteors and constellations wrought in bright gold; the censors may smoke in all corners of the apartment, but chiefly about his statue. If the scene lie in his dining room, the household gods may be seen thrown down in all corners, especially the *simulacrum of Roma*, with its head broken off, and lying near it, *Jupiter*, *Apollo*, and *Vesta* are principals in this company. In fine, every thing that can denote a wicked man, or monster, art must exhibit. The same character should also appear in the actions, looks, and dresses of his retinue or guards; for we usually say, "Like master, like man."

But not to dwell too long with princes, we shall also speak of other characters, and shew what suits them.

With a burgomaster suits the statue of justice ; and in paintings, or hangings, some emblems of it, representing the rewards of the good, and punishment of the bad ; the fasces (or rods and axe) are the true token of a consul, or burgomaster.

With a senator agree the statue of policy, or government ; and in paintings or hangings, some representations of the laws ; besides prudence and care for the state.

With a secretary the statue of *Harpocrates* ; and in tapestry, or bass-relief, the story of *Alexander* shutting *Hephestion's* mouth with a sea-ring ; also the emblem of Fidelity, or a goose with a stone in its bill.

With a director (governor) of the *East-India Company* ; the figure or statue of it ; to wit, a heroine with a scollop of mother-of-pearl on her head, in the nature of a helmet, and thereon a coral branch ; a breast ornament of scales, pearls, and corals about her neck ; buskins on her legs, with two dolphins conjoined head to head, adorned with sea-shells ; two large shells on her shoulders ; a trident in her hand, and her clothing a long mantle ; a landscape behind her of an *Indian* prospect, with palm and cocoa-trees, some figures of blacks, and elephant's teeth.

This figure also suits an admiral, or commander at sea, when a sea-fight is introduced instead of a landscape.

With a divine agrees the statue of Truth, represented in a Christian-like manner, or else this same emblem in one of his hands, and his other on his breast ; besides tapestries, bass-reliefs, or paintings, and some Christian emblems of the true faith, and a representation of the Old and New Testament ; and in the off-scape a temple.

With a philosopher a celestial globe, the statue of Nature, and a representation of the four elements, &c.

A general should have a white staff in his hand, and the figure of *Mars* in a niche ; if a landscape be seen, a trophy may be reared with Victory sitting on it : he may have *Hercules* for a statue.

With a sea-insurer suits *Arion* on a dolphin ; and, in a picture, a sea-haven with a ship under sail making towards it ; on the shore the figure of *Fortune*, and over the cargo, *Castor* and *Pollux*.

With a steersman suits the figure of Precaution ; besides a compass : and, in a picture, the four cardinal points.

With an engineer, the figure of Industry ; besides a map of military architecture.

With an orator, or speaker, the figure of Eloquence, or *Mercury*, without his purse, and beside him a roll of papers ; in the off-scape, a person mounted on a stone, and surrounded with an attentive audience.

With a virtuous young man the figure of Virtue ; and on a wall *Horace's* emblem

of the young man in the stadium or course; or else the young *Hercules* standing between Virtue and Vice.

Some things are also proper to women, to betoken their virtues and qualities; as by an eminent woman for reputation the statue of Honour, and by it some emblems of Fidelity, especially economy, or family government, and some medals relating thereto.

With a widow agrees well the figure of Humility, or emblems tending towards it, as also Perseverance.

With a young and sober virgin suits the figure of Neatness; an embroidering frame and its furniture; besides emblems relating to it; among which, that of Business, shunning Idleness, Pride, and Gluttony, have a principal place.

CHAP. VII.

OF THE SUITING OF COLOURS IN DRAPERIES.

THE suiting of colours in portraits comes now before us—a matter of as great consequence as the former, and deserves no less attention.

Many think, though without ground, that deep red best becomes a red-faced person; deep yellow a sallow one; and all pale colours a pale one; and, what is strange, black and dark colours, a swarthy person: but this must be ridiculous, and without reason, if we consider what a strange composition these people would make. Truly, if the art were so, there would be no difficulty in finding agreeableness, and every one would be able to dispose it as it ought to be; and if this were a becomingness, variety would be no art: nay, the fashion itself, which alters four times a year with respect to colour, would not be allowed every body to wear; as in spring, green; in summer, yellow; in autumn, red; and in winter, fillemot. Yellow or sallow-faced persons durst not wear red; or red-faced ones, green: but enough of this. Let us now return to what sober art dictates.

Beginning with the head and its hair, I say, that deep or strong colours, such as deep red, deep yellow, deep blue, &c. best fit for a person who has brown hair.

Those who have fair hair best become half or weak colours; such as purple, light blue, violet, green, and rose-colour.

A yellow-haired person best becomes violet, blue, and whitish yellow, as masticot, and such like; these are the chief colours which I know. But here we must observe, that the lighter the hair, the more weak the drapery; and the darker the hair, the stronger the dress.

He is a prudent master who well knows how to express in his pictures the different natures and complexions of people, and to distinguish persons full of spirit and fire from the meek and dead-hearted; the sickly and weak from the healthy and strong; as to whom we may use draperies of the following colours: with the red or fiery suit best draperies of half or broken colours, with little red in them; the pale suits no yellow, or other pale colour; the sallow the same; but white is very agreeable: brown complexions become not dark or strong, but white, and all light colours. The blacks love white above any other colour, and think no dress becomes them better than a light-coloured one—and not without reason; for, would not a black man with black or dark clothes be frightful to look at? And how ridiculous is it for a pale virgin to dress in all sorts of light and pale colours, in order to look less pale; and that one who is red, wear nothing but red for the same reason. Hereby, instead of hiding a small fault, the master would commit a greater; and yet this is the common notion. But, if I may give my opinion, a red and fiery-faced person, dressed in red, seems to me like a red painted statue; and a pale-looking person in a light or yellow dress, as sick or dead. Wherefore, if we would be artful, we must manage otherwise; to wit, that those whom we would represent healthy or sickly, ought to appear such by contrary colours; as lively colours for a sick or unhealthy person; and weak and faint ones for a healthy person: yet let me not be here misunderstood: I say not this as a positive law, without exception, but as a hint to Tyros. The more experienced know what the art teaches; for she is not deficient: but as the drapery sometimes over-rules, so we can manage the naked accordingly; for instance, red drapery requires a middling carnation, between pale and red; so also it ought to be with a pale colour. When I say the decorum consists in an opposition, it must be understood, that opposition has its degrees, which we ought to know and use according to the different occasion, and the grounds against which they happen to come: but, in general terms, the naked must always seem to be of a distinct nature from the draperies.

CHAP. VIII.

OF THE IMITATION OF GREAT MASTERS IN PAINTING PORTRAITS;
AND OF COPYING THEIR PICTURES IN GENERAL.

ERE we leave the subject of portraiture, I think this head necessary to be treated of, and therefore shall shew how far and in what manner we may engage in it; and subjoin somewhat of copying pictures in the same bigness, as well as in different sizes.

I find that this imitation of masters is less observed in their design and arrangements than in the colouring, lights, and shades: this is certainly a principal point in a picture, because, there can be no decorum without it; nay we find some works of small masters in this particular tolerably successful; though they know not how they got the knowledge, it happening mostly by chance: they are charmed with some fine and taking colours in this or that great master; these they use at random in their own productions, either forwards or in the depth, middle or sides; and if they happen to be placed against a proper ground, or are set off by any aiding by-colour, the work hits right, in satisfying both the eye, and rules of art; but if these fine colours happen to suit the grounds, then all is wrong, and the artist at a stand.

To explain this point, we shall be more particular, and clear it by examples; though I think I have already in this book spoken largely enough of it, in treating of back-grounds and the harmony of colours in a portrait. A certain artist having seen a very beautiful white and green lace on a young lady's gown, painted by a great master, he must by all means imitate it; but being asked, whether he had taken due notice of the ground-colour of the gown? he answered, No. How then can this fine and becoming lace have a good effect in his works unless by chance? The reason of which is, I think, that either through shame or pride, or both, the artist takes something from a great master; for instance, what he used in the *lointain*, the other, that it may not be known, brings forward; and what he has represented in the open air, the other contrives in a dark room. A poor method of concealment, since by a right application the theft would be lawful! but it is such mens misfortune, to be, in this particular, most out of the way when they think they do best: for, wanting the great master's wit, judgment, and apprehension, they have no true notion of his conduct, and therefore are easily misled, like *Æsop's* raven, and exposed to censure.

Since it is an undoubted truth, that we can perform nothing but what passes through thought, and of which, either by seeing or hearing, we get an idea—therefore must the paintings, drawings, and fine prints of old masters give a handle to thoughts and practice; for he who never saw a lion can never paint him well, unless by the help of a draught, or model: as was the case of a certain *Westphalian*, who representing *Daniel* in the lion's den, and having never seen a lion, he painted hogs instead of lions, and wrote underneath, *These should be lions*. Be this a fable or truth, it however teaches us, that we cannot represent any thing, whereof we have no idea; nay, if we have seen the objects, and made no sketches or models of them, we shall never exhibit them naturally; since memory is but the repository of knowledge and thoughts, from which they draw the things which judgment esteems useful and serviceable.

I am of opinion, that two great advantages arise from copying great masters works: the one is, that therein we see many defects of simple nature corrected by their skill and judgment; and the other, that by this means we accustom ourselves to rectify those defects, when we have nature before us: truly two points of great importance.

But, alas! is an artist, considered in his natural inclination, otherwise than a child which, advancing in age, follows its impulse? If he perform one praiseworthy act, how many errors will he contrarily commit? but when this bent is conducted by reason and art, the perceptions of the mind will then, as through a clear channel, flow pure and undefiled: which leads me in some measure to confess, that art and practice have great advantages, and are more to be set by, than all we receive from Nature, which is often defective in desired perfection, in a single object: but she is perfect in her performances and objects in general; and, in that sense, art is obliged to follow her; wherefore, with the philosopher, I must say of artists,

Natura incipit, ars dirigit, experientia docet.

That is,

*Nature points out the way, which arts improve,
And settled practice makes a picture move.*

Hence we may easily perceive what we should do to cure this great defect of the mis-use of other men's works; but, that I may be the better understood, I shall insist on further means for doing it: if then it happen, that the artist meet with any thing which is very taking, and he be desirous to make it his own, whether fine colours, drapery, stone, &c. Let him take notes, in his pocket-book, of the ground, by-colours and other incidents, as what there is about such or such colour and against what ground, and whether it be strong or weak; and of what colour the objects be, and whether the warm or weak colour be in the distance or forwards, disagreeing or not; as in the chapter of the harmony of colours is shewed. We must also consider, whether the light come from open air, or fall into a room through glass windows; as is more largely taught in the book of lights and shades, and which I repeat here, because I think face-painters frequently act contrarily, in seeing a faint yet fine drapery represented without-doors, which with the same tint they exhibit in an open air.

The like heedless mistake we see in the copies of many disciples and young masters after old or modern paintings; for, not observing whether in lessening their

copies (which they generally do) they should not also abate the strength of colour and tints, their colouring, as well in light as shade is as strong as the original. The same error they commit in painting a great copy after a small original. But this ill conduct is owing chiefly to masters when they set their pupils to copy in a different size, in not admonishing them of it; but rather desiring that they shall imitate every thing as exactly as possible; though in fact it be against the rule of art. It is therefore certain, that a picture with figures, of a landscape, suppose it as big as the life, to be copied a third less in size tints in the copy must needs be a third fainter than the original; and the more it lessens in size, the fainter the tints, or else it cannot be good. If this conduct be of such moment in copying pictures, of how much greater consequence must it be, when a portrait-painter diminishes the life, or paints a portrait in full proportion from a small one, with respect to the weakening or strengthening of colours.

Although it is commendable to follow great masters in general, yet it is a fault to dwell upon some of their particulars, as an ornament, urn, vase, term, &c. without striving at something new. We think, that what they have done is enough for our practice; but this is weakness; since art and nature have such a fund of objects, and our time for learning and living is long enough, and by consulting within ourselves we may spur our genius.

Others commit the same fault by a contrary impulse; for so violent is their inclination to some particular great master in his objects, colouring, &c. that they think it lost time to employ their thoughts on the works of any other good artist, and being thus wedded to him, they wish, drudge and plod to be like him as well in errors as perfections; by this means, and by a punctual imitation of blunders and mistakes, it sometimes happens, that the copy and the original are not to be distinguished, both being so wonderfully like each other; nay, their own productions are taken for copies. For, a tyro of good ability may at first use himself to a good manner of designing, which he ought to be master of, before he takes to painting, and to understand this well before he proceeds to ordonnances; and then, if he have a thorough knowledge of the latter, he will paint a good picture. Yet it is often seen, that his work is but taken for that of a pupil, nay, worse than a copy; and what, is still less, it is not like his own manner or handling: and why? such artists, being advanced thus far, endeavouring to produce their own inventions, no longer minding grounds and rules, but striving only at novelties, care little for painting or designing well; whence their works are oftentimes indifferently designed, poorly handled and coloured, but well ordered; arising only from a neglect of their master's instructions, and what they know and an itch for what they still want to know; whereby they are often shipwrecked between both: pernicious effect of the bent of our youth!

which cannot be remedied otherwise than by returning to original principles and their putting in use: for as by an excess in loading weight upon weight on a weak and unsettled, though well-laid foundation the whole building may tumble, even the foundation may dance; so must our practice always have an eye to theory, that the custom (which, as we say, is a second nature in goodness as well as badness) may gain firm footing on us, and be our surest guide.

THE END OF BOOK VII.

THE

ART OF PAINTING.

BOOK VIII.

OF ARCHITECTURE.

CHAP. I.

OF ARCHITECTURE IN GENERAL.

AFTER having treated of so many different parts of the art, we meet also with *architecture*: an art full of noble performances and fine uses. But our purpose is not to insist on all its advantages, or give a system of it; since such a work would be too tedious, and calls for *Homer* or *Virgil's* eloquence: and having been copiously written upon by several learned pens, we shall treat no farther of it than what concerns a painter, leaving the rest to architects.

An ingenious history painter, if he would be universal, must needs understand architecture and statuary; because he will otherwise be at a nonplus in some things; he ought even to be as knowing as an architect, and how to order a good building, though it is an architect's daily practice, and that but a part of the painter's.

It is certain that the human body is, in its symmetry, proportion, majesty, and grace, the most perfect piece of work in the creation: architecture is no less perfect in its operations; it has even produced the first wonder of the world, and thereby obtained the laurel and palm of fame.

Writers say, that *Babylonians* were the first, and after them the *Ægyptians*, *Greeks*, and *Romans*, who brought it to perfection; until in the emperor *Augustus's* time, it arrived at its highest pitch; but sunk afterwards by the irruption and barbarity of the *Goths*, *Vandals*, *Huns*, and *Longobards*, who burned and destroyed all before them. A true proof that nothing in the world is permanent and stable.

But to come to our purpose, we must premise that the word architecture) simply

signifies draughts or designs, after which, a building is carried up and constructed; and comprehends the five following orders: namely, the *Tuscan*, *Doric*, *Ionic*, *Roman*, and *Corinthian*; according to which, all buildings are regulated, whether palaces, temples, town houses, triumphal arches, bagnios, theatres, town-gates, galleries, tombs, and other magnificent buildings, round or square, or both: I speak of their outward construction.

The word order is of large extent: but in architecture is, as *Vitruvius* defines it, a joining of different proportionate and symmetric parts, as pedestals, columns, and their ornaments, in such manner as to compose a perfect order and body.

As for the entablatures over columns, to wit, architraves, friezes, and cornices (which for their richness, have got the name of ornaments) they may as little as the orders themselves, be either mixed among one another, or changed from one order to another.

A careful painter will not only distinguish one sort from another, from cornice to base, but will also take care not to put an *Ionic* moulding on a *Doric* pedestal; a *Corinthian* on a *Tuscan*: a *Roman* cornice on an *Ionic* frieze, &c.

Further, it is certain that the orders do not promiscuously suit all sorts of buildings, but ought so to be applied (respecting their parts and ornaments, which also differ in general from each other) as to have an harmony and agreement with the whole buildings, with respect to their situation and quality.

These orders must be enriched in their several kinds, to shew a suitable decorum, especially the capitals, except the *Tuscan*, which is throughout plain and simple.

The *Doric* order excels in its *triglyphs* and *metopes*. The *Ionic*, in its *volute*s, *modillions*, &c. The *Roman*, in the elegance of cornices, and beauty of capitals with their *volute*s, and oak-leaves. And the *Corinthian*, by its mouldings of victorious olive leaves, and its excellent and agreeable capitals.

The *metopes* in the *Doric* frieze may be enriched according to the qualities and uses of buildings, whether temples, town-houses, honorary arches, or courts for priests.

In the first suit best carved challices, books, vases, mitres, &c.

In the second, the coats of arms of the republic, or chief men in the government: also the rays and thunders of *Jupiter* tied together; or the *Caduceus* (staff) of *Mercury*, twined with serpents, as denoting peace.

In the third, various arms and trophies taken from the enemy; or all sorts of musical and warlike instruments, as usual in triumphs and armies, crowded together. And,

In the last suit best carved ox-sculls, adorned with garlands, betokening sacrifice which the ancients made to their deities; oftentimes the utensils of those offerings

were introduced, to wit, altar, vases, three legged kettles, vinegar-cups, censers candlesticks, basons, dishes, hammers, axes, knives, &c.

Among the works of the ancients we see in the friezes of the *Ionic*, *Roman*, and *Corinthian* orders (especially in the two last) some foliage of oak leaves; which has a fine effect, when twined with shrubs and vine branches, interspersed with roses and other flowers. Sometimes are introduced vizards, with playing children and running animals: also festoons of fruit, leaves, and various kinds of the most beautiful and agreeable flowers; these tied together look nobly, especially when judiciously placed: but enough of this. He who would know more sorts of friezal ornaments, must consult the works* of the ancients, in which he will find them, though the before-mentioned are the principal, and most in use.

Although the ancients teach, that the fronts of buildings (which are the parts most in view) ought to be more adorned than the flanks and rears, yet some modern masters have misunderstood this, and apprehended, as if in those parts the ornaments could not be too many; nay, they have crowded the mouldings of the architrave, frieze, and cornice, and of the pedestals under columns, with small carving, in such a manner, that it rather causes confusion than ornament, as appears by their works: but when used in moderation, and between the principal ornaments a part is left plain and blank, it causes grandeur and decorum.

Something is also to be remarked about pediments and key stones. Pediments (or tops of fronts) like the forehead of a man, shew the principal aspect of buildings, especially when their spandrells (or faces) are agreeably enriched by good masters with histories, sacrifices, arms, or the like, in marble, according to the quality of the fabric.

Sometimes also are put over pediments, trophies, coats of arms, or shields; which, if well cut and placed, have a noble effect.

As for key-stones of arches over gates and niches, these may be enriched:—

In the *Tuscan* order, with wild beasts; and between heads of cyclops, or giants.

In the *Doric* order, with lions heads, or *Hercules* with his lion's skin over his head.

In the *Ionic* order, with tame beasts, or heads of *Pallas* or *Amazons*, with their head attire.

In the *Roman* order, with heads of demi-gods, as *Romulus Julius Caesar*, and such heroes. And,

In the *Corinthian* order, with heads of *Diana*, or other goddesses and nymphs richly wrought.

* There is a large collection of them in *Langley's Ancient Masonry*.

CHAP. II.

OF THE RISES OF THE ORNAMENTS, COLUMNS, AND THEIR
PEDESTALS.

HAVING spoken in the former chapter, of the decoration of the orders, we shall now, in a brief manner, treat of the rises and divisions of the columns, with their ornaments and pedestals.

The ornament (or entablature) of the *Tuscan* column rises one module and seven-eighth parts of a module (by module is meant, throughout the orders, the pillars diameter next above the base). The column, with its base and capital rises seven modules and a half, and the pedestal one module seven eighths: this being agreed, the entablature and pedestal are each one fourth of the column's rise; the base under the column, and capital over it, are each in rise half a module; the lessening (or diminution) of the shaft of the column at the neck, under the capital, is one fourth of a module, and it begins below at one fourth of the column's rise.

The entablature of the *Doric* column rises two modules and one eighth; the column, with its base capital, is eight modules and a half, and the pedestal two modules and two fifteenths: this being fixed, the entablature is one fourth, and the pedestal three and three fourths of the column's rise. The base and capital are each, as in the *Tuscan*, half a module. The diminution at the neck of the shaft is one fifth of a module, and begins below at three parts one fourth of the column's rise, divided into twelve parts.

The entablature of the *Ionic* column rises one module and three fourths; the column, with its base and capital, is eight modules and three fourths, and the pedestal two modules and a half: this settled, the entablature is one fifth, and the pedestal three parts and a half of the column's rise. (But if the frieze be carved, the entablature is four parts and a half of the column's rise, and in the following orders the same). The capital with its volutes, is little more than half a module, and the base is just half a module (and in the following orders the same). The diminution at neck is one sixth of a module, and begins below at three parts and a half of the column's rise, divided into twelve parts, as aforesaid.

The entablature of the *Roman* column rises one module and twelve twentieth parts of a module; the column, with its base and capital, is nine modules and three fourths; the pedestal rises three modules: which laid down, the entablature is one fifth, and the pedestal three parts and one fourth of the column's rise: the capital rises one module and one sixth—the base as before; the diminution at neck is one seventh of a

module, and begins below at the rise of three parts and one fourth of the column, divided as aforesaid.

The entablature of the *Corinthian* column rises two modules; the column, with its base and capital, is ten modules in rise; the pedestal three modules and one third: after which, the entablature is one fifth, and the pedestal one third of the column's rise: the capital rises one module and one sixth—the base as before; the diminution at neck is one eighth of a module, and begins below at one third of the column's rise.

The breadth of the *Tuscan* and *Doric* pedestals ought always to be equal with the plinths or bases of their columns; and though the plinths in the three other orders project more at their bottoms, by reason of their sweeps, their pedestals must nevertheless be alike perpendicular with the upper points of their plinths.

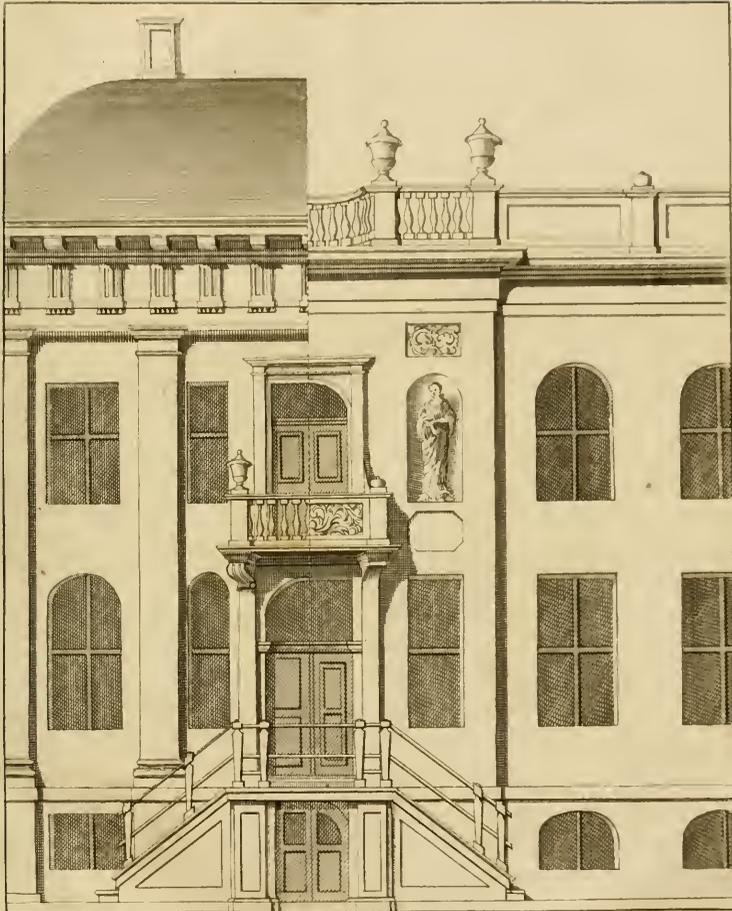
Let me here fix the height of a statue on a pedestal placed next a column; since many mistake in it. In right proportion it ought not to rise higher than two thirds of the column; but then the column should not be too high, or too low, but stand on a base only, which is frequently continued through the building. As for pedestals, they serve only to raise a column, and augment its ornament. We ought also, for elegance, to take care, that the figure and its pedestal be proportionate to each other; because, if the latter be too great or too small, the figure would become too small, or monstrous.

In fine, as all the parts of a building ought to answer in a proportionate disposition, so should the figures, whether carved or painted, be neither too big or little: wherefore they must be governed by the height of the place where they are to stand.

CHAP. III.

OF THE PROPERTY OF A BUILDING, AND OBSERVATIONS THEREON.

I MUST believe, according to the evidence of writers, and the tradition of travellers, that the *Italians* have the best taste, as well for architecture as painting; and though it is certain, that *Germany, France, England, Holland*, and other countries, have produced fine architects, yet at this time they are not comparable to the *Italians*, whose manner, which is the antique, is now followed by the most polite nations. The old taste was known by the name of the *Gothic*, as a certain writer affirms, saying, “that the *Gothic* manner of building of the ancient *Germans* (which at that time gave law to all other nations,) is quite abolished by the *Italians*: nay, he cries out,—what magnificent and choice wonders do we not see in proud *Italy*, lofty



Rome especially, where it seems as if Nature and Art have mutually agreed to establish their thrones, and exert their powers, in order to make this famous city the mistress of the world, and the beauty of the universe! St. Peter's church, the Vatican, the Rotunda, and many other structures (serving the whole world for examples, and without which architecture is but a confused mass,) draw yearly thousands of people and young artists thither to improve themselves by them, for the service of their own countries; so that the finest and newest things which we see in those countries, lately built, and still going forward, are designed in the *Italian* taste." Wherefore it is to them that those fine piles, the Stadthouse at Amsterdam, the new Lutheran church, and divers other structures, as well without as within the town, do owe their origin and beauty.

We are then much indebted to those great artists, *Vitruvius, Serlio, Philibert de l'Orme, Palladio, Cataneo, Leo Baptista Sauteriotto, Vignola, Scamozzi*, and many others, who have enlightened the world with their works and writings. And I think that no one can be a good architect who has not studied those authors. The *French* acknowledge, that their great improvements in this art are owing to the works and precepts of those excellent masters.

We shall now speak of entire buildings so far as they serve for ornament in painting. The goodness of a building springs not merely from the aforesaid rises, breadths, or depths of the orders, but from an opposite conjunction (or bringing together,) of different proportionate parts into an exquisite body, which, by reason of its excellent form, whether in height or breadth, appears to the judgment of the knowing both admirable and beautiful; especially when fitly adapted to the quality of the owner, and has general conveniency with respect to custom.

In its particular parts a building requires, 1. A firm foundation. 2. A large and convenient stair-case. 3. A spacious entrance. 4. An elegant division of doors, windows, and other openings. 5. A handsome frontispiece, &c. These skilfully worked, and judiciously disposed, must needs produce a fine effect.

Thus much for the outward face of a building.

If any be inclined to object, that decorum consists more in inward contrivance, let me suppose a stranger to come into a town, and, passing through the streets, he were asked, what he thought of the buildings? what answer would he make? would he not say they were either fine or mean? or would he say,—I must first see the insides, and whether the foundation be firm, the apartments well disposed and well lighted, and whether the under-ground offices be good?—This would be ridiculous: it is true a house must have these properties; but it is idle to think, that therefore we cannot judge of the building by the outside only; as if the person who is able to give a design for a fabric cannot also impart its inside. Let it be

asked then, wherein consists a good division within; whether it is a science which painters know not; whether there must be a fixed number of halls and apartments of a determinate form, length, rise, and breadth, and what those must be; whether there must be one, two, or more stacks of stairs; whether each room must have one chimney or two; and whether the floors must be wooden or stone; or whether a palace is, for its largeness, more beautiful than a common or citizen's house?

But, waving other men's opinions, we shall proceed in our purpose, so far as concerns a painter in these countries, and no further. Our judgment is, that the best proportion in a building is one third higher in rise than breadth, especially if it be covered in with a compass roof and its appurtenances; but if flat-roofed, a third wider than high, and to be commanded by a single order rising from bottom to top. It would be improper to adorn them with statues, bass-reliefs, festoons, &c. For such heavy and close structures, without weight, and moreover open on top, are proper for an amphitheatre, but not for a temple or palace; I speak with respect to custom and decorum, which must always go together, since nothing is beautiful without its natural qualities. The case is as a woman in a man's habit, and the contrary; or a water-vase adorned with an olive-branch and thunder; or an oil-vessel with tritons and dolphins.

In painting a good building there must appear, besides the architecture, perspective and colouring, an orderly disposition, producing elegance, otherwise it is of no worth. Orderly disposition consists in so joining the parts, that they mutually set off each other in a pleasing variety, and thereby exhibit a fine piece of work, and an agreeable figure: this variety springs from the inequality of openings, or windows, whether oblongs, squares, circles, or ovals; the dispositions of these openings, near and over each other, are founded on reason, as shall be explained by an example.

We exhibit in Plate LIX. a temple topped with a cupola, or rather a house round-roofed. On each side of the door a flight of steps descend ballustraded; underneath which is a vault; and over the entrance a balcony: now, beginning from below, we shall shew what figure each opening ought to have in an orderly disposition. The door under the steps is square, rising somewhat more than its diameter: that of the entrance is circular on top, and rises one third more than its diameter: that of the balcony also rises one third more than its breadth, but is square or flat on top; and then we meet the roof rounding again. Now let us dispose it otherwise, and make the door below circular, the next square, the next round, and no roof appearing. Thus much for doors; for we find no other than round and square ones. The same method may be taken with windows; when there are two ranges, one above the other, the undermost may be oblong, and the uppermost compass, but lower: if there be another range of windows above these, next the roof, they ought

to be perfect squares. This rule we have taken from the works of the ancients, who always gave their openings or windows more rise in the first story than the second, still lessening in the third, yet all alike in diameter. Windows should never be lower than about three feet from the floor within. If there be windows in the basement-story (where the walling is thickest, and is usually finished with a *Rustic* order,) they must be square, and above either scheme little rounding, or flat: and thus the one shew the other, with respect to roundness and squareness. If now there were compass-windows in the basement and upper stories, the uppermost should be circular, and the undermost oval, with their longest diameter parallel with the level of the building, because, being pressed by the weight, their arch is dilated; when contrarily the others do not bear any weight. But circular windows are grown out of use, as not admitting light so well as the square ones.

If in the piers between windows there were the niches and figures in them, and over head room for a bass relief, then the table for it must be square, but circular, where it is over a square window.

As for doors over each other, I say, that if there were over the cornice a compass pediment, and on both sides a ballustrade with figures, then the balcony door ought not to be circular but square and ornamented with pilasters; yet the door of the entrance may be circular. We ought even not to set on the balcony a ballustrade with figures, but ornament it with balls or other low things. The one or other ballustrade must be also diversified; for two parts alike in two such eminent places have an ill effect; wherefore one of them should be close walled (parapet-ways) and the face of it may then be enriched with bass-reliefs of figures, festoons, &c.

I think what I have said a sufficient guide for the other kinds of buildings; for these observations are on all occasions unalterable to a painter, with respect to agreeable disposition.

There is still somewhat behind, which, though contrary to the disposition aforesaid, must be animadverted; it is touching a flower garden, which, if fine, must needs be regular, as well with respect to its general form, as its particular division; at least the two sides ought to be alike, whether set off with pots, vases, statues, or other ornaments. We are taught, indeed, that uniformity is stiff, and not painter-like; wherefore we should avoid it as much as possible: but weighing the precept maturely, we shall find the fault to lie in our misapprehension of it: questionless things proceeding from rule and order must be regular, but that regularity may nevertheless be somewhat hidden on occasion; wherefore, though a garden be uniform on both sides, we are under no necessity of shewing all that uniformity: one side is sufficient, the rest may be handsomely hid, or broke with a tree, piece of stonework, column, or a corner of the house. But let us not from hence absolutely con-

clude regular objects to be unnecessary in an ordonnance; for they sometimes furnish all the decorum of a picture; yet if we see but a part of them, we may conceive the residue.

More examples of breaking uniformity may be these: when a figure stands on each side of a gate or alcove, a man may be placed or sit down before one of them in order to create inequality; so also if by means of a curtain one of those figures be shaded. If a bass-relief be set on each side of the gate or alcove, one of them may partly be covered by the personages, to answer our purpose. If without doors, on both sides of an entrance, there be a carved lion or sphinx, we may break off one of their heads. *Solomon's* throne was adorned with twelve golden lions: we need not see them all, the six on one side shew sufficiently, that there must be as many on the other: two or three entire are enough, of the rest we may see only a part here and there. Thus we must always manage in such cases.

CHAP. IV.

OF THE MATCHING OF THE VARIOUS COLOURED MARBLES, AS WELL WITHOUT AS WITHIN A BUILDING; WITH THE MANAGEMENT OF TOMBS, VASA, AND BACCHANALIAN TERMS.

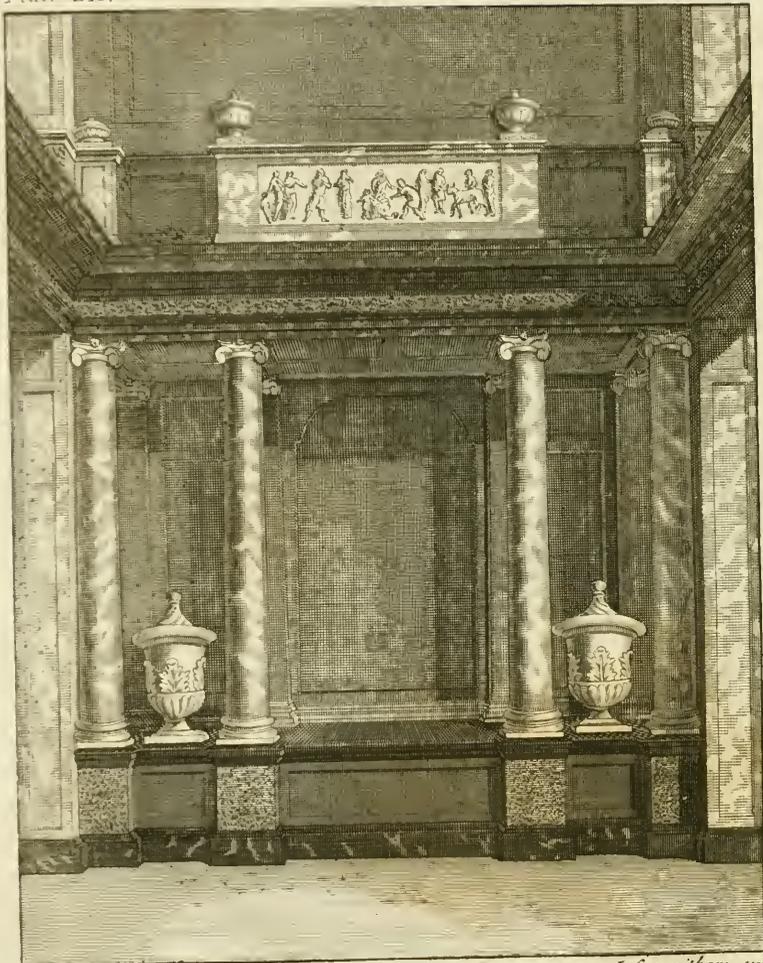
OBJECTS have a fine effect, when nature and art are joined together by a skilful hand; and, though all eyes are not alike qualified to apprehend the reasons of it, yet they are, by a wonderful sagacity, sensible of it, confessing that it is beautiful, and so ought to be, though the one person, as I say, understand it, and the other do not: and for this reason; art has such a power, that though Nature be beautiful in her productions, yet they would not perfectly please our eyes, without the help of art.

Nature produces an infinity of fine stones of various colours and qualities; but art alone judges of their fitness and orderly location as to rank and dignity, inso-much that, though ignorant in art, we can clearly apprehend that it ought to be so, and no otherwise.

We know, that the white is soft and tender, and lovely to the eye; the black contrarily is melancholy and disagreeable. We place then the black among the red, and upon the red, white. These three coloured stones are capitals, and cannot be otherwise disposed as to their natures and qualities, without foregoing nature, and running counter to art.

However, their rank and application in architectonic use may be these:

In the *Tuscan* order, as undermost, black marble.



In the *Doric*, green.

In the *Ionic*, yellow.

In the *Roman*, red. And,

In the *Corinthian*, white.

If any ask why the red is not set before the yellow, since the red is in its nature darker than the yellow? I answer, That it is because the red and green are opposers in strength; contrarily, yellow is proper to green, since yellow and blue produce green.

If at any time we are obliged to place between two stones of one colour, a stone of another, the following mixtures are mostly in use.

Between two black marbles suit best jasper, copper, or brass.

Between two serpentine, or green marble stones, the same.

Between two red stones, white.

Between red, black, or serpentine stone, *Pisan* white-eyed marble.

Between two grey stones, free-stone, or yellowish white marble.

Between two dotted long veiny stones, one that is speckled; and the contrary.

Between two jaspers, yellow, or fleshy white marble.

A marble-painter must observe the conveniency and place for marbling: if the place be large, or a hall, then he may do it with force; but in a smaller compass he ought to moderate it, and keep it faint, that the place may not seem thereby lessened, or the eye offended. If the room be hung with pictures, he should consult men of experience, especially the master who painted them, what colouring will fit best.

About light pictures, dark marble is best, and about dark pictures, light marble, as *Pisan*, jasper, or any tending to a light yellow. But if it be a single colour, such as bass-reliefs, then free-stone suits best.

In bringing many sorts of coloured marbles together, we may, for instance, in a frontispiece, either single or double colonaded and pedestaled, very agreeably dispose them thus: *vide* Plate LX. The base and pedestal mouldings may be black, little eyed; the block or square of the pedestals, dark red, much dotted, less veined: the plinths of the columns and pilasters may be white, the columns, light red, or *Pisan* marble with large white-eyed veins on both sides the eyeing to be alike; the pilasters also light red, moderately eyed, the capitals white, the architrave black, like the base and mouldings of the pedestals; the frieze may be dark red, like the blocks or squares of the pedestals; and the cornice black again like the architrave; if the frieze have raised ornaments of foliage, children, triglyphs, ox-sculls, &c. they ought to be white: if over the cornice be a parapet, it may be entirely of another colour, and the pedestals and the members of *Pisan* or other cross-veined marble, and the

pannels or faces of grey marble, or white, if adorned with bass-reliefs; the figures or vases on top also white.

This distribution may be doubled, and varied on occasion: the friezes and columns may be white, the bases and capitals gold; and so may also the ornaments be; to wit, triglyphs, little blocks and foliage; the rest may remain as before.

In a hall of red or other marble (where the mouldings of the ornaments are different, larger or smaller) we may make a door frontispiece, or alcove of white or other marble; but if the members continue along the hall, the frontispiece or alcove ought to be of the same colour with the room. The room may be of one order, and the frontispiece, alcove, and chimney of another. Thus the room may be *Ionic*, and the rest *Corinthian* or *Roman*. The pavement of the floor must correspond with the building I mean, if the room have pilasters, the bands (or bordering marbles tying the pavement) must run up to them, whether the pilasters stand wide or close; for they ought to be so laid, as to shew every where a regularity, whatever jets or breaks the door, frontispiece, alcove, &c. may occasion; as a prudent gardener disposes his parterres, one round, another square, octangular, &c. always contriving such an uniformity as closes with the borders. In the middle of the hall may be introduced such figures or compartments, as best answer the general purpose, and they may be of what colour you please.

In chambers or galleries, where the sides are unlike, we are obliged to part them by some figure coming between; and yet the bands which bind the sides must come every where alike. If there be columns on both sides of the gallery, the bands must run, crossing it, from one to the other.

Proceed we now to party-coloured tombs, and other stones. On white sphinxes, lionesses, &c. suits well a tomb of serpentine or porphyry; and on a black plinth, if no figures or other ornaments support it, porphyry also looks well. On brackets of copper or brass, the tomb may be of black marble. With grave-stones, or other bluish stone, agrees well violet-colour stone, or porphyry, copper or brass. Note here, that the black must always be undermost, especially when divers sorts of colours are placed in one another, as we have shewed in the orders.

Great vases and urns are always of the same stone as their bases, as well in niches as on pedestals; if on pedestals, the bases ought to project equal with the blocks precisely.

The *Priapus-terms* anciently used in the *Bacchanalia*, were mostly of wood, not very large, and pointed underneath for conveniency of carriage from place to place, whither the gang of satyrs, fauni and bacchanals, determined to go. Having pitched on a place for their stay, they fixed it in the ground, by means of the point afore-

said. These terms were sometimes painted of a brick colour, sometimes also white; about the mouth and breast they were smeared with blue grapes.

The posts, or guides, called *hermes*, were huge and immoveable, and of white stone, set on rude heaps of stone, in order to be conspicuous to travellers at a distance; for which reason they were also sometimes placed on pedestals or blocks.

CHAP. V.

OF THE VEINS AND EYES IN STONES USED IN ARCHITECTURE, AS WELL WITHOUT AS WITHIN; AND HOW TO DISPOSE THEM.

THE beauty in painting buildings consists in an elegant expression of the difference of stones which compose them; and this may be effected not only by their division, but also by their colours, especially in outside-work, which is not so much heeded as the inward, and is subject to more inconveniencies of rain, hail, and wind; and if standing in damp places, their effect in a few years visibly appears, if the stones be not very hard, by the dropping of mouldings and projectures in several parts.

Fountains must be supposed to suffer much, and become very mossy by being dropped on; and so do tombs and grave-stones, but principally pyramids, which are not set up so much for the sake of their polished bodies, as for their forms and huge bulk; wherefore it is no great matter whether the stones of these be of one sort or colour or not: they are often seen of many sorts of stones, some as they have been found, and others changed through time: yet the cement suffers most, by being eat up; whereby the stones get loose, and must needs drop. Again, some stones, being more weak and brittle than others, and corroded by the air, dampness, and drought, are broke in pieces by the pressure of those over them, and thus leave gaps and breaks, wherein the rain gathers, out of which grow weeds, moss, and other greens, sometimes whole branches; all which, at the year's end, decay, and become green sap, trickling thence down the stones.

We shall here stop a little to say something touching abuses. I know not how some can so far relish slovenliness, as to spoil not only statues and fine figures, but also entire buildings; if they were broken or mouldered pieces, ruins, and other decayed stones, it would be no damage if ever so much muddled and be-dropped; but it is very improper to serve entire and fine figures thus, and in places too where are neither trees or any thing else to occasion it. The same they do in buildings look-

ing as fresh as at first; were the spots seen on them, natural to the stones, it would be more proper than all the gutters usually represented to trickle down them: wherefore care must be taken, before we begin to paint things supposed to be dropped on, that a difference may appear between nearness and distance; for as spots in clothes are more visible near than a-far off, so the faintness of remote objects must be observed. But let me ask, What foulness of wet and dust can stick to smooth bodies, which rain, hail, or snow do not wash off? But they may decay and be consumed by time; especially those facing the north, which suffer all extremities. We see many instances of decay in ancient buildings, where are figures so eaten up by time, that it is hardly discernible, whether they represented men or women; like figures of snow partly dissolved by the sun-beams.

I speak not here so much against the dropping upon and muddling such objects, as of the abuse when the cause of such an effect does not appear; for without a probable reason why a thing should be thus, or thus, art becomes obstinacy. But to return to our subject.

It is certainly praise-worthy to take some pains in shewing the stones of buildings, and their veining and eyeing, when they are judiciously and agreeably disposed, according to rule: I say it is commendable to him who understands perspective.

The parts of building within (which are not so subject to the teeth of time), are not so apt to decay as those without; the cement also lasts longer, which makes them keep clean and entire, their joints too seem almost invisible, and the whole to be as one stone. For this reason we must avoid the mistakes of some painters, who vein and eye their work, and afterwards divide it into stones, whereby one vein or eye happens oftentimes to run through two or three stones at once; whence we must conclude it to be what it is, mere painting and not the life: whereas I think it the most certain way first to divide the work into stones, and then to marble and eye them; observing that each stone have a particular eye, to shew the difference between the casual dropping and the marbling.

Marble buildings have a beautiful effect when the architecture is fine and well ornamented; and this as well in painting as the life: orderly disposition is one of the best reasons thereof, without which it cannot have that vast agreeableness.

A well-informed architect takes especial care of the setting the stones of his building in such a manner as to blazon its beauty, and improve it, and thereby create harmony; wherefore he disposes the eye-veiny stones in the properest manner; for instance, in a single-colonaded portico, the veiny eyes must oppose each other, sloping from out to in, or contrary. The same method must be observed in the pilasters, and all parts that are paired; so that the work may appear regular at a dis-

tance, taking especial care that they be eyed alike, to keep the eye always in a balance between them. The stones for the architrave, frieze, and cornice, should be so chosen, that the veining fall perpendicular, in order to keep the members distinct; which they would not be were the veins to fall in with the mouldings.

It remains to be observed in marbling columns, that the eye-veins ought to receive the strongest light on the relieved and swelling parts, in order to aid the flat of the picture by art; which nature wants not, as being round of herself: wherefore it would look ill, that the most dark of the eye-veins come on the weaker parts, because it would render the effect you proposed abortive.

Imagine a piece of walling divided into three panells, on each side of which stand two columns; the two first ought to oppose each other; their veining must either be level or run diagonally against each other, outwardly or inwardly: the two others must do the same, and so on.

CHAP. VI.

OF RUINS.

HITHERTO we have spoken of the beauty and regularity of entire buildings; wherefore it is proper next to treat of fragments and ruins, equally necessary with the former.

I have sometimes wondered how it happens, that among the painters of figures and landscape, who make use of buildings and other brick-work, so few exhibit whole and highly finished ones: all they shew is, ruins, broken walls, and decayed stones, but seldom entire and perfect structures; because, as I take it, they will be at no trouble to search antiquity for the forms and most beautiful parts of architecture, whereby they might learn to produce something curious; a supinity proceeding from their want of knowledge, and ambition to obtain it.

Although many think that a piece of ruins does not require so great a regard as an entire building, they are much mistaken; for the one as well as the other depends on measure and proportion: yet some will go and throw down a part of a building, and intermix with it some fragments of capitals, pieces of friezes, cornices, and the like, of an order foreign to the building; which, though very wrong, they save by supposing, that when a building is in ruins no one will have the curiosity to examine the rubbish to see whether there be a wrong capital, frieze, or cornice; and, granting such were to be found, the fault would be none, since those broken parts might be brought thither casually. But this is a lame excuse: to speak the truth, I can-

not apprehend how any one can be so wilful, since no more knowledge and trouble are necessary to the best than the worst of things, to the whole than to the half; in the one we must use the foot-rule and compasses as well as in the other. If a beautiful remain of a great building adorn a fine landscape, and look grand, how much more one in perfection? He then who will take pains may certainly, by practice, overcome all difficulties, if he have ambition enough to study the best things. But let me not be understood to speak against the choice of ruins, much less endeavour to hinder any one from the use of them; since I am sensible, that every man has naturally a particular taste for some thing (as we have formerly said) wherein he may excel. I desire not to discourage painters of ruins, or to raise a pique against that sort of objects; my only drift is to shew, that we ought to study the rests of antiquity with care and attention, and chiefly to learn the ancient state of old structures, in order to know perfectly what they were in their best condition.

CHAP. VII.

PRINCIPAL DIRECTIONS FOR PAINTING THE ORNAMENTS OF HALLS, ROOMS, &c.

IN this sort of work we must, in the first place, have an eye to the regularity and division of the architecture, and, if that be beautiful, not in the least hurt it under pretence of decorum, or acting painter-like; and if at any time we are obliged to alter this conduct, it must nevertheless be in favour of the architecture.

2. That the painting, of what kind soever it be, must tend to the lustre and magnificence of the building; I speak with respect to painting the wood-work, whether it be marbled or plain.

3. That the ornaments to be painted agree with those of the room, and be governed by the same order in architecture.

4. That in pannels, niches and windows ought to be artfully painted, what you would have appear to be real or naturally there, whether tapestry or prospect; if tapestry, it must appear to be such; if a view, it must look like a view; the former by being bordered, and the latter by its sky or sun every where agreeing with the light of the room.

5. The master must beware of representing in a room three or more different hours of the day at the same time; nor in histories, unless they be in the manner of tapestry.

6. He must never inclose white marble bass-reliefs with wood-work, as being repugnant to custom and likelihood.

Lastly, since excess often abates the majesty of a fabric, the artist should avoid many littlenesses in the divisions and ornaments: on such occasions historical figures should not exceed three or four feet in height, be the painting ever so large: tapestry figures exceeding the life are unjustifiable; they look monstrous in a small room, and lessen a larger.

It were to be wished, that great men and lovers, who bespeak such works, had some previous knowledge of such things as these; at least, that they were informed of them, and would assent to the artist's opinion in the execution of them; since it is reasonable that his design, if it pleases, be followed.

Few artists are solicitous about inside ornaments, either in reference to their elegance and splendour, or their uses and convenience; as is evident in many old masters works, wherein we generally see too great a simplicity, all is plain and mean; tables, benches, chairs, kitchen-stuff, drinking-vessels, &c. And, what is more, oftentimes a company of old and young people in a room with never a chair in it; and sometimes, no more than bare walls, and a curtain hanging for no purpose: ornaments and foliage are seldom seen in their works; and when they are, they are so improperly and disjunctively applied, that we must conclude them rather to serve for humour than decorum: certain signs that such masters were ignorant both of the naturalness, needfulness, and application of objects.

It is certain that the ancient *Greeks* and *Romans* were not originally so sumptuous in their house-furniture as afterwards they came to be; and it is as easy to think, that there was a difference between the nobility and commonalty, as well in their buildings and dress, as in other respects: the one used plate at his table; the other, earthen-ware or painted wood; the one had bass-reliefs, statues, hangings, or tapestries in his house; the other was content with bare walls; each according to his fancy or ability. Truly I am surprised to think of my first composition, and how disjointed my conceptions were; often exhibiting a royal history in a stable or cottage, and as often the contrary: questionless every master of a house furnishes it with what is proper for each apartment, whether kitchen, chamber, state-room, or gallery; one apartment has a bed or couch and its appurtenances, chests, tables, and chairs; another has hangings more or less costly, floor-carpets, stands, sconces, looking-glasses, &c. Another has benches, a chimney-piece, circular couches fitting the table, and other things proper to the room: and thus, other apartments.

Some imagine that chairs were not anciently in use, but men sat on cushions, as in the *Eastern* countries, or else rested on couches. When a certain person had re-

presented *Aeneas* and *Dido* in a stately hall, and she placed on a low small half-step, covered with a carpet, with the young *Ascanius* in her lap, and *Aeneas* by her side, and some ladies sitting here and there on cushions on the floor (which was covered with a green carpet), I was surprised to see a large round table stand in a corner on a side of the painting, and this serving up as for an entertainment, and yet not a chair near it; I asked the master why the ladies had not chairs or benches, and whether this circumstance was thus to be found in history? he answered, that in those times neither chairs or benches were known. I could hardly forbear laughing; but asking him, whether the company were to stand to their victuals, because of the height of the table, he began to see his error; yet in excuse said, "They will make use of the couch which stands yonder against the hanging." This would have been a tolerable come-off, had the couch been made for the table; but by ill luck the one was square, the other round. I said no more, because I would not augment his blushes.

Others have made the same mistake, as was the case of one who, as the report goes, representing *Abraham's* offering, drew him with a scimitar or bending sword in his hand, and a straight scabbard by his side.

I once made the same blunder, when my inclination for composition was greater than my skill, in the story of *Hercules* spinning by *Omphale*. I had seen, in a design of *Bartholet*, that *Hercules* was much bigger than any of the women; wherefore I also drew him larger, and dressed in women's apparel, having sleeves closed at hands (like *Sardanapalus* amongst his women, in *Merian's* Historical Chronicle), a distaff in his girdle, a spindle in his hand, and pearls about his neck; and, in order to shew that they were *Omphale's* clothes, I placed her by him stark naked. Now I appeal to any one how well the garment could fit *Omphale*, seeing it was neither too short or too straight for *Hercules*, though half as tall again as she. But I afterwards rectified my conduct.

It is plain that such oversights proceed from ignorance or lame instruction, and principally in what concerns embellishment; I say, embellishment of any kind whatsoever, whether within or without doors; for few know the importance of this part of art, and the uncommon effects of it.

We may, from the works of old and judicious masters, here and there borrow some of their thoughts, and use them in a proper manner in our own works. The famous *Poussin*, in his finding of *Moses*, shews the *Nile*, with a water-god; and with good reason (as we shall prove in the chapter treating of the authority painters have to represent spiritual and inanimate beings under human forms): but it is ridiculous, in my opinion, that the same figure, with all its adjuncts, should be placed on the strand of a river, and near it *Narcissus* viewing himself in the water; on a suppo-

sition that, if it be but a water-god, all is well ; for, thinks the master,—it suits well. It is a fine figure.—Besides, if *Poussin* durst do it, Why may not we? but it is against reason ; indeed, were the sphinx and children left out, it may be passable enough.

Who sets out a room of entertainment, and it does not shew whether the dinner be over or not, by the cloth laid, bottles, glasses, cisterns, and all things in order, as before dinner ; and empty bottles lying in disorder, empty dishes, a dog gnawing a bone, chairs displaced, table-cloth half turned up, and such like, after dinner ? Or,

Who can approve in *Tesla's* dipping of *Achilles*, *Thetis's* lying in an open gallery, where also is a cradle ?

As for moveable embellishments, it is improper to shew *Mark Anthony* and *Cleopatra* in their grandeur and luxury, without a retinue, and as in a private collation, seeing we know they had such a crowd of music, buffoons, jugglers, and other loose people about them. Or can we represent *Christ* lying in the manger, attended by *Joseph* and *Mary*, and the three kings waiting on him, and that in a stable full of beast-provender, and on the wall a fan and flail hanging, besides other utensils of husbandry, and yet not a countryman or servant to appear ; or a chest, box, saw, or square to be seen ? (whether *Joseph* hired the stable, or found it void of people, is another consideration :) moreover, one of the principal figures is in a suit of armour, and bare-headed, and yet his head-piece is not to be seen.

One of my fellow disciples once painted a collation, and I asked him, Why he put not knives on the table ? He answered, That knives were not antique. Very well, thought I, are then the bread and meat, and a three-legged stool with a back standing by, antique ?

From all which considerations it is plain, that a judicious master must take particular thought about the by-works ; seeing it is as bad to leave out something that is needful, as to add what is unnecessary.

CHAP. VIII.

OF THE PICTURES PROPER TO VARIOUS APARTMENTS.

THE nature, property, and use of pictures in general, is, to keep the senses, by a pleasing variety of objects, as figures, landscape, &c. in a continual employ and contemplation.

Their nature has a near affinity with that of the things they represent, when those

are done by a skilful hand ; and therefore they can, when natural things are wanting, fully satisfy.

Their property lies in their application to meet places ; and they cannot be displaced without hurting, nay undoing naturalness.

As for the use of pictures, it is in the occasion we have for them, and the places they are to serve for, in order to gratify the senses of the owners ; they must be well expressed, and fall in with the architecture in the agreement of the various objects with the ornaments of the buildings.

If this be unintelligible, I shall endeavour to explain myself. I say then, That it is not sufficient for a painter to design work for apartments at random, and introduce therein what fancies he pleases, or best understands ; for he ought to consider whether it agree with the place, and be proper there : if therefore he would go on with certainty, he must, in the first place, consult the architecture, and then the three points following :

1. The quality, or condition of the building.
2. The building itself.
3. The apartments in it.

First, let him consider whether the owner be a prince, lord, magistrate, or merchant.

Secondly, whether the building be public, as a town-house, church, palace, &c. or private, as for a merchant or citizen.

Lastly, whether it be a hall, chamber, parlour, kitchen, or the like.

Thus far in general : but if we build a palace for a king, the apartments must be contrived for other uses than those for a merchant, or even a town-house : for in this latter we find many rooms fitted for purposes, opposite to a palace ; as may be seen in that fine model, the Stadt-house at *Amsterdam*, where architecture has wonderfully disposed all the rooms to their several uses. Nor is the judgment of the painters or architects less conspicuous in the proper placing the pictures in each apartment ; for each piece (chiefly sculpture) is so ordered, as to allude to the rooms ; whence we know what uses the rooms are put to, and by the rooms what the paintings, stone-figures, and bass-reliefs signify.

Wherefore it is very necessary to consider the nature of the apartments in order to govern our work thereby ; as first,

In the hall below suits well a grey bass-relief ; or else trophies painted on the walls after the life.

In an anti-chamber, where people wait for commands, grey ornaments are also best ; sometimes intermixed with flowers, but very sparingly.

In an audience, or presence room, should be tapestries, or pictures with figures,

as big as the life, of magnificent transactions which happened in apartments or palaces.

In the ladies visiting-room must be other sorts of embellishments, such as fruit, flowers, landscapes, fine thoughts, virtuous representations, and the most clothed and modest histories.

In the nursery agree bass-reliefs, and painted emblems or morals; whereby the children may learn good manners, and inure tender years to virtuous actions: to these may be added some flowers, fruit, birds, and such like.

In the kitchen may be seen the representations of culinary furniture, hunting of deer, the picture of some maid or other servant, or a dog or cat; but these must be mostly grey or wood-colour, on account of the smoke, which otherwise would sully the colours.

In the gallery may appear all sorts of hunting-equipage painted on the walls from the life.

In the upper rooms suit landscape, and all kinds of beautiful prospects.

In the master's bed-chamber are proper, some beautiful faces, and naked children painted after the life.

In the children's bed-room nothing must be seen but foliage or branch-work.

The study may be adorned with paintings, in grey marble, of learned men, philosophers, &c.

In the summer-house, being a place for the enjoyment of company and entertainments, suit nothing better than *Bacchanalian* pieces, sportive herdsmen, dancings, brooks, and fountains.

We proceed now to the decorations over chimneys, and on doors, in each apartment.

Over the dining-room chimney place, *Comus*, god of meals, accompanied by Taste and Smell; and, on the door, *Latitia*, or Joy.

Over the hall-chimney may be *Decorum*, or Authority, accompanied by *Pallas*, or Virtue, and *Hono's*, or Honour; and, on the door, Understanding.

Over the lady's visiting-room chimney, Modesty, accompanied by Obedience and Diligence; and, on the door, Fidelity.

Over the chimney in a saloon, or meeting room for youth, may be seen *Inventus*, or Youth, attended by Grace and Eloquence; and, on the door, *Gaudium*, or Joy.

Over the nursery chimney place Education, and by it a young branch tied to a stick; and, on the door, Obedience.

Over the kitchen chimney, *Prudentia*, or Prudence, accompanied by *Ceres* and *Bacchus*; and, on the door, Diligence.

Over the bed-chamber chimney, Quiet; and the door, Security.

Over the study, or closet chimney, Wisdom, or Science; and, on the door, *Harpocrates*.

On the doors of the side-rooms going out of the hall, Clemency and Vigilance; and, between them, Economy.

On the pantry-door, Abundance.

On the cellar-door, *Silenus*.

On the garret or loft-door, Winter.

On the garden-door, *Flora*.

On the orchard-door, *Pomona*.

In the green-house, between the stoves, the figure of persons who have been transformed into trees and plants, as *Cyparissus*, *Myrrha*, *Daphne*, &c. On the door within, *Apollo*; and, on the outside, *Diana*.

On the stable-door all sorts of stable-appurtenances, as a bridle, saddle, housing, stirrups, dung fork, shovel, curry-comb, &c.

On the privy-door *Momus* laughing.

And now, that I may conceal nothing from the artists, I shall subjoin the pictures proper to be put into chimneys, which may be various; because we are not confined to the fire, as being only used during the winter-season; the spring, summer, and autumn affords us a large field for fine inventions; and, since the place, for three quarters of the year, becomes any thing we find proper, we can either shut them up, or leave them open, or contrive in niches all sorts of statues or busts, bass-reliefs, and other ornaments, as cisterns, vasa, flower-pots, baskets of fruit, musical instruments, globes, and such-like: we can have them be open with doors or without, with one door or two half-ones, and represent vistas or prospects, such as a flower-garden, a public place with fountains, a street of houses, a grove, lane, frontispiece, pantry, wine-cellar, an alcove with a couch, or a library, and such like. In fine, we may introduce any thing that is different from the furniture of the apartment. But care must be taken, that the painting have a natural and high horizon, with little or no sky, to gain more depth; vistas of apartments one within another are also not improper; but if we represent without-door prospects as aforesaid, it is more proper to paint doors, seemingly to give the room air: and seeing it often happens that such a painting cannot have the most advantageous light, and is sometimes in shade by the projecture of the chimney, we should contrive the work accordingly, and so as not to appear like painting, but nature itself.

The designs proper to such places (for the sake of those who are not fertile in invention) may be such as follow.

1. Spring. *Flora*, setting out with a gay and joyful air, has a basket of spring-flowers under her left arm; with her right hand behind she a little lifts up her

gown: her left foot rests on a step, and her right lifts up; her breast is somewhat to the light; behind, in a low distance, is seen a parterre, ornamented with vases: behind her, we may place another figure in the shade, ascending the steps, in order to fling off the off-scape, and bring forward the fore-figure. *Flora* must be proportioned to the size of the fire place; if not as big as life, let her be a young damsel, and, if the face be shaded by the chimney, make good advantage of the reflection; the same design may be also executed with children.

2. Summer. *Pomona* with a basket of fruit in her lap; and, in the distance, an orchard, and some *Cupids* busily gathering fruits and flowers.

3. Autumn. *Bacchus* represented in an entrance or gate-way, hung round with vine-branches and grapes; and, if you please, a young satyr by him, with a cup: this design may be also represented with children.

4. *Anteros*, as a youth, crowned with laurels, stands on a threshold, leaning on a torch or else a long arrow, pointing inwardly to a library, wherein are an astrolabe and globe, and against the wall a lyre hanging; his garment, fastened on each shoulder, is reddish purple; his look agreeable and majestic; his mouth open, as if inviting somebody to come in; he stands on the left side against the door, which comes half in shade, against the off-scape, so that he is strongly set off; his face and under-parts are fronting; his breast turning to the light; this design either left or right is equally good, and so are the before-mentioned.

5. *Cupid* is seen here sweetly smiling, having a flask on his arm, and a spa-water-bottle in his hand, which he holds up, as if he were saying,—*Rare waters!* By him is an elegant stand or tea-table, on which another *Cupid* is placing a silver salver with glasses, and a silver sugar-box and spoon; behind may be seen a wine-cellar lighted by a candle or lamp; we should also discover part of a summer-house, or fountain, or a gallery, &c.

6. In this design we shew a serenade by three boys; the first dressed as a Punch-an-ello, with a bag-pipe, hautboy, or flute; the second as a harlequin, with a violio; and the third as a Scaramouch, with a guitar, and all three in their proper postures: harlequin in set posture stands to the right against a post, holding the violin to his ear; Punch-an-ello, sitting against the other post on the threshold, holds his flute from his mouth, and looks forward, laughing and shewing his teeth, his head sinking backwards somewhat into his neck: Scaramouch is in the middle, with his guitar under his arm, and his head quite sunk into his shoulders; he is attentive, holding his fore-finger to his nose, and his legs close. Behind these buffoons we might shew a balustrade over a water in shade, and on it an ape sitting; in the water may be gondolas, with masks in them; or else a street, and such like.

Because the breadth of the aforesaid opening cannot be very great, you may, by

shutting the door more or less, or by placing somewhat between it, get advantageous shades, if the matter require it: there ought at most but a figure and half to be in the light, and a third in shade. The colours will effect the same. Such paintings should not be muddled, but boldly handled, and the lights strong.

Thus much for without-door views; proceed we now to design for chimneys which are closed.

1. A vase of white marble, gold or silver, or the belly gold, and the neck and foot of *lapis lazuli*, in a niche of red marble, or porphery; and the jaumbs to be of a lighter stone, hung with festoons of all sorts of fine leaves, intermixed with flowers: these festoons should be very large, like two arms, and spreading in order to break the light ground, that the middle ornament, whether white marble, silver, or gold, may have the greater force.

2. The bust of *Bacchus* in white marble, crowned either with vine leaves and branches and grapes, or else mulberries with their greens; on each side, on a ground of free-stone, festoons of white and blue grapes, and between those may be placed some proper instruments, as cymbals, timbrels, tabors, hautboys, and *Pan's* flutes. The bust is on a pedestal of *Pisani* marble, in a niche, as before; the niche must rise as much as possible, that the bust may have its full height; but if the chimney and niche do not admit of a figure in full proportion, you may make a boy of it: if you leave out the pedestal, you can place the same in the niche, but a third less in height. Under the niche may be a faint bass-relief of grey or other marble; or else a festoon of pine leaves, intermixed with some beautiful flowers.

3. The bust of *Apollo*; and on each side some musical instruments, either painted as carved, or natural. Under the niche may be a square pannel, and on it a carved torch, with a quiver across, through a garland of laurel. Among the natural instruments, some laurel or olive branches; and, among the carved ones, some rolls of paper, with geometric and other such figures; for these can be better ordered in bass-relief, than among those naturally painted.

4. A deep niche; in which may be seen a table, with an elegant stand or foot of fine wood, partly gilt: on the table, china tea-furniture; as dishes, saucers, tea-pot, and a silver-chased tea-canister: or else coffee equipage; as a silver coffee-pot, a silver salver with pipes, a knife, some tobacco in a paper, a fine chafing dish with fire; and, on the ground, in the shade, some bottles of wine.

5. The table in this design may be put to various uses; it may be served with melons, or baskets of fruit, as peaches, nectarines, apricots, filberds, &c.

6. On such a table may be also music-books and instruments, as a lute, violin, hautboy, &c. And, on the ground, a cistern of water, with bottles of wine standing upright therein.

7. In this last we may place a round bass-relief, representing a sitting child, of flesh-coloured marble, on a blue ground, blowing bubbles: round it, a white marble moulding; and, underneath, a festoon.

CHAP. IX.

DESCRIPTION OF SEVERAL PICTURES ADAPTED TO THE FIVE ORDERS IN ARCHITECTURE.

SINCE NO manner of describing fine apartments is more proper than this, which exhibits things as if we really saw them, I shall therein give an architectonic view of each order, and in as conspicuous a manner as I myself conceive it. The particulars must then be well regarded; because they are so linked together, that, by overlooking a small circumstance, the whole chain may be broke, without ever getting a true idea of the thing.

We shall confine the subject to five apartments, and describe in each the pictures, which shew the nature, height, custom, and other properties relating to the orders of this building: and since the *Tuscan* order, either in parts or altogether, is rough and massy, we shall exhibit here,

The Pictures of POLYPHEMUS and GALATEA.

Polyphemus, on the sea-shore, inflamed with the love of the beautiful *Galatea*, who came to divert herself on the pleasant surges of the billows, strove to please her with his singing and music, and thereby to gain her favours; but she was deaf to his suit: his rough-hewn enormous size, and frightful aspect, were her aversion; wherefore she shuns him, and derides his addresses.

A calm sea was seen. On the second ground, to the left, appeared a vast high rock, hanging over the sea, almost to the point of sight; all rough, and over-run with moss and herbage, going off to the left very cragged; up to it huge stones were piled on each other, as steps (but three times higher) from the edge of the water; on the lowermost of them sat the monstrous *Cyclops*, as a wild and savage man; his skin very swarthy and hairy; his head and beard full of bristly black hair, spreading over his shoulders and breast; he had but one eye-brow, and that as wide as his forehead, hanging over the eye, (which, according to *Homer*, was as large as a shield) placed in the middle of his wrinkled forehead; his blubber lip turned up towards his broad and flat nose, like that of a negro; shewing his teeth, set like those of a saw, out of his gluttonous jaws, with a grim look: by him lay his staff, which (like those of the herdsmen) was crooked at one end, and, according to *Ovid*,

bigger than the mast of a ship: a knapsack or pouch hung at his side; his raiment was goats-skin sewed together, which he had shook from off his shoulders, possibly to discover to *Galatea* his conceited fine shape: this garment was cream colour, spotted with black. He sat very rudely, leaning a little back against the rock; his left leg was stretched out towards the water, and his right, with the foot fore-shortened, lifted up, lay over a piece of the rock; his flute, with an hundred pipes, he held in his left hand, up to his mouth, as if he had been just playing. His head inclined, with his eye to heaven, towards *Cupid*, who stood near and flattered him; his mouth was open, as if he were singing, and his right hand, upright on his knee, seemed to beat time. It was curious to see the method *Cupid* took in the midst of his play to stick an arrow into *Polyphemus's* breast without his being sensible of it.

Cupid was about half as big as the *Cyclops's* arm or leg; so that, though he had climbed up the second step, he could scarce reach the *Cyclops's* shoulder, in order to stroke, with his right hand, the hair from the giant's eye; when, pointing with a stretched finger of the same hand towards the sea, he, laughing, stuck with the other an arrow in *Polyphemus's* breast, under his lifted arm. *Cupid* was of a beautiful rosy complexion, his hair yellowish white; a quiver, tied with a red sash, hung by his side, and his bow lying near him.

The fair *Galatea*, in the mean time sitting on a large sea-shell in the middle of the nearest distance, was drawn by two dolphins, encompassed with tritons and nereids, sounding their shelly trumpets, and playing on timbrels and other instruments; she sat fronting in the shell, and the dolphins, which she guided gently, turned to the right; she was followed by other tritons, bearing beautiful naked virgins, and a crowd of sea monsters, who, gradually uniting with the farthest distance, disappeared. This whole crowd was grouped in the form of a crescent; *Galatea* appeared to surpass all in beauty.

I at first thought this might possibly be *Venus* herself; because three beauties attended her, whom I took to be the three *Graces*; but she looked somewhat younger, and not so wanton as *Venus* is usually represented; her breast also rose less, and her head-attire was quite different from *Venus*; for her white hair, twisted in tresses, and elegantly flowing, was here and there stuck with white bell-flowers; and the locks in each side tied together on the head in a tuft, and, hanging down both before and behind, made plainly appear, how gently she glided over the billows. What most charmed me, was, that, in this great crowd, one might see the particular sways, turnings, and affections of every figure; one moved slowly, another swiftly, as their beards, hair, and veils plainly shewed; some bending backward, as blowing, others forward almost to the water; some were full of foam; others swimming as evenly as if they moved on looking-glass, so that their glitter was

scarce visible in the water. This second Venus (as I shall call her) had a greenish blue scarf, which, coming over her lap, twined about her right leg; advancing her naked left leg, she set her foot on the scroll of the shell; her head, a little flung back, inclined to her right shoulder; her breast projecting; and the right arm, stretching across her body, supported her rein-hand on her naked knee; her countenance was modest and smiling; her eyes somewhat downish, made me think the sun was too powerful for her; but, I more nearly perceived she was talking to a sea-nymph or nereid, who, near her chariot, lay behind on a Triton, staring towards the shore at Polyphemus, whither Galatea, with her left hand a little fore-shortened, was pointing; the top of the rock was almost shaded by a cloud, which shade ran across the piece, and set off Galatea and her retinue. The whole group was agreeably lighted; and, though the light was strong, yet the shades near the water were soft and melting, by the glitter or reflections of it, which, in my opinion, was a fine piece of conduct; behind the rock, towards the right side, appeared beautiful tracts of verdant land, adorned with variety of trees, extending crescent ways by the point of sight, and some herds of oxen, goats, and sheep, were grazing; in the offscape were hills, and on the right side a town; forwards, on the same side in the corner, a piece of a sea-rock appeared, which Galatea and her company seemed to avoid.

As we have represented the persons of Polyphemus and Galatea, so it will not be amiss to shew those of the tritons and nereids also. Pausanias describes the tritons thus: their upper parts, from the navel, were human, but covered with thin, sharp, and rough scales, and downwards their bodies, instead of feet, ended in a large split tail; their hair long and bluish, and entangled as if in a twist; their eyes greenish; their ears, nose, and mouth, like those of men, the latter very large and wide; their teeth like those of a panther; their fingers and nails like the outside of an oyster-shell, or such a substance; on their breasts and bellies, and under their ears, they had fins like little wings, which helped them in swimming.

Alexander ab Alexandro says, that the *nereids* are shaped like beautiful virgins down to the navel; but the lower parts, joining together like a fish, end in an eel's tail; their heads are mostly unveiled, their hair disheveled, and beset with pearls, coral, and other sea productions.

Second Picture.

Polyphemus, from the top of the rock, where he sat playing, viewing his beloved *Galatea* bestowing her smiles on *Acis*, was so enraged thereat, that, full of fury, he tore a piece from the rock, with intention to crush them both; which *Galatea* escaped by diving into the sea; but *Acis*, not nimble enough in running, was struck with it.

This piece is a composition or sequel to the preceding: the rock is here placed on a contrary side to the former; behind is an island also, in the form of a crescent, towards the right extends across; beyond it the sea is seen along the horizon, the rock on the right side goes down in rough steps, and follows a sandy way forward on its left, to the middle of the piece where it ends in the frame. The unhappy *Acis* falls here in the sand under the huge piece of rock, with his arms extended, and his face downwards, yet somewhat turned towards the sea; he is not quite dead, because the great weight rolling in the air only took him in the leg as he was running: the enraged *cyclops* not content with this, foams at mouth, and gripes a heavier piece of the rock in order to destroy the faithless *Galatea*; *Megara*, with her smoking pitchy torch, urges him on, and enflaming him with hellish fury, points towards the sea at the objects of his revenge, at which he looks back; and now what a force he shews in rending the rock; all his members are distorted, his sinews stretch, and his muscles swell, drawing in his mouth on one side, with the upper teeth, and his eye is half shut. Does he not look as if he were anatomized or bleed; nay, the least of his muscles works and presses through his thick skin; his hair stands an end, and his breast-skin garment being got loose from his girdle, drags on the ground, and he treads on it with his left foot; the goat's feet hanging to it appear to fly about according to his motion; he bends double, one of his knees almost touching his breast, and with his right foot against the rock, he, with both hands and all his force, tears off a piece of it. *Tisiphone*, half behind him with her upper parts above his head, and her face a little fore-shortened and downwards points with her whole right hand (not a finger) at *Galatea*; in her left hand are some serpents and a fire-brand; her garment is black or dark grey, here and there stained with blood; the sea swells, and the billows beat with great violence against the rock, as if they would swallow up the shore. On the left side comes *Galatea* in her chariot drawn by two dolphins, not gliding, as before, but tossing sometimes on the top of the waves, and sometimes beneath them, with the hinder part of her chariot almost upright; she stands stopping, with her arms flung out, looking back with amazement, and her reins slack, her disordered locks fly in loose tresses against the wind, caused by her swift motion; her veil got loose, drops behind her into the sea; her lovely members are overpowered by her inward troubles; the muscles of her neck, before smooth, now rise, her heart seems to pant, and her legs faltering, she seems to sink; her grace leaves her, and she is no longer *Galatea*; fright has robbed her of her fresh colour, and she is rather a marble statue than a living person.

Considering this composition I stood surprised. Is it possible, thought I, to be a painting? It is certainly past my understanding; it is reality itself, and yet it

must be a picture; for what is too hard for the pencil of a judicious master? Be it what it will, it is real nature to me, and I am satisfied. But, to proceed:

In the distance, on the left side, some ships appear in a storm, and two in the middle of the piece riding at anchor, and a boat landing some people: this made me think it was *Ulysses*, who had a design on the eye of the cruel and gluttonous devourer of men: it is even so—I can perceive them to be *Greeks* by their armed galleys and whole equipage; the sea is white with froth, and the waves beat towards the point of sight; the air is in commotion and full of driving clouds, which cause here and there large ground-shades; the main light falls on Polyphemus, and the under part of the rock, and takes in almost the whole shore forwards; but the stone which falls on *Acis*, is with his under parts in shade, caused by a bit of a side rock which strongly sets it off against the light: *Cupid*, in the mean time, above the horizon, comes flying forward, turning, full of sorrow and cries, to the right, down where *Acis* lies; his left hand is up to one eye, and his right, wherein is his bow, over his head, to shade it from the sun; his quiver is reversed, and the arrows drop into the sea; *Acis* lies on the fore-ground with his shoulders bare, and he is seen a little right sideways; his hands, half covered with sand, are wide open as if he were swimming, his hair is dark, and his garment dark green. *Galatea*, between him and Polyphemus, with the rock, runs across the piece; she is seen right sideways, and her face is fronting; the distance, consisting of hills, bosage, beautiful lawns and rivers, is clearly lighted! there appear also some cattle grazing, as in the former piece, under the impendance of the rock, and close to the sea lies a red cloth garment in shade; undoubtedly left there by *Acis*, which was, in my opinion, artfully contrived, in order to point out the place where this unhappy couple had been sitting; the shore is covered with cockles and many other sea productions. A large greenish coloured tortoise is seen, making from under *Acis* towards the sea; Polyphemus's flute lies by him, but the bag still hangs by his side; the top of the rock is dark against light clouds driving thither; the light comes from the side of the piece.

After I had exactly weighed all the circumstances of the two pieces, I was considering what the master's principal drift might be, and found them to be an example of love, or flattery of the senses, wantonly affecting the body without violence, in the person of Polyphemus, in the first piece: and, in *Galatea* an easy indifference without any passion; for I perceived her motion was smooth, and her beauty in its perfection; she was not attended by any Cupids, because such as have fins instead of wings usually wait on the nereids. I was so rejoiced at this observation, that I cannot express it.

Inquiring likewise what might be learned from the second picture, I concluded

that the author intended to express the unhappy issue of love in the person of *Galatea*; a passion both warm and sudden; for the least disorderly affection puts the chief members of the body in commotion and disturbs the peace of rest; that of Polyphemus is violent: *Cupid* is subject to compassion only, as I think: wherefore he is represented crying, possibly to shew a childishness; for children commonly laugh or cry about things which seem strange to them.

Comment on the Characters in the aforesaid Pictures.

Polyphemus, the *Sicilian* herdsman, the most savage and gigantic of all the *Cyclops*, was, according to *Homer*, son of *Neptune* and the nymph *Thosa*; the word *Cyclops* signifies, having but one eye in the middle of the forehead, whereby some would imply, the thunder and lightning, according to the *Greek* names of his companions, *Brontes*, *Sterope*, and *Pyradmon*, and other effects of the air, round which they are always attending in readiness at the command of *Jupiter*; the air, they say, being placed in the middle of heaven, as an eye in the head. Thus the commentators on *Hesiod* in his *Theogonia* (*Deorum Origo*) deliver.

Hesiod says, that *Galatea*, daughter of *Nereus* and *Doris*, is so named from her whiteness, signifying parabolically, the froth of the sea; wherefore this poet ascribes to her white hair and a face like milk: he says further, that some writers would, by *Galatea*, allude to the sweet water which falls into the sea, because nothing is sweeter than milk; and by *Polyphemus*, the air, which loves the sweet food.

The youth *Acis*, is called by *Ovid*, son of the river *Favos* and *Simethis*, being both young, beautiful, and well shaped.

The tritons are counted by most of the poets, sons of *Neptune* and *Amphitrita*; because the sea, says *Vermander*, is esteemed the mother or producer of many strange creatures, which its elements are very inclinable to; and the ancient heathens perceiving this somewhat wonderful, ascribed to the sea some divinity, as they also did to those tritons, whose help they implored in dangers at sea. But they who examine more narrowly into the *Ægyptian* hieroglyphics, say, that the tritons by their amphibious form of being human upwards, and dolphin-like downwards, are compared to the two watry virtues, saltness and sweetness, teaching us that both good and evil spring from their nature and constitution, to wit, good from the human nature, and nothing but evil from the fishiness; for the human form, says *Phurnutus*, is compared to sweet water, which is proper for the aliment of trees, herbs, and animals; but the fishy part is compared to sea-water, which is noxious to the animals of the earth and air, and also to plants, causing them to die and wither, as we read in *Plutarch*, of the nature of things.

Touching the nereids, we find in *Plato* that there were an hundred of them; *Hesiod* says fifty, and gives us their names; of which *Glauce*, *Cymodoce*, *Galatea*, *Cyrene*, *Drimo*, *Deiopeia*, *Xantho*, *Arethusa*, *Phillodoce*, *Euridice*, *Nesa*, *Leucothæ*, *Spio*, *Thalia*, *Cydippe*, *Pasithea*, *Lycorias*, *Ligea*, *Ephyre*, *Opis*, *Asie*, *Clymene* and *Halia*, are the principal: their lower parts being fish-like has given the poets occasion to feign, that they were very beautiful nymphs who accompanied their gods, viz. the *Ocean*, *Thetis*, *Neptune*, and *Nereus* and *Doris* their father and mother, and many others, who signify the different qualities and various effects of the waters: they were styled mothers of the floods, because the rainy clouds, being exhaled from the sea, are the origin of floods; wherefore, on account of the virtue of the earth's moisture towards the procreation of animals, trees, fruits, flowers, &c. they were worshipped by the heathens as the nurses of them.

Having largely discussed the off-spring and signification of the characters in both the aforesaid pictures, we shall pass to a general explication of the latter. Harmony in music arises from an agreeable mixture of discording and flat sounds with concurring and sharp ones; but in love it is otherwise, where dissimilarity cannot be brought to agree, or two hearts to join which do not sympathise by an harmony of humours. The hideous make of the Cyclops is frightful to the beauteous *Galatea*, who shuns him for her dearer *Acis*; by *Polyphenus*, in this last story, we learn that those persons sue in vain, who flatter themselves that their troublesome addresses gain the affections of those who hate them: contrarily, *Acis* blessed with the smiles of his mistress, shews us the danger of exposing ourselves to the resentment of a powerful rival, from whom at any time we must expect nothing but death. It may also, I say, serve for an example of the power of beauty, which so bewitched *Acis*, that he could not forbear loving, though at the expense of his life. Thus we are bewildered by our own inclinations, and brought to a place of inevitable misfortunes, where we are plunged in tears to the weakening of our vital strength, as in this fable of the young and amorous *Acis* when *Galatea* transformed him into a fountain.

Opposite to these poetic pictures, I saw two others treating of love, but differently, as being the sacred stories of *Samson* and *Delilah*; the sense of the first is this:—

Third Table, or Picture.

Samson, resting on *Delilah's* lap, his hair is cut off whilst he sleeps, and the Philistines lie in wait to seize him.

Here *Samson* is sitting near the centre of the painting on a carpet which covers

the floor, and reaches over three circular steps before a couch, whereon sits *Delilah*, with his head in her lap; her right foot rests on a small foot-stool, against which he is leaning, with his left knee somewhat raised; the foot of that leg is under his right thigh, which is somewhat fore-shortened, but the leg is seen at full length, with his shin fronting; his right arm hangs down between his legs, resting on the outside of his hand, which is seen inwardly; supporting his head on his left arm over *Delilah's* lap, with elbow standing out; he is all in a heap, and his head hangs a little forward and fiddling.

Delilah's right arm is about his neck, and her upper parts bend a little over to the left, when, looking another way, she with her left hand pushes from her an old woman, who steps back, having both her hands joined under her chin, and a key in one of them, and with her mouth shut smiles at *Delilah*. *Delilah's* eyes are fixed on a young man standing near her, who gently lifting up *Samson's* hair is cutting it off with a pair of scissors; the young man is on *Samson's* right side, stooping over him with his arms extended, and legs close, and his garment between them, that it may not touch the sleeping *Samson*; near him stands a boy with a basket to hold the cut locks; he looks back at a *Philistine*, who is coming towards them with a rope in his hand; he pouts with his mouth, and has a finger thereon, in order to make the other keep back a little. The aforesaid *Philistine* walks stooping, advancing his right leg, and supporting his body with the other, which is quite bent; he thrusts out his head, and his elbow is drawn in, holding the rope with both hands close to his body. Another on the right side behind him is lifting up a curtain and looking after him. Between these two rises a large column, and another on the other side of the latter, whereon the aforesaid curtain hangs; these curtains and their pedestals run towards the point of sight. Behind the last *Philistine* stand three or four more. On the left side, behind the old woman, appears part of the couch, supported by a lion's paw; the top of the couch has an ornament of foliage, from whence projects a woman's head with breasts of yellowish ivory, representing a harpy, and a spread wing supports a gilt moulding. From the top of the couch hangs a light reflecting drapery, with tassels down to the ground. Forward, in the corner, appears a large pillar, or a piece of walling against which stands a hexagonal leafed table, supported by three mermaids, back to back, on a triangular foot of black stone. On the table are several bags of money. From behind the table, a young servant-like man is gently advancing with more bags of money in his arms, looking back suddenly with knit eyebrows over his right shoulder at the couch: at his heels is another bearer with a copper vessel full of money, which he lugs very heavily before him; his upper parts falling back, and he screwing his mouth, puffing and blowing; he is well set, of a sedate countenance, and his hair and beard are frizzled. Beside the couch, below the

steps, in the shade, is seen the statue of *Venus* on a pedestal, mysteriously representing *Astaroth*. Next it stands a commander of the Philistines with a staff in his hand; he somewhat thrusts out his head, and, if I mistake not, there are more people behind him lost in the shade. On the right side of the steps, close to the foremost column stands a censor, the smoke whereof ascends up the column. The apartment is hung round with dark tapestries of landscape, and between them are broad pilasters. The floor forward is inlaid with banded compartments.

Delilah is wantonly dressed, having a nice head attire mixed with ribbons and pearls. A long hair-lock of a brown shining colour comes over her bosom, her garment of white satin hanging so carelessly down her bosom, as to shew her bare breasts and left shoulder; the fore-part of the right leg is also naked from below the knee; the thigh is fore-shortened, and the sandals white; her left leg covered by the drapery afore-mentioned hangs down by the couch as if she was standing on it, with the foot behind the foot-stool: from her right shoulder hangs sloping, a beautiful sea-green veil tied on the left side, the flaps whereof are partly on the bed, on one side, and down her thigh on the other.

Samson is of a large size, and robustly membered, of a swarthy hue, with black hair and beard, and hairy breast: his drapery is dark purple, which, fastened with a girdle about his body, buckled on his side and gathered about the waist, comes down between his legs, covering the right thigh, the flaps of it finely folded, lying sideways on the carpet. The old woman's head is bound with a yellowish cloth, and her garment violet or blue, with straight sleeves tied under her breast and over her hips. The young man with the scissors is in a short green-sleeved coat. The boy next him, the same but somewhat more ordinary: the hair of each is light, and tied behind with a white ribbon. The soldier with the rope in his hand is swarthy, and dressed in a light yellow coat reaching to his knees, with dark and dull iron or copper straps three fingers broad, about the waist, over the navel, and the same on the shoulders; his helmet is plain and of copper, has a dagger by his side, and dark buskins and sandals, with strings to the calves of the legs. The person behind him has also a helmet, in the form of a dragon's head; his body is covered with a beast's skin, and he has a truncheon in his hand. He, who on the left side carries the copper vessel with money before him, has a light grey cloth rolled about his middle, and coming down half way the thighs. The table is covered with fine red stuff, hanging down on each side. The floor carpet is dark, and variegated like *Turkey* work,

The light of the piece proceeds from the left a little fronting, as if from a single window, whereby the middle group and steps receive the broadest light. The soldier, with the rope before the steps, is more lighted on a side. The statue, standing

in the shade receives a reflexed light from the floor. The commander of the *Philistines* takes a little light on his shoulders. The young man laden with the bags of money, is, with the tables next to him, in shade, but the other bearer receives the light directly on his raised naked breast.

Second Table, or Picture.

After *Samson's* hair was cut off, and he tied hand and foot, he awakes, and finding himself thus wretchedly trapped by *Delilah*, arises full of wrath, striking and pushing all away from him as well as he is able, but is at last overpowered and seized.

Here, in his fury, he stands in the middle of the piece, turned with his left to the light, and striding, his left elbow rises, with the hand and arm down behind his head; his right hand comes forward, with the elbow pulled back by a rope, by one of the *Philistines*; his right leg advances, and the left falls quite back, yielding to the weight of his heavy body, which bends backwards. Two persons lie at his feet, either knocked or kicked down, and the third lies on the right side against a balustrade with one hand on the floor, and catching hold of the pedestal, with the other; his head drooping, he spits abundance of blood. On the left side of *Samson*, a little forward, stands the commander of the *Philistines*, punching him in the breast with his left fist, and with the right, wherein he holds a staff on high, threatening to beat him. Behind the commander stands a soldier, who having flung a rope about *Samson's* neck, pulls forward the *Nazarean* hero's almost mastered head, whose mouth is close, and cheeks are swelling. Behind *Samson*, another stooping soldier is pulling a rope fastened to his right foot. The aforesaid balustrade on the right side backwards, runs towards the point of sight, and the door is in the middle of it, through which rush in three or four men, shouting and armed with truncheons, staves, and other weapons; of whom the foremost, with a staff or half pike, seems to strike with all his might at the reeling *Samson*. Their fury is very great on this occasion.

A little to the left behind *Samson*, and close to the couch, *Delilah* is seen embracing the statue of *Venus*, and looking back with astonishment; she is somewhat high on the steps, which run across the piece. Just beyond her, the old woman is either flung down or falling, and with one leg a little up shews her naked limbs, by reason of her garment somewhat turned up; she has one hand on the floor, and the other coming forwards. In the corner forwards hangs a part of a large curtain, which covers part of the table whereon lies the money. The two youths, mentioned in the former, come running in a fright, endeavouring to hide themselves between the table and wall; the one is already half behind it, and the other is looking back, with his head between his hands.

Samson's drapery lies half on the steps, and the residue is under his feet, together with some weapons, as, half pikes and head-pieces of the slain. The commander of the *Philistines* has a vestment reaching below the knees, and a loose drapery about his arm; about his head is a light grey fillet, fastened behind with a gold ribbon. The main light takes *Samson* and the parts about him. *Delilah* is in a reflecting light and deep in the piece.

These two pictures were not inferior to the two former in passions: the composition, light, and colouring, surprised me, and induced me to think I saw the very action and life itself. I was persuaded, that if I knew not that it was *Samson* and *Delilah* I must have guessed it by their makes, faces, and motions. And, what was most wonderful, the fact and drift could not only be naturally seen, but also its cause, and what the issue would be, whether good or bad. In the first piece, I could easily perceive that *Samson* was to be betrayed; and, if I did not know it, the circumstance of his hair cut off, money told, and ropes at hand, would make me surmise it. Yet this could not be done without bloodshed, as in the second piece, where he is seized and roped like an ox for the sacrifice, who, if the first blow fail, rouses, pushes down, and tramples under foot all that he meets with, till at length tired, he is mastered, and thus led back to the altar again. Just so it appeared to me.

Truly, we see few such pieces so efficaciously expressed; every thing, as, the apartment, by-works, and incidents were so proper, so needful to explain the matter, that the omission of any of them would have made the composition imperfect. What an effect has the statue of *Venus* in pointing out the lasciviousness of this heathenish woman? does not the vicious old woman, with the key in her hand, plainly shew that she is in her own house, not in that of *Samson*, or the commander of the *Philistines*? Or of what use would the money on the table be, if we saw not by the bearer, that it was not *Samson's*? for, he is asleep, and the money now brought in: but if on such an occasion, the running of the bearers, and the noise of the money be thought improper, as discovering the plot; I say there is no impropriety in it, since it is possible to run bare-footed over a marble floor without any noise, and to set down bags of money without rattling. All here is hush, no body speaks, for every one knows his business.

In the second piece, *Delilah* makes to the statue for protection. Why does she flee, and why in such fear, after *Samson* is bereft of his strength? yet, she cannot be easy, she is tossed between hope and fear, and her anxiety makes her catch hold of any thing she meets with; and as long as *Samson* is present, she retains her trouble. The commander's passionate motion is, I think, very proper; for though he be discharging the duty of a servant, it is easy to imagine, that, seeing the dead bodies lie about him, he would not have exposed himself to the danger of approaching *Samson*,

had he not been securely tied. Now rushing from his lurking place, he falls boldly on *Samson*, possibly not so much to shew his own valour, as to spirit the others; for he looks not at *Samson*, but at the soldiers. The old woman's lying tumbled down is not improper, as being feeble-legged, and full of fear; and, although she have no share in the action, yet it is not repugnant to the story, if only for *Delilah's* sake; and for the same reason she is thrown into shade.

Let us now consider both the pictures, but chiefly the signification of *Samson's* hair, and the love of *Delilah*.

We read briefly in Scripture many things touching the hair of *Samson*, of which he was very careful; because, whilst it grew, it became longer and thicker, whereby he gained greater strength for breaking the ropes with which he was at any time bound; but, being cut off, his strength forsook him, and his whole body was subject to weakness.

By the person of *Samson*, the *Nazarean*, we understand, a man chosen by Heaven, and devoted to its service; for the men of that order took, as I have said, especial care of their hair; which gave them virtue, adorning the head, or the understanding, which, the more it increases, the more courageous we become against assaults of our enemies. By enemies endeavouring to bind us, we understand, human inclinations. When now, through frailty, we are seduced by this *Delilah*, those corrupt affections, whereby sleep overpowers us, and we slumber in her lap, reason becomes useless, and we cease to do good. Thus we are shorn by the wiles of temptation; that is, by means of voluptuousness we are deaf to the impulses of the Holy Spirit, and then of course lie open to our enemies, both to scorn and crush us; for worldly affairs are so affecting, that they have no sooner got the mastery, but we find ourselves crossed, either by covetousness, love, hatred, jealousy, or other disquiet: but returning to ourselves, or awaking, we become sensible of our folly, and, through contrition, gradually recover our hair, and thereby our strength; and then, dying to sin, we at once overcome both ourselves and our enemies.

The hair cut off, also implies, the weakness of the faculties of the soul or spirit, or even death itself.

Euripides testifies, that *Alecestus* could not die before *Mercury* came from heaven to cut off his hair. *Miuns* likewise could not overcome king *Nisus*, unless his fatal hair were cut off by his daughter. And *Dido*, says *Virgil*, could not die before *Juno*, who pitied her long agony and lingering death, sent *Iris* to release the soul from corporeal ties, by cutting off her white hair, and offering it to *Pluto*.

These two last historical pictures differed from the two preceding in this, that they were not mixed with poetic figures, as *Cupid*, or love; *Magara*, or rage, and such like, to help the expression of the passions, or meanings; since it is certain,

that real truth could not be discerned from fiction by a mixture of both. And although the statue of *Venus*, in this matter of fact, seem to be of that nature, yet it is nothing to the mean point, but serves only to shew that the place was heathenish, and where probably such figures were common among that people.

CHAP. X.

OF THE PICTURES IN THE SECOND STORY, BUILT AFTER THE DORIC ORDER.

AFTER viewing this apartment, which I could not enough admire, I ascended the second story into another of more elegant architecture, after the *Doric* order. This room was not so long, but a little higher than the former, and I met there with the following pictures.

The valiant *Hercules*, after having performed many wonderful exploits, not able longer to resist the indignation of *Juno*, his step-mother, through smarting rage burned himself, occasioned by the poisoned shirt of *Nessus*, which *Deianira* had sent him, out of jealousy, that he loved *Iole*, daughter of *Euritus*, king of *Occalia*. *Jupiter*, much concerned at this, carried him to heaven in a triumphant chariot, and placed him among the stars, in the number of the gods.

The prospect was wild, woody, and mountainous. In the middle of the piece, a little to the right near the point of sight, was seen a large pile of rough wood lying cross-ways, not as chopped, but rent asunder, having roots and branches. The upper wood was small, and the under very large, lying parallel with the piece. Here the unhappy hero, the scourge of monsters, was lying extended over his lion's skin, with his head to the right, and feet to the left side turned somewhat backward, and his breast leaning over. His face a little rising, and bending forwards, was seen in profile from the right side, discovering resignation, unattended with pain. His left arm was quite raised, with the hand behind, under his head, the other arm lay out a little forward on the wood, with the hand half shut, and the inside towards the body. His right knee was wholly drawn up, with the foot inclining towards it: the other leg was represented hanging off as if he would rise himself somewhat higher. *Philoctetes*, before the wood a little to the right, kneeling on his left knee, supported his bent body on his elbow and right knee. He looked downwards, holding before his face a part of his garment, as if he were weeping, and with a torch in his left hand setting fire to the wood. In the middle of the piece, behind the pile, on the second ground, was seen a triumphal chariot, finely adorned with carving

and gilding, and children with garlands of palm; the foremost wheel like a star appeared sideways, half behind the ground, and the horses turning to the right, almost fronting, got somewhat higher. *Mercury* was seen entire to his left foot, which was hidden behind the ground, on which foot, leaning back, he supported himself. He advanced with his right leg forwards the burning pile, with his right hand behind him, wherewith he drew in the rein, as if he were going to stop, looking back, he was accosting *Jupiter*, riding on the air, and pointed at *Hercules* with his left hand quite open, and a little fore-shortened. *Jupiter's* upper parts came forward with his legs fore-shortened towards *Mercury*, pointing upwards with his right hand, and sceptre, cross his body, and in his left holding the thunder against his thigh. Behind the chariot, above *Hercules*, to the right side, the ground rose-up hilly. Behind the horses were seen high pine trees and cypresses, and some broken stems, and behind *Mercury* were others somewhat lower and further. On the left side, up to the horizon, appeared the sea, and not far in it a rock almost in the form of an affrighted man, which I judge to be the unhappy servant *Lychas*, who was flung into the sea by his master's fury. On the before-mentioned rocky hill stood a smoking altar, and next it a burning fire-pan and the club of *Hercules*. In the pannel of the altar was carved an eagle with open wings, and the thunder in its bill, sitting on a festoon of oak leaves. In the front of the piece, on the left side, lay a very large body of an old tree tore up by the roots; and the hole in the ground, thereby made, was still apparent; the roots abounded with fibres, and the other end came forwards to the middle of the piece, where it went into the frame. Here and there lay some May branches, and stones thrown off their basis. On the ground, by *Philoctetes*; lay *Hercules's* ivory bow and quiver, adorned with gold, and of a size bigger than ordinary; the strap being enriched with gold buckles. On this quiver was a small inlaid or chased figure representing *Atrapos*, the last of the fatal sisters, with her scissors.

This piece was strongly lighted from the right side, a little fronting. The hill and altar, and hind part of the chariot, were mostly in the shade of the trees. The fore parts of the horses, and the upper parts of *Mercury*, half way his thigh, were in the light; and the rest downwards, with part of the ground, was in shade. *Jupiter*; placed very high, almost to the frame, received the light behind his head, shoulder, and arm, and the rest of his body was in shade against the light sky. The trees behind the horses were rather dark.

Philoctetes, son of *Pæan*, was arrayed in a satin coat of armour, of bright straw colour. The straps were gold embroidery on a greenish blue ground. His upper-garment hanging behind him, and tucked up about the middle in the girdle, between it and the hilt of his sword, were crimson, also embroidered with gold; as were like-

wise his buskins; his hair was fair and short-curled; he had a little beard; his helmet and half-pike lay by him; the helmet was seen a little inwardly, and elegantly wrought with gold and silver; a large white feather hung from it carelessly on the ground.

The naked body, on the pile of wood, appeared very beautiful; the breast, somewhat heaving, received a strong light; the muscling of the stomach and ribs was well expressed, but on the arms and legs faintly; the toes of the right foot, which had yet some motion, shrunk inwardly; his eyes were dying, and the balls drawn towards the corners; the mouth, somewhat open, seemed either to send forth sighs, or fetch breath, or utter, for the last time, some moving words, which raised the utmost sorrow in *Philoctetes*, and melted him into tears, as I thought. *Mercury* was almost naked, having only a small green silk scarf about him, wherein stuck his *Cauduceus*. The horses were winged, and the head of one appeared, but that of the other was behind *Mercury*.

This piece was particularly remarkable for the death of the hero, and did not ill agree with what we have before in this work observed, touching the condition of a man in a very hot summer. Questionless, the poison not only worked his body outwardly, but inflamed and consumed his very entrails. For this reason I also thought he must die: his breath was misty, and his mouth gaped after coolness; his eye-lids, stiff and heavy through inward heat, he could hardly keep open; his sight smothered by the steam, and its motion retarded by the slackness of the optical nerves, drew towards the utmost corners. The sweat broke out, and he shined with wetness, chiefly about the breast, over which waved a thin damp, like the fumes of boiling water; which made his outline unite with the ground: in this part it was that the unhappy hero had the most feeling; and, where the blood, leaving the members and seeking for shelter, was retiring to the heart, his breast was swelled, and, as he fetched breath, heaved and set; his belly was fallen in, and the ribs were prominent; his upper parts to the navel were of a warm and fiery colour, yet fresh and beautiful, as was also his face; his lips were not as yet dead nor pale, but his hands and feet almost burned black; his eye-brows appeared drawn somewhat upwards, as one who, though sleepy, strives to keep awake; the arms and legs were bare, pale, and shrunk, as partaking of death; but the fingers, knuckles, knees and toes, were violet, heightened with yellow; about the ribs and belly were seen some red and violet spots of the poison; and his linen, shoved underneath at the navel, hung in rags, the major part whereof was under his body and thigh, and partly stained with blood. Thus the illustrious hero, a thunder to the wicked, lay in agony. Jupiter, very much moved, cast his eyes downwards sideways on the pitef-
ful body, and spake to Mercury, who looked up at the celestial ruler with con-

cern, as if he were saying, "Look, father! he is expiring." No people were seen thereabouts, except those before mentioned; nor any satyrs or wood-gods. It is certain, that if any had been there, *Hercules* frightened them away in his rage. The sorrow of *Philoctetes* was, in my opinion, inexpressible; and the artist, therefore, with reason, had covered his face. But why *Pæan's* son should be with *Hercules* without servants I could not apprehend; but fancied it was because the painter thought it unnecessary, this bosom friend alone sufficiently explaining the matter: a second reason might be, because the poet mentions nothing of it; and lastly, because the matter clears itself so well, that any addition would alter it, and, instead of an unexpected act, make it rather appear as a premeditated funeral solemnity: Whence, we may infer, that the pile was not prepared for him, but that he himself made it on a sudden, as the poet relates.

This artful piece was remarkable for these three things naturally and plainly expressed; to wit, the fact itself; what preceded, and what followed. The beginning of the tragedy was, when, having received the poisoned shirt of *Nessus* by *Lychas*, he offered it up at the altar to Jupiter his father. The sequel of his rage appeared by that unhappy wretch's being cast into the sea, and metamorphosed into a rock; after which he burned himself; and his succeeding triumph was shewn by the chariot which Jupiter sends him for his deification. *Renascitur ex cinere Phoenix*.

The conclusions to be made from the persons of *Nessus*, *Dejanira*, and *Lychas*, may be these.

We learn from the *Centaur* how dangerous the gifts of enemies are; the cause of the great hero's death. In *Dejanira* we discover her imprudent and indiscreet passion, and the effects of her jealousy, which made her the instrument of her husband's death; and in *Lychas* we observe the miserable reward of his services, and that the misfortunes of servants are sometimes by the great construed as to render obedience and disobedience equally culpable.

Over the door, opposite to the former piece, was seen another in an octagon, equal to the width of the door; which I took at first to be a gap in the wall, because it was a little darkish; but, approaching, I found it thus.

Second Picture.

Amphitryon, being with *Alcmena* in her bed-chamber, had, before he went to bed, laid the two children, *Iphiclus* and *Hercules*, in his shield, under a pavilion; into which *Juno*, full of spite and rage, cast two serpents, in order to devour the two innocents, especially *Hercules*; who squeezed them to death, and flung them at *Amphitryon's* feet.

Forwards, on the left side, one step high, were seen the two children lying in the

shield, encompassed with a balustrade running from the fore part of the piece towards the point of sight, and which took up two thirds of the piece; *Amphitryon*, at the children's cry, leaping out of bed with an undrawn sword in his hand, came to see what was the matter; and, having one foot on the step, he met with the young *Hercules*, looking at him with a smile, and grasping, with both hands, one of the serpents, which he squeezed to death; the other lying already at his feet. Amazed at this, *Amphitryon* started back; the other child, bawling out, lay, half tumbled out of the shield, with the pillow and part of the clothes on the floor. Behind *Hercules*, and beyond the shield, hung the *Theban* prince's purple mantle over two half pikes, which stuck up slanting from the wall, and were tied together. Over them, a little backward, the disappointed *Juno* was seen mounting upwards, encompassed with a dark cloud, with her sceptre by her side, in her left hand, and, with the other lifted up, seeming to threaten with her fist, and looked down frowning at the children. Somewhat further, beyond the balustrade, in the middle of the piece, rose four or five steps, fenced in by a hand-rail, reaching quite across the piece. Behind them, at the further end, in the middle of the piece, was a large and deep compass-niche or alcove, having a curtain drawn up and fastened, on each side, with two rings; herein stood the bed. The apartment was eight feet high, and hung with tapestries; and over them, as far as I could perceive, the wall was divided into pannels, wherein were some faint bass-reliefs, representing warlike acts. On the left side of the alcove, in the corner, was a round pedestal or half-colour, whereon stood a burning lamp. *Alcmena*, much concerned, stood somewhat stooping on the steps, looking earnestly about, with a small torch in her hand, which she held up high; resting the other on the pedestal of the hand-rail, and holding a part of her white garment, which buttoned under her chin, and trailed behind; her hair was tied up in a white cloth. The back-ground objects were seen, by the torch, in a dim light, except the corner wherein the lamp stood; which, with the door, adorned with fine foliage, shewed somewhat stronger. From *Juno* proceeded some light rays, darting on the children and thereabouts. This light was not like that of a candle, but of the day or thunder: it mostly fell on the upper parts of the child in the shield; his upper parts and head, with somewhat of the pillow, tumbled out, were in the shade; he turned in the shield his upper parts one way, and his under ones another, which were fore-shortened. *Amphitryon's* upper parts, almost to the middle, were in the shade of the clouds, receiving strong reflections from the children and the floor. I stood pondering, how *Alcmena* came by the lighted torch; but, on a narrow inspection, found a large gold candlestick standing near her, by the other pedestal; and I wondered why *Alceus's* son had not taken it, yet, on further consideration, concluded, that through hurry and fear, he over-

looked it, as usual on such occasions; which *Alemena* perceiving, she probably jumped out of bed and seized it. Such was this picture. These three lights were finely and distinctly observed: the lamp, which was distant, gave a white or pale light, but somewhat foggy. The flame of the torch was, almost to the wick, covered by the clouds under *Juno*; which, as far as I could apprehend, was an artful slight of the master, in order to render the foremost light the brighter and stronger, and to avoid the necessity of making the whole piece dark; which otherwise he must have done for the sake of probability.

Juno had a diadem, and a light blue garment; her head-attire was wild, and her locks flying about like serpents.

The poets mention, that *Hercules* was represented by the ancients as an example of all virtues, as well of the body as the soul; squeezing serpents to death with his hands, even in his cradle; by which they give us to understand, that a man fitted for heroism, ought, from his infancy, to shun pleasures, and mortify carnal affections.

Now, thinking to go out of the apartments, to see what was further remarkable, I, looking up higher, perceived another picture against the covered ceiling, like a cupola; wherefore, stopping to see it, and examine whether it had any relation to the pieces before-mentioned, I found it to be the deification of the aforesaid great hero, welcomed by *Jupiter*, and the whole train of gods and goddesses.

Jupiter sat in the middle, high on his eagle. *Hercules*, crowned with laurels, was seen below, directly under him, standing, with one hand by his side, and having an olive branch in the other; he stood fronting down to half-way the thighs, in the fore part of the chariot, which was on clouds; the pole of it rose up a little to the right side, according to the course of the horses, which Mercury was guiding to the left side upwards, swaying again to the middle, and with the chariot making a semicircle; so that the winged horses were seen mostly from underneath; their breasts fronting, and heads towards the right. Mercury held the reins in with his right hand, close to his mouth. The chariot was surrounded with many *Cupids*, having garlands and branches. Mercury looked towards the right at *Jupiter*, who, with his sceptre directed him to a circle of twelve glittering stars in the firmament, which enlightened some small clouds in that quarter. The whole celestial body sat on waving clouds, exulting and clapping their hands. The sun shone bright.

I was surprised that none had their badge of distinction, except *Jupiter*, riding on his eagle, and holding the thunder, and Mercury with his *Caduceus* in his hand, and wings on his feet: but, on consideration that the gods are well known to each other, I directed my eye to *Hercules*, and observed, that he was without his club and lion's skin, which induced me to think, they were burned with his body; nevertheless,

his frizzled hair and beard, and fine mien, convinced me, that it could be nobody but *Hercules*. In fine, I examined all the gods and goddesses, one after another, and began to know them all, to the very least: *Apollo*, by his radiant air and beautiful body; *Diana*, by her black hair and brown complexion; *Bacchus*, by his jolly cheeks and members; *Æsculapius*, by his long tressed hair and beard; *Venus*, by her plumpness and amorous look; *Momus*, by his foolish countenance; and so forth. Each had his proper colours: *Venus's* garment was red, *Diana's*, blue, *Bacchus's* purple, *Ceres's* straw-colour, *Momus's* green and yellow, &c. which so distinguished them as to leave no room for doubt. But *Juno* and *Iris* appeared not in their company; because, I suppose, the former could not bear the affront of seeing *Hercules* thus honoured. I examined further into the ornaments of the apartment, and perceived they were so orderly and well adapted to the subject as to raise wonder. On both sides of the room ranged eight columns of Pisan marble, cross-cut into bands rather wide from one another; on each side of the door and in each corner one, and between these two others standing close together, with their architrave, frieze, and cornice, and thereon a parapet with pannels, from which sprung the coving of the ceiling, in the middle whereof was this last mentioned piece in an oval compartment of oak-leaves and acorns. The metopes in the frieze were adorned with foliage of the same sort of leaves; and in the pannels of the parapet were festoons, with a crown of laurel hanging at them. Between the two first and last columns appeared other festoons in oblong pannels, and under each a club and lion's skin: those festoons were composed of palm branches, with their fruit. On both sides of the door, between it and the first column, stood a palm-tree, whose branches reached up to the coving, projecting very elegantly over the before-mentioned picture. Those palm-trees, with the friezal ornaments, were bronzed; the architrave and cornice, of serpentine stone, and the frieze, like the columns, Pisan marble. On each side of the door, between the two columns, was a large bass-relief of plain light and yellow marble. The one represented *Hercules* asleep, surrounded by the troop of pigmies: the other shewed his awaking, and hiding them in his lion's skin. From this first proof of his valour he afterwards got the name of **Hercules Primogenitus*. On the other side of the apartment, oppositeto this last, *Hercules* was seen spinning by *Omphale*; and, in the other pannel on that side, his shooting *Nessus*. Round the ceiling-piece were twelve small circular pannels, joined together with wreaths of palm-leaves; these exhibited, in faint bass-relief of fret-work, the labours of *Hercules*. Between them and the piece appeared some lions heads.

* *Hyginus, cap. 30.*

Before we proceed in our relation, let us shew what the heathens understood by the deification of *Hercules*.

Hercules, the glory of valiant men, shews us, by his deification, that those who attempt that honour in their life-times, as *Anthony* with his *Cleopatra* did, or strive to obtain it by intreating and cajoling the people, as most of the Persian kings and *Romulus* did, mistake the right method; whereas *Hercules's* whole life was taken up in freeing the world from monsters and tyrants; and no divine honours were paid him until after his death; for eternity, which he obtained only by death, teaches, that true virtue will not be flattered in this life; as *Alexander* proved to those who were beforehand for calling him a god, by shewing them the blood which issued from his wounds, in the same manner as from other mortals. How powerful and virtuous soever a man may be, as long as he draws breath he cannot call himself happy, as being no more exempted from the teeth of biting envy, than *Hercules* was in his life-time. The heathens worshipped him as a god, according to their superstition; believing also, that though all souls are immortal, yet those of valiant men, pursuing virtue, attain a higher pitch of honour, and partake of the Deity: they even assign him, in heaven, *Hebe*, the goddess of youth, for a consort, on account of his strength, which is found only in youth.

Thus, in after-times, the philosopher and poet *Empedocles*, (vainly, in imitation of *Hercules*, who made his friend *Philoctetes* swear never to reveal the place where he burnt himself, nor what was become of him, in order to induce the people to think he was taken up into heaven) threw himself into mount *Aetna*: but his iron slippers being cast out with the fiery stones, discovered the case and the truth. But, to return to our relation.

In going out of the apartment, I saw on the pavement a *sphæra mundi*, or terrestrial globe, curiously inlaid, divided on each side with compartments, and cut with elegant bands of costly marble and jasper, which ran to the centre: each stone shewed a monster running off from the globe, and such as *Hercules*, in his life-time, had delivered the world from.

I could not satisfy myself with the sight of this work. But having at last seen all things here, I, by a side pair of stairs, landed on a passage leading to another apartment, of the *Ionic* order, nothing inferior to the before-mentioned in rich ornaments and marble.

CHAP. XI.

OF THE PICTURES IN THE THIRD STORY, BUILT AFTER THE
IONIC ORDER.

IN ancient times, as *Serimamis* was combing and binding up her hair, news was brought to her of the revolt of the *Babylonians*; whereupon, with one of the tresses hanging untied, she immediately marched against the rebels; and bound not her hair until she had regained the town, and reduced the people to their obedience.

This courageous princess arose from her chair, half coifed, swearing with her right thumb held up, and with her left hand pulling her side-locks towards her, which a waiting woman next her, on the right, had in her hand, and wherein the comb was as yet sticking. On the table by her, which was covered with a costly carpet of thick gold embroidery, stood a large oval looking-glass, in a gold frame chased with foliage, and on the top were two billing pigeons of unpolished silver. On the table lay also some precious ornaments, as bracelets, neck-laces, jewels, &c. and her diadem, in the shape of a pyramid, beset with stones. Behind her chair stood a young damsel, holding a gold plate with some cups, pots, and little boxes of perfume. Behind this virgin appeared two others in surprise and mutual embrace. On the left side was an old matron, with her back fronting, holding an opened letter in her left hand. A little more towards the middle, another virgin was pulling away, from the table into the corner forwards, a little fountain elegantly wrought, and resting on four wheels. In the fore-part of the piece, on the right side, a messenger was kneeling before the queen quite dejected. At the further end of the apartment, in the middle, was a gate-like opening, and on each side of it a term, of white marble, whereon hung some warlike instruments. The room was hung with tapestry. The aforesaid gate shewed an entrance into another magnificent apartment adorned with bass-reliefs and other imagery: at the further end of it was seen a large shallow niche, and under it a broad pedestal or elegant set, on the side of which sat the figure of a woman, with the feet towards the light, holding in her lap a globe, whereon the right hand, with a sceptre in it, rested. Its head was adorned with a triple mural crown. Over it, in the niche, stood a bass-relief-like grave man, in a majestic dress, resting his right hand on a trunchcon, and having a torch in his left. He was crowned with flowers, and about his neck hung a gold chain. This figure was golden, and the ground of the niche, azure blue. The columns were of white, and the building of *Egyptian* marble, and the ornaments gold. Behind the matron, at the end of the first apartment, a young damsel, by the queen's order (which the matron signified to her) was

climbed up, reaching with one hand as high as she could, to take down some arms off one of the terms ; which the matron, with the bent fore-finger of her right hand, beckoned to her, to bring forwards. Whereupon the damsel looking back as she was untying the weapons.

The queen stood by the table, with her upper parts turned a little to the left ; her breast was half open, and put out ; her head, almost upright, inclining somewhat towards the left shoulder ; her eyes staring ; her mouth, a little open, as if she were speaking : she was dressed in white satin, over a dark blue bodice or cuirass, richly embroidered with gold, and beset with precious stones ; the sleeves were very wide, but turned up, and fastened with a gold buckle or hook ; her gown, buttoned above the knee, and gathered up round about ; she was buskined half-way the legs : her robe, lying on the chair, was of *Tyrian* purple, embroidered with gold, and lined with ermine. The young damsel, who was busy in attiring the head of the princess, was dressed in violet. The virgin behind the chair, pushed somewhat by the queen's starting up, stepped back and overthrew a cup on the plate, which put her out of countenance : she was dressed in rose colour ; and the two, behind her, in dark blue, a little greenish. The matron had a long cloth garment of dark fillemot, gold-bordered ; her under garment, as well as I could perceive by the sleeve, was dark violet, and her head elegantly wound with fillets of many colours, the end whereof hung down her back. The virgin, who took down the weapons, had a pale apple-blossom-coloured garment. The messenger was seen sideways, a little turning the back, in a small gold-fringed mantle, dark grey or blackish, hanging halfway down his back ; his under-coat was light grey, and reached below the knees ; his buskins were of beast's skin ; he had a dagger by his side, or stuck in his girdle, with a small staff in his hand ; his helmet, having a dragon's head, and two wings on top like those of a bat, lay by him ; his brown skin shone with sweat, as did his hair, which was not long, yet tied behind.

The apartment received its light from the right side, through a large compass-headed window, which fell strongly on the queen, and about her, a little forward, she caused a ground-shade on the corner of the table, by which the matron's under parts were well set off. The messenger was mostly in shade, as being more forward than the window. The hangings, between the window and gateway, were half in shade, which set the princess and the attendance behind her strongly off. In one of those hangings (which were very old, and of a dark purple colour) was wrought, in costly needle-work, the flood and *Noah's* ark ; and, in the other, the confusion of Babel, and the marching off and division of the people ; and above, about the sweep of the gate, as round the edges of a medal, were *Syriac* characters or letters. On the right side, over the hangings, the apartment appeared lighter, by means of two

circular windows running towards the point of sight. The ceiling was covered. The floor inlaid with large marbles of various colours. About the table, and on the foremost group, lay a large white round stone, which gently united with the other light; yet without attracting the eye.

Forward, on the right side, behind the messenger, some steps went down to a door below. Through the window appeared the distance, or part of a palm-tree.

I forgot to say, that the weapons hanging on the terms consisted of quivers, bows and swords. In the bason of the golden fountain ran a spout of water, upon a cloth or two, and a sponge lying in it.

Over against this piece, on the opposite wall, was the sequel of the preceding, in a

Second Picture.

Here *Seniramis* was seen setting out from her court, with an extraordinary majesty and courage. She descended the steps very airily. A martial fire seemed to inflame her heart, which gave a glow to her cheeks; her eyes sparkled like two stars. If she had not a helmet, I should, by her dress and accoutrements, have taken her for a *Diana* going a hunting. Every thing was in readiness for her march, even to her robe; which she refused to put on, contented only with a bow and arrows and her authority. The waiting woman ran up and down stairs, one bringing this, another that; one of the chief put the royal helmet on her head; a footstool was set for her, below on the stairs, whilst the other was girding the sword about her. The curvetting horse, inured to war, stood ready at the stair-foot. The trumpets sounded, and the people, full of desire, crowded about. The passage was cleared. The horse, divided into troops, were drawn up in the inner court. The messenger ran down the further steps; and the matron above, in the gateway, was gazing and staring at the preparations. The sky was clear, and seemed to favour the princess's enterprise.

Having, through hurry, but transiently viewed these things, I could not possibly well remember every circumstance, so as to give a true description of that excellent piece; wherefore, attentively placing myself before it, my observations were as follows:

On the left side was seen a magnificent portico, with four *Ionic* columns supporting their ornaments; and on each side a balustrade and plinth, running down five or six steps, to a large pedestal, whereon lay lionesses, capped and covered, whose bodies were full of *Syriac* characters. The gate was circular-headed; and over it a key-stone which supported the cornice, and wherein was a bronzed lion's head. Over each column, in the frieze, were some sorts of heads; and between them, a faint carved quiver and lighted torch across. On each side, in the wings of the por-

tico, was a niche, the bottoms whereof were even with the fill of the door, and running towards the point of sight. At the extremities of those wings were two other columns, standing against a wall, which ran on a low ground to the middle of the piece. This wall was divided by flat fascias, in the nature of pilasters, and between them were circular openings, through which was seen the inner-court, and above the wall, its side, running deep in the piece towards the point of sight. At the end of the wall was such another, parallel with the foremost, which bounded the inner-court; and, farther behind, some palm and other trees rose above it. On the fore-ground, on the right side, the ground was rugged up to the landing place of the steps, descending into the fore-court; in the middle of which stood a large fountain of white marble, resting on a basis of four or eight arches, which were supported by square smooth and high pillars, of the *Doric* or rustic order, divided by rusticated or rock-like blocks; over this work arose, instead of an entablature, a large plinth, three feet high, of white marble, like the figures. On the top, in the middle, rising three or four steps, stood a large terrestrial globe, supported by four sphinxes; on which globe sat a woman, with her fore-parts towards the court, holding high, in the right hand, a sun, and downwards, in her left, a moon. On her helmet was an eagle with spread wings, and on her breast-ornaments a lion's head. Her dress was like that of an heroine. On the lowest steps, next the plinth, sat the four parts of the world, fettered against some trophies. Below, between the pillars, were copper-bronzed basons, which received some spouts of water from within, out of a rock. This huge pile stood in the middle of the piece, against the point of sight, half behind the wall. The fore-court was rough; and, at the further end had steps ascending, as aforesaid.

Thus was the plan of this picture, and the disposition of all the fixed work; I shall now, to the best of my skill, describe the rest.

A little to the left of the point of sight the courageous queen was descending the steps, with her left leg forwards, and her body bending somewhat back, poising the right leg on a step higher. She swayed her upper parts to the left, with the breast fronting; somewhat lifting up her left arm, which was guarded with a small shield; at the same time, a stooping virgin girt her scimitar. Her right hand, in which she held a bow, with the arm downwards; and a quiver full of arrows appeared above her left shoulder: a crowned helmet, ornamented with a large white feather, was set on her head by another, and a third, with the royal robe, (which the princess thought needless in this march) was going up stairs again, with her eyes fixed on the queen: this virgin's right side was a little fronting; and she held the robe high in her left hand, that it might not drag, and, with the right, kept the rest close to her body; her dark head-attire was strongly set off against the white

fur, or lining of the robe; and her locks, through her swift motion, were flying behind, and her gown folding between her legs: she was girt just under the breast, and had white sandals: the gown was open on the side, discovering the bare leg and half the thigh: her garment was rose-colour. The matron, near the gate-way, stood stooping forward, and wondering, with her right hand on the balustrade, and looking down. Next the first step, before the queen, under the point of sight, stood a stooping damsel, setting a small ivory foot-stool, covered with purple velvet, for the queen to mount her horse by; she held it with her right hand, and with the other was tucking up her garment behind, seeming fearful of the horse. A little from thence came, from the right side of the piece, a young man, looking at the damsel, and holding, with his right hand, a fine horse by the bridle; he was seen from behind; his left leg advanced, and the right drew quite back, just touching the ground with his great toe; his breast projected quite over his poise, as if he were still walking, striking the horse's belly with his left hand to make him turn about. The horse's breast was fronting, and his right side somewhat foreshortened; his head in profile; the foremost leg prancing, and the right drawing in, as if he went backwards; his open nostrils were white, as were also the breast and legs; the rest being dark or brown: the bridle and other things were gold beset with stones, having a rich caparison, set off with gold plates; the housing was purple, richly embroidered with gold, powdered with pearls and other costlinesses, and almost trailing the ground, with fine tassels flying up at the horse's motion: the mane drest into tresses; and the tail buttoned up. A tiger's skin covered the breast. The young man had long light hair, tied behind; his coat, girt in the middle, was light yellow reflecting green; being strongly set off against the purple housing; his right shoulder, with half his back, was seen bare; and his carnation, beautiful and fresh; his sandals were white. The horse gave a ground-shade over the damsel with the footstool, and a little beyond her. Quite on the right side, somewhat further, stood two trumpeters, turned towards the inner court, girt with beasts skins, and sounding their trumpets almost like those of the *Romans*, winding like serpents, with dragons heads at the ends of them. On the further side of the queen, the messenger appeared running down the steps, quite over his poise; pointing, with his right hand a little fore-shortened, forwards at the inner court, with his face towards the queen: by the little flying mantle behind him, might be perceived the swiftness of his motion; his action, like that of a flying Mercury, being free and extensive: he flung out his left leg, and his right foot was quite behind, and off the ground. The people, on the second ground, below stairs to the pedestal of the first balustrade, were seen between his legs: these people, as well men as women and children, stood, some wringing their hands, others lifting them up high;

some embracing, others clapping their hands; the former for fear, the latter for joy; among the rest was seen a distressed woman, hanging her head side-ways, with her arms down, and hands folded: by her stood a grave man, talking to her almost mouth to mouth, with his right hand pointing up to heaven, and with his left giving her a friendly look, he pulled her by the sleeve, as if he would have her take heart. Some children were lying on, and crawling up the steps. In the fore-court some troops of horse were seen putting themselves into order, and others mounting their horses. On the further side of the place, other people were coming running down the steps. The distance behind them, on the right side, was hilly. Over the aforesaid steps, at a distance, arose a large pyramid, and some palm-trees, appearing darkish against the clear sky. The fore-court was light, and the inner court itself, on the left side, of white marble. The wall, on the further side of the steps, was, together with the people, and beyond the lionesses, shaded by a cloud; which strongly set off the foremost groupe, whereon the main light fell.

The trumpeters, on the same side, with a part of the balustrade on which they leaned, were in shade. Forwards, in the corner, was seen part of an open gate, and its side-wall running up high, just beyond the trumpeters; who thereby were in the shade, receiving here and there, from the opening, a little light on their under parts and legs. The gate was low, because the ground run off sloping from the steps; the ground, with the hind-part of the horse, being shaded by it. The horse and young man received small but very strong lights and shades. The trumpeter and gate were strongly reflected from the left side. The people on the second ground, against the balustrade, were mostly lighted from on high, by the blue of the sky, and could have no reflection, because they stood parallel along the stairs. Behind the wall, with round openings against the angle of the wings of the portico, arose the top or leafing of a large palm-tree; which broke the length of the said wall; at the same time causing the extremities of the wings to unite agreeably with the inner court. The portico, fronting the light, was, with the balustrades, of *Pisan* and *Egyptian* marble, with white ornaments. The lionesses on the pedestals were of serpentine. The upper steps were of white marble with eyes. The large and spacious landing, at the foot of the steps, was of free-stone; and the ground, on the right side, somewhat russet, mixed with earth.

The matron had, as in the former piece, a dark fillemot upper garment, over a violet one; and her head was elegantly wound. The young virgins were also as before. She who girt the princess with the sword had an apple-blossom-coloured garment; her coat being tucked up behind; her head-attire was light against the dark greenish blue garment of her, who, standing one step higher in the shade, was putting on the queen's helmet. The young damsel below, shaded by the horse,

was likewise dressed in blue. The virgin, with the royal robe, stood close to the foremost balustrade, almost up the stairs, behind the lionesses, which were strongly set off against her light garment. I had almost forgot a soldier standing in the gate near the trumpets, with a club plated with iron on his shoulder; he had a light grey linen coat reaching below his knees, with stockings on his legs, and on his head a copper helmet, adorned with two beast's horns; about his neck was fastened a brownish red beast's skin, with the paws to it, and by his side a dagger. This man was entirely in the light of the gate.

After a thorough view of this picture, I began to consider wherein its goodness lay, which was what I chiefly wanted; wherefore, taking my pocket-book, I set down in it the general heads in the following manner:—

First, The disposition of the irregular objects against each other, whether high or low, standing or lying.

Secondly, The disposition of the grounds behind each other.

Thirdly, The placing of the lights.

Fourthly, The motion of the moving objects.

Fifthly, The proper by-works, climate, and customs.

Sixthly, The conditions or characters of the persons, with the dresses and *Syrian* equipage.

Seventhly, The particular postures and passions.

Lastly, The harmony of the colours.

Being much rejoiced and inflamed with new ardour for further inquiries, I saw opposite to the aforesaid two pictures, on each side of the door, the following bass-reliefs in white marble.

In that on the right side *Semiramis* was standing on the fore-ground, and by her an architect, shewing her, on a board, the plan of a town-wall. On the left side were workmen, busy in carvinig, hewing, cutting, and sawing stones: and, on the second ground, the said wall appear'd faintly just above ground, and next it was the town.

In the other piece the queen was seen on horseback, with a quiver behind her, and aiming at a lion, who, rearing up, approached her, with an arrow through his body. In the distance, the town-wall appeared as finished, and here and there some palm-trees. The figures were small life, and finely wrought.

Between those bass-reliefs stood a square pedestal in a niche, and on it the statue of *Semiramis*, with a dead lion under her feet. She was dressed in the *Assyrian* manner, as an *Amazon*, with a bow in her hand, and a quiver behind her: and on her head a crowned helmet, on the top whereof lay a little dragon, whose neck curled down the fore-part of it. The pedestal was porphyry, and the figure massy gold.

The niche, like the building, was entirely serpentine, and the pillars and pilasters of *Egyptian* marble.

Over the niche was an oblong azure-blue table or fascia, and thereon a pile of burning wood, of white marble, out of the smoke whereof ascended a pigeon.

Over each column was a modillon of olive leaves, which supported the architrave, and in the frieze were some arms, not much rising. All these ornaments were of gold.

In the middle of the arch-work arose a very large cupola, and therein was a celestial sphere, of blue chrysal, with the signs and circles of gold. The half of this wonderful machine took up the cupola, shewing itself in such a manner as if the sun shone on it, and enlightening the whole apartment; for which reason, I did not before take notice, that the room had no windows. On each side of the sphere were two tables of fret-work, and each had a figure. In one was representd *Strength*, like an heroine, holding an oaken branch, and having a griffin on the shield; and in the other was also a heroine, signifying *political government*, leading a bridled lion with the left hand, and holding a staff in the right. By which figures and the sphere are understood the *heavely influences*, as philosophers intimate.

The floor was, like that in the under apartment, inlaid with a terrestrial globe, just under the cupola; where the light, falling directly upon it, made it rise, and look so relieved, that I was afraid to walk on it.

Over the door, in a round co-partment of palm leaves, I saw carved, in white marble, an old sea-god, whom I judged to be father *Ocean*, leaning on a large sea-vase, shedding abundance of water, running cross through the piece; out of which arose, in the middle, a large winged lion. On the other side of the sea-god appeared a small hill, and thereon a little palm-stem. This table was like a medal of one depth. The sense alluded to the first rise of the *Assyrian* monarchy, represented by the winged lion, according to the prophet *Daniel*.

CHAP. XII.

OF THE PICTURES IN THE FOURTH STORY, BUILT AFTER THE ROMAN ORDER.

WHEN *Horatius* had gained the victory over the three *Curatii*, and was going with his arms to the capitol, he was met by his sister, who, espying those of her bridegroom, called her brother a murderer: at which enraged, he drew his sword, and stabbed her, thereby staining the victory with his own blood. The people judg-

ing this to be a cruelty, voted, that he had therefore rendered himself unworthy of the victory, and that he ought to be put to death.

Picture.

This sorrowful triumph happened before the capitol at *Rome*, as when in its ancient state. Forward is seen a large plain, encompassed with walls, where lay two large lionesses of porphyry, which, it is probable, the artist introduced, in order to make the place more remarkable; and though it may be doubted whether they have been of so long standing, yet we may easily admit it. On the right side was represented the proud capitol of marble, and costly architecture, after the *Roman* order, ascended by a spacious flight of steps. On the top was this inscription in gold letters—*SENATUS POPULUSQUE ROMANUS*, *i. e. the senate and people of Rome*. Here, they were mounting the steps with arms on pikes. *Horatius* followed, sheathing his sword. Behind him, his unhappy sister dropped down backwards, the people from all corners, flocked together, muttering and cursing his cruelty; but he, regardless of it, boldly went forward. Before the steps, about three or four paces length, the ground was paved with large grey stones; the residue being rugged or uneven: the foremost weapon-bearer, entering the gate, held his trophy somewhat stooping within it: he was seen from behind, having almost the same action as the gladiator; his left arm extended, and his right leg on the threshold. The second, two or three steps down, held his weapon up against his body, looking back at the third, who followed close, and was speaking to him. This poised on his left leg, having his right very much bent, and the toes of it on a step higher; his upper parts swayed a little to the left, with his head forwards, holding the pike in his left hand against his right breast, and the bottom of it with his right hand. The third carried the trophy on his shoulder almost upright; his breast projecting, and his back swaying a little forwards, with his elbow standing out, setting his right foot on the steps; the left being quite behind, and off the ground, as walking on, and the other before him, as a little stooping; those three men were called *Velites*, or light-armed, and dressed in linen, girt about the middle, with daggers, by their sides and plain helmets on their heads; as we see in the prints of *Trajan's* column, and other remains of antiquity. Three or four steps from thence, just in the middle of the piece, *Horatius* advanced in full armour, holding an olive-branch beside his scabbard in his left hand, and on the same arm (which, with the elbow, was putting out, and a little fore-shortened) a small shield, whereon was represented a lion. His breast was fronting, and the right hand lifted up and sheathing his sword. His right leg was put forth, somewhat bent, and the other drawn far back in the shade of his body, as if he were stepping forward in haste. With his face fronting he looked down on

the scabbard ; having on his head a helmet crowned with laurel and oak-leaves ; with a feather behind, which by the turn of his head, and the swiftness of his walk, flew to and fro. A mantle, fastened on his right shoulder, and tucked under his chin, hung a little over his left shoulder ; one flapet of it flew behind, and the other forwards, flinging over his left leg. The straps under his coat of armour and on the arms were short and broad, and rounding at bottoms. His buskins came half-way up the legs. A little from him forwards was seen the expiring virgin falling back, with her feet extended towards him, and arms spread wide, the right lifted up and the left sinking, her breast turned to the light, her right hip swelled, her thigh was at full length, and the leg a little fore-shortened ; the left leg hid under the right : her face also foreshortened leaned towards the left shoulder, which, with a little of the breast, was naked ; her breast garment girt under the breast was flying upwards, her upper garment sinking, slung over her right leg, and a flapet of it hung over her left arm ; her light tresses, by her tumble, flew upwards. Beneath her, a little more to the left side, was an aged woman supporting the noble virgin, and shrieking out beholding the murderer ; she, with her breast downwards, and left hand on the ground, and right hand lifted up, was staying with her body, the back of the dropping *Roman* virgin : her head was wound with cloths and fillets. Just behind her appeared the half of a pedestal, whereon lay one of the aforesaid lionesses, and somewhat further behind the fellow of it, running towards the point of sight. Two soldiers followed *Horatius*, who, in dissatisfaction, seemed to turn back. Not far behind the conqueror were some spectators highly discontented ; some were pointing at him, some menacing, others disdainfully turning their backs upon him, &c. It looked as if we heard them grumble. On the fore-ground, on the right side, an aged man, with one shoulder bare, came hastily running to see what was the matter ; he had on a short coat with a herdsman's cap on his head, and a flute and scrip at his side ; his under parts were, with part of the fore ground in shade, and his back fronted the light. A dog ran before, looking back at him, according to the custom of those creatures. Beyond the capitol, part of a wall with its architrave, and a large compass-headed gateway, ran towards the point of sight. This wall extended from thence across the piece by the point of sight, to the left side, and was divided by rusticated *Doric* pilasters, into squares, wherein were small niches. Out of this gate just below the wall, some cattle, as oxen, cows, goats, and sheep were coming, with a shepherd, who at the noise was looking back. This shepherd and cattle coming in at the gate made me believe he came from the market, because it was behind the capitol. Over the wall appeared several fine palace-like buildings, as also a column, whereon was placed a she wolf, with the two children, *Romulus* and *Remus*. Above the angle of this wall on the right side, in the distance, was seen, as

well as I could guess, the rock *Tarpeia*, rising up very high; but neither *Pantheon*, *Monte Cavallo*, *Vatican*, or *Colosseum*, as not being as yet known: no ruins or broken buildings appeared here, but all beautiful and whole, except some little houses; since the town had not been an hundred years standing, nor before ruined. On the left side forward in the corner, on a rising ground, stood a woman by the trough of a fountain, astonished and crying out, who seemed as if she were going away; lifting up one hand on high, and holding out the other to a young girl, who came running in confusion. A child, held by another girl sitting on the side of the trough, was looking down on the ground on an overturned pot of milk. This fountain stood against a large pyramid, which ran towards the point of sight. Several ordinary dressed people, men, women, and children, came running in groups three or four together from behind the pyramid; others were returning from thence. The young girl, who came running in confusion, had a short coat, and was barefooted, and her hair very meanly tied behind. These people and objects with the pyramid, filled up almost a fourth part of the piece. A row of low houses, like a hamlet, ran by the pyramid towards the point of sight, and above them arose some pines, cypresses, and other trees.

This piece was lighted from the right side, yet a little fronting. The capitol gave a large ground shade over the steps beyond the two arm-bearers, and continued beyond *Horatius*, over two or three men, who stood behind him, against whom he was strongly set off. The side walls, with the gate, reached half the height of the building, the same receiving strong reflections from the ground, and having ground shades which were not too sharp. The pyramid, with the women and children, was kept somewhat darkish, by reason of a cloud, except the top of the pyramid, which received a clear light. The sky was full of clouds, especially in the middle, and on the left side of the point of sight, behind the houses.

The *Romans* in those days, except people of the first rank, wore little or no variety in the colours of their clothes; they were mostly white, or else light grey woollen. For this reason, as I conjecture, the designer of these pictures had made the principal persons to excel, for I perceived that the people were mostly in grey or white; some a little russet, others inclining to green. Few among them, except aged people, had long gowns or garments. *Horatius's* coat of armour shewed golden, the straps under it, and on the arms, were elegantly embroidered on a fillemot ground; his mantle was yellowish white, with violet reflection. The scabbard of his sword was dark blue, finely wrought, the hilt represented an eagle's head: his buskins tied with white strings, but quite fouled, as I judged, by sand and dust, were purple. His sister's upper garment was light blue, her breast garment light yellow, with violet reflection, almost like that of her brother. The aged woman beneath her was

swarthy skinned ; her garment greenish blue and plain. The lionesses were dark porphyry, and the pyramid of a rocky stone.

Having sufficiently viewed this picture, and exactly learned all the circumstances of it, I took infinite delight in seeing how naturally the occurrence was expressed, and that nothing was superfluously introduced, though the story does not make mention of all the persons who were brought into this representation. I thought, it is truly of great moment that the principal parts of a story be well expressed ; and herein a good master has work enough to give each person his due passion, to the end the matter must speak for itself ; but it becomes still more excellent by the addition of all other necessary circumstances (though not to be found in the historian) after such a manner that both appear natural.

On the right side of this piece, I saw a carved bass-relief in white marble, exhibiting an emblem over the foregoing. This bass-relief appeared in a niche running towards the point of sight. On some high steps, *Roma* was on her right knee, and lifted up by *Valour*. Her breast was fronting, and her head turned a little backwards towards the left shoulder, her right arm hung down, just touching the steps with the tips of the fingers ; her left elbow stood out towards the left side, in the hand whereof she held a hanging flappet of her garment. The left foot, far from the steps, rested on the toes, seeming by the rise of the hip, and the knee keeping down against the steps to push her up. *Valour* was represented turning its upper parts sideways towards *Roma*, supporting her elbow with its right hand, the arm whereof being faint in the ground. Its head was in profile, and the left arm guarded with a shield, a little drawn back. It stood somewhat like the known statue of *Apollo*, supported on its right leg, the left faintly united with the ground. A little further, *Albania* was on her knees, quite bowing her body ; she was decked as a heroine, with a helmet in the form of a town-wall, on her head, and laid with the left hand a staff down on the ground, holding the other at her breast ; her left knee was upwards, with the foot drawn in, and she looked down with a dejected countenance. Behind her stood *Fate*, yoking her shoulders, and she at the same time pointed backwards with the right hand at some trophies which hung on pikes, and united faintly with the ground. This goddess of *Fate* was dressed like an old matron ; in her girdle stuck a pair of scissors ; her under parts were seen sideways, and the upper from behind, with her eyes fixed on *Roma*. Under the trophies the horned *Tiber* god lay with his left arm resting on a large vase, and holding in his right hand an oar behind his right side ; he lay on his left side, with the breast turned against the light ; the left leg was stretched out, yet faintly rising ; the right hip upwards, and the thigh seen only to the knee, rested on the other leg, the residue united with the ground. Behind his back the she wolf and parts of the two children were seen. Above him

appeared some columns, as of a portico, running towards the point of sight, which, as on the other side, were half lost in the ground. *Victory* flying between *Roma* and *Valour*, held in her right hand a crown of laurel over the head of the former, and with the left putting into her hand a sceptre topped with a little globe; her garment was flying behind her, and her legs quite extended without any fore-shortening, faintly united with the ground. In the shield of *Valour* was represented the combat of *Horatius* with the *Curatii*, and on her helmet, crowned with oak leaves, was a lion's head, and the same on her buskins. This work was inclosed between two young palm trees with few leaves.

The triumph, on account of the mournful accident, so much affected me, that I remained in suspense, not knowing for fear of a miserable issue, whither I might turn to the following piece: nevertheless, considering the bravery of *Horatius's* exploit, whereon depended the power of *Rome*, I took heart, in hopes of his preservation, which I found agreeable to the writer's relation.

Horatius then was secured for the murder of his sister, and, according to law, sentenced to be put to death: yet, in consideration of his heroic action pardoned, on condition that his father paid, as a fine, a certain sum of money, into the public treasury. The picture, as I remember, was thus:—

Second Picture.

At the capitol, *Justice*, or the *Roman* law, sat in a raised chair, with the scales in her left, and a pole-axe in her right hand. In one scale lay a sword, and in the other a crown of laurel with a palm branch; this latter far over balancing the other scale, as a token that the law is mitigated by mercy. The criminal stood very dejected before her, with his hands ironed behind him. On her left side, the father on his knees was offering a vessel of money at her feet: on her right stood *Mercy* withholding the hand wherein was the pole-axe, and with the other pointing at a picture held by some children, representing the decayed *Roman* dominion restored by the valour of *Horatius*. Further were seen the arms of the three slain brethren, planted there by himself round the statue of *Roma*, whereon *Justice* had fixed her eyes. Another child crowned with laurel, was loosing the fetters of the accused with one hand, and putting on his helmet, or setting up the cap of liberty with the other. On each side of the throne was a bass-relief, and over them two niches: in that on the right side was represented *Numa Pompilius*, and in that on the left, *Lycurgus*, two of the most ancient legislators. The bass-relief under *Numa* exhibited the example of *Charondas*, who, to enforce his law, stabbed himself in full senate, for having acted contrary to it: and under *Lycurgus*, that of *Seleucus*, when, for his son's sake, who by law had forfeited his eyes, he caused one of his own to be put out. So strict were the

ancient *Romans* in support of their laws. Over the throne hung two tables, containing the *Roman* laws, written in *Greek* letters of gold.

This unexpected event much rejoiced me; wherefore, full of desire, I went to a third picture, in order to observe on what basis so great a work was built, and found it as follows:

Tullus Hostilius, chosen by the *Roman* people for their third king, on account of his great ability and merit, invaded the *Alban* territory, though a stout people, and bearing much sway in *Italy*. These, weakened by many battles, at last agreed with the *Romans* to end the dispute by a combat between three brothers on each side: those of the *Romans* were named *Horatii*, and of the *Albans*, *Curatii*. The fight was glorious, yet doubtful, but at last fortunate for the *Romans*; for one of the *Horatii*, after having lost his two brothers, mistrusting his strength against three such brave enemies, added policy to his courage, and by an artful sleight slew the three *Curatii* one after another, and thus got the victory.

Third Picture.

Here appeared the place of combat fenced in. On the right side was seen the general of the *Roman* forces, and, on the other, at a distance, he of the *Albans*, both sitting somewhat high, with their badges of distinction. In the middle of the piece, *Horatius* was represented turning tail to the last of the *Curatii*; but, returning, he run his pursuer through the breast; whereupon he fell backwards. The second, a little from thence, was on his knees, with his face to the ground, and all bloody, bearing up a little on his elbow: he lay about the middle of the fence, against a post, whereon stood the figure of *Fate*, or *Fortune* in copper. Just beyond this post lay the third stretched out on his back: and at the end of the paling were seen the two dead *Horatii*. Over the valiant hero, *Victory* shewed herself, with the left hand crowning him with laurel, and with the right holding out a cap and staff to the chief of the *Romans*, who thereupon joyfully came down from his seat, with the acclamations and clappings of the people. Opposite, stood the chief of the contrary party astonished, and turning his back, in order to go away: the people withdrew in tumult at the sound of the *Roman* trumpets, leaving the field-badges in the place. On the right side, behind the *Romans*, appeared part of the town-wall, and on the other, behind the *Albans*, up to the wall, the field full of tents on a low ground. Over the *Roman* arbiter, or umpire, were seen *Romulus* and *Remus*, cut in a large stone. The field-badge of the *Albans* was a dragon or harpy. In the distance appeared the *Tiber*, and the *Alps* always covered with snow.

Thus was the plan of this artful piece, which I thought no less wonderful than the others in force and disposition, as well as naturalness. Every thing was exactly

observed, the passions and motions so well expressed, the place so plainly apparent, the quality of the by-works so proper, and the lights, shades, colours, &c. so advantageously distributed, that I could scarce believe it a picture. I could not but admire the three remarkable divisions of this story: as first, the beginning, happening without the town; secondly, the sequel, seen within the town; and lastly, the end of the story, or, what was transacted in the capitol, without any thing of moment intervening, from whence a painter could make a picture. I speak, with respect to the different matter which opportunely offers to the thoughts and execution of a judicious master.

As the sense of the story is very particular, so the three pictures were as excellent from first to last. In the first, we perceive the lucky chance of arms, or the valour of the hero, whereby he gained the repute of a deliverer of his country: in the second, we consider him as a murderer, or, the accident as a bloody triumph, and him elated with his success: and, in the third, we see him a malefactor, condemned to be put to death, or one who had transgressed the laws. Truly, those three events may serve for instructive examples to all men. Do we not see in them the common course of the world, and that too great success and prosperity make many men proud and insolent? and what do not their blind passions lead them to! certainly, unthankfulness to Heaven is the prelude to many disasters and errors, leading them into the greatest dangers: however, all things are governed by Providence.

The middle of the ceiling had a large oval piece, wherein Providence was, in the greatest depth, represented sitting on a globe, dressed in gold stuff, with her head crowned, and about it twelve glittering stars, having in her right hand a sceptre, with an eye on top; on her breast, a sun, and on her knee holding a looking glass with her left hand; her look was full of majesty and authority: she pointed downwards at *Roma*, who sat a little to the left side, on a cloud, attended by *Religion*, *Valour*, and *Concord*. *Long Life*, *Health*, and *Prosperity*, came gently waving down towards her. *Long Life* was a beautiful virgin in her prime, with a flame of fire on her head, and a serpent with the tail in its mouth in her hand. *Health* was *Æsculapius*, holding a staff, about which twined a serpent. *Prosperity* appeared a naked youth, crowned with laurel, with a cornucopiæ, full of fruit, under his arm. *Religion*, or *Piety*, was dressed like a vestal, holding in her right hand a cup emitting a flame, and looking up at *Providence*. *Valour* was represented like an *Hercules*, with his club and lion's skin. *Concord* looked somewhat more composed than *Piety*, having in her arms a bundle of rods, which a *Cupid* tied with a red ribbon. *Roma*, dressed in white or light blue, under a purple robe embroidered with gold, held in her right hand a pike, and in the left a laurel branch; on her head she had a helmet, and buskins on her legs.

Now, we ought to weigh the meanings of these things. Providence is to be considered as the chief ruler of worldly affairs, debasing and raising empires as she pleases. The three gifts of Long Life, Health, and Prosperity, are blessings flowing from her. The corporeal virtues are the effects of might, whence they proceed: the first is Religion, the second Valour, and the third Concord: these established *Roma* in her power, and increased it. In relation to art, let us observe with what ingenuity and singularity the master has executed those pictures; I say singularity, since I never saw them treated by any other in such a manner. First, Providence is in the greatest depth, and, according to guess, thrice as large as the life. The three gifts, which she sends down, being somewhat lower, are not half so large; and the undermost, to wit, *Roma*, and the characters accompanying her, are still smaller, yet somewhat larger than the life.

Providence has no bounds, always maintaining uncontrolled power without diminution; and though the three gifts, which flow from her, are but small parts, yet, with respect to the undermost figures, they are much larger, and keep among them their own forms, as reigning over them. The three others on the undermost clouds being but corporeal virtues, are therefore much smaller than the preceding, and appear with less majesty: nevertheless *Roma* excels, and shews herself greater, intimating thereby her growth and improvement. Her sitting on clouds implies, in my opinion, her rising above all other powers of the world.

This would be a monstrous design, if art, with respect to perspective, were not duly observed: but, by this means, the piece looked so perfect, that I judged it could not otherwise be good; for the undermost group, as quite low, was very strong; the middlemost, according to its distance, somewhat fainter; and the uppermost, very faint, and almost imperceptible.

This emblem bears a mysterious interpretation, and may, in general, be applied to all the governments in the world, provided the figure of *Roma* be altered, and another substituted, as things require. Instead of *Æsculapius* we may represent health, by the figure of a woman, and in the place of *Hercules*, the same; taking for Valour a heroine, holding an oaken branch in her right hand, with a lion on her shield.

In treating formerly of this sort of fables, we have called them emblematical, carrying a mystic sense, whether they be mundane or spiritual; however, as a distinction between both, and to shew that this is mundane and historical, we must observe, that it is not intermixed with any emblematic figures, which have a spiritual sense, except those of *Æsculapius* and *Hercules*, which therefore in this work I reject as unfit, and only proper for poetic and fabulous subjects; as if, instead of *Roma*, were introduced *Troja* or *Egina*, which are dominions no where now

subsisting but in the poetic writings; we find that this emblem, like its subject, is not only mundane and heathenish, as the story of *Horatius* proves, but that therein is also expressed the force or mysterious sense by those heathenish figures.

Now, if it be asked, why this ceiling piece does not allude to the person of *Horatius* as that in the tenth chapter to *Hercules*: my opinion is, that the conclusion of the story, so far as it respects him, is contained in the second picture: for here we cannot expect any dedication, nor do the gods interfere in the matter: they regard only those who are reckoned in their number, such as *Aeneas*, *Hercules Memnon*, and others of godly race.

CHAP. XIII.

THE FABLE OF CALISTO, ADAPTED TO THE CORINTHIAN ORDER, IN THE UPPER STORY.

I AM delighted to relate here, in four pieces, the wonderfully embellished story of *Calisto*, and her dedication; as not unworthy, in my judgment, to adorn so fine an apartment as this last, which was that of the *Corinthian* order, and very magnificent, as well with respect to the extraordinary thoughts as their artful turn; the conclusion whereof renders this work most perfect.

The piece was as follows—

Calisto, tired with hunting, went to repose in the shade of the trees; *Jupiter* enamoured with her, came to delude her in the shape of *Diana*, and gratified his passion, notwithstanding all her efforts to the contrary.

There, on the right side of the piece, on an eminence, the innocent creature was sitting under the trees, not at rest, but full of concern, shame, and dread, melted into tears, with her hand on the edge of a fountain; her tresses, half loosed, hung carelessly over her naked shoulders; her chaste bosom was above half bare, and her legs uncovered to unseemliness, sufficiently shewed her sorrowful fate. *Jupiter*, the author of it, was seen a little off, next the middle of the piece, above the horizon, not as a disguised or pretended *Diana*, but the chief of the gods, shining with majesty, with his diadem on his head, and in his purple robe; not as a thunderer, with lightnings and tempests, but only attended by his eagle. The cruel and degenerate lover seemed to deride her sorrow, having his left hand up at his breast, as if he meant, that he had got his will; wherefore, penetrating the clouds, he advanced through the air, forsaking the miserable woman. The unmerciful incendiary, *Cupid* was extinguishing his torch in the fountain, looking at *Jupiter*, who, with

his pointing sceptre, commanded him to do so. *Diana* was seen in the distance, in a valley, with her retinue of nymphs. The landscape was delightful and woody : here and there appeared some river gods. Behind *Calisto*, among the trees, stood a term of *Priapus* in shades. I attentively viewed the aforesaid three figures, and, reflected to myself, how well they acted their parts ; clearly opening the matter, even to the very term, which, though it might be placed there accidentally, yet contributed towards the expression.

Second Picture.

The unhappy *Calisto*, bemoaning her misfortune, and full of shame and fear, and discarded by her mistress, was seeking shelter in solitudes : yet the jealous *Juno* spied and found her there.

On the left side of the piece appeared the superior goddess of heaven, glittering coifed with peacock's feathers, instead of a diadem, or royal head ornament, and seeming to turn about, as she was stepping on a cloud in order to go upwards : she was dressed in her blue garment, and held her sceptre in her right hand, on the right hip, charging *Hellish Rage*, or *Revenge*, which attended and was at her back, to punish the innocent *Calisto*; and, lifting up her left arm, and the fingers straight up, she with a severe and envious look, reproached the oppressed creature with lying with her consort. *Revenge* was beating with serpents and adders, besides her smoaking pitch-torch, the miserable *Calisto* ; who now had no more of her former shape, except her clothes, which fell a prey to the hellish fury ; there lay the quiver, here the bow, yonder the girdle ; as I conceived it was a she-bear who shook off those clothes, and was taken to flight. Being now metamorphosed into so frightful a monster, by the immoveable jealousy of *Juno* ; she, in her flight, looking up to heaven, seemed, by her roar, to move *Jupiter* to pity. This landscape was also a dark wood, filled here and there with sleeping river gods : among the trees appeared some wild beasts running about, and a lion in a bottom on the right side near a rock, drinking at a river : up and down arose some palm and other trees. After this piece another presented, the subject whereof was this :—

Arcas, son of the deluded and metamorphosed *Calisto*, was fifteen years of age, when, according to his custom, going a hunting, he met with a frightful she-bear which came towards him, not to hurt him, as he thought, but, if possible, to make herself known to him ; yet ignorant that she was his mother, stoutly prepared to shoot her. *Jupiter*, from heaven, seeing this, in pity hindered the matricide.

Third Picture.

Here, on the right side of the piece, *Arcas* appeared gently stepping forth from

behind some trees, and putting an arrow into his bow, in order to shoot his mother, unknown to him in that shape. But *Mercury*, flying down suddenly, withheld his arm; at whom he therefore looked back. The celestial messenger staring behind at the she-bear, which was on the second ground, intimating with his staff in his left hand that she should take to flight, which she seemed to do; she stood upright, with her under parts towards him, and the upper turned to the left, swaying towards the road. The way she took was apparent, beginning from her feet like dust, or thin vapours, altering, by degrees, into clouds, which ran winding about her, and at last mixed with the air, wherein *Jupiter* appeared, yet very faint, and almost imperceptible. In the clouds by him, on his right side, but somewhat lower and more forward, sat the three fatal sisters, of whom *Clotho* was spinning the thread, *Lachesis* winding it on the reel, and *Atropos* ready to cut it, which *Jupiter* observing laid his left hand on the scissors, holding up his sceptre in the other, with his mouth a little open; she, surprised at this, turned towards him. *Arcas* stood astride, with his breast projecting. Behind him, on and near a stone lay some game, as a hind, fox, hare, &c. together with a garment, which I judged to be his. Low against the said stone lay a river-god, with his vase. This landscape was woody like the others. The she bear, about the middle of the piece, appeared in the shade against the light distance. On the left side on the second ground, or at the extremity of the first, was a ruined tomb, with some cypresses; and behind, on a further ground, arose a large rock.

After this, I was curious to view diligently the ceiling-piece, as the conclusion of this artful work, and I found it thus:—

Jupiter affected with the sorrowful fate of *Calisto*, does, notwithstanding *Juno's* hatred, glorify her with the radiant brightness of the north-star, which among the constellations, is named the Great Bear, and is followed by the Little Bear, into which her son *Arcas* was transformed.

Fourth Picture.

Underneath in the piece the youth was seen flying upwards, pursuing his mother with a bow and arrow, and supported by some Cupids: he appeared backwards, without any fore-shortening, with his right arm, with the arrow extended, and the other with the bow behind, having a quiver by his side. *Jupiter* somewhat above him on the right side sitting on a cloud, and large-sized, was, with an erect sceptre, shewing him the zodiac, wherein a particular bright star appeared very glittering. The bear was seen rising a little beyond the said star, looking back upwards, and being encompassed with a great shining light in the shape of a star, which enlightened the whole piece; her hind paws rested on the clouds, which, beside

her, from *Jupiter*, off to the left side rose under her. Quite on the left side sat *Juno* on the rainbow, looking enviously at *Arcas*; she leaned her head on her left hand, with the elbow on the rainbow, and lay half turned to the right, her under parts inclining towards *Arcas*, and the upper from him: her right arm and sceptre crossed her body. At her feet, on the clouds, lay some water-gods and goddesses, as sub-directors of the clouds and dew. Behind her stood her peacock, with its tail so spread as seemingly to serve for a diadem. *Iris* appeared looking upwards behind her with a hand over her eyes to shade them from the beams of the star. *Diana* and *Apollo* sat behind her. *Juno* and those sitting beneath her were shaded by the driving clouds above. *Diana*, *Apollo*, and others, looked smiling. *Jupiter* appeared directly in the light, of equal height with the bear. *Juno* was a little lower, and the river-gods and *Arcas* beneath her: he was a youth of small size, receiving his light from the star above.

Thus the work concluded with the deification of the unhappy *Calisto*, a second time metamorphosed. It would be troublesome to relate all the particulars of it, and needless to the knowing: wherefore, I shall only subjoin the general disposition of the lights and shaded parts. *Jupiter* and *Arcas* were strongly lighted against the blue of the sky on the right side. *Juno* contrarily, on the left side, where the star was dark. The foremost water-god under *Juno*, received a little light from above, holding his hand over his eyes.

Animadversion.

This fable clearly shews, how beautiful bodies are polluted by uncleanness; for in a short time after *Calisto* was delivered of her son, *Arcas*, *Juno* transformed her, as a punishment of her unchastity, into a she-bear, a beast so deformed, as to be reckoned among monsters. The aforesaid evil has such direful effects, that the fruit or children of unlawful love mortally hate their guilty parents; for beauty stained with unchastity is of no account in the eyes of the virtuous, and what before created wonder is now a mark of infamy. *Ovid*, in an elegant and artful manner, assigns *Calisto* a notable place in the northern hemisphere, and shews *Juno's* intreating *Thetis*, that those stars (according to the belief of the heathens) might never refresh themselves in the sea, in order to pourtray wonderfully her eternal shame, as surpassing the other capital stars, and having such a station near the northern pole, that, as this pole or point of the axis is above our horizon, this star, whatever course it takes, can never be out of our sight, and therefore her crime be as little out of our memories.

But a more christian-like inference may be, that the polluted soul, abhorring her crime, by true repentance gained a most glorious and shining aspect, besides a fixed

station in the heavens; setting an example to others like *Mary Magdalen*, whose crimes, through repentance, were not only expiated, but entirely blotted out.

The truth of this story, taking off the poetic mask, is, that *Arcas*, son of *Jupiter* and the nymph *Calisto*, taught the *Arcadians* (who pretended to be the most antient people of the earth, nay, older than the moon, as *Plutarch* intimates in his 76th and 92d *Roman* questions, boasting to be sprung from the earth, and therefore made great account of the oak and beech-trees and their fruit, after king *Pelasgus* had taught them to make it their food, which before was only herbs and roots) to till the ground and sow corn; which knowledge he learned of *Triptolemus*, son of *Ceres*; and afterwards to make bread of it: also, how to weave woollen cloths for covering their bodies; likewise inuring them to many civilities. In acknowledgment of which benefaction, and in honour to him, they named their country *Arcadia*, which before was called *Pelasgia*, as *Pausanias* in his *Arcadia* testifies.

CHAP. XIV.

DESCRIPTION OF THE INWARD VIEW OF THE TEMPLE OF APOLLO.

WE have before, in treating of painter-like beauty, described the outside of this temple; we shall now, according to promise, shew the inside of it, keeping our former method of writing, as if we had really viewed it.

Stepping into the portico, I saw over the door of the entrance a carved lyre, whence I inferred that this edifice was sacred to *Apollo*. Going into it, I was transported with the sight of all the fine things so artfully worked, and of such rich materials.

In the middle stood the figure of the god on a high pedestal. At the four angles of this pedestal sat the Four Seasons, each holding a horn filled with the particular fruits and flowers of the seasons. All these were of beautiful plain white marble. The figure of *Apollo* was naked, crowned with laurel, and holding a sceptre in its hand.

The floor was inlaid with variety of costly stones in the form of a terrestrial globe, in the centre whereof stood the aforesaid figure.

The arch-work was azure blue, but I could not certainly perceive it to be *Mosaic*; it was adorned with the seven planets, and other constellations, all in gold. Near the windows, between the two pilasters, were niches filled with figures, each representing one of the months of the year: they had the form of young men, and were cut in whitish marble.

The whole building consisted also of marble, but not so fine as that of the figures; for here and there under the niches in the mouldings, and about the windows, it was very veiny. In a basement running round the temple, was carved a continued bass relief; the figures of it were about four feet high, and of fine white stone. The other inside division was the same as we have already described it to be without; the undermost part being composed of the *Ionic* order, the middlemost of the *Roman*, and the upper of the *Corinthian*.

Over the first cornices appeared terms, instead of pilasters; these represented the hours, and with their heads supported the cupola; they were in the shape of young virgins, to the number of twenty-four. It would be tedious to describe them, and their badges of distinction singly; and the rather, since *Cæsa Ripa* has so handsomely done it.

Next, I took notice of the orderly disposition and proportion, which was judiciously observed throughout the building; for *Apollo's* figure was, as I guessed, eight feet high, and those about him seven feet and a half; the young men, representing the months, were seven feet, and the terms for the hours, six, or six and a half. This proportion not only seemed so large, but the imagined height really appeared to me to be such, without abatement for distance, as seen from underneath. Reflecting on this neatness, I thought it strange for people of sense, nay, great masters, to agree, that a large window should come over a small one, or a giant be set above a young child, and how such things should look becoming. The undermost bass reliefs consist of smaller figures than those in the upper work, not without reason, for the walling wherein they stand, as well as that figure-work, bear throughout the building; nevertheless, he, who duly considers the matter, and such a sight, will soon alter his opinion; for since *Apollo*, or the sun, is the largest of all created things, and the chief of the universe, observed by the heathens, by his quality among irrational creatures, as the father of the four seasons, he is the largest and principal figure. The four seasons, brought forth by him, are somewhat less, and the months inferior to them in size, to which the hours must give way again, because twenty-four of them make but one natural day. We ought also to observe, that the four seasons are of a more composed countenance; the months represent young men still growing, and the hours shew nimble virgins.

Is not this division very elegant, with respect to architecture, since every thing keeps its relation and property? A good architect employs his thoughts about all those particular objects, in the compartion of halls and apartments; according to which, a good master ought to accommodate himself in the painting of buildings.

THE
ART OF PAINTING.

BOOK IX.

OF THE PAINTING OF CEILINGS, OR PLAFONDS.

CHAP. I.

OF CEILING-PAINTING IN GENERAL.

AMONG all the parts of painting, none is so difficult as that of ornamenting ceilings, though many think it easy, even more easy than an upright piece on a wall or over a chimney: this is owing to ignorance, and an indifference in some people what their ceilings are daubed with, so as they be but quickly finished, dazzle the eye, and cost little. Formerly they were contented with foliage slightly painted, for saving expense, and that in places of consequence only; whereas now, according to the present state of the painters and times, they can have other things for the same price, and the painter making no great matter of it, they lay hold of the opportunity, causing the whole ceiling to be filled with histories and emblems, whether they be suitable or not.

We see that all things from small beginnings improve, and at last come to perfection, through the industry of judicious artists: even so it is in painting; for I remember to have seen many ceilings with figures, landscapes, sea-fights, battles, &c. without any fore-shortening, as if painted on an upright wall; and others which were represented from underneath more or less, and yet without fore-shortening; as also some which fore-shortened, but had no point of sight; whence it is evident, that without regard to perspective, such pieces cannot possibly be brought to the aforesaid perfection. Now, for order sake, let us examine into the name of this branch.

The word (plafond) is French, and signifies a flat or level superficies, fit to be

covered with boards or cloth, whereon to paint or plaister such representations or ornaments as we think proper, consisting mostly of histories with flying figures, skies with birds, flowers, and many other things; but the true sense of the word (plafond) imports, a ceiling of halls, apartments, temples, or galleries, even all that hangs over head and is parallel with the ground. Such pieces are called optical, because they must be viewed from an assigned distance, without which they unavoidably appear mis-shapen, as we shall hereafter shew.

In the matter itself we ought to consider the nature of a plafond, or ceiling painting, and wherein it differs from a wall painting; as first, in the fore-shortening of the objects, and secondly, in the colour; I speak with respect to the objects contained in one and the other, such as buildings, ballustrades, figures, and other things occurring in compositions; all which, in a hanging picture, retain their perfect heights and breadths, shortening in thickness only; whereas, in plafonds, or ceilings, neither height, measure, nor proportion, are to be observed; in a word, every thing fore-shortens, except the basis and the cap or top; what is round remains so, and what is square keeps its angles, whether in the middle, in profile, high, or low. As for the colours, they doubtless must also differ much from those of hanging pictures, for they ought to appear more beautiful, not only in the light, but also in the shades, I mean in a clear light, as we may easily apprehend.

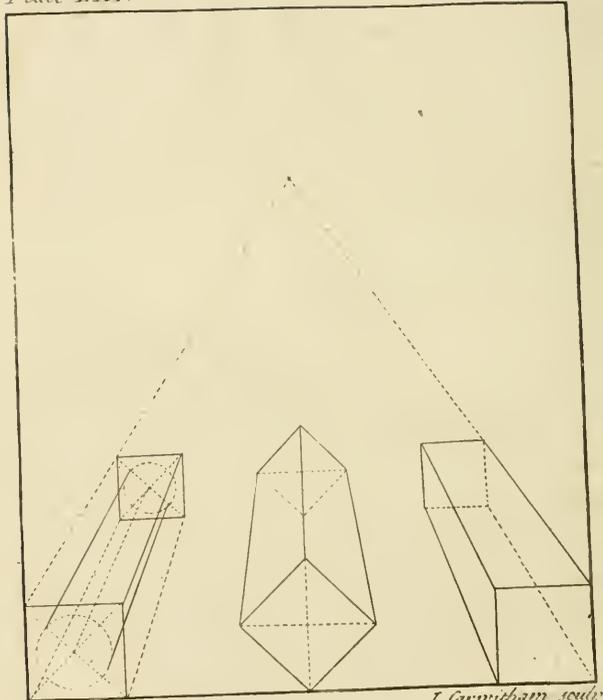
We ought moreover to know, that by means of optics or practical perspective, we can make crooked things look straight, hollow or rising ones flat and even, and cause them outwardly to appear what they really are not; as the famous *F. Niceron* and others have plainly demonstrated. Wherefore, we need not wonder, that so few painters excel in this branch of the art, since they are little conversant with the practical part of perspective, though without it is impossible to execute a good ceiling-piece. It is certain, that many painters are rash enough to undertake such a piece of work, and sometimes they happen to perform good things, (for laboriousness and daily practice often contribute much) nevertheless they do not inquire, whether their methods be the shortest or longest, commonly chusing that which first offers, drudging without certainty, and led by mere chance.

CHAP. II.

OF THE USUAL DIFFICULTIES IN CEILING PAINTING.

FIRST, we are at a grand stand, because we cannot use the life, either in the nuditics or flying draperies, though they be the principal objects,

Plate LXI.



G. de Laireffe inv.

J. Carutham sculp.

Secondly, Because we cannot, without great trouble, find the true and certain places of the figures we introduce; for which reason, they must mostly be done by guess.

Thirdly, Because we cannot duly view the work as long as it is on the easel. Whence,

Lastly, It follows, that the master is always in pain for the effect of the painting in being fixed in its place.

These difficulties are not a little vexatious, even to one who understands his business; for it is otherwise with those who make more use of their hands than heads, that is, who work without foundation, though these ought to be more careful than others. Paint as many ceilings as you please, as long as you do not believe that there are grounds and rules for it, and remain in this ignorance, you will never surmount the aforesaid difficulties. The most skilful master is often at a loss in this part of painting. Let us then in the first place learn perspective, and what it shews us; since thereby only we may arrive at this laudable study, which otherwise is impossible.

CHAP. III.

OF FORE-SHORTENING OBJECTS IN CEILINGS.

IT is obvious, that the distance in a common picture is the part which retires or goes off from us, lessens and grows faint, and that the horizon is an utmost distance limiting our sight.

Contrary, in ceilings, our distance and boundary of sight is the firmament or starry sky; whereby objects, the higher they are lessen the more, even to insensibility, not only in their proportions and neatness, but also in their colours.

Here we ought to observe, that all objects, of what shape or form soever, keep their due breadth, provided they are parallel with the horizon: for instance, place a square stone so as to be viewed directly against it, or a figure in the same manner. (In Plate LXI. we exhibit a square body.) Here you see that the top and bottom of the said stone keep their squares, and that the upper and under corners of it fall perpendicularly from the point of sight; moreover, that, however the said square is turned, the top and body always make a right angle, and consequently the hindermost extremity is parallel with the foremost. It is the same with figures of other objects.

Place, for instance, a man on one or other side of the piece, standing upright, and

the point of sight in the middle; let him be in profile, and have both his shoulders of equal height, and you will then perceive that the shoulders, from one to the other keep their full breadth, and their figure its full thickness from top to toe.

Thus we see evidently, that there is no other fore-shortening than in the length; or, to say better, in the height; and the more the figures, or other objects, rise and approach the point of sight, the shorter and more mis-shapen they become; because in their breadth they retain their measure and proportion, as before has been said. This is a principal rule, and ought always to be observed.

As for buildings, *A Bossé* gives full precepts touching them, in the latter part of his book of Perspective; yet I have room to say, that when we would place columns over columns for galleries, we ought to draw a rising line through their centres, from the basis or ground to the point of sight, even through each balister, and find the due proportion of their heights as well as the breadths, by the help of a gradation line.

This, with respect to proportion, must likewise be observed in designing figures and other objects, as I shall hereafter shew by examples.

This sort of painting is not only the most artful, but also the most difficult, as I have before said; because, although we understand the rules and practice of it, it appears nevertheless disagreeable and deformed; which no one can be a judge of but the master himself, unless it be put up in its proper place, and seen at the due distance.

CHAP. IV.

OF THE SIZES OF CEILING FIGURES.

THE figures which we paint in ceilings ought not to exceed the common size of a man, to wit, five feet and a half, when they are so low as to be even with the ceiling; but, being higher, and sitting on clouds, or flying, they must lessen and go off, as perspective teaches. Yet we may represent the deities as big as we please, provided they be not painted with more strength than other figures; it even sometimes happens, that when they almost vanish out of sight, they have yet human size.

Sun-shine is the most proper and agreeable in spiritual representations.

As for the glory of each deity in particular, they keep it when they appear to men, but when they are represented in heaven it is a mixture of many smaller, producing one great shining. To do this artfully is not a matter of the least

consequence; and he is a great master, who, instead of dark, thick, and heavy clouds like wool-sacks, places his figures on thin, transparent, and almost insensible vapours.

It will not be improper, in this chapter, to mention something of flying figures in the air.

Though the air be seldom without a wind, and this may always be somewhat perceived, it is nevertheless not advisable to make it appear in ceilings; because, if the wind were stirring, the figures flying before it would seem to be motionless; and contrarily, those which are sitting or standing shew as much violence as the flying ones: for this reason no wind must come into the piece but what the velocity of each figure causes, that we may plainly see by what motion the draperies are thrown, as also the places the figures are going to or returning from, one gently waving, and the other nimble and swift.

The different stuffs are very proper to this on such occasions, and they very much conduce to express the matter; as the reflection of ruffling silks for waving figures, and which are gently descending, thin and sleazy silk for swift and down-flying figures, and the most pliant or thick silk or stuff for sitting, lying, or standing ones. The secret and importance of a fine stirring ceiling piece lies chiefly herein.

As for the making of the coloured stuffs of flying figures, because they cannot be put on the layman, and therefore not painted after the life, we cannot lay down any rules about them; nothing but a good conception and natural judgment, joined to continual practice and observation, can bring the artist to perform it. We must use these means, and be perfect in them; observing what stuff is most proper to the occasion, as we have before intimated.

We ought also to take care that the thin stuffs be warm and transparent against the light, whereby they cause an agreeable effect against the faint sky; likewise that the flying figures never seem to be upright, as if standing, much less to be standing; but always sitting, kneeling, lying, or flying, unless in the case of people supposed to be on ceilings or galleries, who then are either standing, stooping, or kneeling, as the subject requires.

Let me say, that we ought sometimes to make some additions to the disposition of the general and particular objects; but with as much caution as possible, that the inability of the artist, and the deficiency of the work, may not appear.

CHAP. V.

METHOD FOR VIEWING A CEILING-PIECE ON THE EASEL, AS IF ON THE CEILING.

WE have already observed the difficulties arising in ceilings, with respect to the use of the life, and in laying down rules subservient to it. Now, had I my sight I should certainly find out some; but, since this is impracticable without figural demonstration, and I cannot possibly verbally do it, I shall nevertheless shew some methods, which, though they may seem trifling, have always been of service to me, and of little trouble in their use.

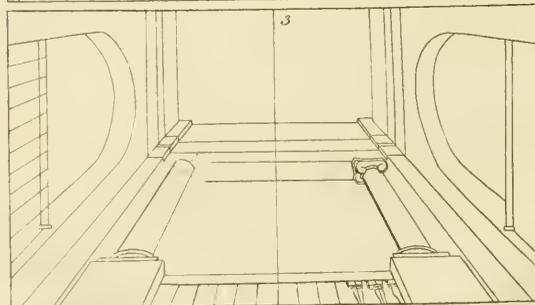
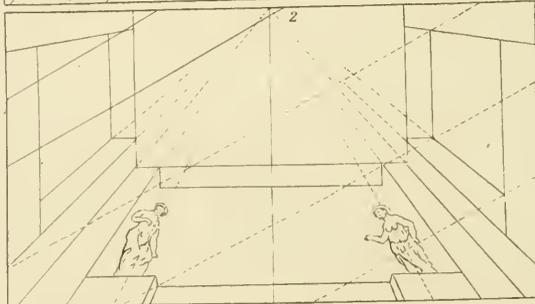
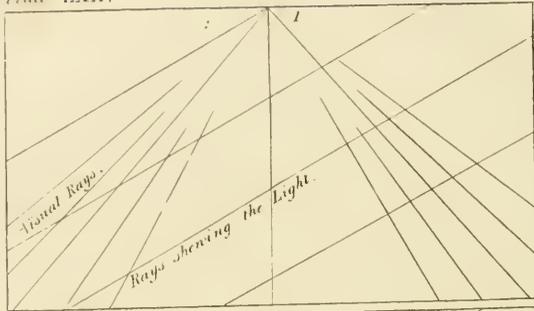
After sketching my design upon paper, I fixed it against a low ceiling; then, taking a looking glass and sitting under it, I with ease exactly considered every thing, observing what was wanting in it, and thus I marked and corrected faults as much as I possibly could. Next, I drew each figure, whether naked or clothed, after the life, in such manner as shall hereafter be shewn. Then I dead-coloured my piece with such light as I thought proper. After this I took the looking glass again, and held it over my head, in order to view commodiously the piece standing behind me, inclining a little backwards on the easel as if it were against the ceiling, and casting my eyes every where, first on the general design and then on the particular parts; this examen I repeated, till, by several corrections, I found that I had brought the piece to my fancy. Here be mindful not to take too near a distance, to the end the glass may take in the whole piece; for which reason I sometimes got with the looking glass on a chair or table, and having my pallet and pencils in readiness, and brought my piece into such forwardness, I finished it without further looking back.

I will now, for the service of those who may find it useful and necessary, also treat,

CHAP. VI.

OF DESIGNING AFTER THE LIFE, FOR THE USE OF CEILING PAINTERS.

WE must not flatter ourselves, that ceiling painting can be performed without good knowledge in proportion, since, as has been said, we cannot conveniently make use of the life; for, how great soever your skill may be, you will find difficulty enough, though the life were before you, to bring it on the cloth. Nevertheless, to shew that



G. de Lairefse inv.

M. Carwitham sculp.

it may be done, and that I have often used the life, I shall, for the service of those who are not sparing of pains, lay down my manner of doing it.

After I had set the model, whether of man or woman, on a high place, according to my sketch, I sat down on the floor with my back against the scaffold, with a looking-glass between my legs, which I moved and turned about so long, till the model appeared in it in such a manner as I wanted according to my point of sight; and then designing it on drawing paper as correct as possible, I painted after this design without any trouble.

As for the dresses I managed them in the same manner, casting the garment on the layman according to my sketch; I mean without flying, which is a thing impossible, and depends only on imagination. I then placed the layman, thus dressed, on a high tressel, and sat down against it in the manner aforesaid, and made a design of the dress: if it was a flying or lying figure I made shift with packthread, wires, or such like means, as well as I could, sparing for no trouble, when the matter was important, and I had a mind to do something fine.

I used the same method in designing after all sorts of plasters, as faces, vases, urns, ornaments, capitals, festoons of flowers, &c. in order to have them from underneath. Thus I mastered the greatest difficulties occurring in this study. However, I did not this before my cloth was in readiness for it, that I might not mistake; since, notwithstanding all our care in some things, especially upright standing objects, we may easily be deceived.

As to the preparation of the cloths for our design, as likewise the dead-colouring, in order to finish, and thereby refresh our memories, I shall now treat of them.

First, I fix the point of sight either within or without the piece, as my place of standing directs; then I strike with a chalked thread, from the said point, as many lines over my piece as I find necessary to serve all my upright standing objects, viz. balusters, columns, pilasters, figures, &c. which I suppose to be perpendicular: I also strike some diagonals, or slope lines, from that side of the piece whence the light comes, either right or left, parallel and equidistant from each other. These put me in mind how high or low the light falls on my objects: if they run parallel with the base, the objects are lighted entirely from the side; if oblique or sloping, as before is said, they lighten a little fronting; and if they fall from on high from the point of sight, the light comes directly fronting, as is visible in the examples, Numb. 1, 2, 3, in Plate LXII.

I think myself obliged here to propose to the artist a small practice of my own invention; and, in my opinion, of little trouble, but certain great advantage to ceiling painters; since we find that, although there are certain rules, yet they cannot be put in use without the greatest trouble, application, and loss of time, unless

aided by some practice or other, or by some artful instrument; like astronomy, which, how demonstrative soever, has its globe and astrolabe; architecture, its plan and level; geometry, the oval, triangle, square and compasses; mathematics, algebra, &c. But to return to my invention.

I first mould some wax puppets, as we have shewn in the 6th Chapter on Composition, as large and as many as I think proper; next I take as many pointed wires, some long, others short, whereon to stick the puppets, and keep them from bending, whether they be made standing, lying, flying, or sitting: this being done I take an oblong wooden trough, lined with tin, of what size I think proper, and three or four fingers deep, for the placing as many puppets as I please. Into the corners I put some pins or screws to fasten a cover of wood, or tin fitting the trough, and made full of little holes wherein to stick the aforesaid wired puppets, and so as they may turn easily: then I fill the trough with clay or kneaded bran, and thus my machine is in readiness. Now when I make use of it I stick my puppets, bent and turned according to my design, on the wires, and through the holes into the clay where I would have them, one high, another low, one stooping forwards, another leaning back, &c. as the subject requires, which will then stand immovable.

My scheme being in this forwardness I lean the whole machine back on a table, be the light left or right, and then slightly design the figures in the manner I have shewed with the lines. I can give the machine such a light as I desire, either from aside, fronting, or from on high, a common, sun-shine, or candle-light.

Now for perfecting this sketch and conveniently painting after it, I set my layman, with such a dress as each figure requires, in the manner before laid down; and then, my cloth being ready, I proceed to painting.

I invented this machine in the year 1668, and put it in use for about five years with great advantage, and with such exact reflection, that I afterwards had no further occasion for it, though I never used more than three, or at most four puppets.

Now the curious artist must also know what observations I made in the use of the machine.

First, as Plate LXIII. shews, I put one puppet coming directly down, quite extended, namely, with the head and feet both on a line, and then observed that there was not the least fore-shortening, all the parts having their full lengths.

A second puppet I set upright, standing in profile on one side of the point of sight, and found it fore-shortened in all its parts.

A third I set flying upwards from behind forwards, and perceived that the members fore-shortened somewhat more than those of the first, and somewhat less than those of the second.

A fourth I placed sitting with its upper parts upright, the thighs parallel, and

Plate LXIII.



G. de Lairejse inv.

J. Carnochan sculp.



the legs like the upper parts, and observed, that when it was quite in profile, the upper parts and legs fore-shortened, and the thigh kept its full length, as it also did when in a front position.

Having made a firm impression of these things in my thoughts, I had no further occasion for that method.

We shall now say something

CHAP. VII.

OF THE COLOURING OF FLYING FIGURES.

HEREIN we must observe, that in ceiling-painting it is the same as in landscapes. First, we rub in the greatest light of the sky, then all parts about it; next the highest and most faint objects, and then the lower and more near ones; and in case a balustrade be represented, it must be the last: the reason of this I have shewn in treating of the dead-colouring of histories and landscapes.

Moreover, as in a fine landscape the sky principally governs all things, and without it no proper distance can be given to the picture, so it is the same in a ceiling-piece with figures flying through the air; for it is impossible to make objects rise, unless they have some communication with the air. Nor is it enough for objects going off higher and further from us, to be painted fainter and fainter, as in a drawing or print, but the colour must also be shewn, and as the air is coloured so must the objects partake of it, I mean in their shades; for if the air be blue, yellow, or red, the shades ought likewise to have a mixture of blue, yellow, or red.

As to the light of the objects, we must observe that, of what colour soever it be, it breaks and grows darker as it goes off; even were the air, as I may say, snow-white, it breaks by distance or air interposing; the red becomes violet, the yellow greenish, and the violet blue: as the objects go off from us and approach the air they are darkened; white becomes darker, pale yellow the same, and so on in other colours.

Something still remains to be remarked with respect to objects in the air, viz. that since the air communicates light from all parts, the broad shades cannot possibly be so dark as in a landscape or other parts; but contrarily, the dark touches will be so much the stronger: all that is in shade ought to be lighter and seen more plain, yet somewhat less than in the light. It must be likewise known, that round objects have no surface, especially on the shaded side; that is to say, the outline against the sky ought to unite and vanish, not quite scrambled away, but made

somewhat lighter on the edge, as we have clearly demonstrated by the example of a globular body, Book I. Chap. VI.; implying, that such works in the air differ from others, to wit, that the objects against the sky are more rounding and going off.

CHAP. VIII.

GENERAL OBSERVATIONS IN PAINTING THE CEILINGS OF HALLS, GALLERIES, &C.

THE first and principal observation on these occasions is, that the quality and regularity of the architecture be firmly preserved in all its parts.

The second observation concerns the grandeur of the architecture, as being the main matter. Painting in this case is only to be considered as an aid, to accomplish it with less charges; wherefore such care must be taken, that the painter's designs do not mar those of the architect, but that both unite in such a manner as to induce the eye to take every thing for truth itself.

By the first observation, that the architecture ought to preserve its regularity, we give to understand, that the structure of the room must chiefly be regarded by the painter in his ceiling pieces, so as not to be hurt by making openings where they ought not to be; for it is not allowable to make them every where as large or small as we please: the ceiling must remain ceiling. All that is without the painting, as the summers, ought to have their proper thicknesses, and be lasting, and not seem as tumbling, which yet through heedlessness sometimes is the case. For instance, let us suppose the ceiling divided into three pannels lined with cloth; one next to the windows, the second in the middle over the chimney, and the third to be next the wall; that in the middle is between two summers one foot in, and the two side ones lie almost flush with the under parts of those summers. Now if the two side cloths be, like the middle one, adorned with sky, and the thickness of the summer (which is one foot) not painted on the cloth, the ceiling on those sides is so much weakened, or at least seems to be so, and is heavier in the middle, contrary to architecture: whereas to make it look natural, and according to order, the ponderosity must in this case be on the sides, and the middle part lightest, that it may not seem to be falling on our heads. Moreover, we ought to observe, that there must be but one opening, and that in the middle, since there is but one point of sight and but one place of standing to view the work to advantage. As for painting the thickness of the summer, I only said it to rectify a mistake often committed when a ceiling is made all over open, and, instead of a covering, nothing is left but

a grate which cannot be justified. Some think it may pass for a lantern, but they are mistaken, for a lantern rises, and a ceiling lies flat; moreover, the whole ceiling cannot serve for a lantern, because of the windows in front. The principal or middle piece must predominate, and of consequence be open, and the others closed; I mean not to have any sky or living creatures, but bass-reliefs, foliage, compartments or flowers, all of such a colour as suits with the apartment. This I judge to be the first and principal care and study of a good ceiling painter, before he sets about the work; for in the division of a ceiling it is as with a diamond, the largest and most valuable is set in the middle, and round it the less and less.

As to the second observation, that the art of painting is aiding to architecture, and enriches it at less expense, the point is plain; wherefore I shall proceed to shew the reason why the one may spoil the other.

In painting divisions, it often happens that the summers have not proper rests to lie on, especially when the ceiling is covered all over (and the summers hid) with a single cloth, and left to the judgment of an ignorant painter, who then without consideration, divides it into three, four, six, eight, or more pannels, and these parted by painted summers, which do not bear on any thing. Now to prevent this you must let each summer rest on a discharger, pilaster, or cartouche, as architecture teaches: for instance, were you to divide the two pannels next the windows, and wall each into two parts, in order to have four pannels, this would be improper and against architecture, because of the flatness over the window, unless it were compass-headed, and then it would not do without a cartouche.

If it be asked, whether the division be a painter's business? I say, it is, so far as he understands architecture, otherwise more proper for an architect; at least it may be easily done with his assistance.

As to the work, where the painting may disorder or be contrary to architecture, it lies in the designs, when they do not suit the building, nor perfectly bear on foundations, or have their proper weight. By the foundation of the painting, I mean the apartment; and by the weight of the design, that what the painter intends to exhibit in his ceiling piece be not too heavy, and seem to press down the under parts. The better to clear my meaning, I will suppose a room to be twenty feet square: now if a second depth, or upper room, were to be represented, the piers, columns, doors, and windows thereof must needs accord with those of the under room and bear upon them; and, in the next place, the course of orders ought exactly to be observed, as architecture teaches, that is to say, the heaviest must be undermost: first the *Tuscan*, next the *Doric*, then the *Ionic*, next the *Roman*, and lastly, the *Corinthian*, and so upwards lighter and lighter, which I think is seldom observed; and the reason is, because the figures are sometimes represented larger

than the life, which necessitates the artist to proportion his by-works accordingly : an unpardonable error, and not at any rate to be justified. But I shall say more of this on another occasion, and now pursue our purpose in ceilings. A principal point is that the work rise, and that its force unite with the life ; that is, that the objects in the lower parts be not painted stronger than the fixed work, as compartments, bass-reliefs, and other ornaments, which, not being foreshortened, receive their light through the windows. Now it may be asked, whether, in case we were to represent an apartment above with the same light as below, the force of light and shade must not be the same ? And I say it ought not, because of the great difference between them ; as we may easily suppose in two columns set over each other, receiving their light from one front, the one from the undermost, and the other from the uppermost windows : here the upper base must have no more force than the under capital, for were it otherwise it would seem to be nearer ; it would also not rise, and consequently overpower the life. It is here, as in a fine landscape, where the fore-ground has the greatest force, and the second and third are less and fainter in proportion as they go off. It is the same with flying figures ; for the light weakens by their rising, and the shades become, as well as in a room by the surrounding air, weaker and fainter ; but the touches and shades keep their force.

We have observed what is necessary to the stability and regularity of the architecture with respect to painting, so that both may seem to be one body ; as we shall exemplify by the following fable out of *Ovid*, proposed here as a painter-like simile.

Salmacis and *Hermaphroditus*, two accomplished and agreeable young people, I introduce, representing Architecture and Painting. *Salmacis* meeting *Hermaphroditus*, and imagining her happiness lay in the possession of so beautiful an object, falls in love with him ; but finding a repulse, she invokes the aid of the gods, and thereby obtains her earnest suit. The young man, not daring to resist the will of heaven, gives up the cause, and is by *Mercury* (whom we must observe here to be Optics), joined to her, and thus of two bodies is made one. Further applications are needless, since the simile sufficiently explains itself.

Now, to continue our subject, the following observations are, at the beginning of the work, chiefly necessary.

First, The condition of the place.

Secondly, The quality, office, and inclination of the owner, and what subjects are proper thereto, whether histories, fables, &c.

Thirdly, The disposition of the subjects.

Fourthly, How the subject is to be divided.

First, By the condition of the place I mean the light of the room, and in what

manner it takes the ceiling; also into how many pannels the architect has divided the ceiling, and which is the principal, that we may adapt our thoughts thereto in the disposition of the representations, as well as in the execution of them.

Secondly, By the quality, &c. of the owner, we must understand whether he be a divine or lawyer, philosopher or artisan, and whether he incline to spiritual or moral, general or particular representations; that is, such as relate to him or his family in particular, or generally to any one who may live in the house after his decease; according to which information we ought to choose subjects suitable.

Thirdly, How the subjects ought to be disposed; namely, what must be placed above in the air, wherein, as is said, lies the soul of a room-painting, and what below, as touching the body of it: this we divide into spiritual and moral; spiritual, all that is governed by heaven; and moral, every thing that is directed by our judgment.

Fourthly, How the subject is to be divided. Here the principal piece in the middle must shew either the cause or rise of the story, or the effect of it; the next to it must exhibit the matter itself; and that further off, an appendix to or inference from it. But to make this point plainer, I shall give an example.

In the middle pannel I place *Solomon*, before the Ark of the Covenant, praying to God for wisdom, and on each side I represent, surrounded with a glory, the gifts which God bestows on him, as wisdom and riches flowing down; and in the lesser pannels I exhibit, in bass-relief, the corporeal virtues. On this ground we may treat any thing or subject whatsoever; and by having due regard to the aforesaid four particulars, and well executing them, such a representation will certainly please every one, even evny itself.

Hence we may sufficiently perceive how orderly we must manage; wherefore it is no wonder that so few excel in ceiling painting, though it has rules as well as other studies; but, if these be not duly observed, we cannot gain the point. He that sets up for a good master, must shew that he understands his art.

If I am asked, whether I think *Corregio*, *Cortona*, *Wovet*, and others, who performed wonders in this branch, have always so punctually followed the rules, and so nicely regarded all the observations here laid down, according to my apprehension? I answer, that it would have been better if they had done it; or else what I say must, as I have shewed in a foregoing chapter, be owing to the machine with puppets, which I made use of for four or five years, and afterwards laid aside; for we ought first to have a thorough knowledge of a thing, and then demonstrate it. But I am further of opinion, that had the great masters perfectly known the prescribed rules, we should not find such great mistakes in their works, as some now think there are. Nevertheless, it is most certain, that none are qualified for this

judgment, but those who have made it their practice; for he who understands the rules, and retains them in memory, can always judge whether they be observed or not, though not able to do it himself; yet they who work only by guess, and know nothing of grounds and rules, are more unpardonable than those who are acquainted with them and do not use them; though both blameworthy, the one for his neglect of learning, and the other for his knowledge and neglect of using it.

I am very sensible that some will make little account of many things, by me delivered as necessary; but I am in no pain for that, if I can but give satisfaction to a curious reader.

I must own, that in my juvenile years I daubed some ceilings, but never flattered myself that I understood the art so as I ought, because I was then ignorant that there were any certain grounds and rules; nevertheless I afterwards attained them, by sometimes hearing others discourse about them, and by the rules of perspective, and by my own indefatigable application to so noble a study; inso-much, that at last I could sketch a large and grand composition with more certainty and less trouble than formerly a little one. I must, on this occasion, relate what course I took.

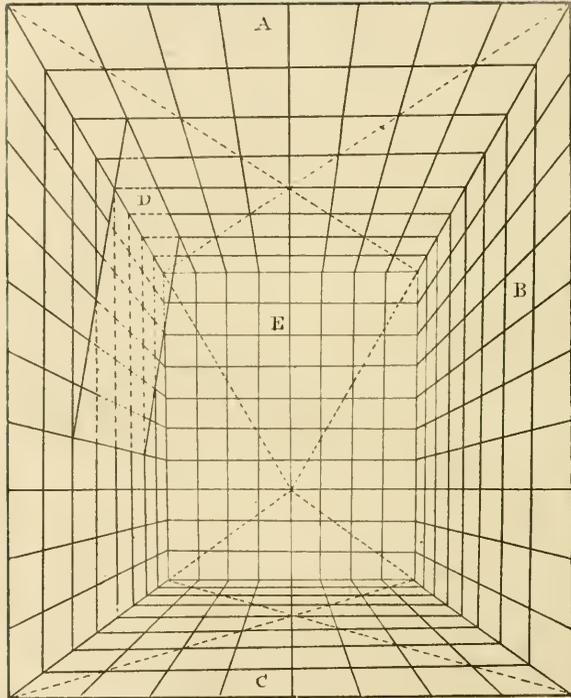
I had in my room a small projecting closet, and when I was to compose a picture, I pinned my paper against the upper part of it; and, having a candle in one hand, and a crayon in the other, I laid myself on my back, and scratched my thoughts on the paper. This I found to be a good method for preventing mistakes, I mean in the sketch. Now for the painting it, I also did it against the ceiling, yet not after such a slight scratch; for, having made my sketch, I took out of the prints of *Voret* and others, such actions and postures as were proper; altering them either in the faces, hands, or folds of draperies, more or less, by guess, as well as I could. Thus I made shift, yet all was done against the ceiling; whereby you may judge what trouble I had, as well in finding things as afterwards in executing them, which really was double work; but when better informed, I sat commodiously at my easel. He who proceeds with certainty has a great advantage above others.

CHAP. IX.

METHOD FOR DRAWING FORE-SHORTENED BUILDINGS, FIGURES, TREES, &c. AFTER THE LIFE.

SINCE it commonly happens, on nature's denying her favourable assistance, that we have recourse to our wits for means to supply the defect; it was even my case in

Plate LXIV.



G. de Laireffe inv.

J. Arncliffe sculp.

ceiling painting. After having given myself much trouble to no purpose, and taken uncess pains in order to design every thing after the life, I at last found out the following method, which has made me full amends. It is very profitable in all places with low horizons, as you will perceive in the use.

I suppose then, for instance, that I am to make a design of the Stadt-house at *Amsterdam* (it is no matter if it were thrice its present height), and this without looking up. I choose a station or distance of eight feet, more or less, from the building, as occasion requires. Then I take a convex looking glass of about a foot diameter (to be bought at the *Nuremberg* toy-shops), and place it against the inside of my drawing-board or port-folio: I contrive it in such a manner, that it may either stand upright or leaning back, according as I would see things either from beneath or higher. Thus I approach with the open port-folio, and my back towards the object, till the building, tree, &c. appear as I would have it, and then design it from the looking-glass on blue or white paper.

This method is very convenient for drawing all sorts of large works in narrow places or streets, even a view of twenty or thirty houses. It is also useful to landscape painters in their country views; they may take whole tracts of land, with towns and villages, waters, woods, hills, and sea, from east to west, without moving either head or eyes: it is likewise proper for those who are ignorant of perspective.

We must here also shew a method for representing all sorts of fore-shortened flat-faced compositions, whether pictures, hangings, or bas-reliefs, against walls, ceilings, or any where else; either standing, hanging, or lying, and that with certainty, according to perspective. These are things which painters often meet with in exhibiting rooms, galleries, gardens, and other places; and the method for doing it, though not attended with difficulty, yet sometimes puzzles those who neglect it.

I have therefore chosen the example in Plate LXIV. which is the foundation of all fore-shortenings, as well of apartments as ceilings, and the performance is as follows:—Having made the scheme of a room in perspective, I divide the height and width of the side wall (where I would have hangings or representations of pictures) into a certain number of diminishing feet, fetching the cross lines from the point of sight, and the perpendiculars from the plan or scale.

Now in this example we perceive four principal fore-shortenings; for A is the ceiling, B a side wall, C the floor, D a loose picture hanging forwards; all four proceeding, after one and the same manner, from the point of sight, as the middle part E shews, which is divided into squares. To say more would be useless, and tedious to those who are in the least conversant with this art.

CHAP. X.

OF THE HARMONY AND UNION OF COLOURS IN CEILING PIECES.

ALTHOUGH in the chapter touching the deities, and their qualities, we shall treat of the colours proper to them, we must, on this occasion, say something previous, and shew how the colours ought to be placed and treated, in order to create a perfect harmony.

You must not herein, by any means, be known by glaring, strong, and glittering colours. I am of opinion that, on this occasion, nothing suits better than the union of the colours; because it is agreeable to the eye, causes a fine relief, and contains something uncommon, even supernatural. And when I pretend here, that in ceiling pieces you ought to use tender and weak colours (even were they mostly fetched from white) I do not contradict my assertion in a former chapter, to wit, that particular colours are assigned to the deities, according to the nature and meaning of each, as red, purple, yellow, blue, green, &c. and even to be known by them, without their usual tokens of distinction, as *Phæbus* with the sun, *Diana* with the moon, *Mercury* with his caduceus, *Ceres* with her ears of corn, *Jupiter* with the eagle, *Juno* with the peacock, *Momus* with his fool's cap and bauble, &c. They who can give their pieces such an expression are principally commendable, and the painting must look well. Nevertheless, I do not hereby confine the lightness and darkness of the colours, whether they differ little or much from each other, or whether they ought to be almost all white, or light; since the colours may be beautiful, be they ever so light. Even were a ceiling piece to consist only of white and black, light and shade, it would have no less decorum, nor be less valuable. I think it, in this case, to be much like a print, which, though consisting only of white and black, has yet its harmony and decorum, when light and shade are well disposed against each other; and still more with the addition of proper colours, and those thinly and transparently managed, whereby it gets the property of a picture.

As the principal goodness of a ceiling piece lies in an artful disposition of the figures above each other, so it is of no less consequence that the colours be well adapted thereto.

I will now give an instance in two pieces, differing from each other in light and shade. The one has three, and the other two depths. The former has its undermost depth strongly set off in colour against the second, which is a little dark, and the third is light against the dark blue of the sky. In the latter (which I think the

best, on account of decorum) the uppermost group is dark against a light blue sky, and the undermost, by the force of light, set off against the uppermost. Even were we thus to dispose three or more grounds or groups over each other, it would look very decorous; and each deity would, nevertheless, keep its proper colours, yet less in force, in proportion to the distance; for when the uppermost group is set off against the light sky, it causes a wonderful go-off, and the reason proceeds from the sky's seeming to be infinitely higher, which contrariwise cannot be effected.

If it be objected, that supposing one of the principal figures in the uppermost group, ought, according to its dignity, and the reasons laid down in the suiting of colours, to have a white dress, and therefore the aforesaid position will be overthrown; I deny it; for it will be helped by disposing some dark clouds behind, which will preserve that garment in its force, and make it have a pleasing harmony with the rest of the work. In the disposition of objects, over, near, and behind each other, we have more largely treated on this point, and shewed its truth and decorum: for dark against light cannot advance with so much force as the light may against the dark, because the light has greater strength in itself. However, to put an end to a point of so great latitude, which by discourse cannot be fully demonstrated, I shall conclude it with the great *Junius*, who, in his third book of the Art of Painting, says—

“ Thus we see that artists, in their works, create shades or depths, to the end that the parts to come out may approach with more force, and seem to meet the eye of the beholder, even without the picture. Let two parallel lines, says *Longinus*,* be drawn upon a cloth, with light and dark colours; the brightness of the light will soonest strike the eye, and seem to be nearest.” And a little further, quoting *Johannes Grammaticus*, he says,† “ If we paint a board with white and black, the white will always seem to be nearer, and the black further off. Therefore,” continues the same author, in his observation on this point, “ the painters also make use of blackish or darkish-brown colours, when they are to represent the deep hollow of a well, cistern, ditch, bottomless pit, or the like. But when, on the contrary, they will make any thing come out, as the breasts of a woman, a hand held out, or the feet of a leaping or running horse, they lay on both the sides a sufficient shade of black and brown colours, in order that these parts may, by the neighbouring darkness, be thrown off from the picture with a lively force.”

* *De Sublim. Orat.* 15.

† *In Lib.* 1. *Meteorol. Arist.*

CHAP. XI.

OF THE DEITIES IN SACRED AND PROFANE HISTORY, AND FABLES ;
AND, FIRST, OF THE DIFFERENCE BETWEEN A SACRED AND PRO-
FANE REPRESENTATION.

HAVING done with treating of ceiling pieces, I thought it improper to end this book, and make a new one of the following chapters; because the matter has such a connexion, that we can scarce think of the one, without falling presently on the other.

It is certain, that in common pictures the deities, ghosts, demi-gods, angels, virtues, and other powers may likewise be introduced, nay, are even inseparable adjuncts; but into ceiling pieces, where the upper part is the sky, they must of necessity come; because the major part of such representations relate either to their persons, qualities, or virtues.

Now, duly to execute this representation of the deities, the artist ought chiefly to be acquainted with the sacred and profane stories, as well as with the poetical fictions, that he may learn from them the particular occurrences and properties peculiar to each person and rank of the deities or upper powers, and represent them accordingly; for although imagination must, in this point, lend great assistance, yet it is not safe for every man to rely entirely thereon, lest he should be deceived; like the man, whose neighbour dreaming that in a certain place was hidden great treasure, and awaking and going thither found it by digging, and carried it home; he, on this good luck, laid himself down on a heap of poppies, in hopes of the same happiness, but, after a long sleep, he awaked without any advantageous intimation from his dream; contrarily, found his pocket picked, and thus at once was bereft of his hopes and the money he before had in possession. This simile is too plain to need nearer application.

A judicious master must certainly be well exercised in the knowledge of the true conditions of the things he is to manage, that he may not be thought an ignorant; for the truth cannot be concealed with respect to the inventor. Wherefore you ought to take heed of mixing this truth with false things, especially in sacred stories, or spiritual representations; since there is so great a contrariety between them, that they cannot be joined, unless to shew the disagreement: I say, they cannot possibly be joined in order to express a single meaning, but will rather serve to confound, weaken, and mistake it; except they be separately disposed, the spiritual above, in heaven, and the worldly below, on the earth. I speak with respect to emblems; for there is a great disparity between *Pallas* and *the Wisdom of God*, since the lat-

ter cannot be attributed to any person, and much less represented on the earth. The same may be said of *Janus* and *Providence*. The heavenly and civil justice are also very unlike. We must therefore note, that the whole Iconology, or science of the heathenish figures, though formerly accounted heavenly, has now no relation to the soul, but to the moral virtues and merits of men.

Let us then inquire, with reverence, what are Christian emblems, and what profane or heathenish; using in spiritual representations nothing but what is pure and heavenly, and in the worldly, all that is proper to them, in order to gain the esteem both of religious and worldly persons.

A passage in Scripture mentions the driving *Lucifer* and his companions out of heaven; whence we may plainly conclude, that those monsters afterwards fell to the share of the heathen, as no longer pertaining to the saints. But we do not find after that time, any more such unly spirits were expelled heaven, wherefore we are not allowed to represent more such instances. But in the case of men seen to battle the true faith, things may be accompanied and represented with heathenish emblems, because, as is said, the heathens gave themselves up to the devil; the better by that means to express their error and shew the truth, thus also driving them out of heaven.

It is, upon occasion, likewise not improper or disagreeing with the pharisees or hypocrites; but has a greater weight in fictitious stories or parables. Nor can we, without offence, introduce other emblems than Christian-like, when they only tend to incite to salvation. In which case we may represent angels or spirits, to keep those hypocrites out of heaven.

In true profane histories, as the *Roman*, *Grecian*, and others, this management would be improper, but we may lawfully use hieroglyphic and other characters, of which there is an infinity; for instance, by a religious person, a white garment, or an offering cup; by a cruel one, a tiger's skin, or dragon, either on his helmet or shield. It would be preposterous to place a vestal virgin by *Numa Pompilius*, in order to shew his religious character, or *Achilles* by *Alexander* to express his valour, or a *Hercules* by *Milo*; and still more ridiculous to set a *Hercules* by *Hercules* to pour-tray strength, or a fool by *Momus* to exhibit folly. It would, I say, be very ridiculous to explain *Ovid* by emblems, seeing he gives us nothing but emblems. This would be a seeking light with light, or enlightening darkness with dark clouds. We want not another sun for expressing the sun's light. But these representations and by-works must only tend to the exhibiting invisible things by visible objects.

The more noble and lofty the things we are to represent, the more valuable ought to be the emblems we chuse for them; for instance, in expressing the nature and quality of the deities, we use young and chaste virginity, a state in all ages accounted the most rare and valuable; but in representing the passions of men, we make

use of beasts, or else inanimate characters and objects; for being of a lower rank than the deities, they must also bear lesser objects.

If now it should be objected, because I represent Eternity by a serpent, and the Purity of the deities by a lamb, that this is contradictory to my own position; I believe, with respect to the former, that any person will be of my mind, on a fair consultation of the most ancient heathenish representation of it; and, as to the latter, Scripture and chiefly the Revelation of *St. John*, in many passages exhibits the person of *Christ* in the form of a lamb, and as the Lamb of God. Now, since all this has a hieroglyphic meaning, why should not I be allowed to fetch my emblematical thoughts from so pure and rich a fountain of wisdom? Thus I deport myself with respect to other such objects which represent some quality of the deity; but those of later invention, I endeavour, in this case, to avoid as much as possible.

Moreover, Scripture, in many places, delivers itself in hieroglyphic terms; comparing Anger to a bear bereft of its cubs, Meekness to a lamb, Innocence to a dove, Subtilty to a serpent, &c.

CHAP. XII.

DISQUISITION TOUCHING THE REPRESENTATION OF THE TRINITY.

MANY will think this subject beyond the reach of what we have hitherto handled, and inconsistent with art; but I am of a contrary opinion: for a tender-hearted artist has, on account of the many differences among Christians, reason to be in concern for this point, since so many occurrences offer in scripture, where the Almighty is either acting in some form about mankind, or is passing by as a glory, to make his presence known.

The greatest part of *Christendom* (*Holland, England, and a part of Germany* excepted), allow, with one accord, the representation of the persons in the Trinity; as first, God the Father, in the shape of an old man, with a long grey beard and hair: secondly, *Jesus Christ*, as he appeared in his humanity; and thirdly, God the Holy Ghost, in the shape of a dove, in which shape he descended on *Jesus Christ* at the time of his baptism.

Now if, according to the letter of scripture, I were to represent *Adam* and *Eve*, I find it necessary to exhibit the Creator of the world, and Maker of *Adam*, in a visible shape, since it is written, that he made *Adam* of the dust of the ground, and breathed into him the breath of life. Now, he who is to make something, or breathe into something, must, humanly speaking, have both hands and mouth.

As scripture also commonly shews us an apprehensive quality of the Almighty, why should I be more culpable for representing him under the same, than under that of a triangle surrounded with a glory, and containing some *Hebrew* letters? Yet our divines are of opinion that this last is allowable, but not the former. Is not then the one a figure as well as the other? Or do the Jewish characters, or the inanimate shape of a triangle, make any alteration?

Besides these reasons, does not a picture tend as well to instruction as a well-digested speech, wherein the orator, in order to be understood, is obliged to use a figural way of expression by parables? Or as a writing, wherein we find the same method for understanding it? Since the aim of both is, by the perception of the hearers, to make their discourses have an impression on their minds. Even the writing containing the matter, does it not consist of letter-figures, which, by a certain method of understanding, we comprehend? For it is not the matter itself.

I think, that the learned world and artists represent the first person of the Trinity rather in the shape of a man, than of any other creature, on good reasons; for we learn from scripture, that God created and made man in his own image; and from the ancient fathers, that man is an epitome of all that God created; who is therefore called the little world: some even call man the master-piece of God. We ought, therefore, if we will take some likeness from the creatures, to express the Almighty by the most perfect idea to be found, in order to exhibit his perfection, and thus to make the copy, in the best manner, like the original: and the more, as scripture, in several places, makes mention of the head, eyes, ears, mouth, lips, arms, feet, hands, and other members of God: which things must not be understood in a carnal and literal sense (according to the opinions of some ignorant people, who imagine God, in his nature, to be like a man; that he sits in heaven on a throne, according to a passage in *Isaiah*. “The heaven is my throne, and the earth is my foot-stool.” And as in another place the same prophet says, “I saw the Lord sitting on a high throne, and lifted up,” but in a figural and spiritual sense: I think, then, that a painter has no nearer expressions, in such representations where God himself is acting, than to exhibit his figure in a human shape, as best agreeing with those likenesses. We paint him aged, in order to shew his majesty and wisdom, which are more to be found in old age than youth; and with a sceptre and globe, and a circle of stars about his head, to shew his omnipotence both in heaven and on earth. But Roman Catholics daily make additions.

If the scripture represent his godly person under a mysterious sense, why may not the artist be allowed to do the same? Do we not read in the *Revelation* what is mentioned of God in a human shape? Is it not plain enough? Or must it be objected, that this description is apocryphal? But granting it, the relation, nevertheless,

is not accounted heathenish. Any doubt, which might arise from it, does not affect the point with respect to shapes. In another place we find, that the High-priest hid himself, that he might not behold the Lord; but the Lord put a finger on his eyes till he was past by. How can I represent that passage without a body? or is it no fact? The prophet *Isaiah* says, "Behold the name of the Lord comes from far; his lips are full of indignation, and his tongue as a devouring fire." Now, to make this known to a person who cannot read, and is deaf, is it not more easy to do it by a representation, than by signs? Are we to make only a mouth sending forth a flame? Is this so proper for such a man's apprehension as a whole figure? Moreover, is not a mouth a likeness and a figure, as well as a whole image? What then are they pretending, who allow one part of the crime, and not the whole? If it be a crime, let it be entirely forbidden; and if good, or at least sufferable, entirely allowed, and performed. Nevertheless, we must not bow before these things, much less worship them, but the true God only, who is thereby meant. Can we observe a sacrifice otherwise? Is not that a mysterious representation, or, in better terms, a figural demonstration, when it is said, "The sacrifice was burning upon the altar, and the children of God were bowing before it, praying, beseeching, and giving thanks in all submission?"

Scripture, in several places, speaks of the appearing of God to men, either really by the ministry of angels, or in a vision by dreams, or by extasies. There is so fine a description of God, under the shape of an old man, in the seventh chapter of *Daniel*, that no artist can better represent it. The same scripture also mentions several appearances of angels in human shapes: for which reason, the church, in the second council of *Nice*, made no difficulty in allowing artists to do it; and chiefly painters, to represent God the Father, as a kind, loving old man, and the angels in a human shape.

It seems also, that a painter has the privilege to paint and represent inanimate things as living, according to the ideas which scripture affords him: and the spectator must not be offended, when, in some pictures, he finds sacred subjects attended with poetical fictions, for their better explanation; on a supposition the latter be pious. Are not the *Psalms of David*, *Solomon's Song*, and the book of *Job* and the Revelation of *St. John the Divine*, all delivered under poetic figures? not to speak of the parables besides, mentioned in Scripture.

Painters therefore are not blame-worthy, for bringing in something that is heathenish, in order to clear the matter; and especially if the fact happened in an heathenish country. Thus the great *Raphael*, in his passage of the children of *Israel* over *Jordan*, has represented the river under a human shape, violently turning the water back towards its source.

As scripture often lays down such and the like things under some figural descriptions, it gives painters full liberty to do the same: since, in order to accommodate itself to the weak apprehensions of men, it usually delivers many of the greatest mysteries under figures and parables; as it speaks of the rivers, in Psalm *xviii.* 8.

Poussin also made no scruple in his picture of the finding of *Moses*, to exhibit the river *Nile* by an human figure. But there were calumniators in his time as well as there are now. He was charged with atheism, for mixing truth with lies, and having no more regard for either, than to treat them alike. Yet, if we look nearer into this matter, we shall be convinced, that the learned painter was not in the least tinctured with atheism. Did it not happen in heathenish *Ægypt*? Was not *Pharaoh's* daughter present? Did she believe the truth, which was only manifested to *Israel*? Certainly she did not. Since therefore the fact lay in an heathenish country, and was done in the presence of but two *Hebrew* women, the others being *Ethnicks*, this great artist has not trespassed either against the Christian Faith, or against the art.

And although, at the first view, a well-grounded objection may be, that with things which relate to religion, no false gods or deities, worshipped by the heathens, ought to be mixed, and that it is sufficient for a painter to represent a river in its natural course, and not in an human form, yet the objection is easily answered; for scripture represents the waters, and the noise of rivers, under an human form, as in Psalm *xviii.* where it is said, That they clapped their hands and were joyful. Moreover, the *Ægyptians* never worshipped the rivers, but the crocodiles living in them, and *Isis*, under the shape of a cow, as *Ovid* and other writers testify.

Since then scriptures makes use of allegorical speeches, a painter may also exhibit his subject under symbolical and perceptible likenesses, in order to be the more intelligible to the spectator, without fear that his work will mislead faithful Christians, or strengthen heathenish superstition; for a painter, who has no other language to express himself by but by figures, ought to make use of them, if he would be understood:

Rubens, who of all the painters handled those symbolical figures in the most agreeable and learned manner (as we may particularly observe in the Cardinal Infant's entry into *Antwerp*, and in the paintings of the *Luxembourg* gallery) is taxed by some with mixing, in those compositions, truth with fictions; but how easily is this judgment to be refuted, by shewing the use that judicious artist made thereof: for fiction is here not at all mingled with truth, but only tends to make truth clear

to sight and apprehension, and thus more plainly to express it by the fictitious characters and emblems.

I pray observe, in his birth of the *French King, Louis XIII.* how that excellent artist has exhibited *Castor* with an artful sway, on distant clouds, sitting on his winged horse, and opposite to him *Apollo*, who, in his radiant chariot, is driving upwards, in order to shew that this prince was happily born in the morning. Hereby it is evident, that this ingenious master had no thoughts of representing deities as deities, but only to denote, by *Castor* (as accounted a happy constellation) the king's fortunate birth, and by *Apollo* the time of the day, which was in the morning, appearing by his chariot's mounting up from the horizon.

But, further to clear my thoughts touching the representation of God the Father, I shall, before I end this chapter, subjoin the following observation.

The prophet *Ezekiel*, in his first chapter, mentions, that he saw the Almighty from the appearance of his loins even upwards, and from the appearance of his loins even downwards, as it were the appearance of fire, and it had brightness round about. Wherefore, by this and other instances of scripture, we suppose, that this sacred figure ought never to be represented without a glittering or glory from head to foot; even in such manner, that, bigger or less, according to the place, occasion, and decorum, and spreading around gradually thinner and fainter, like a clear and transparent vapour, it at last insensibly unites with the by-works, and disappears.

Now, to reduce this to a painting, we ought first to design the figure of the Almighty, whether sitting or standing, in heaven or on earth, in the most perfect form and countenance, yet much larger than any heavenly or earthly creature. This you must colour with a single tint or ground, a little darker than the glory, and afterwards heighten with light. Then, with a large brush, soften the figure, so that neither its out-line, nor any edginess or sharpness of the parts of the face, hands, or feet (which ought to be touched very gentle and faint) be perceived; just as if it were viewed through a silk gauze, steamed glass, or thin mist: in short, like things seen in a *Camera Obscura*, observing that the figure do not receive any light either from on high, or from aside, or from behind, but in front only and about the most relieved parts, although the whole piece have another light; it must moreover have no other shades than in the deepest cavities, and those very faint.

We have before cursorily shewed, why we represent the Almighty as a venerable old man; and shall now further insist on the point, though without reference to all the passages in scripture which might serve our purpose. In *Daniel*, chap. vii. 9, it is written, The hair of his head is like pure wool, and his garment

white as snow. The reason whereof says *Gregorius Nazianzenus*, is to shew thereby, as by an infallible token, his clean and undefiled Being. Wherefore the wise *Euscherus* is also of opinion, that, for the same reason, the choir and multitude of angels are represented in white. Others compare it to the human shape, and would thereby allude to infinite duration, since nothing is so eternal as the Godhead; which I remark here, because some scrupulous persons are of opinion, that we ought not to represent God the Father in such a shape, adorned with white garments and grey hair.

And on this account all nations have, by an universal consent, thought proper to perform divine service in white garments and ornaments. The white has also been at all times appropriated to the holy service, wherefore the poet *Persius* says, He is worshipped in white.

But what is *Persius's* saying to us, since the raiment of *Jesus Christ*, when he manifested his glory to his disciples, appeared as white as snow? *Cicero*, Lib. 2. *Legum*, says, The white looks best in all stuffs, but especially in the woven ones, in order to exhibit what is holy and godly.

It is therefore necessary to represent the Almighty in a white garment: however it is not improper, to make it look more natural, that you keep it a little yellowish, as lighted by a sun, or like the glory which surrounds the figure.

But in all this a painter must be very discreet, and not abuse the licence allowed him by scripture and the consent of the fathers, or, by his art, pervert the sacred truths or slight them.

CHAP. XIII.

OF THE GLORIES PROPER TO ANGELS AND HEATHENISH DEITIES.

HAVING shewed in what manner, and on what terms, according to my judgment, to represent the Almighty; let us now inquire how the angels, in their power, ought to be exhibited.

Gregorius Nazianzenus says, that the true property of the angels, when they appear in a bodily shape, is to have a bright glory and glittering garments. We find the angels thus described in *Matt.* xxviii. 3; in *Mark* xvi. 5; in *Acts* i. 10; and many other places of scripture.

This glittering light of the angels ought therefore by all means to be observed in most of their appearances; as for instance in those to *Abraham*, and in the delivering *Lot* out of *Sodom*, where they smote the lustful people with blindness; for

it is certain they had something more than human, since *Abraham* salutes them as lords. It is not likely that this honour proceeded from their costly dress, jewels, and other precious things about them, but from some heavenly or uncommon addition.

A further proof of this glory of the angels, is the sore pressing of the *Sodomites* upon *Lot*, and their not coveting either him or his daughters, or any other strangers probably living among them, but only these two young men to be brought out in order to know them; and, perhaps, because of their more than human form and charming brightness. If now this glory had shone too strong, they would have perceived some deity, and forbore their wickedness; for it cannot be imagined, that any man should daringly and knowingly strive against the Almighty.

But before we proceed further, I must here deliver my opinion concerning the person of *Jesus Christ*; which is, that in his humanity, and before his resurrection, he ought to be represented without the least shining or glory; since he was made in the likeness of men, and would be like his brethren in all things, except sin, as scripture testifies: but, after his resurrection, he would be shewn with a glory (as we read he appeared to his disciples on mount *Tabor*, and in other places) as having then put off his humanity in its principal purpose. Now to proceed.

We have further instances of the appearance of angels, as in those who came to *Manoah*, *Gideon*, and *Tobit*, and him who smote the people of *Jerusalem* for *David's* sin, &c. Of the first, scripture expressly says, that he, foretelling *Manoah's* the birth of *Samson*, ascended in the flame of the altar; possibly in augmentation of glory, uniting with the flame of the offering, by which doubling brightness, the parents of *Samson* were strengthened in their faith and hope of the birth to come.

If this glory now be painted too strong and like lightning, it blinds our mortal eyes, and thus the patriarch *Abraham* could have viewed it no more than the prophet and leader of *Israel*, *Moses*, when God appeared to him and passed before his face: and this glory would destroy a beholder.

The blind heathens had glimmerings of this truth; for when *Semele* presumptuously desired, that *Jupiter* might once embrace her in the same majesty as he did *Juno* in heaven, and insisted on it, notwithstanding his dissuasion to the contrary, she was, on the request granted, entirely consumed by the attending glory of the God, insomuch that with difficulty he saved the child he had by her.

Whence it is plain, that the glory, even in exhibiting the heathenish deities, ought to be observed; since in their appearance to men, either by night or day, to bless or punish them, they retained their full force, glory, and majesty; and this being weighed, they must also be represented glittering, beautiful in aspect and shape, and in raiment of an elegant colour, as much as possible, and the nature and use of

the picture will permit; as we have before hinted in the management of colours in ceiling pieces.

But when the deities appear among men, as men, then they ought to be like them, and not easily distinguishable, otherwise than by their mien; as, for instance, in the story of *Jupiter* with *Calisto*, *Apollo* with *Daphne*, *Jupiter* with *Lycaon*, *Mercury* with *Argus*, and the like: in such cases, and that they might the better play their parts, they transformed themselves entirely into men, and were perfectly like them, laying aside all god-like glory and shape; as if, according to the opinion of the heathens, they meant that there could be no union of the divine with human nature.

As to the motions of the heathenish deities, many represent them appearing in active postures, as walking, running, and other motions; but it is as contrary to my own opinion, as that of the great bishop of *Hippo*, *Heliodorus*. This learned man, and great searcher into heathenish antiquities, will not allow them to go or walk, when seen in their majesty, but only to wave, or seem in some measure to walk, yet gliding like a ship moved gently along by the wind, without perceptible motion: they ought always to be set out with thin clouds, of which such as are nearest them receive a greater and stronger light.

CHAP. XIV.

OF THE REPRESENTATIONS OF ANGELS AND HEATHENISH GENII.

THE Almighty, in the beginning, created an infinite number of angels or heavenly spirits, who in Scripture are distinguished by names; as seraphins, cherubins, thrones, powers, arch-angels, angels, &c.

The first, as being nearest to the glory of the Almighty, are always represented young and harmless, and with six wings, according to *Isaiah*, ch. vi.

The second are exhibited only for the sake of motion, and to denote the efficacy of eternal happiness, which their undefiled purity and childish form give to understand.

The third, who continually attend God's justice (as *Dionysius Areopagita*, St. *Paul's* disciple, writes), are somewhat older, and more full-grown, and of an agreeable sway and motion; causing, by their appearances, no fear or fright, but joy and gladness in people's minds.

The fourth are appointed to execute divine vengeance, in the punishment of sins and wickedness; of these one was so strong, that, with the Almighty's permission, he smote in the camp of the *Assyrians* 185,000 men, 2 *Kings* xix; 2 *Chron.* xxxii;

Isaiah xxxvii. These are represented larger than the former, having stern countenances and violent motions; are seldom or ever naked, but in coats of armour, and with a flaming sword or thunder in their hands, or else a shield on thier arms, with the name of God glittering thereon. By their unexpected appearance they cause not only fear and fright in the wicked, but a continual remorse without repentance.

The fifth manage great and courtly affairs; as guardians, leading men to the knowledge of God: they are of a perfect form and modest countenance.

The last protect us from all hurt, and are particularly ordained to excite us to virtue, and dissuade us from evil, *Acts xii.* These, according to *Dionysius*, as being the eldest in the lowest choir or hierarchy, are represented of a large size, majestic, and quick in motion.

There is still another kind, called evil spirits, or *dæmones*, or devils: *Plato* calls them *cacodæmones*, or knowing and crafty. These afflict the wicked, and induce them to all manner of sin, as blasphemy, unchasteness, gluttony, drunkenness, lying, defrauding, murder, &c. Their shapes are various, even as many as there are sins; and although they endeavour sometimes to mislead men under beautiful appearances, yet they are always represented by some token whereby to know them, either on their heads, backs, hands, or feet, such as fins, bats wings, vultures or eagles' claws, bears paws, dragons tails, &c.; also holding lighted torches, pitch-forks, purses, murdering weapons, crowns, fetters, yokes, serpents and adders, and with flames issuing out of their mouths; in a word, any thing that betokens evil.

As to the angels before mentioned, who in all ages have been represented with wings, scripture allows us the liberty so to exhibit them; for the Almighty himself shewed *Moses* the pattern of the Ark of the Covenant, and the cherubins in this manner upon it. Can any example be more perfect than his? More instances in scripture may be found in the prophecies of *Daniel*, chap. ix. 21; *Isaiah* vi. *Rev.* iv. *Ezekiel* x. &c.*

Having thus far treated of the representation of angels we shall now shew the opinion of the heathens, not ill agreeing with the same meaning.

* *It will be evident that the author of this work was a member of the Popish Church, and has therefore written the preceding remarks under the influence of its particular tenets. I recommend the student to consult upon these points a most elegant French work, entitled, "Erreurs des Peintres." I have placed a copy of this work in the library of the Royal Institution. E.*

Plutarch tells us, that the ancient *Romans* had also their tutelar guardians, by them styled genii, or birth-gods; but they were not represented as angels, or sitting upon clouds, or with wings or glories, but as well-shaped young men between sixteen and twenty years of age, and without beards, having long light hair, composed countenances and easy motions, and a dog's skin over their upper parts.

The reason of this clothing was, as *Chrysippus* says, that they, as good spirits, attend us from our natiivities, being guardians of our actions, in reprovig vice and revenging transgressions, as often as we prefer brutality before humanity, which the genii abhorred, pursuing and barking at us, in order to awake the conscience. Of which opinion is *Censorinus*, and several others whom he quotes: adding, that these spirits watch so narrowly, that they never leave us, inciting us to virtue, in proportion as we forsake vice and covet felicity. But why need we these examples? Our Saviour affirms, that the angels have charge over us, to conduct and preserve us, as we have before said; wherefore the heathens, by this emblem, have also rightly styled their genii, guardians.

Censorinus likewise testifies, that the ancients considered their genii as gods of procreation, either that, as we have said, they took care of us, or were born with us; for which reason, they believed there were as many genii as men, and that each had his own: or else that there were twice as many, and that each man had a good one and an evil one; the former persuading to virtue, and the latter to vice, agreeable to what Christians say of their guardian angels and the devil, this last not failing to afflict mankind, though not born with us, as the heathens believed of their genii. Hence it is, that some represent the genii in the shape of a serpent, others as children or young men, or else as grey-headed old men, conformable to the philosopher *Cebes* in his hieroglyphical table.

Zoroaster and the ancient philosophers have made a distinction between the animals consecrated to the good and evil genii; according to them, dogs, fowls, and the tortoise are proper to the good, and water animals peculiar to the evil.

The ancients often exhibited the genii crowned with garlands of horehound, the leaves whereof much resemble those of the vine, or else with chaplets of divers sorts of flowers; as *Tibullus* in a certain place says, "The genius is adorned with a beautiful chaplet of flowers, when his name and festival are celebrated to his honour."

Each person worshipped his genius without knowing it, in celebrating his birthday, and those of princes were especially kept by every body with great splendour; wherefore he who falsely swore by the genius of his prince (which was accounted a very great oath) was an immediate delinquent.

Since, as it is said, the ancients had two kinds of genii, a good one and an evil

one, according to the *Socratic Euclid*, as *Censorianus* relates, we shall now consider how the evil were represented.

I do not find the ancients had any statues or resemblances of them; but we read, as writers testify, that they appeared to many.

Plutarch, *Appianus*, *Florus*, and others report, that as *Brutus* one night (according to his custom) had betaken himself, with a light, to his apartment for meditation, he saw before him the likeness of a man, but very frightful, black and clothed in a wolf's skin; who being asked, who he was? answered, I am thy evil genius, *Brutus!* *Valerius Maximus* also writes, that the evil genius appeared to *Cassius*, of the cursed tribe of *Marcus Antonius*, a little before *Cæsar* caused him to be beheaded. This genius appeared as a large black man, about fifty or sixty years of age, having long hair, and a dirty matted beard, and was covered with a wolf's skin down half way the thighs.

The *Temesians*, formerly inhabitants of *Abruzzo*, a country in *Italy*, had also a very evil genius, of a black colour and frightful look, and clothed in a wolf's skin, doing that people much damage; as *Pausanias* and *Suidas* testify.

CHAP. XV.

OF SACRED EMBLEMS.

THE design of a well-composed sacred emblem is principally to edify, and to incite to virtue; representing it to us as a looking glass, not so much for the regulation of our bodies as our souls, and by such means to bring us to happiness.

These emblems are either general or particular: general, when they suit any person whatsoever; and particular, when they relate to one only. When their subject is piety or virtue, learning, liberty, peace of mind, and such like, they are general, and applicable to every person who possesses, or endeavours to possess, those qualities: but when a particular person is their subject, as the *Virgin Mary*, an apostle, or other virtuous man, who excelled in some particular gift, in such case they are particular or singular. We ought, therefore, in the former sort, to observe, that the main matter is spiritual; and, in the latter, corporal: the one exhibits learning itself, and the other a learned man or philosopher; one shews Peace, and the other a peaceable man; one represents Piety, and the other a pious man, &c. The one is the matter itself, and the other he who possesses it. However, a judicious master will make a distinction between spiritual and corporal virtues, between natural inclinations and heavenly gifts. The corporal, as strength, prudence, equity,

and the like, proceed from us, or, in better terms, are peculiar to us, walk, stand, and act with us; and the spiritual and heavenly, and which consequently have no relation with the body, are as without us; wherefore they must be represented either sitting or lying on clouds, and the nearer they approach beatitude, the more glittering, nimble, faint, and waving they are to be exhibited.

I am of opinion that we ought to adapt particular sorts of stuffs to the aforesaid virtues and qualities, according to their ranks and dignities; as, to clothe the earthly in stuffs and cloth, and in thick silk; and those still higher, in gause scarfs, or else to let them remain naked.

We must further remark on the last of these, that the characters called the qualities of God, I mean figural characters, such as the eye, implying Dominion; the circled serpent, Eternity; the sun, Glory; and such like, ought always to appear in the uppermost glory, as pertaining to the Deity, and are represented by lovely waving children. Yet let it be observed, that those things only respect the blessings of heaven; for, when the Almighty is provoked, and is to inflict punishments, we must introduce other qualities, such as his wrath, justice, &c. also represented by angels, with thunder, fiery swords, scales, &c. but these ought to be stronger and like young men; as we find it in Scripture, in the story of *Lot*, where they struck the *Sodomites* with blindness; and in that of *Sennacherib*, where an angel of the Lord in one night smote so many thousands, and more such cases.

I shall illustrate what I have before said by further examples, in such manner as I apprehend the point; and for that purpose have chosen an uncommon subject, to serve for a particular

Emblem and stately Monument of her Majesty, Mary Stuart, late Queen of Great Britain, France, and Ireland, Princess of Orange.

Here a tomb is standing on the left side of the piece, on a basement whereon is carved the river-god of the *Thames*. In the middle of the piece, on the second ground a princess is sitting in grandeur on a throne, representing *England* with its proper badges. She leans her head on her left hand, and with her right opens the royal robe of the deceased, which is lined with ermine, and with the sceptre and crown lies in her lap, whereon she casts a sorrowful look; she is covered with a black gause weed, which darkens the glitter of the seat and coat of arms. Policy, on her left side, quite dejected, is beholding the tomb, accompanied by Sorrow. On the other side appears the Protestant Church, languishing, supported by Hope, who points at the tomb, whereon stands a large beautiful antique vase, out of which is growing a rose-twig having but one bud, whereon Providence, sitting on clouds, dispenses some moisture out of a small crystal phial, and with her sceptre points upwards at the ce-

lestial light, to which Wisdom, Piety, and Stedfastness are seen flying, supporting, or rather carrying a beautiful young virgin along with them. This virgin is dressed in white and crowned with roses, having a bright star over her head; her hands are across her breast, and she is looking upwards with a joyful countenance. On high appears God's Love or Tenderness, waiting for her with open arms, having in its lap a pelican feeding its young with its own blood. The other characters of divine Happiness before-mentioned are also seen, and especially heavenly or perfect Joy or Harmony, represented by spirits singing and playing on instruments. On the vase is a medal, wherein is carved a phoenix arising out of its ashes. Under it, on a black table, is written in gold letters, either in *Latin* or *English*, I DIE IN ORDER TO LIVE. The tomb is hung with festoons of cypress, intermixed with roses. On the right side of the tomb stands Fate, having in the left hand a rose close to the vase, and in the right a pair of scissors, as if she had cut off the rose with them. On the left side of the tomb stands nature, dejectedly holding a handkerchief before her eyes, and with the left hand at her breast. Envy, to the right forwards, is taking to flight, biting a heart, and looking either at Providence or at the beautiful soul ascending. About the throne stand *Scotland*, *France*, and *Ireland*, in mourning.

A Second Example.

Here we may represent Majesty on a raised throne, sitting in full splendour; Clemency and Authority standing behind her, and holding over her head a crown topped with a glittering star. On her side may sit Religion, and on a step below Policy taking shelter under her garment. Quiet, Plenty, and Success by land and sea, may be placed as coming in; and, on the other side, Peace accompanied by Art and Science. Above, in an open heaven, sits Providence pouring down divine Blessing. Over the throne, on a cloud, should be Wisdom, Religiousness, and Stedfastness.

This Majesty may be here the subject of this emblem, and, if it have no particular characters, suit any kingdom, power, or commonwealth in *Christendom*; but if it have any arms, device, or motto, as SUFFICIT UNUS, or a flower-de-luce for *France*; PLUS ULTRA for *Spain*; HONI SOIT QUI MAL Y PENSE for *England*; then this Majesty ought to be like that which it is to represent.

It would not be improper to see the glory filled with Divine Love or Kindness as before-mentioned, and Prosperity flowing from it. Fright and Fear taking to flight, and Envy, Fraud, and Heresy under Majesty's feet.

The active Virtues I represent by figures, which hold the crown over Majesty's head, and those sitting on clouds, &c.

A Third Example.

The subject of this shall be Innocence murdered.

Here Innocence is prostrate, murdered by raging Impiety. She lies near an extinguished altar, stretched out on the ground, clothed in a clean white garment, betokening an upright undefiled heart. The cruel executioner forcibly tears her innocent child from her breast, and at the same time the brutish murderer is stepping from the eminence whereon he sat, in order to go off; he is stained with innocent blood, and, sheathing his bloody sword, tramples under foot a pelican with its young. Rage attending him, and firing them with her torch, is looking back in great consternation at Heaven, which darts many thunders at her. There Divine Justice is descending, with scales in one hand and thunders in the other. Piety, bowing before her at the altar, is praying and shewing her the innocent corpse; whereupon she doubles her speed to execute revenge. Now see the wrath of God expressed, not with bright sun-beams from on high, but with fiery and bloody ones.

Here Justice, or divine Wrath, has a flaming red garment or veil. Impiety is clothed in a rusty copper-coloured drapery. The Executioner, who misuses the child, has a cruel aspect, and is reddish. Over Innocence a little angel is ascending to heaven with a bright star, to which a long ray seems to proceed out of her mouth; he has a palm branch in his hand, to signify her happiness.

The following is a short sketch of the actions.

The head of the corpse lies on the middle of the piece on the fore-ground, and the feet towards the right side, somewhat nearer to the altar, with one leg a little up, as if there were still some life left. Behind the altar Piety kneels on one knee, which is in shade, she receiving her light from Justice, who, on the second ground, is with her upper parts directly over the point of sight, and her feet somewhat fore-shortened towards the right side, from whence she is coming. On the left side, on the same ground, a little more forward, Impiety and Rage take to flight. Rage is half-shaded by dark clouds, over which heaven opens. The fore-ground has a right light; but Justice receives her light from behind. On the left side of the piece is a dark off-scape.

Now, as the former emblem represented the reward of virtue, so this represents the punishment of evil; in that appeared the love of God, in this his wrath.

Thus are my thoughts on these subjects, not presuming to have treated them with the utmost accuracy; I am far from giving them out as perfect emblems, since that is the work of great judgment, vast knowledge, and mature consideration; nevertheless, rough as the plan is, it is sufficient for explaining my sentiments. And as we always attach ourselves either more or less to art, and hardly keep so much within the bounds of curiosity, as not to take some liberties in the disposition of things, so I have represented him who is taking away the child, as an executioner, naked, his hair tied with a cloth, and with a dagger lying by him, and *Impiousness*,

as a prince, with a bloody diadem about his head, and a staff in his hand; though these figures ought to be women; moreover, the executioner might have been left out.

CHAP. XVI.

OF THE PENATES, LARES, AND CUPIDS.

ANCIENT histories relate, that most nations which lived under laws and policy, especially the *Hebrews*, *Greeks*, and *Romans*, but mostly these last, had certain figures of gold, silver, copper, or wood, which they styled *Dii Penates*—in *English*, household-gods. These they kept as holy, and took such particular care of, that in case they happened to be lost, either through carelessness, violence, or other accidents, they thought it foreboded some imminent disaster or bad luck to befall them; and accordingly believed, when any such were at hand, that those gods were either removing, or vanished.

The historian *Timæus* writes, that they were represented like two beautiful young men in a warlike dress, each with a javelin in his hand, and by or near them an earthen fire-pan, over which lay two long iron bars cross-ways, turned at the ends like the hazel wands which *Augures* held in their hands at the time of officiating.

Cicero, treating of the *Penates*, says, They were certain gods brought forth in the houses of particular men, and worshipped in the most concealed and private places of them. And in this sense *Demophon* and *Tereuce* spake, when they said, They would go home and hide their household gods, before they betook to their business and calling.

In scripture also we have the *Teraphims*, or household gods, which *Rachel* stole from her father *Laban*, when he went to shear his sheep; as the Rabbi *Eliezer*, in the 36th chapter of his *Discourses*, largely treats, speaking of *Laban*, and the preparing of the *Teraphims*.

We have before said, that the *Penates* were in great esteem among the *Romans*, which *Dionysius Halicarnassus* affirms, saying, They were worshipped at *Rome*, under the shape of two sitting young men, in very ancient and warlike dresses, and having javelins in their hands, with this subscription, *Dii Penates*, as we find it still in ancient medals. *Nigidius* was of opinion, that they were *Apollo* and *Neptune*; and the rather, as by *Apollo* is meant heat and drought, and by *Neptune* cold and moistness; judging the worship to own its origin from these effects: wherefore, *Virgil* in the Eighth Book of his *Æneids*, styles them the great gods, meaning the *Penates*. Others think that *Jupiter* and *Juno* are signified by them, because their

chief business was to give men help and assistance, and therefore they both derive from the *Latin* word *Jurare*, signifying to help or assist. Others again imagine them to be *Castor* and *Pollux*, because they, with the *Penates* or household gods, were also according to the ancient poets and historians, in very great esteem, and the *Roman* worship assigned them the first places in their temples.

It will here be proper to deduce something touching these gods from antiquity, the better to illustrate the point.

We read, that when the daughter of *Pallantes* was married to *Dardanus*, she brought in dower the gifts which *Pallas* had made her a present of, being an oblong shield, dropped from heaven (which she styled *Palladium*), and the figures of the *Penates*, or great gods. Afterwards, on a rebellion breaking out in *Pelopenesus*, where *Dardanus* and his wife lived, he with many of the *Arcadians* fled from thence, taking shipping for *Samothracia*, where, in consideration of those gifts, brought as a portion, he built a temple, instituting private solemnities for their religious worship, keeping them from the common people in a vault under the ground; and soon after, on his departure for *Asia*, took them with him, and placed them in *Dardania*, so called from his name. His son *Ilus* being employed in building *Ilium*, or *Troy*, transplanted those gods thither. *Aeneas* afterwards having saved them out of the flames of that city, carried them to *Italy*, placing them in the city of *Lavinium*. *Ascanius*, his son, removed them to the city of *Alba*, where he dedicated a large and magnificent temple to their honour. But they say, the gods of themselves, without human assistance, returned the next night to *Taviniam*, though the gates were fast, and the town-wall and roof of the temple found entire, and without any breaches. Which miracle very much surprising *Ascanius*, he sent to *Lavinium* six hundred men, called *Curatores*, of whom *Egestus* was chief, to guard the gods. At last, being carried to *Rome*, they remained without any alteration, and the *Roman* people committing to them the care and protection of their city, and growing empire, placed them, in imitation of *Dardanus* (that they might not be stolen either by fraud or violence), in a vault or temple under ground, wherein, after consecration, they offered sacrifices to them, not allowing any person to spit in this temple, because the gods, like *Vesta*, were worshipped with fire.

They were represented as young men, and sitting with javelins in their hands, to signify their being adored as maintainers and protectors: for the sitting hieroglyphically expresses, stedfastness in what we design to do: the javelins imply, that they preserve from harm and disaster; and the youthfulness denotes the increase of their power.

The *Lares* were much like the *Penates*, at least in the guard and care of cities. They also are said to have hid, or kept themselves secret in the houses, as well as

the Penates: which *Tibullus* affirms, saying, That they have not only the care of particular houses, but also of the whole town.

The ancients used to place dogs to watch their idols, called *Lares*; as being a creature kind and fawning on the family, and fierce and frightful to strangers. They had the same opinion of their *Lares*, or household gods, committing to them the entire care and safeguard of their families. For this reason, says *Plutarch*, the *Romans* represented them as brisk young men, dressed in dog-skins. *Ovid* affirms, they were sometimes exhibited in short garments, gathered up on the left shoulder, and coming down under the right, in order to be more free and loose in their motion, because, says he, their business was like that of the genii (mentioned before), to inquire narrowly into men's actions for the punishment of the wicked. The philosopher *Jamblichus* relates, that they were often worshipped on the roads, and had from time to time offerings of wine and frankincense.

We shall now treat of the shape of children, distinguishing them into heavenly and earthly.

Poussin exhibited them too fleshy and full for flying, and those of *Raphael* are, generally, chiefly in the borders of the histories of *Psyche*, too hard and masculine; wherefore, to find a good form, we must keep a medium between both. But cupids ought not to be represented so heavy as earthly children, yet as young as you please. The earthly, contrarily, must have understanding, in order to be able to execute something, and their bodies to be enlarged according to what they are to do or carry. But in representing a Cupid, who is to deliver a message, I think it is proper to give him age and bulk enough to do the business punctually, and the better to express truth and nature. As to their wings, they must not be made in proportion to the weight of their bodies like birds, for their bodies wave of themselves, and the size of the wings often creates deformity, unless they are to represent a *Fame*, when they ought to be larger.

As to the Loves or Cupids themselves, they, according to my apprehension, differ as much in size as action. The one is, by the poets, called *Cupid*, and the other *Anteros*. The former creates love and desire for voluptuousness, and the latter leads to virtues, arts, and sciences. They have both a like beautiful and agreeable aspect according to their ages. *Cupid* is represented about six or eight years old, and quite naked, armed with a bow and arrows, and sometimes holding a burning torch. *Anteros*, contrarily, has a purple garment, with bare arms and legs only, a crown of laurel about his head, a burning torch in his hand, sandals on his feet, and he is about twelve or fourteen years of age. *Cupid* is wild and frolicsome, *Anteros* sedate and contemplative.

There is another less kind of Cupids somewhat younger and more simple than the

former. These increase love, incite the pleasures of voluptuousness, or more stronger delude the senses. To them, in order to shew their simplicity, are ascribed childish and idle actions, such as dancing, skipping about, running, rolling, flying, flinging apples at each other, &c. They must not have quivers, bows, arrows, or torches, but baskets of fruit and flowers, or chaplets, a looking glass, or any thing tending to the pleasures of *Venus*.

Alexander, Propertius, Philostratus, Claudianus, Silius Italicus, Apulcius, and others relate, that the different Loves and Cupids do not only respect the charms and service of *Venus*, but also imply the desires and tendencies of the heart; since all men do not affect the same object, but each chuses for himself.

We represent Cupid or Love in the form of a little child, because it is sottish to betake to venery; for the actions and speeches of those in love, are as imperfect as those of little children, as *Virgil* shews in *Dido*,—She begins to speak, and stops in the middle of her talk. He is exhibited with wings, to signify the inconstancy of lovers, who change with every wind, as we see in *Dido*, who was to put to death the person whom she before so dearly loved. He has arrows in his hand, because they are also very light, and do not always hit the mark, as we have said of lovers, who are whimsical and fickle when they cannot gratify their wishes; and as the arrow are sharp and piercing, so the sins of concupiscence no less wound the conscience. The arrows are likewise an emblem of love, which like thunder seizes the heart; for many have experienced the sorrowful issue of being captivated by the amorous glances of a beautiful woman, and through their fiery passions been led into great troubles; for which reason Cupid is sometimes represented with thunder in his hand.

CHAP. XVII.

DEVOTIONAL ACTIONS OF NATURE.

OF all the perfections of human nature, religion is the most excellent and most universal; wherefore all nations partake of it in their manner of living and service. And as reason principally distinguishes man from beasts, so we any where see, that the use of it binds men to some religious duties, as attending human understanding; and, according to *Junblichus*, a Platonic sectary, exciting it by a natural desire and propensity to do good and shun evil. To which some allude by the celestial fire in the fable of *Prometheus*, with which he animated the first man; thereby signifying, that as the soul is governed by religion, so our actions must chiefly tend to implore

a blessing on them, and our eyes and hands be lifted up to heaven, knowing that all good proceeds from the invisible Giver of all things, and we ought than fully to receive it to his honour and glory. We shall, therefore, in order to be both delightful and useful, shew from antiquity, how and in what manner divers nations, not enlightened by the gospel, have dedicated their worship under fictions and fables to the invisible Being, and begin with the *Egyptians*.

The custom of these people was, when any person prayed to the gods, that he must, as the most decent action, do it standing and with lifted up hands; which posture was also strictly observed by the *Romans* in their religious worship, as *Martial* and *Horace* testify. *Virgil* likewise shews, that standing with hands lifted up signifies worship, when he introduces *Achises* (at the miraculous sight of *Julus's* head, encompassed with a shining light, and yet his hair unhurt by the flame) joyfully turning his eyes to heaven, and lifting his hands in prayer to *Jupiter*; and, in confirmation of the acceptableness thereof, a loud thunder was soon after heard, and a star appeared in the heavens when dark, which, like a torch, with a long clear tail, descending towards the house, glided along, and at last hid itself in the wood of mount *Ida*, leaving behind a long stripe which emitted a sulphurous vapour and smoke; whereupon *Achises*, standing up, invokes the gods and sacred stars. *Philo* says, that the erect standing posture denotes an humble heart, wholly devoting itself to heaven. Authors unanimously agree, that the ancients offered their sacrifices, vows, and prayers to *Jupiter* in a standing posture, but to the goddess *Op*, in a sitting one, signifying thereby that she was the mother of the earth. *Pythagoras* enjoins those who pray, to do it sitting; yet *Plutarch* says, that *Numa Pompilius* was the author of that custom, thereby teaching, that vows and prayers ought to be certain and constant.

As to the posture of praying standing, *St. Paul* seems to exhort thereto in his epistles. We find likewise in the Old Testament, that the priests did in their prayers stretch out their hands to heaven. In the book of *Judges*, chap. vii. we read, that in *Gideon's* army, the men who bowed down on their knees to drink, were by God's command sent away: but those who drank standing, putting their hands to their mouths, were chosen, and defeated the *Midianites*. In *Exod.* chap. xvii. it is written, that as long as *Moses* held up his hands *Amalek* was discomfited: which, as *Adamantius* says, signifies, that he offered up to God his actions and enterprizes, not like creeping animals who cleave to the earth, but as directing his heart and thoughts to heaven. On which grounds and examples the council of *Nice* ordained prayer to be made standing.

Adoration, says *Pliny*, not only consists in lifting up the hands to heaven, but also in their being open inside upwards, as if we gave them to kiss. They who adore

and supplicate, says *Hieronymus*, are used to kiss the hands: wherefore the *Hebrews* judged this manner of kissing to be very reverential, and strictly observed it. *Cicero* and *Catullus* also confirm the signification of lifting up or stretching out both the hands to heaven. *Tertullian* speaking of praying for the preservation and prosperity of the emperor, says thus: the Christians bareheaded lift up their hands, with their eyes to heaven in token of innocence; signifying thereby that they had no occasion to be ashamed, but heartily prayed for their emperor. The *Tuscans* likewise, in their prayers, used such a posture or stretching out the hands; and, in adoring their gods, especially *Jupiter*, lifted up their hands to heaven. Of which *Virgil* also makes mention in his fourth *Æneid*, where he describes *Jarbas* among the statues and altars of the gods, lifting up his hands to heaven, humbly and earnestly imploring *Jupiter*. We read further, that in the *Olympic* games, anciently celebrated at *Smyrna*, a ridiculous and ignorant actor was reproved by the sophist *Polemon*, for his awkward motions with hands reversed; because, when he was to say, Oh *Jupiter!* he turned his hands downwards, and in saying, Oh earth! he looked up to heaven. But these perverse gestures, proceeding from ancient customs, are still seen among the *Romish* clergy, who as often as they pronounce the word God or Lord, give the blessing to the congregation; and in praying for the prosperity of the people, stretch out their hands on high. In the medals of *Gordianus Pius*, we see a small figure with the arms thus extended and the hands open, with a motto alluding to the matter *Pietas August.* But to return to the ancient *Egyptians*:

They used to represent the Deity in an hieroglyphic manner by a circle: and agreeable thereto, the philosopher *Pythagoras* enjoined a turning round in the adoration of the gods. *Aleinous* says, also, that he gathered from the *Greek* writings, that they had an ancient custom of running round the altars when the offered sacrifice, beginning from the left to the right side, according to the *Zodiac*, and then running from right to left. *Plutarch* thinks this was done in imitation of the heavenly motions in their continual rotation, which mortals ought to follow; though others pretend, that thereby was meant the continual changes and instability of human actions. As for the continual motion and turning of the body in prayer, we find it to have been the custom of divers nations; and in this sense the poet *Propertius*, in his First Book, accosts his mistress,—“I have often turned round before your door, and offered up to you my soul and my prayers.” Like which, there is a passage in *Suetonius*, when he speaks of the ancestors of *Vitellius*, “he had,” says he, “a particular address for flattery, and was the first who commanded divine worship to be paid to *Caius Cæsar*; and no person durst, after his return from *Syria*, appear in his presence without being covered, and turning several times round with the face downwards. *Numa Pompilius* ordained that men should turn several times round

in prayer to heaven, and afterwards sit down, thereby intimating that, in worldly affairs, mortals must expect nothing but inconstancy and continual change, which they ought to bear with patience and resolution. Add to this what *Pliny* says; that the manner of turning round in prayer was from the left to the right hand, in imitation of the earth; which, according to him and others, turns on its axis after that manner. Histories inform us, that as *Comillus* in prayer turned round, according to the *Roman* custom, he suddenly fell; by which accident the people (much addicted to superstition) would needs presage his ruin, which happened soon after. We read also, that *Marcellus* being at war with the *Transalpine Gauls*, and come to a town called *Capide* in order to charge them, his horse, affrighted by the shouts of the enemy, went backwards; wherefore, to encourage his men, he turned him round as if he were adoring the sun, according to the *Roman* custom before battle, and thus covered the accident without the people's perceiving it.

We shall now, for the reader's greater satisfaction, treat of Piety, and what relates to it.

The ancients chiefly esteemed the altar as a hieroglyphic of Piety, offering, according to their opinion, their prayers to the gods by means of fire; which being supposed a medium between heavenly and human things, they pretended it to be a mediator or messenger. Accordingly *Virgil*, in his 12th *Æneid*, "I touch the altar, and call the fire upon it, and the gods to witness," &c. They urge further, that fire unites with material parts, and always rises upwards from below; as knowing all our earthly actions, and imparting them to the heavenly spirits. Hence we see, that the manners of offering sacrifices are not without some foundation in reason, because the laws of nature are always purely observed. And since the world has been enlightened with the truth, fire is customarily used in divine service, and no sacrifice was thought acceptable without it. Indeed, if earthly creatures can any way reconcile us to heaven, nothing has greater affinity with the fire, as it lights and clears every thing. Wherefore they think that they may represent the genii and angels, even the Deity itself by it.

As to the Altars and Piety, we see in the medal of the emperor *T. Ælius*, a figure with open hands, which, as before observed, signifies Worship, and by it an altar with these letters, PIETAS. In one of *Hadrianus Augustus* is the same figure, between a stork and an altar adorned with ground-ivy, with this inscription: PIETAS AUG. In one of *Diva Augusta Faustina* appears a woman, lifting up her garment with the left hand, and laying the offering on the burning altar with the other, having the word PIETAS. In the medal of *Lucilla* we see a figure standing behind the altar, with a cup in its hand as ready to offer, with the word PIETAS. In that of *Antonius* is the figure of Piety, opening the right hand as a

token of adoration, and with the left ready to put the sacrifice on the altar, with the same inscription. In the gold medal of *L. Ælius Cæsar*, the right hand of the figure is in the same action, and the left holds a gift, also inscribed PIETAS.

We offer prayers and supplications, either in making vows or receiving favours in consequence of them. Hence proceed the various inscriptions on medals, which nevertheless do all allude to piety, whether in praying for help or returning thanks. Accordingly we find in the medal of *Julia Pia Aug.* a woman tucking up her garment on the left side, and offering with the right, with this inscription VOTA PUBLICA. But in one of *Hadrianus* are two figures; one like the emperor, and the other holds in the left hand a palm-sprig, and with the right offers him a cup, having this motto, ADVENTUTI AUGUSTI. In one of *Domitian* is a burning altar, inscribed PRINCEPS JUVENTUTIS.

The altars were anciently, as they are in these times, places of safety and protection. Wherefore *Priamus*, in *Virgil*, having lost all hope of preservation, took sanctuary at the altar, of which his wife had said, This altar shall protect us all. *Cicero*, speaking of the actor, *Roscius*, says, We run into his house as to an altar. And *Ovid*, in his *Tristib.* says, The altar only is left me in my misfortune.

The *Athenians* had a particular altar dedicated to Mercy and Compassion, as we gather from the poet *Papinius* and *Lactantius Grammaticus*, and from *Apsinus* in his Rhetoric. *Plutarch*, treating of superstition, calls the altar abominable. *Xenophon*, in his second book of the state of *Greece*, takes *Vesta* for an emblem of refuge to the altar: When *Theramenes* (says he) had heard the things, he took to *Vesta* for refuge. *Pollux* calls *Vesta* the altar of offering, especially that at the *Prytoneum*,* where the everlasting fire was kept. *Dionysius Harlicarnassus* says, That *Romulus* built a temple in honour of *Vesta*, and as a memorial of his having divided the *Roman* people into thirty wards. *Suetonius* writes almost the same in the life of *Tiberius*.

In fine, the altars were set up for sacrifices and prayer, to obtain divine favour and blessing, though few have determined which of the various sacrifices was best and most approved by the ancients, who offered to the Almighty only in spirit and understanding, without uttering a word; wherefore the *Egyptians* honoured the crocodile, as having no tongue, applying it to divine silence. They praised the spirits and souls of the ever-blessed, and offered to heavenly things material ones, such as had some affinity with them, viz. fire to the sun, &c. But to the evil spirits or devils, they brought offerings that they might not hurt or obstruct them, or

* The place in Athens, where the judges and magistrates sat, and where those who had done any considerable service to the common-wealth were maintained at the public charge.

that their uncleanness might not pollute the sacrifice or the savour of the meat. The *Egyptians** always thought it abominable to expiate with the blood of animals, and therefore offered only prayers and frankincense. The kings of the *Ptolemaic* line enjoined them sacrifices to *Serapis* and *Saturn*, to whom they built temples without their towns, wherein to offer beasts as usual; though in after-times, according to the inhuman custom of *Basiris*, on his usurping the countries and places bordering on the *Nile*, they offered men. But of offerings we shall treat further in the following chapter.

CHAP. XVIII.

OF THE DIFFERENT OFFERINGS OF NATIONS, AND THEIR RITES.

As from highest antiquity down to these times, different regards have been had for many persons and places, and the knowledge thereof much concerns an artist: so he ought diligently to inquire into the ancient manners and customs relating thereto, both in general and with respect to particular countries.

Scripture informs us, that the *Athenians* were very religious; wherefore they, as well as the *Romans*, lest they should forget a deity, would rather set up an altar to an unknown god, and make offerings thereon, than be any ways negligent in the duty of worship. From which altar *St. Paul* took occasion to preach so powerful a sermon touching *Christ* and his gospel, as thereby to bring over many souls to Christianity.

We must conclude, that so many altars required many priests, who were as different in dress as the gods and manner of offering; those of *Jupiter* not at all like *Priapus's*, nor *Diana's* those of *Bacchus*, as we shall shew in the sequel.

The great Laver of the *Jews* evidences, that their priests observed a perfect cleanliness in their worship. Even the Almighty himself ordered *Moses* to put off his shoes, when he appeared to him in the burning bush, and that any man or beast who touched the Mount or its borders, so long as he was present, should be shot or stoned.

It is not probable that the heathens were so nice in this point; nevertheless, the present custom induces us to believe, that their ancestors no less observed this decency in their worship, since, to this day, even Christians are not allowed to enter the mosques of the Mahometans, though of all infidels they are the least observers of religious ceremonies.

* *Macrob. Saturn. lib. i. cap. 7.*

I think it not amiss to deride the *Egyptians* in particular, for paying divine honour to some beasts, because most nations, especially the *Greeks*, (who excelled in wisdom and knowledge) as likewise the strict *Romans* were infected with the same superstition.

Marcobius writes, that king *Janus* was the first who introduced and established in *Italy* the offerings to the gods, and that he himself was afterwards worshipped as such, even so much, that the ancient *Romans* never sacrificed before they had invoked him as the inventor and protector of the offerings; for they believed he always sat at the gates of heaven, and that the prayers of mortals could not reach the Gods if he denied them entrance; nay, he must even lend them a hand to go forward, because prayers, which *Homer* calls women, are lame and cripples.

The most ancient nations who brought offerings (of which the *Egyptians* were doubtless the principal) did not make use of beasts, but herbs, flowers, trees, and plants, as likewise perfumes; they therefore who anciently lived on beast's flesh did it, as reported, for want of fruits: and this on an opinion of *Pythagoras*, who forbid the eating of meat or blood, as judging that the soul had its residence therein: although *Eusebius* relates the ancient divines maintained, that no beasts, even no meal, honey, fruits or flowers ought to be offered; for, says he, God knows them who fear him, and favourably accepts the poorest leaf they lay on the altar, regarding their hearts and inclinations, and not what they offer with their hands.

It is certain that, in old times, a detestable custom prevailed among almost all nations of butchering men for victims; as we learn, from credible authors, was practised to *Diana Tauaria*. And not only the ancient *Scythians*, but also the *Egyptians* and *Romans* were infected with the same cruelty; the former offering such victims in honour to *Juno*, and the latter to *Jupiter*, called *Latialis*, whom they esteemed the protector of the *Latins*. *Sicinius Dentatus* (or the toothed, as being so born), very famous for martial exploits, was the first among the *Romans* who sacrificed men to *Mars*. *Athanasius* relates, that divers other nations, after their return from conquest, had a custom of dividing their prisoners into hundreds, and that one out of each, as the unlucky lot fell, was sacrificed to *Mars*. *Varro* also testifies, that the wandering *Trojans*, on their arrival at last in *Italy*, offered, according to the oracle, one man in ten to *Pluto* and *Saturn*. *Æneas*, as *Virgil* informs us, chose eight young gallants out of the prisoners he took of the enemy, to sacrifice to the gods of hell for the sake of *Pallas* deceased. *Diodorus Siculus* mentions, that the people of *Carthage* sacrificed to an idol of metal, representing *Saturn*, holding out its arms bent, young men as a burnt-offering, by consuming them alive

in the flames of a red hot oven placed under this figure. Which offerings were long retained among those people, till at last having them in abhorrence, they put a live deer to the same use. Yet, some time after the death of *Alexander the Great*, on being visited with the plague, and the town closely besieged and reduced to famine by *Agathocles* king of *Sicily*, they, according to the common custom of nations, had recourse to their imagined tutelar-gods, prayers, and old superstitions, believing that *Saturn*, provoked by the change of offering, (which their ancestors, with great devotion appropriated to him) had as a punishment caused this disaster and irreparable damage to befall them: which opinion so influenced on the minds of the citizens, that they barbarously in one day offered two hundred, others say three hundred youths of noble birth to that idol, as an atonement. The same writer adds, that the *Phœnicians* exceeded all other nations in that unnatural practice, insomuch, that in a frantic extravagance, and to appease the imagined wrath of the idol, *Saturn*, they sacrificed their own children; and afterwards abating that cruelty, they made use of those of other men, whom they secretly bought or stole for this abominable purpose. But *Plutarch*, that *Gelon*, king of *Sicily*, having vanquished the *Carthagenians* in the battle of *Hymera*, forced them to promise never more to offer either their own or other men's children in such a manner. *Quintius Curtius* testifies, that this cruel custom prevailed among the people of *Tyre*, till the destruction of that city. And, according to *St. Augustin*, the ancient *Gauls*, inhabitants of *France*, as now called, and several other nations, were defiled with this abomination. *Heliogabalus*, one of the greatest and most extravagant tyrants who ever sat on the *Roman* throne, caused all *Italy* to be searched for beautiful and noble youths, whose parents were still alive, barbarously, and to the greater sorrow of their families, to offer them as victims. The *Jews* are also, not without reason, much censured by *Appion*, *Julian* the apostate and others, for having sacrificed men to idols; abhorring the cruelty of *Jephthah*, chief of the *Gileadites*, in delivering up his daughter for a burnt-offering. This detestable superstition was not the only prevalent among the heathens, but also among the kings of *Judah*, the rulers of God's chosen people, in making their children pass through the fire, offering them up to *Moloch*, as we read of *Ahaz* and *Manasseh*, 2 *Kings* xvi. and xxi. and as *Josephus de Antiq.* lib. 2. says, after the manner of the *Canaanites*. *Cambyses*, king of *Persia*, and *Alexander the Great*, after him, by public and universal laws, prohibited their subjects these abominable offerings: yet, not being long observed, the emperor, *Hudrianus*, under severe penalties entirely suppress them. *Hercules* first abolished the killing of men for a sacrifice to *Saturn*, offering him so many burning lights in their stead, and thereby reformed the inhuman custom. This he did on his return from *Spain*; and assigned for reason, that the *Greek* word φῶς, (which the oracle of *Dodone* had made use of for the institution of that solemnity) signified light, as well as man, and that therefore they were to offer to

*Pluto** baked figures of clay and burning torches of candles instead of men: for which cause, they on the festivals of *Saturn*, called *Saturnalia*, made presents to one another of little figures and burning wax-candles. But *Lycurgus*, the *Lacedemonian* legislator, ordained that pigs should be used for victims instead of men.

The image of *Dianna*, mentioned before, which *Aphigenia* and *Orestes* had brought, bound up in a bundle of willow-branches, from *Chersonesus Tauricia*, now called *Crim*, was worshipped by the *Lacedemonians* with great reverence. They anciently offered it to men, who were chosen by casting the lot: this cruel custom *Lycurgus* altered thus; they led youths to the altar of the idol, and whipped them so long, till, according to their institution, and the will of the oracle, it was sprinkled with human blood: and this was done to encourage young people not to fear the cuts and wounds they might receive from the enemy in battle.

Plutarch also relates, that anciently when the plague had made a sad havock at *Lacedemon*, the people were informed by the oracle, that the infection would cease if they offered yearly some noble virgins. The *Lacedemonians* obeyed. At last it happened, that the lot fell on *Helena*: who, being led for sacrifice, an eagle descended, and snatched the weapon out of the priest's hand, carrying it over a field, where he dropped on a heifer. *Aristides*, in his 19th book of the *Italian* state, mentions the same accident formerly happening at *Rome* to *Valerio Luperca*.

The head, says *Icyschius*, bishop of *Jerusalem*, as having of all that is created, reason is called understanding, and has planted its seat in the heart. God also formerly commanded, that the heart and liver, and all that belongs to it, should be a burnt-offering to him: for from the heart and liver come forth the springs and motions of our carnal appetites. And in this sense *St. Paul* blesses his congregation, saying, "The peace of God, which passes all understanding, keep your hearts and minds," &c. The prophet *Isaiah* says likewise, "The whole head is sick, and the whole heart faint: from the sole of the foot even unto the head there is no soundness in it."

Herodotus writes, that the *Scythians* worshipped divers gods, but did not erect either temples, altars, or images, other than to *Mars*, although their manner of sacrifice was one and the same to all their gods: and which I think not improper to mention here. The victim being brought to the appointed place, with its fore-legs tied, the priest followed, striking it on the head; which causing it to sink, they thereupon invoked the god to whom it was to be offered. Then he threw a rope about its neck and strangled it, and pulling the skin and flesh from the bones, he put the same, if

* *Macrob.* l. i. c. 7.

they had no wood, on the bones with other burning mixtures, in order to boil it; and, if they wanted the necessary kettles, they put the flesh into the skin again, and thus broiled it on the fire. This being done, the priest offered the victim to the god they intended. But among all their victims the horse was the chief, which therefore they dedicated to *Mars*; whose temple, when damaged and decayed by rains, dampness, and a bad climate, they retrieved in the following manner:—they gathered many branches, twigs, and chips of trees, piling them into a large square heap, made perpendicular on three sides, and sloping on the fourth, so as conveniently to step on: in the middle of this heap they laid a large knife, not unlike the present *Persian* or *Turkish* scymitars; which they imagined to be the true image of *Mars*, whom they worshipped and honoured with their offerings.

That the horse was anciently first sacrificed to *Mars*, the histories of the *Greeks* and *Romans* plainly evince. The annals of the latter testify, that they used to offer yearly to him, in the *Campus Martius*, on the 12th of *December*, a horse which had won the prize in the race; thereby beseeching the god to favour their warlike enterprises with success. *Pausanias* reports, that *Tyndarus*, father of *Helena*, who was ravished by *Paris* and carried to *Troy*, having determined the utmost revenge, assembled all the *Grecian* princes in conjunction with her consort *Menelaus*, vowing by the sacrifice of a horse, to revenge by the sword the affront put upon him and his family. Some also pretend, that the aforesaid festival, kept on the 12th of *December*, has been celebrated on the 12th *October*, and that the name of *October* was given to the horse appointed for those purposes. On which occasion a great contest one time arose at *Rome* about the sacrificed horse's head; some insisting to have it on the Capitol, and others on a tower of the city, called *Manillia*. The solemnities of this rite were performed in the following manner:—on the 12th of *October*, they led a fine horse, decked with garlands of greens, intermixed with flowers and leaves of bread, through the streets and quarters of the town; and, being arrived at the *Campus Martias*, they there killed and offered him to *Mars*, for obtaining prosperity and fruitfulness. This was done to beseech the god to prevent ruinous war, in which the cavalry causes the greatest damage and destruction to the product of the field: for it would be absurd to think that the *Romans*, who pretended to be descended from the *Trojans*, should offer the horse to *Mars*, after the *Greek* manner, and in conformity to the intention of *Tyndarus*, in order to be revenged of their ancestors; wherefore it was only for the reason aforesaid. The *Lacedemonians*, as *Festus* affirms, had also a custom of offering a horse yearly on Mount *Taygetus*; burning him to ashes for the wind to scatter into all their towns, villages, and districts. And *Pausanias* mentions that the *Macedonians* sacrificed on the same Mount a horse to the sun, in imitation of the *Persians*. *Xenophon* asserts the same in his *Memoirs*,

when he relates, that they made *Curia* a present of a horse for that purpose; knowing it was the custom of the *Persians* to honour the sun with such a victim. He says further, that the *Sarmatians* bred horses for sacrifice and sustenance. The *Salentines* likewise offered horses, and afterwards burnt them, in honour to *Jupiter*. The people of *Rhodes* offered to the sun a chariot with four beautiful horses: which they drove into the sea to be swallowed up by the waves; believing the sun ran round the world equipped in that manner. We read in the heroic poems of *Philostratus*, that, in order to overcome their enemies, they were obliged to offer to the sun a white foal who had never known the bridle or spur: this was done by the advice of *Palamedes*, to buoy up and animate the *Greeks*, who, at the siege of *Troy*, were struck with frights and fears at the sight of a sudden eclipse which then happened.

Origines intimates, that the offering a bullock before the tabernacle, according to the ancient *Jewish* rite, signified, that we must subdue all pride and haughtiness; and by a calf, the having overcome the weakness of the flesh.

The *Bœotians* had a custom of sacrificing to *Neptune* a bullock, called with them *Mucytes*, or bellowing; because his noise has some affinity with that of the billows when violently agitated by the winds. The bullocks, which the priests selected for that deity, ought to have dark hair, thereby to signify the dark depths of the water. Wherefore many think, that the eagle is called by the *Latins*, *Abulla*, from the word *Aqua*, as having a dark and blackish colour. For the same reason, the sea-gods are usually presented with brown complexions, bluish hair and garments, and with full chests and broad shoulders, like bullocks. As to the *Taurii Ludi*, or bull solemnities in use among the ancient *Romans*, they were not instituted by them in honour to *Neptune*, but for the infernal gods, whom they believed were thereby moved to compassion, when under *Tarquinus Superbus*, the city was afflicted with a plague, which carried off abundance of women with child, and the people imputed the misfortune to the eating the flesh of black bullocks.

The sacrifices which the *Roman* censors used to offer every fifth year for their purification, and called *Solitaurilla*, consisted of a boar, a ram, and a bull.

The offering a bullock, as we gather from history, was generally, especially among the *Romans*, a token of victory gained over the enemy: accordingly, *Juvenal* says, they led to the capitol a large black bullock marked with chalk. But here it must be observed, that the *Lacedemonians* in some sort imitated the *Romans* in several of their sacrifices of that nature; for when the latter got a victory by slaughter and taking the enemy prisoners, they offered a bullock; but when without blood-shed, a sheep. The *Lacedemonians*, contrarily, sacrificed a bullock, on obtaining a victory without cruelty or blood-shed; and a cock when it was got in the open field,

in a pitched battle, preferring enterprizes performed with reason and conduct, to those effected by main force.

We read likewise, that anciently, especially among the *Romans*, the bullock was so much regarded, that it was as capital to kill one as to murder a citizen. Wherefore *Erichthæus*, reigning at *Athens*, ordered, that at the yearly festival, wherein a bullock was sacrificed, the *papa* or priest (whose duty required him to furnish the cattle, and cut their throats when knocked down) should, after the solemnity was over, and in maintainance of the law, forsake the town, first leaving the ax at the foot of the altar.

The *Thessalians* were enjoined by the oracle of *Apollo* at *Dodone*, to offer sacrifice yearly on the tomb of *Achilles*; and to furnish the necessaries from their own country; namely, two tame bulls, one black, and the other white; the wood from Mount *Pelion*; the fire out of *Thessuly*; and flower and water from the river *Sperchius*. With these were to be used garlands and festoons of greens, intermixed with amarantus, that, in case the ships, bringing the necessaries from other countries should be kept back by contrary winds, at least such greens and flowers that never wither, might not be wanting to hang on the tomb.

Apollodorus and *Athenæus* relates, that *Hercules* was so great an eater, as often to devour a whole bullock at a meal: for which reason, the ancients dedicated to him the water-fowl, called by the *Greeks* *λάρος*, in *English* Sea-mew; because this bird, according to *Suidas*, is very voracious; nay, on account of this excess in eating, they brought him offerings, whereby men were not allowed to use any other expressions than cursing and swearing. *Lactantius* and *Apollodorus* relate the story thus: *Hercules* on a time travelling with some companions through *Rhodes*, and being very hungry, met with a country-man at plough with a couple of oxen, which he desired to purchase for filling his belly; but the man rejecting the proffer, *Hercules* took the cattle by force, and with his companions eat them up. The other enraged and frantic hereat, cursed and swore at *Hercules* as he was eating; who laughed at and bantered him, saying he never eat a better morsel, or with more taste in all his life. Wherefore the inhabitants of that island erected an altar to him after his deification, whereon was carved a yoke of oxen; offering thereon, at certain times, a couple of oxen: at which solemnity the priests and people bustled about, and made a great noise, by cursing, swearing, and other impieties, which they thought would please the god, in remembrance of the adventure with the plough-man.

I must subjoin another sacrifice to the honour and memory of the deified *Hercules*, not less foolish than ridiculous. *Suides* relates, that the *Bæotians* on a certain time leading an ox for sacrifice, he broke loose, and ran away. Whereupon the mob, un-

willing to delay the time for celebration, stuck an apple on four sticks, with two smaller on top, representing four legs and two horns; offering this with great solemnity to *Hercules*. Others ascribe this apple sacrifice, instead of an ox, to the *Athenians*: and Julius Pollus testifies, that it was long in use among the *Thebans*. Yet Pausanias in his Memoirs reports, that as the apple tree is sometimes accepted by the gods, in token of a propitious sacrifice, so the *Bœotians*, at the ox's running away, offered to Hercules an apple tree, having but four branches instead of the four-legged beast; whence it became afterwards customary to consecrate that tree to this God. And *Apollodorus* affirms, according to *Zenodotes*, that those offerings of the *Bœotians* were instead of rams and sheep.

The imploring help and favour by means of a bullock, remind me of a custom of the ancient *Scythians*, now called *Tartars*, who, killing and stripping a bullock, the person who had received any injury from another took the skin, spread it on the ground, and sat upon it with his hands behind him; and those who, in passing by, promised to give their assistance, trod on the skin with the right foot, thereby signifying the means they proposed to use for the injured person's satisfaction. This custom is largely described by *Lucianus*, treating of friendship under the name of *Toxaris*. And, speaking of the *homolots*, he says, That when they designed inviolably to engage themselves to each other, they killed an ox, and cut him into small pieces, to give to people as they passed by: which custom is solemnly observed by the *Circassian Tartars* inhabiting between the rivers *Tamis* and *Phasis*. And all such passengers as get a piece of such an ox, think themselves so bound in friendship, and so much obliged to the giver, as not to scruple hazarding either goods or life in revenging the injury done to their friend.

The *Athenians* in thankful acknowledgment of the profitable labour of the ox, stamped his image on their coin, called *Didrachnum*. Wherefore, we read in *Homer*, and other writers, that they used to buy merchandizes by certain numbers of oxen: as in the second Book of his *Iliads* he has it—"Every thing of that kind is sold for a hecatomb," i. e. a hundred oxen: or, in better terms, for a hundred pieces of gold or silver crown with their impress.

Pindurus mentions, that the *Hyperboreans* performed their hecatombs,* or great sacrifices, to *Apollo* with asses: wherefore *Callimachus* says, That, that god took delight in the killing a fat ass.

But the *Egyptians* hated this creature, not only for his dullness and stupidity, but also for his skin mixed with brown and white, which they accounted abominable

* A Greek word, signifying an offering of a hundred beasts.

and unfit to be offered to the gods. Accordingly, they abused him as much as possible, flinging stones and clods of dirt and mud, and pricking him with sharp-pointed sticks; and when in the pursuit they found him on a convenient eminence they made him roll down. Hence arose the comparative proverb applied to contemptible persons, The ass of *Egypt*.

These people were not the only ones who paid honour to the hog: other nations have ranked it with their gods: for this creature was formerly sacred in *Candia*, where they believed that *Jupiter*, at his birth, sucked a sow, which by her grunting entirely drowned the cries of the child; though some will rather subscribe this kindness to the goat of *Amalthea*.

The ancient *Italian* kings had a custom, to offer a hog in their nuptial solemnities: and the great, in their nuptial feasts brought, according to the *Tuscan* manner, a hog to the altar, consecrating it to the tutelar gods and presiders over new married persons; which was the general custom of the *Greeks* as well as of the *Latins*.

They of *Argus* celebrated the festival called *Hysterics*, by offering a hog in honour to *Venus*; of which *Callimachus* largely treats; though we find the *Sicyonians* dedicated to her all kinds of beasts, as *Aristophanes* testifies, saying, They killed a hog to offer to *Venus*.

They likewise offered a hog to the goddess *Maja*, (by whom is meant the earth, thus called, according to *Cornelius Labeo*, as signifying greatness) because this creature makes great havoc among the corn and grain, and is very prone to tear up the ground, as *Horacé* says, The hogs love the mud; for these beasts were sacrificed to the gods, either on account of their likeness and agreement, or dissimilarity and aversion. Wherefore the poet mentions, that the hog was first offered to *Ceres*, for the great mischief it did to the corn. *Veranius* says, They also offered a sow to *Ceres* after a funeral, for purifying the family.

On making a peace, alliance, or truce, they offered a hog, as *Virgil* affirms. He made the peace during the killing of a sow. Though *Quintilian* and *Servius*, in their remarks, that *Virgil* means a hog, because in that solemnity was always used a hog or boar. *Suetonius*, in the life of *Claudius Cæsar*, reports, that he made an alliance with the princes during the offering of a sow; though *Tilius Livius* speaks likewise of a hog.

The *Mosaic* law enjoined the king or princes to offer for their sins a he-goat; and those who had no public employment, a she goat, or lamb. *Aaron* was commanded to offer for himself and family, a calf, as harmless, as righteous, and a he goat for an offering. And we learn from *Hesychius*, bishop of *Jerusalem*, that the High Priest, after having a he goat for a burnt offering, was allowed to go into the Holy of Holies, clothed in a white linen coat, with the girdle of the same, and

breeches and mitre of fine twined linen; as signifying, that being reconciled to God, purified in body and soul, chaste, sober, and righteous, filled with godly understanding, and the gifts of the Holy Spirit, he might enter into that place.

The offering he goats and sheep under the law, implies a mortifying and rooting out all impurities and carnal lusts, as *Adamantius* explains it, and to which *Cyriel* agrees; for scripture, hieroglyphically, commonly takes the he goat for men plunged in impure, and all manner of extravagant desires; as also plainly appears by our Saviour's words, When, at the last judgment, he will set the sheep or elect, with blessings, on his right hand, and on the left those, who by sin are unworthy of his pity, for eternal punishment. And after such a manner the goat was brought to atone for sins, when the law commanded, that he should be presented alive before the altar, and the high priest laying his hands on the head should confess over him all the iniquities of the people, and put them on the head of this lascivious creature, and then by a fit person send him away into the wilderness. They add, for confirmation, that the thick and rough hair of this beast is laid upon him as a burthen of his lasciviousness.

The fables of the *Greek* poets tell us, that *Hercules* was the first who tamed the lascivious he goat; meaning, that he overcame the wanton desires of the flesh. He likewise first offered this beast to *Juno*; for, having vanquished *Hippocoon*, and thereby irritated the goddess, he found no other victims at hand to appease her with, as *Pausanias* relates in his third book. But the *Lacedemonians* sacrificed to *Diana*, called the *Corythalian* in the fields, goats flesh only, no other beast being allowed in that solemnity. Wherefore *Xenophon* in his Memoirs reports, that when the *Persians* invested *Athens* with a mighty force, intending to ruin it entirely, the *Athenians* made a vow to *Diana*, to offer to her as many goats as they should defeat enemies, in case they overcame them.

The poets likewise mention, that the goat was sacrificed to *Bacchus*, because he, being the god of wine, could not be more acceptably honoured, than with the death of a creature so noxious to vineyards dedicated to him. Wherefore the festival, called *Ascolia*, were also celebrated in his honour; when they laid on the ground at equal distances, sacks or bags of goats skins filled with wind, which being smeared with oil or grease, they merrily to win the prize, leaped from one upon the other, to the no small delight and applause of the people.

The *Roman* ladies, on being delivered with twins, formerly offered to *Juno* (to whom empires and riches were sacred) certain sheep, which, according to *Bebius Macer*, were tied between two pair of lambs on each side. But the *Sicyonians* custom was, to offer fat sheep, by them called *Eumenides*, to the gods of benevolence and good hope, for the good luck and prosperity of their families. They like

wise sacrificed to *Hercules*, as god of riches and plenty, a sheep tied on four sticks instead of a bullock, who ran away as they were leading him to the altar; wherefore he is called *Melius*, or Shepherd. But of this ridiculous offering I have said enough before.

We gather from the *Greek* and *Roman* histories and antiquities, that they sacrificed dogs, the former to *Proserpina*, and the latter to *Genetia*. At the festival called *Lupercalia*, sacred to the *Lycæan* idol *Pan*, the *Romans* offered the same, knowing that the constant nature of dogs is to pursue wolves. Others think that this was done in honour and remembrance of *Romulus*, who, they said, was in his infancy laid in a wood, and brought up by a wolf. Some report that *Escander* first introduced and established those solemnities. The people of *Argos* offered dogs to the goddess *Cyonia*, to whom they ascribed the power of giving women in labour a happy delivery. The *Lacedæmonians* consecrated those creatures to *Mars* for their eagerness and alacrity in falling on deer. For the young men in their warlike exercises used to begin with sacrificing a little dog to *Mars*, as the strongest and most valiant of the gods, judging that creature to be the most acceptable of the tame and sociable animals. The *Augures*, a sort of priests among the *Romans*, also often sacrificed a kind of red dogs before the town gate, called from thence *Catularia*, or dogs-gate, that the heat of the dog-days in *July* and *August* might not burn or spoil the trees and fruits of the earth.

The inhabitants of *Methone* annually offered a cock for the prosperity of the vineyards, and for averting the violent South-east winds; for when this wind rises in the blossoming time of the vines, its malignity kills the young shoots, and frustrates the hope of a future vintage: wherefore the *Augures* of that tract of land found it proper to order, that two young men, chosen for that purpose, should at a certain place take a white cock, and each holding a leg above the spur, by parting pull him to pieces; and then with the piece of the cock in their hands, running round the vineyards, one to the right, the other to the left, till having as they thought made an atonement, they met again at the place where the cock was torn to pieces, and there buried him. By blind luck, it sometimes fell out that, as long as they observed the solemnity, the issue of things answered their desire.

The ancient *Romans* also used annually to sacrifice a hen to *Æsculapius*, the god of health.

The duck, on account of its voracious nature, was by the *Baotians* sacred to *Hercules* (whom they judged the greatest eater), as the most acceptable to him.

And, according to *Zenodotus*, the *Phœnicians* offered a quail to the same god, because it once saved his life.

The people of *Cyrene* ascribed great honour in husbandry to *Saturn*; saying, he

was the inventor of planting, grafting, pruning, and dunging: wherefore, in his solemnities, they wore on their heads chaplets of fresh figs, as well on account of their being food, as dainty taste.

The *Egyptians* offered annually, on the 19th day of the first month, honey and figs, in honour of *Mercury*, celebrating this feast with great noise, and crying, Oh! how sweet and agreeable is truth.

The ancient *Gauls* worshipped *Hercules* as the god of prudence, and, as *Lucianus* says, Eloquence, even more than *Mercury*: because eloquence is accounted more consummate in aged men (as *Hercules* is generally represented) than in the young: wherefore they offered to him, as the *Egyptians* did to *Mercury*, honey and figs: moreover, all who ministered held a fig-tree branch in their hands, and they, as well as the priests, had their heads adorned with poplar leaves. *Virgil* likewise mentions, that *Evander*, offering to this god, had a chaplet of the same leaves about his head, calling them *Hercules* leaves. And *Macrobius* says, that the ancient solemnities to *Saturn* and *Hercules* were performed bare-headed; but in those to other gods the priests heads were covered.

The ancient *Romans* offered to the goddess *Carna*, to whom they ascribed the support of the animal spirits in human bodies, bacon, and the greens of beans, whereby men are made strong and hearty for labour. And it is certain that those people called the first day of *June*, *Fabariae*, or Bean's-day, because that oblation was instituted by *Junius Brutus*, of whom this month has also borrowed its name. *Festus Pompeius* says, that the *Romans* annually offered to *Vulcan* in *June*, at the feast called the Fishing games, a sort of fish for the souls of men; because the ancient philosophers hieroglyphically represented the souls by fishes; and, as *Philo* says, Because they consist of a pure element, and God created them the first of all living creatures.

Vincent Cartari relates another custom of the *Romans*, That, after a victory obtained, they piled all the shields and other weapons of the enemy in a heap, and burnt them as an oblation to *Vulcan*: which was done, says *Servius*, in imitation of *Tarquinius Priscus*, who, having overcome the *Sabines*, burnt all their weapons in honour of the same god; and as *Evander* mentions in *Virgil*, he did when young, and had gotten the victory at *Praneste*.

The *Egyptians* offered to *Isis* loaves and apples. And the ancient *Sicilians*, acorns and flour to *Ceres*. The heathenish priests offered to the nymphs, or water and field goddesses, white lilies, on account of their purity. As *Scrapis* is reputed by the *Egyptians* the god of riches, or the productions of the earth, being the inventor of sowing and tillage; he is therefore by them represented with a basket of fruits of

the earth on his head. Even his offerings, whether of meat, bread, fruits, or flowers, were carried in baskets.

We see that the jug is commonly sacred to *Osiris*, not only on account of his being master and inventor of wine, but also of all moisture; wherefore he is called *Ocean*, and *Isis*, *Thetis*; for it was the custom to carry a jug in the procession of the offerings, thereby to shew their veneration for this god, keeping a large one in particular esteem, to carry it covered with great solemnity to the temple; where being arrived, they kneeled down, and with lifted up hands thanked the god for his loving-kindness to men; as believing that all things were brought forth by moisture.

In a certain place in *Greece* they worshipped *Myugrus*, god of the flies; when the people offered to him all the flies retired from those parts. The *Cyrenenses* in *Lybia* also honoured the god of flies, called *Achor*, making offerings to him for stopping the plague, which sometimes was occasioned by the multitude of those insects.

Anciently they offered red wine instead of blood. For *Moses*, in his song in *Deuteronomy*, says, "And thou didst drink the pure blood of the grape." And *David*, in his *Psalms*, "They have drank the blood of the grape." Indeed, the *Egyptian* priests, some of whom were kings, entirely abstained from wine, but always used it in their offerings, not as an acceptableness to heaven, but to signify the blood and punishment of those who rebelled against the gods, and thereby to obtain favour and reconciliation; for the *Egyptians* firmly believed that wine sprang from the blood of the discomfitted giants, which, on their rising against the gods, and threatening to storm heaven, was spilt on the earth, and therefore made men commit all manner of extravagancies: they also intimidated by the wine-press, persecution, adversity, vexation, and oppression.

The *Romans*, on the other hand, celebrated the feast of *Mercury* with milk only, to express thereby the sweetness of eloquence. Those rites were performed at *Rome*, in the street called *Sobrius*, or *Sober*, because wine has many strange effects, as, disclosing of secrets, running rashly into dangers, weakness of the legs, faltering of the tongue, wandering senses, and other imperfections.

The gods were moreover worshipped in the offerings, not only with the slaughter of beasts, but also with festoons and garlands of flowers, and with the tinkling noise of copper and iron instruments, tabors, harmonious sounds, hautboys, pipes, &c.

To finish this chapter, let me add, that anciently it was the custom of many nations to make, on the face of the altar, a circle or ring with the blood of the victim, carefully and with great devotion saving it in a vessel for that purpose. This solemnity they called by a word, which signifies, Making perfect, saying, That the round was the most perfect of all figures.

CHAP. XIX.

OF THE SACERDOTAL DRESSES, VESSELS, AND OTHER MATERIALS
BELONGING TO OFFERINGS.

To make the preceding chapter more complete, I thought it necessary to say something here of the sacerdotal dresses, vessels, &c. believing it may be of service to the curious artists, whose constant employments will not always allow them to peruse the authors treating of those matters.

When the *Ægyptian* priests, for the sins of the people, put up prayers for averting the wrath of God, they were dressed in black, to signify that mortals proceeding from usual earth, besought and entreated that invisible Being, on a belief that no other coloured dress was more proper.

It is likewise a general custom of the principal and most polite nations to dress in black at times of humiliation, and those who mourn make use of the same colour; wherefore, *Varro* calls them *Anthracini*, or as black as coals.

The *Arcadians* also worshipped *Ceres*, goddess of the fruits of the earth, in black clothes: and the priests of the idol *Falacer*, to whom they attributed the care and inspection of the fruits of the trees, wore commonly black caps; but in their solemnities all black. The black was also dedicated to *Pluto*, and in offering to him the priests were in this colour, believing that it best suited the hellish or subterranean gods.

Herodotus, to shew that the heathens agree with the present opinion concerning the signification of cleanliness, testified that the *Ægyptians* did not allow the wearing in their temples any clothes made of wool, but they had white linen garments. *Tertullian*, speaking of our *Saviour*, therefore says, As he is dressed in the garb of white linen, it is the same with that of *Osiris*. And *Plutarch* treating of *Isis* and *Osiris*, takes this to be the reason why the priests make use only of white linen garments, to signify that all clean and undefiled things best agree with the nature of the Gods, whose pure and sacred Majesty, according to *Plato*, ought not to be worshipped by things impure and filthy. And as linen is the clearest dress, and can be very easily washed and made beautiful, so it was thought the most becoming the sacerdotal dignity and purity. And, indeed, the *Magi*, or priests of the ancient *Persians* said, That God took delight in white garments; which assertion seems to be borrowed from *Solomon*, who, in his exhortations to good and blameless manners, and a pure conscience, says—Let your garments be always white;

as if he meant,—“Take heed, in all your actions, not to be defiled with evil and uncleanness.”

The priestly vestment called *Poderis*, from the *Greek* words *Pode*, in *English*, Feet, was of fine white linen, setting close to the body, and hanging down to the feet. Ancient divines say, That thereby they signified *the most holy and mysterious doctrine*. This was the undermost covering, as we find in *Exod. xxxix*. And they made coats of fine wove linen, and their garment called *Hypodytes* of *Hyacinth Colour*, intimating heavenliness, and that men ought to raise their minds, thoughts, and faculties thither, forsaking what is earthly. The priests also wore under their coats, breeches of fine twined linen, covering their privities and thighs, as an admonition to dress and appear in chastity. They were likewise enjoined by the offortorial law to be girt with a girdle embroidered with blue, purple, and scarlet, hieroglyphically implying Fortitude, Strength, and Virtue.

The *Romish* priests use, to this day, white linen garments in their service, as did also *Appolonius Tyaneus*, to whom they seemed more agreeable with cleauliness, than others woven of foul and greasy wool.

The shoes of the *Ægyptian* priests were not made of other matter than the bark of trees; so cautious were they in avoiding the least appearance of unchastity and uncleanness. Accordingly, and with respect to purity, it was a great crime among the *Roman* priestesses, called *Flaminicæ*, to wear shoes of skins of beasts which died natural deaths, superstitiously believing it to be abominable; but they approved of such as were made of offered beasts skins. Our *Saviour* himself commanded his disciples not to wear shoes; that being with all speed to publish everlasting life, they might entirely forsake what is corruptible. *Moses* also leaving the *Ægyptian* bondage, wore shoes of beasts skins, intimating his affinity with mortality; but afterwards as he grew in strength and virtue, and was to serve the Almighty, he was commanded to pull them off.

The *Ægyptian* priests adorned their heads with hawk's feathers, thinking to owe this honour to that bird, because, as they say, he formerly brought the priests of *Thebes*, in *Ægypt*, a book written in red letters, containing the manners of worshipping the gods, and many of the principal rites to be observed in their offerings; wherefore the *Latin* poets, according to *Martial*, call those priests copped or crested.

It would be needless to say more touching the sacred dresses, such as the mitre, bonnet, ephod, and other ornaments, since they and every thing else relating to the priesthood are amply described by *Goeree* in his *Jewish* antiquities. Wherefore, after having touched on the hair of the priests, we shall only treat of the ancient *Roman* priesthood.

It was formerly the greatest scandal and indignity for a man to have his hair cut off: and possibly *Moses* therefore commanded the priests not to have their beards or hair taken off with a razor, but clipped with scissors, to distinguish them from those of the *Aegyptians*, who, after the death of *Apis*, deified and worshipped by them, had not only their heads, but their whole bodies shaved, that in their sacrifices they might be pure. Moreover according to *Bede*, in his Church-history, by shaving the head is méant a renouncing superfluous riches (which priests, by their institution, are punctually to observe) and that hair is to be accounted but as a superfluity of the body. And in this sense speaks *Hieronymus*, that as the priest has his head shaved, so he ought also to cut and cast off superfluous riches and earthly desires, and that by the little hair left is signified, that they must be content with small provision for supporting their mortal bodies. Others add, that the little hair left on their heads, in the form of a crown, denotes the crown of eternity, with which, after their conflicts, they were to be rewarded.

But as for the law commanding to cut the hair round and to shave the beard, many think it proceeded from the abominable abuse of the heathens, who offered their own hair, and that of their children, to the devil.

On the other hand, divers councils decreed, that the priests, in imitation of the *Nazarites*, should keep their hair and beards, and let them grow, with intention that, by seeing and feeling the same, they might always remember their duties. Wherefore they did not shave, but clip their hair with scissors, that it might not over-grow. But to return to the *Romans*.

Numa Pompilius, their second king and a priest, when he could no longer alone bear the weight of the government, and discharge the duties of the priesthood, instituted three priests called *Flamines*; the first in honour to *Jupiter Capitolinus*; the second to *Mars*; and the third to *Romulus Quirinus*. Their dress was much like that of the present *Romish* clergy in their service. On their heads they had a white hat, with an olive sprig upon it, at the extremity whereof appeared a turf of wool taken from a sacrificed sheep. This hat was called *Albogolerus*.

Afterwards *Numa* ordained twelve other priests, called *Salii*, in honour to *Mars* the conqueror, protector, avenger, and peace maker. These were dressed in long loose garments or coats, having a breast-piece of copper enriched with gold, silver, and divers precious stones. The solemnities growing numerous, and at length amounting to above thirty thousand, *Numa* increased the number of priests accordingly. He created the *Feciales*, and *Pater Patratus*, who proclaimed war; also the *Epulones*, or overseers of all sacred banquets, and *Augures* or soothsayers, whose authority was so great, that the Senate could not assemble without their consent. They had all particular garbs, except when they officiated, at which time their dress

was alike, being a garment of white linen, very wide, and reaching to their heels, girt with a girdle and buckle about their bodies. This garment they called *Gabinus*.

And as *Fidelity* ought to be close, that is, the matters we are intrusted with must be kept secret, pure, and inviolable, *Numa* ordered that the high-priest, in offering to *Fidelity*, should keep his right hand covered with a white garment, as *Tertullian* observes, to signify that Sincerity ought to be preserved simple and upright, and that it is sacred to the right hand, since we are to assert it with alacrity. *Virgil* likewise intimates, that the firmness of Sincerity is signified by the right hand, as a pledge or assurance: wherefore *Dido*, in his fourth *Æneid*, complains—"Alas! These are the gilded words and promises of the son, who, as is said, carries with him sacred things and household gods." And in his third *Æneid* we read—"Father *Achilles* himself gives the dejected youth *Acheneides* the right hand, as a token of his sincerity to him." And, in another place, *Amata* says to *Latinus*—"Where is your sincerity? Were the former care for your kindred, and your word and hand so often given to your nephew *Turnus*?" *Virgil* also calls *Fidelity* white and grey; meaning, according to *Servius*, that sincerity is most found in old people, who are grey and white. *Horace* complaining of the wickedness of his own times, says, That *Sincerity* dressed in white is little worshipped: adding, that in the offering to it, the High-priest keeps not only the right hand covered with the white garment, but also his head, and almost his whole body, to shew that the heart and will ought to be pure and immaculate, and always to accompany sincerity. Wherefore *Aristo* also says, Sincerity was formerly represented in a white dress.

Petronius reports that *Numa* himself, for a badge of priesthood, wore a small linen cap, like the priests and soothsayers in their services; as did likewise the wives and maid-servants of the *Roman* priests, called *Flamines*.

The hat, also, among the ancient *Romans*, denoted the sacerdotal dignity; for the *Flamines* took their names from *Pileus* or hat, as if they would say, *Pileamines*: though others are of opinion, their name is derived from *Flammeum*, which among them was a head ornament; for the bishop-like caps, long coats, and garments, were, as I have said, peculiar to the priests. The authority and credit of the illustrious *Fabius Pictor* induces us to believe this, when he says, That the priests, or *Flamines*, were not allowed to appear publicly without the hat or cap, but that in their houses they were at their own liberty. A custom to this day strictly observed in many places by the *Romish* prelates.

Infula was a fine white linen garment, with which the priest and victim were covered.

When the vestal virgins offered, they were dressed in a long and wide vestment of very fine white linen, called *Sussibulum*. Their heads were likewise wound

with a white garment, and over it was a veil of white linen hanging down square, and coming over their cheeks, and fastened under the chin with a clasp or buckle; wherefore they were called Vestals, from the word Vestis. The *Romish* women wear to this day long veils, pretending to imitate the virtuous ancient matrons, who covered their heads, necks, and breasts with them, and kept themselves so chaste and reserved, as never to separate from their husbands, nor giving the least opportunity for evil.

Besides the before-mentioned dresses, the priests had divers implements, and sacred vessels for offerings, viz.

Præfericulum, a vessel of brass, wide on top, and without a handle.

Patina, or *Patera*, a dish or platter, whereon the priests saved the blood of the victims.

Achana, another small vessel in the form of a cup, in which they saved the droppings of the wine at the offerings.

Acerra, was a small box in which the perfume was kept.

Enclubris, was the table whereon lay the sacred things; whence the utensils, and other materials for the offerings, were called *Enclubria*. On this table they laid the beast to be offered, cut open and stretched out, carefully turning with a knife, and inspecting the entrails, to wit, heart, lungs, and liver, in order to prognosticate future events to the common and silly people. Pausanias reports, that the *Greeks* observed the same methods in their sacrifices.

Cecespita, so called, a *Secundo*, from cutting, was a pretty long knife, having a round ivory handle tipped with gold and silver, and studded with copper. With this they cut the victim's throat.

Strappi was a bundle of herbs, called *Verbana*, mixed with laurel, myrtle, and olive sprigs. They were of opinion, that these presaged happiness and prosperity in their offerings; they even used them in their purifications, filling also and making pillows thereof for their imagined deities.

Aspergillum, or holy-water-sprinkle, was made of sprigs and leaves of hyssop, which in a marble vessel, called *Labrum*, they placed at the entrance of their temples (according to the present *Romish* custom), and with which they sprinkled the bystanders and congregation.

They had divers other rites, which for brevity I shall pass over. What I have said is only to let artists see how diligently they ought to consult history, that by that means they may in their productions follow antiquity in all its particulars, and so duly ordered and represent things, that lovers may say with applause—nothing is wanting.

ART OF PAINTING.

BOOK X.

OF STATUARY.

EMBLEM CONCERNING STATUARY.

A YOUNG and sturdy maid, having a hard look, stands with her right leg on a square plinth, and the left on a globular body. Her garment is light grey, fastened above the knee with a button, and tucked up behind. Before, she has a sheep's-fleece tied about her waist. Her sleeves are turned up above the elbows. On her left arm she holds the figure of *Decorum*; and in that hand a chisel, pair of compasses, line, and square; and in the other a mallet. Her locks and tresses are tied behind with a broad fillet, which comes about the head, whereon appears a small altar, and an eagle grasping thunder.

CHAP. I.

OF STATUARY IN GENERAL.

BEFORE we proceed to the qualities and operations of Statuary, we shall, as an introduction, say somewhat of its antiquity.

Dædalus, as famous for architecture as statuary, was of royal extraction. *Cadmus* himself, to whom *Thebes* owes its rise, was a king's son. As those sciences then take their origin from the ancient *Greeks*, I shall not trace their inventors down to the remains of the *Israelites*, nor to those who bestowed their art on the costly and magnificent temple of *Solomon*, the cherubims, and ornaments of the ark, or the vessels consecrated to worship: Scripture is so express in these things, that we must be convinced, these arts were also in great use at that time.

The vast pains is known, which the children of *Seth* took in engraving and transmitting to posterity their inventions and skill in astronomy on two columns; one made of baked clay, and the other of stone, in order that that art, threatened with destruction by the flood and violent waters, might remain entire to future ages; and that after the flood *Prometheus*, son of *Japhet*, was the first inventor of images, which has given rise to all the fables and fictions of the poets. The *Assyrians* and *Chaldeans* had knowledge in statuary, as we gather from *Laban's* having household gods, which his daughter *Rachel* stole from him; and afterwards from the *Jews* making a golden calf in the Wilderness, by Mount *Sinai*, for worship.

The heathens applied themselves to inquiries into arts with very good success. *Ninus*, son of *Belus*, in Scripture called *Ninrod*, the first king of *Assyria*, immortalized his father's memory, by building to his honour a temple embellished with statues, and especially with the idol *Baal*, in order to be worshipped. The obelisks, or pyramids, brought to *Rome* by *Augustus* out of *Egypt*, are standing evidences of the greatness of that people in their works.

The ancient statuaries instruct us in a thousand pretty inventions and circumstances in history, which they unriddle; teaching us the customs, worship, different dresses, arms, &c. of the ancients; things very well worthy of our study.

It is likewise not for want of judgment that the antique statues are proposed to us as the most perfect models of elegance and symmetry, because the age wherein *Alexander* lived was the most perfect we know of for carrying arts and sciences through the emulation of that time, to the highest degree of perfection: in order to which, they began with painting and statuary, framing some patterns, from whence might be laid down certain and positive rules, not to be departed from without spoiling order and beauty. The famous statuaries of those times therefore employed their whole wits in prosecuting the work unanimously, and endeavoured to make exact inquiries into the beauty of nature, and what shape and proportion the several parts of the body ought to have, in order to form thereout an entire perfect and harmonious whole: yet it being impossible for them to bring all the collected parts into one and the same object, they concluded to choose the principal and most beautiful parts out of several bodies, in order to compose from them different perfect figures, to serve posterity for patterns and models.

CHAP. II.

OF THE EXECUTION OF STATUARY.

STATUARY is an imitation of nature, performing its work by a strong motion of the body and dexterity of the hands. It consists in the symmetry or exact division of the objects, according to the particular qualities, especially in human figure (wherein it most excels), and next in quadrupeds; all relieved and conformable to the life.

Its other performance concerns the bass-relief, or half round work, according to its different qualities, as we shall hereafter explain.

The materials for statuary are of five sorts, and each of a particular nature and quality.

The first is clay.

The second, wax.

The third, wood.

The fourth, ivory.

The fifth, stone.

The two first are worked with wooden tools, and the rest with sharp irons; and each material requires a particular handling. From the first, something is taken off; to the second, something is added; in the third, is cutting; in the fourth, scraping; and in the last, driving, or thrusting, according to the nature of the matter, either soft or hard, solid, dry, or brittle.

In a human figure, or other creature, statuary first sketches its thoughts on paper, making choice of the most beautiful side, and then takes clay, and sets those conceptions upright, and as like the design as possible. The figure being now roughed out with the proper tools, or rather with the fingers, the life is set to the same posture, in order to finish after it? and being brought to this forwardness, the artist proceeds gradually round, till all sides are finished, and nothing is wanting. The work standing in this condition for some time to dry, is afterwards baked in an oven, and then may serve as a model for carving in marble or other matter.

The essence of this art lies in a beautiful form, and a neat or distinct representation of the things we would make, whether human figures, beasts, or other objects; of which, the principal are figures and bass-relief.

The first considers man, woman, and child, of all ages: as likewise portraits or busts.

The second respects the horse, camel, elephant, lion, and other beasts. And,

The last regards the peacock, eagle, raven, owl, and other such creatures occurring in this art; all requiring an exact knowledge.

Seeing therefore that so many things are necessary to be understood, I think it of the last consequence, that the artist, before he begin sculpture, be well acquainted with the grounds of drawing, and for two reasons; first, in hopes of honour and advantage; and secondly, for fear of prejudice and reproach. These two considerations always attend the master, and one of them unavoidably depends on his knowledge and performance. For as the work is of great consequence and charge, as well in the materials as tools, and slow process, so if it succeed well, it brings reputation and gain, otherwise, greater loss and blame.

A true artist ought not to be without the following works, viz. The statues of *Perrica*,—the Iconology of *Cæsar Ripa*,—*Oudlaan's Roman* Might, and other books of antiquities; also the principal histories, but chiefly, *Les Caracteres des Passions*, by Monsieur de la Chambre, and other authors on the same subject; together with those of dresses, and of beasts and other animals. And for practice, he ought to be furnished with plaister figures, bass-reliefs, medals, busts, hands and feet, lions and lionesses, sphinxes, terms, and many other things, which are to be bought; as likewise models of wax and clay, and on paper.

CHAP. III.

OF BASS-RELIEFS.

THAT I may proceed in an orderly manner, I shall begin with bass-reliefs, of which there are three sorts, viz. almost relief, half relief, and faint, or flat: and the difference of these ought to be well considered, as they have three particular intentions in their proportions or divisions.

The first sort, or almost relief, is commonly used in deep niches, with figures in full proportion, having three grounds behind one another; the foremost figures are almost relief, the second half relief, and the third somewhat less.

The second sort, or half relief, is used in shallow square niches, frontispieces, circular-headed upper doors, and niches. This has two grounds or depths; the first is half relief, and the second somewhat fainter.

The third sort is proper for friezes, pedestals, balustrades, and medals. This has but one depth, or a single figure on one ground.

In their arrangement, four things are to be observed.

1. That the principal figure of the work have its full relief, and those of the least consequence most faint, and sticking to the ground.

2. That the greatest motion and action of the figures be always in profile, yet without any fore-shortening of the members.

3. That the setting on of the projecting parts appear natural, not forced.

4. That the work be equally divided and distributed every where alike, not too full in one part, and too empty in another; which is a point of great importance.

Although these bass-reliefs seem chiefly to concern statuary, yet they as much affect painting, on account of the particular relation the two arts have to each other, in that one cannot be perfect without the other. The statuary borrows from the painter the design or disposition for the ground of his work, which he afterwards puts in practice: the painter, on the other hand, learns of the statuary the method of modelling, as necessarily serving for a foundation in the performance of bass-relief. Wherefore I think a painter cannot possibly paint a good one, unless he understand something of modelling; nor a good statuary give satisfaction, without having some skill in painting.

A judicious master ought to be exact in ordering these bass-reliefs, that each receiving its proper light, all may appear distinct, and without the least alteration. Sun-shine or sharp shades make things look otherwise than they really are, by the mis-shapen ground-shades which on these occasions are seen in nature; when the work being much raised, has many deep hollows.

A large and universal light is most advantageous for the first sort, or almost relief.

A light somewhat more from the side is most proper for the second, or half-relief; because it has but few risings, and the work is therefore more free from ground-shades. And,

A direct side light is best for the third or fainter sort, as giving it great decorum and elegance, though it be almost without shade.

This doctrine concerning the light may possibly seem strange to some, viz. that it ought to be governed by the bass-reliefs, or pictures which are to stand or hang in it, according as they are more or less relieved. But we must conceive, that a proper light ought to be chosen for each sort of bass-relief, from this consideration, that the light is not equally good every where: here suits a bass-relief in a deep niche, there one less rising, and here again one that is quite flat; the one being thus lighted from a-side, and the other fronting. Nevertheless, it must not be thought, that according to the make of the room, the disposition of the windows, and the places fixed for a niche on each side of the chimney, it is in our choice to have in one of those a bass-relief of three grounds, and in the other one of two grounds, or one; because that which is nearest to the windows receives a more fronting light than the other: wherefore they ought to be alike hollow and raised. By a proper light, we

mean that the work must be so ordered, that each part, according to its light, get a good decorum. For instance, in the former niche, where the figures are much raised, they cannot give such large ground-shades, since the light falls on them a little fronting, but it may happen in the other, where the light comes more from the side; unless you placed the figures which in one niche are on the right side, in the other on the left, thereby to prevent the superfluous shades, elegantly reconcile the difference of the lights.

The bass-reliefs in shallow niches with two grounds, require as nice an observation and the same conduct as is necessary in friezes, pedestals, and medals.

Many err in placing bass-reliefs in friezes of chimneys, on pedestals and over room-doors, even upon the breast-work of the chimney itself, setting there more than half relieved, nay, whole relieved figures; as I once saw an almost relief on a single ground in a chimney-frieze. In my opinion, it is very improper to make figures of nine inches length so very distant from each other, and so little draperied (sometimes a figure has scarce three or four folds); the work looking then, (to speak in painter-like terms) more like a smooth dead-colouring, or rather old and worn out, than new made, and should by right be executed as faint and fine again. I have observed that painters, in representing bass-reliefs in such places, avoid all large shades as much as possible, especially in friezes, pedestals, and other flats; it being, in my opinion, very proper that those parts of architecture keep their flatness; and as all ornaments, viz. capitals, foliage, modillions, triglyphs, and the like, are in such case commonly performed neat and curious, so our figures ought likewise to be perfectly finished.

Some keep too much to the great manner: but the smaller the things are, especially within doors and near, the neater they must be: for without-doors the case is different, because they receive light from all sides, and are less set off, be they ever so much raised. Wherefore statuary joined to architecture, in such manner as it ought to be, is the business of a judicious artist, and for which no one is qualified without great practice.

As this study concerns a painter as well as a statuary, I shall shew the former in how many different manners a bass-relief may be painted: and seeing the most expeditions is always the best, I shall lay down that which by experience I have found to be the best.

First, I paint my cloth neat and even with such a colour as my bass-relief requires, whether white, grey, red, yellow, &c. between light and shade, or in second tint. Drawing my composition on this ground, I correctly and strongly trace it over with black lead, and after rub it with a dry cloth, that it may stick fast, and resist the varnish without muddling. Then I varnish it all over and proceed to painting; first the shade, and then the second tint against it; leaving the ground for the light, and

uniting the shade with the second tint airily, without softening them with a fitch, I scumble the second tint, either with a finger or stiff pencil into the ground. Then I take another tint, as dark as my model directs, and with it give a ground behind my figures, leaving the work on the right side without the least relief. Being to finish, I rub the whole work, or as much as I can do at once, with a lighter tint than the first ground, and so very thin and even, that every thing may appear through it; observing here, that the white must be very stiff, and thinned only with turpentine. On this wet ground I clap my main lights, which then, as well as the shades, will gradually unite with it, without touching each other.

The second and third sorts may be easily finished up at once (the re-touching excepted), as having neither ground-shades nor hollows; the method is this. My cloth being prepared as aforesaid, I first heighten, scumbling the main light into the wet ground, which by the running of the turpentine oil, is become somewhat tacky: I do the same with the shade, leaving the ground in this condition for the second tint. If the work is to be very neat, I rub it over with a good varnish mixed with some fat white oil, that it may not dry so soon, and that I may with ease, and as long as I please paint upon it, heightening on the most relieved parts, and giving dark touches in the hollows, scumbling also here and there some smalt with a soft fitch, and some yellow in the reflections of the shades. If the back-ground ought to be a little darker, now is the time for doing it, because then it will no more go in.

The last sort needs no other ground than the first; and it ought to be neat and clean; because the light on one side, and the shade on the other, make the work relieve and rise sufficiently: yet, let us observe, that as often as we paint or re-touch, it must be rubbed over with varnish, or at least where necessary, to prevent its going in: for such is the nature of varnish, that it will bear but one painting; otherwise the work sinks presently.

We shall now shew what is to be observed in painting figures in deep niches; a work not to be performed either with respect to the figures or ground-shades, without due knowledge in perspective, whatever applause ignorants may get from those who do not understand it.

His blunder was great, who painting a figure in a niche with a stick in his hand, shewed the ground shade of the stick very plainly on the hollow of the niche, but gave none to the leg which supported the body, save a little on the plinth next the foot. Most sad conduct! Another simple young fellow, seeing his master paint a grey figure in a niche, and being told that the ground shade was of much importance, and ought also to correct, and being at the same time shewn the model it was painted by, went immediately and got a niche made: but, for want of a figure he borrowed his master's, and set in the niche, tracing therein the ground-shade with black lead;

agreeable to which, he gave all his figures, in what action soever, the same ground-shade.

Now it is certain, that things painted on firm places ought, that they may look natural, to have their proper ground-shades, according to the relief; well observing,
 1. Whence they receive their light, fronting or sideways. 2. How far they are from the light, in order to determine; as one somewhat short, sharp, and strong, as being near the light, and the others longer, fainter, and more melting, in proportion as they go off from it.

As a furtherance to the artist, I shall treat somewhat of the painting on wooden vases, urns, cisterns, and the like, or on other smooth objects.

As things painted on smooth objects, standing in large and wide places, can have no relief or projecture on the sides when seen fronting; so rising and projecting ornaments, such as raised figures, lions-heads, festoons, and the like, are very improper and unnatural on them, unless being fixed and immoveable, they were seen but from one side; for then you may paint as strong and relieved things upon them as you please, avoiding the side going off, since the smooth roundness of the figure does not admit it. The moveable objects which are used, and seen from all sides, must have a fronting light, and be painted very flat or faint, and with no rising swells; and the ground, of what colour soever it is, be laid in such a manner, that what is painted on it, whether figure or other object, be set off by a dark tint in its outline, and this to be darker or lighter, as it ought to be more or less rounding: yet the main light must be somewhat stronger than the ground.

As to the colours, there are many which agree well together; Lapis Lazuli inlaid with gold; also green serpentine with white, as marble or plaister; touchstone, porphyry, agate, and others. On wood of any sort suits ivory-work, provided the former be not of too light a colour, like palm or olive tree. In the use of gold, it ought to be laid on such a tint as you think fit, so as it may be heightened with shell-gold on the most relieved parts, and afterwards varnished.

In these countries (*Holland*) statuary is of small account. Little advantage is to be gained by marble or other stone: and though here and there in a garden or other place, a figure or child is to be made in free-stone, yet that is too trivial for a good master. But it is otherwise in *Italy*, where there are so many magnificent buildings, and mostly enriched with carving and statuary. In fine, that country is a land of promise to one who understands his business. He gets money, and has the esteem of the great. On this account a statuary in our country ought to be somewhat acquainted with painting, as being obliged to make a virtue of necessity. I knew one who for this reason applied so much to painting, that he changed the stone into cloth, and his chissels into pallet and pencils: for, said he, People here will scarce pay for

cloth, much less lay out so much money for a block of marble. It is certain they cannot always carry such heavy baggage along with them; I speak with respect to those who hang their houses, galleries, halls, or apartments with cloths, and cause them to be painted with statues and bass-reliefs, which at any time, in case of removal, fire, or other accidents, they may roll up, and hang in other rooms, which otherwise they could not do; at least it is better than to paint every thing on the walls themselves, as was the former custom; since this country is not like *Italy* or *France*, where the painting in Fresco (as divers palaces and churches of some hundred years standing can testify) sufficiently pays for trouble and charges.

CHAP. IV.

OF THE FORCE, PROPERTY, AND MANAGEMENT OF BASS-RELIEFS.

I THINK an artist ought never to be at a loss for matter in this point, either for the pencil or chissel; because it is to be furnished not only from the fables, emblems, and bacchauls, but likewise from Scripture.

I have formerly, in the book on Composition, proposed the story of *Judah* and *Thamar*; which, according to bass-relief management, is, with little alteration, (as well as many others) very improper for it, when you would represent two or three grounds in the same piece, though that story require not so much depth: and how fine would such a bass-relief become the hall either of a Jew or Christian? And if herein the servant and the country house were on a particular ground, how plainly would the matter appear, if naturally expressed? For though many imagine that a bass-relief is in the same case with a medal, which tends only to commemorate this or that occurrence, or remarkable story, I must entirely deny it, since, in my opinion, the chief intention of the former is in an instructive manner to serve for adorning a building; and the plainer, more artful and intelligible, the better it is, especially when the choice of subject is our own, and we can go to the expense of it. Yet painted bass-reliefs ought, as well as a good picture, to have their property; as the ancients (who brought this art to such perfection) have sufficiently shewn in their fine remains, which are our best models.

I agree with others, that without an exact observation and inquiry into antiquity, and the comments thereon, which some ingenious men have left us, we should be almost strangers to the hieroglyphic sense of the antique bass-reliefs; or many of them are so foreign and dark, that we can scarce apprehend what the ancients would signify by them.

We shall therefore make some remarks on the long and small, yet fine bass-relief of *Meleager* killed by his mother, when she burnt the fatal wood. It is certain that this story is faintly represented; but, in my opinion, the master has omitted the bustle and violent stir of *Meleager's* body, in order to preserve the elegance of the action. I find it also not strange, that few can understand this story without some writing under it. We there see the *Parcæ*, or three fatal sisters, but nothing of the mother; and though we suppose *Diana* to be present and mourning, yet that circumstance does not fully clear the meaning. *Meleager* should rather have had his hunting equipage and dogs by him, in order to point out his person and inclinations. And though the burning of the wood seem in some measure to express the matter, yet I think it too neatly cut and smooth, and should be more like a fire brand. But my greatest wonder is, at the absence of the mother *Althea*; she who was a principal person, a great princess, and acted this tragedy out of revenge, and seeing it is one of the greatest effects of a revengeful temper, to triumph in the presence of those who are overcome. Moreover, we see no active passions rule in any part of the composition. Nor can I say who the woman sitting by him is, whether his mother, *Diana*, *Atalanta*, or who else: I cannot believe she is his mother, because he seems to be as old as she. Moreover, we do not perceive in him any motion of a person in pain. Nor can I apprehend the design of the face on the round board below on the ground, it not being a medal for ornament, though doubtless placed there by the artist for some reason. Some think it represents rage or trouble, or else fire, because the hair seems to be flaming. But the matter might have been better expressed by a pressing of the eyes, struggling of the arms and legs, contraction of the nose, mouth, fingers, and toes, and the trouble and pain of the dying person; whereas here we see nothing like it; but, contrarily, he seems to die very quietly, as his arms lying close to his body at full length sufficiently shew. Besides, it is against the rule of emblems to admit of any aid, where the fact can be performed by the person himself, much less the addition of two or three figures to express the meaning, unless they be statues; such as tyranny with *Nero*, ambition with *Alexander*, valour with *Scipio*, and so forth.

It is true that painters used formerly, before they were acquainted with expressing the passions in the face and gestures, to write them on scrolls proceeding from the figures mouths, that they might thereby be understood; but as artists are now more enlightened, it would certainly be very improper to set a cock or spur by a man sitting or standing, in order to shew his industry, or a scull by another, in order to shew that he is dead, &c.

By these observations it is apparent that our *Meleager* should rather have been known by a fine action and motion; since the chief end of a representation is to

express naturally, and with energy, the nature of the matter; and this may as well be done in bass-relief as painted, if the story require it. Nevertheless we must observe, that there are some passions which do not work externally, and ought to be expressed by additions, in order to make them intelligible; such may be Charity, Mercy, Piety, Liberality, and the like: but Anger, Madness, or Rage, Pain, Smart, &c. (which disturb the body as well as the mind, by irritating the members) do not require emblematic figures or additional explanations.

CHAP. V.

OF THE DRAPERIES OF STATUES AND BASS-RELIEFS.

AMONG the *Greek* statues, we find none but what seem to be dressed in one sort of stuff; and these are the models for a good statuary or painter to govern himself by. But a portrait, which is likewise an ornamental image, must never be like a statue or stone figure, though white and painted with a single colour; even were *Ovid* with his train of metamorphoses present. No fine disposition of folds is here the advantage: if the stuffs be not like those of the *Greeks*, they are not proper for stone, and seem less congruous with antiquity.

Let us therefore not flatter ourselves, that we can make any improvements, by seeking new stuffs for our figures; nor rely too much on the dexterity of our hands, that how brittle soever the stones are, we can work them and perform any thing, even folds as thin as paper, small flying draperies, loose hairlocks hanging on a thread, &c. But rather imitate the *Greeks*, in the thinness, pliability, and looseness of their draperies, that the beautiful sway of the moving parts be not obstructed, but plainly perceived under them; unless, in the case of old people, who, because of their stiffness, may be dressed in coarse cloth; and yet not as seeming to be a mere dress without a body, but sitting close to it, so as to discover the principal parts, with the end hanging loosely down, not sticking out.

Flying draperies have no place among statues, or bass-reliefs; and though the latter represent histories, yet such draperies are not proper in them, unless on the second or third grounds; where then they may be fixed against the ground, and be no hindrance.

In a medal little relieved, or on urns or vases, where flying and running figures can be represented in all sorts of histories, we may freely make as many of those draperies as we please; because, as we said in the third chapter, the principal motion ought always to be in profile, either on a single or second ground.

I willingly allow the *Greeks* to be the inventors of loose draperies, as being the most easy; but that therefore we may not, now statuary is arrived at such perfection, make use of all sorts of stuffs (which is a thing possible) seems to me very strange: for it is certain, that all things through long practice improve, and we daily discover and see what was formerly unknown. Besides, there are few laws which are not capable of amendment or enlargement; and though, as the proverb says, Old people are seldom bettered by younger, yet it happens in some things, especially in this art. I speak here of laws only by way of comparison. Pray observe, how little the famous *Bernini* at *Rome* has tied himself up to the *Greek* antiquities. By the force of his judgment he has surpassed them; he has gone such lengths, that it was indifferent what he met with, whether flying, running, lying, standing, naked, or drest figures: he did every thing, not like the *Greeks* in a stone-like manner, but with draperies flying, folding, and swinging, as if they were a live people; and those with beautiful and broad folds, sometimes loose, at others set thick or thin, tenderly and agreeably worked as art requires. But what am I saying? we need not go abroad for examples: what fine draperies has not the famous statuary *Keyzer* made. It is certain he did not merely follow the antique; thinking it below his character to beat the common road; he sought the *plus Ultra*, in order to go beyond.

Add to these the great master *Francisco Quénoy*, whom I do not name as discommending others, by passing them by in silence, but as an excellent pattern for shewing us a way to void of error and reproof: for by saying, that *Bernini* performed what the *Greeks* never did, I mean that he dressed his figures in thick and thin stuffs, in order to give them as it seems more motion; the draperies swinging, flying, and ruffling, according to the liberty allowed to any master who can perform it.

It may possibly seem to some, that I am trampling antique glory under foot; but I declare I have no such intention: though I know that if some persons had the option, either to be a *Praxiteles*, or *Phidias*, or a *Dutch Keyzer*, or *Roman Bernini*, they would chuse to be the last; and, for this reason, that art has in these later ages, met with improvements unknown to antiquity. But, after all, I must say in reference to the judgment I have made, that though it be in our choice to represent any stuff we can perform, yet as long as we find none more beautiful, proper, or fine, than those which the *Greeks* have left us for examples, I think we ought to follow them. As to what is flying, swinging, blowing, or folding, (which is very improper in statues, as we have said) I shall leave that point to *Bernini*, and not follow either *Keyzer* or *Quellin*: but were I to do that honour to any person, it would be to *Francisco Quénoy*.

But let me not by any means persuade artists to imitate the particular manner

of this or that master; for every one has the liberty of chusing for himself, and I preserve mine. What I have advanced is only a whet for the judicious, by making further inquiries.

It is a great fault in artists to fix their thoughts on a single part of a figure, such as an elegant neck, handsome shoulder, back finely muscled, or beautiful thigh, which they work with the greatest application and pleasure, in order to give it a softness; and, if that succeed well, they are perfectly charmed with it; insomuch that we may often perceive in what part their greatest delight lay. Hence it frequently happens, that the parts of the same figure are very unlike in goodness; and the hands and feet, nay sometimes the face, bungled for the sake of a well finished back. It must be granted, that the principal parts are of the most importance; yet we are not ignorant, how much the lesser can either set off or deform a beautiful figure. What is a fine naked with poor hands and clumsy feet? Why was *Van Dyke* so famous for his portraits, but for having as much regard to an hand as a face? To an expert workman it is indifferent, whether he cut a block of marble, or make a model in clay; save that the former requires more time.

But, after all, this choice of handling and neatness is of no moment, if the figure be not well set or designed, because the greatest perfection lies in a conjunction of both. Wherefore it is certain, that if *Phidias* and *Praxiteles* had been masters of *Bernini's* handling and elegance, and this last, the knowledge of the *Greeks*, all three would have deserved the greater praise.

I as readily own as I take for granted, that art owes its defects to artists themselves, as well in painting and statuary, as architecture; proceeding not only from masters keeping their pupils ignorant of their principles, experiments, and secrets, but also from obstructing their advances in the art: for though it were weakness to think the ancients did not understand it, yet the decay must, as I imagine, be principally imputed to the reason I have given: from whence arose another mischief, to wit, an indifference in pupils for further improvements, especially in statuary. Accordingly none will at this time seek the old path of his predecessors; it is now overgrown, and become so uncertain as hardly to be found; every man runs blindfold over the heath, without knowing whether.

We observe, that the *Greeks* have commonly made more naked figures than the *Romans*: which I can ascribe to no other cause, than a choice of objects agreeable to their inclinations, and a desire to display their skill in the composition and symmetry of the parts of the human body. In their statues, they rather chose to represent deities than men, and, in their bass-reliefs, rather bacchanals and sacrifices than histories. The *Romans*, on the other hand, desirous by their statues and bass-reliefs to transmit the memories of their emperors to posterity, found

themselves obliged that they might not go against history, to dress their figures in the mode of the times.

We shall now consider the necessary observations in painting statues and bass-reliefs. It is certain, that they must be very neat and white, because such works in stone being both hazardous, troublesome, and costly, were never undertaken before the artists had chosen fine blocks of marble for that purpose. Wherefore we ought to take notice of the stones and their kinds.

Light marble is various; one sort entirely white, another bluish, a third flesh-colour, &c. being thus either in nature, or changed through time. They are all good when free from spots or eyes, and appear well against proper grounds.

For this reason we see, that the ancients represented the best and most remarkable histories either in copper or white marble; as many remains on palaces, temples, honorary arches, columns, pyramids, tombs, &c. can witness. Single white has also this advantage above the coloured paintings, that it does not soon change, and; when it fades, as marble itself is not free from it, it is all of a colour. The use of it is certainly attended with much less trouble, and not less natural in colours: moreover, we may sooner find ten masters for this sort of painting, than three for colours; because it is but a single part of the art, and remains always the same, and without alteration; whereas the case of colours is quite different. The grey paintings represent only a wall, or piece of stone work, but the coloured ones shew the life itself, seen as through a window: wherefore the grey can neither recreate nor serve for particular pictures of delight; nor can be of further use than in the places where they are set for ornament, of which they make but a small part; and were any thing else to be placed there, it would be but of the nature of the stone, and not please like a coloured picture. It is even in the same case with a field in summer and winter. The north wind deadens and greys it, and the summer revives and makes it look green again, feeding the very soul with its variety of flowers.

The white marble has a particular colour and tenderness; as may be perceived in the mixture of colours: wherefore it is of great moment to suit it well to its ground.

Between grey stone it ought only to be tempered with white and black, and softened with light or yellow oker; but between reddish or porphyry stone, with a little vermilion or *Indian* red, somewhat upon the flesh-colour, and this in shade as well as in the second tint. If you learn this colour from the life, your work will have the utmost agreeableness.

CHAP. VI.

OF THE ATTITUDES OF STATUES.

BESIDES the draperies of statues, something is to be observed concerning their sways and postures; which is a point of the greatest consequence: wherefore we shall in the first place shew what statues are; next, whether they will admit of any other variety than what the *Greeks* have assigned; in the third place, whether those which since their times have been in use, are reckoned as good; and lastly, whether it be not more adviseable to follow the antique and good ones, than to seek after new and less good.

Amidst the infinity of motions incident to nature in general, it is observed, that every man has one particular to himself, and peculiar to his temper; one bustling, another slow, and a third between both: and this distinction cannot but be obvious, even to a man of small understanding, since from thence, and a propensity for company like ourselves, proceed either our love or aversion for this or that person or their actions. And if this be granted, we may be assured that the ancient masters (especially the *Greeks*, who was so famous for wisdom) nicely observed all those motions, as well the internal as external, and expressed them in their several works. Wherefore it may then perhaps be inferred, that nothing in this particular remains for the improvements of after ages. But let me ask, Why we should not as well make use of our abilities and judgments in order to go forward? I think we may, in other things especially; but passing by what is already done, we shall proceed to inquire what a statue means and signifies.

A statue represents an idol, in human shape: an idol I say, with respect to its origin and use, and (as far as statuary is concerned) formed after the best proportion, either in gold, silver, or other metal, and dextrously worked by the hand and judgment of the artist. The uses of these are to be set in temples, courts, palaces, and other public places, but especially to adorn architecture. We find them as well in scripture as fables: for instance, in *Mordecai*, when royally arrayed he was led on horseback by *Haman* through the city. Also in *Christ*, when exposed by Pilate to public view.

We likewise find matter for statues in profane, even recent stories: as for instance, in the late king *William* and queen *Mary*, of blessed memory, moulded from the life, and set up in the temple of honour, and such like. None of these pieces shew either active, passionate, or violent motions, but plain or grave, and majestic, suitable to the dignities of the persons they represent, and which we

ought to consider as gentlemen or ladies, who standing at the doors or windows to see and be seen by the people are serious and without motion. Whence the proverb seems to arise, " He stands like a stone figure, or block ;" or, like a dumb and lifeless person.

We shall therefore consider two sorts of statues, the unactive and the moving. The unactive are such as stand singly in niches and on frontispieces, and the moving or bustling are those which are seen in groups of two or three, on pedestals, triumphal arches, and fountains.

Now it is certain, that these two sorts of statues must needs have particular purposes, and therefore particular places : for the former are seen from a single stand, for which they are properly made, and the latter are to be viewed round about from all sides. But of this we shall say more in the next chapter.

As to this latter sort of statues, they receive not their appellations from the persons they represent, but from the actions they performed, or the misfortunes they underwent : and herein lies the main point, since without them the persons singly of themselves would not be known ; as in the stories of *Seneca*, *Petus*, *Laocoon*, *Pyramus*, and others : and these occurrences or accidents must be but once, and on one occasion, attributed to them. Suppose any of these persons were to be represented by a single statue, as *Laocoon* with a serpent, *Pyramus* with a sword, &c. what difference would there be between one who once committed such an act, or bore such a calamity, and one who in his life-time had gone through a thousand accidents, as *Hercules*, *Theseus*, *Achilles*, *Hector*, and many others who are represented by one statue ? Wherefore we may easily conceive, that the ancients have in every respect so firmly fixed and orderly disposed their postures, that there is no room left either for alteration or addition. Besides, we see that no additions of the modern masters are like the antique, either in quality or goodness, as is evident in the works of *Quelin*, *Keyzer*, *Bernini*, and many others, who made no distinction between statues and statues.

If I seem here to contradict myself, because having in the preceding chapter set forth those three great masters almost above antiquity, I now place them below it, let it be observed, that I am speaking of statues, not of bass-reliefs ; for herein they have neither excelled nor been equalled to antiquity in the beauty, air, and variety of draperies.

The ancients in their statues had in view three principal conditions and natures of men ; the gay, the heavy, and the moderate : the gay are active, full of fire, and slender like the *Apollo* ; the second are melancholy, slow, and listless, like the *Antonius* ; and the third sort is of a composed temper between both, as the *Mercurius radians*, which receives its light from below. All these were etched by *Perrier*. We also commonly observe, that the active and airy are seldom long without motion,

now standing on one leg, then on the other: accordingly the ancients represented such a person standing on one leg, resting little or nothing on the other foot; but being to exhibit an indolent, voluptuous, melancholy one, like *Antinous*, we may plainly discover how heavily he stands on one leg, and yet rests on the other foot, his belly projecting, head hanging down, and hips excessively rising. The contraries of these two figures are worthy of remark; one seems to fly, and the other to be sinking into the earth. As to the expression of the third figure, (which is a mean between the two sorts aforesaid) he, as a well-tempered person, is made standing firm on his legs, looking thoughtfully down without any turn, not too fiery or easy, nor too much sunk: one hip swelling a little more than that of *Apollo*, and somewhat less than that of *Antinous*, and, though resting on one leg, yet appearing more firm than the one, and more airy than the other.

Now as the ancients knew how to divide those three different bodies so very nicely, according to their natures and action, so we need not question but they handled all their other figures in the same manner: I speak in reference to their qualities, as a still standing *Bacchus*, *Mars*, *Hercules*, *Saturn*, &c. Even the women, goddesses, and nymphs not excepted; all which proceed either in a greater or less degree from the three standards before mentioned: this truth is evident, not only from these examples, but likewise from what we daily meet with, whether in models or prints. Let us then not imagine, that we are able to invent new actions for our statues, or others than those which are already found, much less that they should be better and more proper; but rather employ our thoughts more advantageously on other things, and in the mean time implicitly follow the ancients in a study so noble, and in which they took so much pains.

The main point lies in the beautiful sway of a stature, well expressed according to the quality, condition, nature, and intention of it. But hereby I mean not, that we are obliged to imitate the actions and postures of the ancients, without the least deviation: contrarily, every man has the liberty of exercising his ingenuity: I propose their works only as patterns which I have always followed, and would have others do the same, without fear of being therefore called copyists, or their works copies. Such a moderation I think even very commendable, since the fable of *Icarus* teaches us, that high-flyers have often great falls; or, by avoiding *Scylla*, they get into *Charybdis*.

There still remains a necessary remark, concerning the explanatory additaments of statues; and, to be brief, I shall shew their natures in three particular statues, and chuse out of many the stories and figures of *Lucretia*, *Dido*, and *Thisbe*, among the women. Those of the men may on the same footing be easily apprehended.

I represent these three women with daggers in their hand, to denote that they fell by those weapons.

Lucretia is grave and majestic.

Dido haughty and proud. And,

Thisbe very plain and city-like.

I exhibit *Lucretia* thus because she was a noble *Roman* lady, who being ravished by *Sextus Tarquinius*, in discontent stabbed herself with a dagger. Now to make this known, a round shield or board, with the ravisher's head thereon, is standing or lying at her feet, and on her right side lies a dog to point out her faithful love. On the pedestal appears the whole fact.

The second, a queen of great spirit, has likewise a dagger; because, on being deceived, she in spite and rage killed herself. The figure of *Æneas* I place near her and on the other side a sparrow, as the emblem of wanton love.

But *Thisbe*, in honourable affection moved, or rather deceived, by *Pyramus's* imaginary death, stabbed herself for pure love and despair, as being unwilling to survive her lover. Near her on one side stands the figure of *Pyramus*, and on the other two turtles. Underneath these two latter appears the fact itself, as in the first.

These I think sufficient examples for further representations; as having shewed the difference in three, which are almost conformable to each other.

CHAP. VII.

OF THE PLACING OF FIGURES UPON PEDESTALS, FRONTISPIECES, IN NICHES, AND OTHER PLACES.

IT is evident that statuary has a dependance on architecture, and is regulated by it: and as figures adorn and give life to a landscape, so statuary embellishes and makes architecture look grand. A good landscape painter knows what objects are most proper for a composition, and what forms they must have, whether crooked, straight, standing, sitting, to the left or right, in order to produce decorum, as we have shewed in the chapter concerning irregular objects: and a skilful architect ought to be as well acquainted with the method of setting off his work with figures, bass-reliefs, and other ornaments according to rule, that it may thereby become not only magnificent and elegant, but we may plainly perceive it must beso, and not otherwise. He should

also know, why some figures ought to face, and others look from each other; why these must swell or rise outwardly, those be upright or sitting, &c.

Upon this account, the statuary ought rightly to understand the architect's intention, ere he proceed to work; as also what figures he is to make naked or clothed, be they of men, women, or children, on what side they ought to rise or swell, and how bent; and from what side seen, and whether they must stand high or low, and so forth. Being apprised of these particulars, he is then to execute his thoughts in finding, according to those sways, fine actions, graceful motions, and elegant draperies, from whence may arise a general decorum. Thus much as to these two active sisters.

In relation to the third, to wit, painting, which embraces them both, as needing their aid, I must say, that it makes the elegancies of architecture and statuary, whether in history or landscape its chief study, so a judicious painter ought, for adorning his architecture with figures, bass reliefs, &c. to be thoroughly acquainted with them, that he may naturally express them with shade and colour; even so much as thereby to correct the inevitable deformities still to be observed in nature.

It is unaccountable, that among so many good architects, statuaries, and painters, so few have understood the right placing of statues: they sometimes hit it, but not upon certain principles. Wherefore we shall endeavour to clear the point in few words and three sketches, hoping that no offence will be taken at my adapting the matter also to painting, since it has so near a concern therein.

As there is nothing in nature without imperfection, so in the use of things we ought to proceed with judgment, in order to chuse the best for the satisfaction of our own eyes, as well as those of the knowing and lovers.

In the placing of statues in architecture, the same regard must be had wherever they stand or sit. I speak not of painting alone, but what generally concerns both the arts; statuary in the first place, and afterwards painting. See plates LXV. and LXVI.

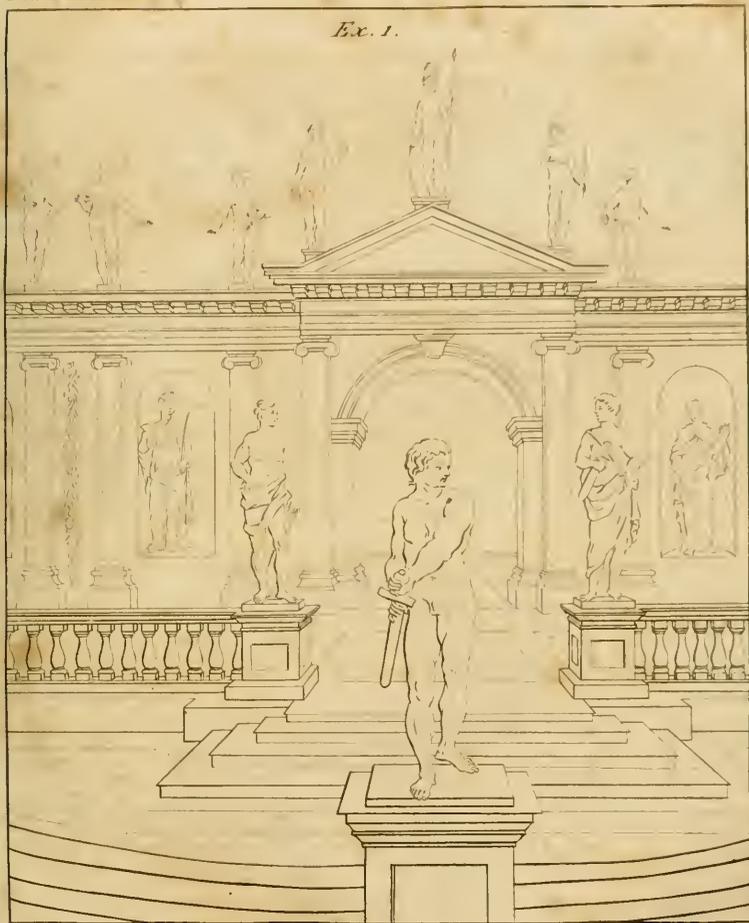
Behold the sketch in plate LXV. with attention, and my orderly disposition of the statues in different places, sufficiently to evidence in the regularity of my scheme to any one who has a mind to try the contrary.

Here you are only to observe the outlines of couples or pairs of figures, and their postures against each other; for a single figure acts for itself, but a pair or couple of figures shews the result of both.

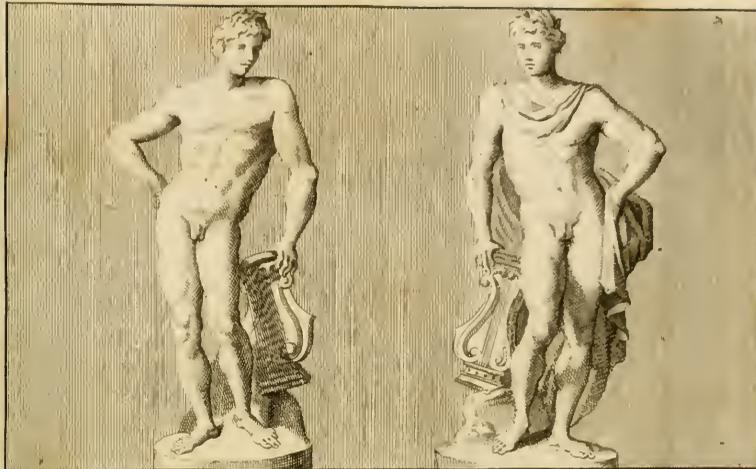
I have formerly asserted, what constitutes a beautiful action, namely, a good turn of the members and motion of the head, arms, hands, and feet.

The first example chiefly concerns statuaries, who, by observing that position,

Ex. 1.









will shew that they understand it, and are able to order and make large things as well as small.

The second example respects painters, though it be the same as the former, in reference to the outline; but with respect to shade, when we are confined to a single and fixed light, we ought to choose a proper and advantageous one, that the outline, as our principal purpose, may thereby maintain its force, and produce the effect and decorum we desire, as you see here, with its opposites.

We have formerly said, that the outline without the shade is of no effect; and that a beautiful action and outline may lose their force, and the gracefulness be spoiled by an improper light; which deformity is very visible in sharp and broad lights, and more disagreeable than in moving figures.

The third example concerns those who paint figures, bass-reliefs, and other ornaments, either in white, red, yellow, or other coloured marble or stone. Here, observe not only the outline, as in the first example, or the same shaded, as in the second, but likewise the colour of the stone, as well in the shade as light: I say, especially in the shade, because therein appears the greatest variety, either by means of the air, or some other reflections.

Another of our positions has been, that all objects retain their natural beauty in the shade, unless they receive reflections from other things; likewise that white is the most susceptible of it, and by its cleanness easily receives whatever colour it meets with. Consider also the great difference between the closeness and solidity of marble, and the thinness and transparency of linen. In the third example you will find that white marble, not without reason, produces yellow or russet shades; wherefore you ought carefully to consult Nature, in order to imitate her with knowledge.

But to return to the first example, let us observe how two opposing figures appear in their outline. First, upon the frontispiece where these two figures swell outwardly, the faces either regarding or turning from each other, and the arms the same; and the middlemost straight, without swell and fronting; and those on the outsides also with little or no turn, as being seen only forward: secondly, the two figures on each side of the steps likewise swell outwardly, yet more turning than the others, because being also seen sideways, they ought to be beautiful from three sides: thirdly, the foremost figure may have as much turn and action as you please, and be good all round: fourthly, the figures in the niches are fronting without the least turn or stir, and the greatest swell is forwards. It is also very probable for the men to stand below, and the women above; because the woman tapers upwards, and therefore is more disappearing and uniting with the air; which in architecture

has a fine effect. For this reason they formerly oftentimes set small pyramids on the tops of houses, instead of figures.

The uppermost figures against the sky look best naked, because of their airiness; those in niches must be massy and drest, and those below on the balustrade half dressed. Thus much as to the first sketch.

The second example shews the method to be used when it happens, that the shade causes a visible deformity on the swelling part of a figure, as to help it by the disposition of an arm, piece of drapery, or hand; I mean, in a painting where the light remains always the same, and to which statuarics are not tied, especially in the open air, because the light continually alters, but in a painting not; for as things are painted they stand. This remark is worth noting as well in active as still images.

In the third sketch, I exhibit a standing figure in a niche, and between them a bass viol, supposed to be of yellowish or russet wood; which colour, because the figure is of white marble, gives strong reflections. On the side we see another figure between the greens; and a third lying on the ground surrounded with the air: in all three I have one and the same intention, viz. to shew the cause of the mixture of the shades, otherwise, the figures will sometimes seem to be made of two sorts of stuff, as the light parts white, and the shades of some other colour. A due observation of this enables us to answer for what we do.

Although now by these positions about the stirring actions, I seem to contradict former ones, namely, that in painting or carving statues, we ought to give them but little turn, yet in fact I do not: I speak there only concerning a single figure; whereas here are many in company, and those set upon pedestals, fountains, and the like places, where they are seen from all sides, which creates a difference as well in their natures as circumstances.

If I am taxed with presumption for taking upon me to place figures, and set naked ones and women above, and men with those which are dressed below, I answer, that my conduct is founded on architecture, which intimates, that the five orders are peculiar to five different conditions of men, as *Polyphemus*, or the giants for the first order; Mars, as robust or muscular, for the second; *Apollo*, for his slenderness, for the third; *Diana*, or *Venus*, as womanish, for the fourth; and *Iris*, or *Cupid*, for the fifth. This consideration will, I think, as well embolden as justify me.

To conclude this chapter, I shall say something concerning heads, hands, and feet, because I have found both here and in other parts, painters as well as statuarics very imperfect in them, as if of less consideration than bodies.

Some statuarics do not sufficiently vary their faces, making little difference be-

1875
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Plate LXVII.



G. de Laireffe inv.

J. Carvillan sculp.

tween youth and age, giving also much into the modern way of affectation and exaggeration, I mean a kind of fondness in artists for a particular manner; as to make the eye-lids of their figures too large, which causes a heavy look; and to cut the dimples on each side of the mouth and the hollows of the nose and neck too deep, seemingly shewing the fatness of women; whereas, they ought rather to be somewhat more expressive in the muscles; since, according to the turn of the head, those rise more or less, especially in thin and aged people: I speak only of giving a variety to the look and breasts; for, faces must not be always alike grave and lofty; there must be wanton ones as well as modest, large featured as well as tender, suitable to the bodies; the case is here the same with the neck and breasts, some are growing, others full grown.

Much is to be observed about the make of the hands, and set of the feet, especially when naked and without sandals; but the matter lies most in ordering the toes. The three foremost ought to be the longest, and close, turning out more or less with the tread of the feet; whereas some turn them in, the great one lying straight with the foot, and the rest against it, which looks very uncomely. See the examples in plate LXVII. and the difference between them, of which the two uppermost shew the unseemliness, and the three others the elegance I speak of. And though many have casts of beautiful womens' hands for constant use, yet these (as has been said of faces, breasts, &c.) cannot upon all occasions serve for the difference of the sexes; for women have thicker and more tapering fingers, and smaller nails than men, who, according to their bulk and age have more rising knuckles than women.

CHAP. VIII.

OF THE USEFULNESS OF MODELLING.

HAVING, in the second chapter, spoken of modelling, which is a practice of great concern to a curious artist, I shall here deliver my further thoughts about it.

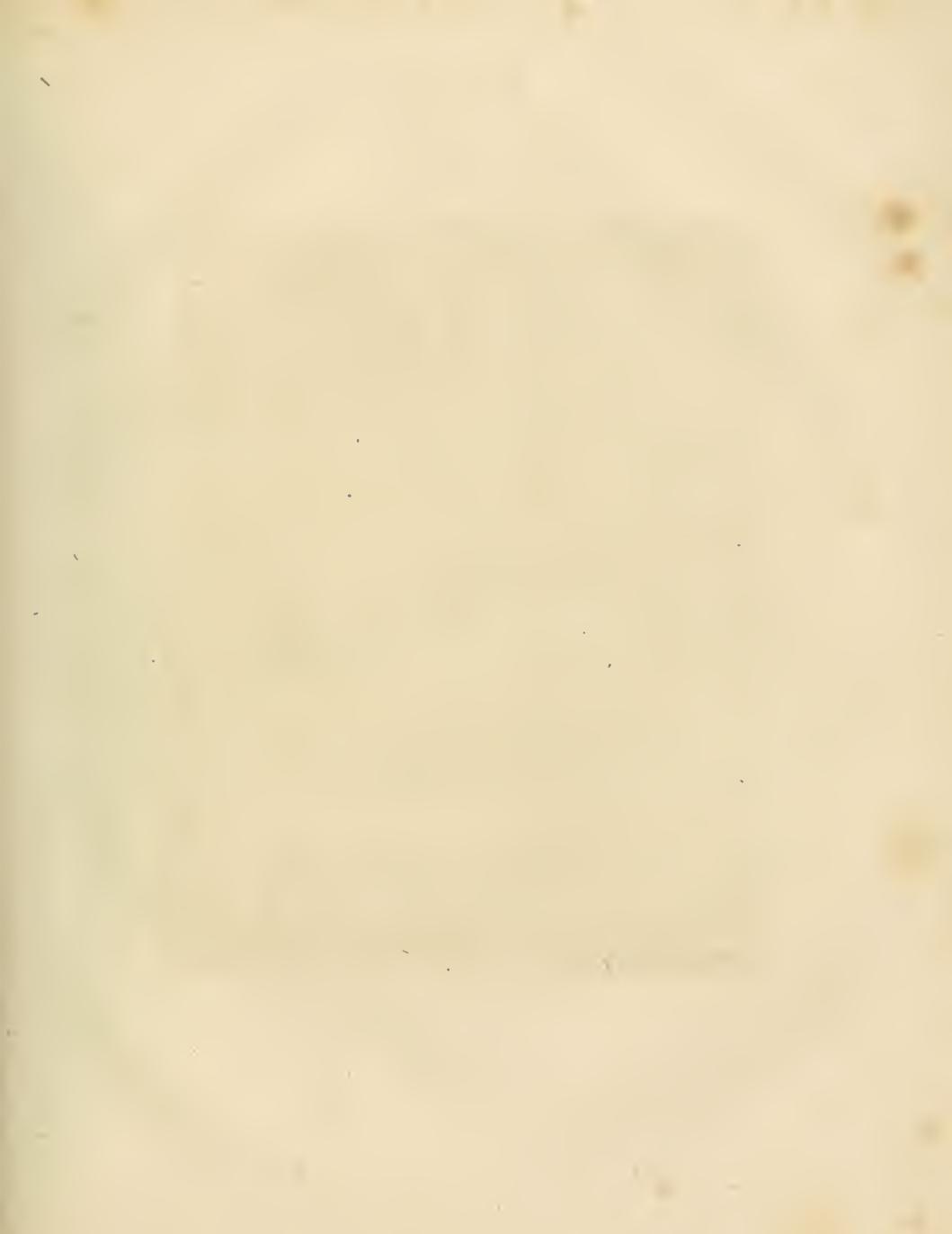
The making models, whether in clay, wax, or other soft matter, is both useful, delightful, and necessary for a statuary as well as painter, indeed, for all who endeavour at any perfection in the art; for by this practice (in reference to the relief of things we are to represent, whereby it seems always to have life itself) we obtain a firmness, and at the same time a bold handling. It disburthens our thoughts, and makes such lasting impressions on the mind, that we need not be at a loss about the life. We must be sensible of the great advantage arising from it, because we can

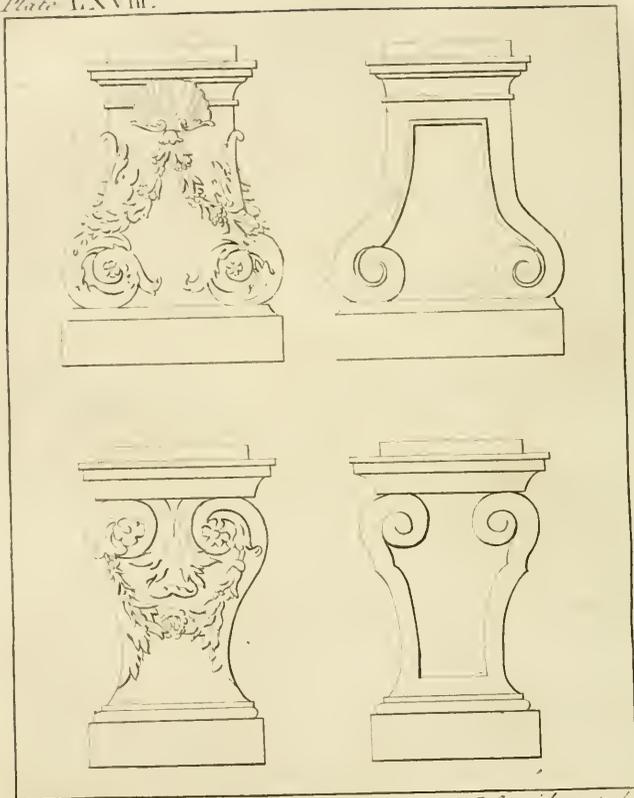
model in the aforesaid bodies, bass-reliefs, foliage, and other ornaments from the antiquities, on all sorts of objects, as altars, vases, dishes, candlesticks, cisterns, &c. and then paint them with such colour as we please; also gild or bronze them, according to the use we would put them to. By the same means we may have store of elegant sword hilts and helmets, *Greek* as well as *Roman*, to serve on any occasion. In short, a good modeller can help himself out of any difficulties. Therefore, let me advise you to fall bodily to work, and make bass-reliefs, sphinxes, tombs, vases, or any thing else necessary in the art. You may likewise get small wooden dishes and pots of divers kinds turned, and prettily adorn them with wax imagery of satyrs faces, playing children, dancing nymphs, &c. These things may be used in any manner of painting, whether the piece be sun-shine, or moon, or candle-lights. If you would go further, you can divert yourself with modelling medals in wax, and oblige a friend with a cast of them.

Many of the most famous masters have practised modelling, as sufficiently appears in their works. The truth is, we can make any thing we want, even what nobody else has, and is no where to be purchased, to paint after, as from the life itself.

I shall say little of the method for making models, because it is very common, and every man has his own way; wherefore I shall confine myself to flat bass-reliefs.

Having sketched my design on paper, as large or small as I would model it, and neatly worked it up with lights and shades, I take a board painted with the same colour and tint as my design, and with a point trace it thereon, and fill these outlines with wax or clay more or less raised, as occasion requires; then I work the stuff first with fingers, afterwards with a toothed tool, and lastly with a wet pencil, in order to make it smooth and even; which being done, and the board placed in the same light as our pictures are to stand or hang in, it serves for a model to paint after. If now we are to introduce it in our pieces, whether in landscapes, friezes, shallow niches, &c. it must be set either fronting or sloping, in such a light and at such a height as the point of sight directs. But if it be a bass-relief, more raised, the point of sight is placed in the middle of the piece; and though the raised parts on the extremities will then of course happen to jump over the outline, even sometimes over other figures, according to the lengths of the pieces, as in a frieze and such like, I, to prevent that inconvenience, make use of more than one point of sight.





G. de Laireffe inv.

J. Carnéham sculp.

CHAP. IX.

OF THE VISUAL DECORUM OF A STATUE, WITH ITS PEDESTAL, AS WELL WITHIN AS WITHOUT DOORS: AS ALSO THE SUITING OF VASES AND BUSTS.

WE find that the grace of the posture and sway of a fine statue arises only from a contrast in its outlines, from top to bottom, affecting not only the figure, but also the pedestal: with this difference, notwithstanding, between naked and clothed figures, that an ornamented pedestal gives the former greater elegance than a plain one. Yet this latter sort likewise produces a fine effect, by observing, that the swells or scrolls of men's pedestals ought to be at bottom, and those of women on top, the course of which causes a contrast both in the forms and sexes. See plate LXVIII.

If now it be asked, in the case of placing two naked figures together, viz. a man and a woman, as *Diana* and *Apollo*, *Venus* and *Adonis*, &c. whether the pedestals ought then to be represented so unlike? My opinion is, that they must not, as being contrary to rule and order. If both figures be men, the pedestals ought to swell at bottom; if both women, on top, and if a man and a woman, both ought to be plain. If there be a woman between two men, the side pedestals must be plain, and the middle one particular to itself, and the contrary.

Plain pedestals, though bearing dressed figures, vases, or busts, suit not between two columns or pilasters, at least they ought to hollow in, not swell out.

The height of a vase, placed between two figures, must not exceed three-fourths of that of the figures, inclusive of the pedestal, that is, up to the breasts, and no higher.

A bust, with its pedestal, should not rise above man's height, the pedestal not swelling out, but the contrary, as in the examples.

Where two vases and a bust are placed in a garden between two figures, the outward pedestals ought to be of the same height with the middlemost and plain: the two others must hollow in or swell out according to the course of the vases, and be a third or half lower, yet retain the same breadth with the others.

A vase twice as high as broad, and running up straight, ought to have a square swelling pedestal. The contrary will produce the same decorum.

If a bust stand between two vases, they must be level with the shoulders of the figure. The contrary is also good, provided the pedestal be somewhat bigger, and suited to the course of the vase.

CHAP. X.

OF THE ORNAMENTS OF THE FRONTISPIECE OF TEMPLES, HOUSES, &c.

NOTHING can properly be done in statuary or painting, without due reflection: I speak not only of the manner and handling, but also with respect to the circumstances of things. Even a good building may abate of its lustre, by a bad choice in the outside ornaments. Wherefore, we shall shew what ought to be done in this point by what follows.

The Ornament on the Temple of

Jupiter, should be an eagle grasping thunder.

Mars, Some warlike instruments, as armour, helmet, shield, sword, arrows, and standards.

Phabus, A sun in the centre of the zodiac, with the twelve signs.

Pallas, *Medusa's* shield, and a helmet adorned with a standing owl, or lying sphinx.

Diana, Dogs, bow and arrows, and above them a moon.

Ceres, A plough, with ears of corn, and a sickle.

Bacchus, Two tigers, a thyrsis twined with vine leaves, and bunches of grapes.

Mercury, A winged cap on a Caduceus.

Vulcan, An anvil, with hammer and pincers thereon.

Vesta, An oblation bowl, out of which proceeds a flame in the middle of a circling serpent.

Cybele, A castle or key between two lions.

The Ornaments on the House of a

Senator, consul, or magistrate, should be, the Fasces, and in the middle, thunder.

Learned man or philosopher, A sphinx with a burning torch, and also some books.

General, A shield, with a griffin represented thereon, also a club and lion's skin.

Merchant, a bale of goods, a pair of scales, and a yard measure.

Physician, The figure of *Æsculapius*, and a staff twined with a serpent.

Painter, A monkey with pallet and pencils.

Shepherd, A crook, with a scrip and flute hanging to it.

Fisherman, Some nets, ropes, rushes, and fishes.

The Ornament on an

Hospital, should be charity or compassion, with the founder's or town's arms.

Prison, All sorts of frightful instruments, as irons, chains, ropes, &c.

House of correction, the figure of education, holding the bridle of a tamed beast which goes before her.

All the arts, as painting, arithmetic, architecture, &c. may be expressed by figures.

It is certain, that the design of temples, built in honour of the gods, was to place their figures in them for worship, either with prayers or sacrifices. Wherefore it is a great fault in ignorants to place without, in frontispieces or niches, what we ought to seek within those buildings, as may be seen in the temple of *Diana* at *Ephesus*, *Apollo* at *Dolphus*, *Jupiter* at *Dodone*, and many others, where the figures all stand without them.

END OF BOOK X.

THE
ART OF PAINTING.

BOOK XI.

OF STILL LIFE.

EMBLEM CONCERNING STILL LIFE.

JUDGMENT and Prudence sit here at a table, by whom are seen some cupids, taking out of a large horn of plenty, all sorts of things, as a sceptre, crown, necklaces, books, a shepherd's staff, musical instruments, garlands, flowers, fruit, &c. serving for still life; and presenting them to Judgment, who, by the help of Prudence, lays them in heaps on the table, disposing them orderly for representing ingenious designs in that part of the art.

CHAP. I.

OF STILL LIFE IN GENERAL.

HAVING thus far treated of the power and dignity of the noble art of painting, together with the lustre and advantage accruing to those who thoroughly consider and put it in execution, we shall now, for the sake of weak capacities, proceed to still life, or immoveable and inanimate things; such as flowers, fruits, gold, silver, stone, musical instruments, dead fish, &c. and shew which are the best and of most advantage. These may in their turns serve for materials for a natural composition wherewith to please all sorts of men, the great as well as the little, the learned as ignorant. Wherefore out of many we shall fix on the following objects, as the most beautiful, elegant, and agreeable.

1. Flowers.
2. Fruit.
3. Gold, silver, and other rich things.
4. Musical instruments.

These four sorts, artfully ordered and performed, may serve for the ornament of halls and cabinets as well as the best paintings, provided they have a proper light, and hang together. But we must know, in the first place, what constitutes a good still life piece, since, though it be naturally pencilled, nothing but a good choice can charm the senses, and bring fame to the master. It is weakness to think that faded flowers should please, much less in a picture: or, who would have a piece of ordinary unripe or rotten fruit in his best room, and among a cabinet collection, seeing the life itself is so disagreeable? Such rubbish I did formerly admire; but, as they only shew the deformities of nature, I have no appetite to view them any more. But, to return to the subject.

My opinion is, that the beauty and goodness of a still life consists only in the most choice objects: I say the most choice; as among flowers, the most rare and beautiful, and the same in fruits and other things. These will gain the master credit, especially with the addition of some particular significations proper to them. It is not probable that wealthy people should be delighted with old-fashioned plate and furniture, when they can have every thing more beautiful and elegant; and, as improbable, that judicious lovers of music should be pleased with the modern lyre, dulcimer, or bag-pipe. As for cabbages, carrots, and turnips, as likewise cod-fish, salmon, herrings, smelts, and such like, which are poor and mean ornaments, and not worthy of any apartment; he who is pleased with them may seek them in the markets. I as little approve of horse furniture and hunting equipage; though these latter with wild boars, stags, hares, pheasants, partridges, and other fowls, depending on princes and noble mens fancies, are more tolerable.

Having thus in general touched on still life, let the judicious determine which sort is best and most advantageous either to the painter or purchaser.

As for me, I think eloquence very charming to the ear; but goodness alone makes beauty amiable. What is a fine flower, apple, gold cup, or well tuned violin, without good smell, delicate taste, proper use, and agreeable sound? Goodness I say, ought to be perfectly apparent: the smell, taste, hearing, or sound, cannot be painted; but may be in some measure expressed by occult significations, either in bass-relief by fables, hieroglyphics, or emblematic figures, or by many other things, if the will be not wanting.

As to the nature and property of the places for still life, they are two-fold, close and open; the one representing it as if hanging against a wall or wainscot, and the other as lying on a bench or table, or on the ground:

We also suppose, that no objects used in still life ought to be represented less than the life.

It is likewise improper, and against the nature of still life, to introduce, in any of

the before-mentioned choices, coloured back-works, or vistas, either close or open; that is, landscape, architecture, or any kind of living creatures, which would spoil the very name of a still life: moreover, it is difficult, if not impossible, for such a painter to hit every thing; and granting he can, I yet question whether he would be pleased with the title of a still life painter. I say, then, that the depth of the picture is only to be represented by a hanging curtain, or a bass-relief of wood or stone, of such a colour and tint as best suits the general decorum; the one darkish, and the other somewhat lighter. With flowers a dark grey back ground suits better than a white, yellow, or red one. With fruit, white and grey marble, but not yellow or red: yet, as a fine bass-relief requires more skill than a flower or fruit, and such like, you may, instead thereof, introduce a niche, with a god or goddess's bust therein, proper to the subject; as a *Flora*, *Pomona*, *Bacchus*, *Apollo*, *Diana*, or others, according to the intent of your design, and as you would have it bear either a particular or general meaning, which each of those figures will supply in abundance. Flowers are various, and, like fruits, may be divided into three sorts, to wit, the Spring, Summer, and Autumn; and, having different qualities, are fit for many fine and uncommon designs, in conjunction with bass-reliefs or busts, as I have said, with this caution, that with flowers suit no fruit, but ears of corn, as being airy and pliable; but among fruits may be some flowers, especially such as allude to rest and mirth; as poppies and roses. And yet these agree best with grapes, either in garlands or festoons.

Let us now, for exercise and improvement in this point, observe what the learned say. The white lily is sacred to *Juno*; turnsol to *Apollo*; the rose to *Venus*; *Diana* and *Somnus* claim the poppies; *Ceres*, the corn-flowers; *Juno*, the pomegranates; *Bacchus*, the fig-tree and vine; *Ceres*, or *Isis*, the peaches and ears of corn; *Venus* and *Apollo*, the apples; *Ops*, or Mother Earth, every thing she produces throughout the year. Of instruments, the lyre is dedicated to *Apollo*. *Mercury*, and the Muses; the flute to *Par* and *Venus*; the trumpet, to Mars, &c.

CHAP. II.

DESIGNS FOR BASS-RELIEFS PROPER TO STILL LIFE.

WITH flowers suit *Zephyrus* and *Flora*, or *Venus* and *Adonis*, in courtship.

With fruits, *Ceres* and *Pomona*, or *Pomona* and *Vertumnus*. With grapes, *Bacchus* and *Ariadne* and merry bacchanals; and, if there be mulberries among them, a sleeping *Silenus*, and the nymph *Egle*, is most agreeable.

With musical instruments, *Apollo* and the nine *Muses*; *Orpheus* playing, or *Arion* on the *dolphin*. With a timbrel, cornet, and cymbal, a bacchanalian sacrifice, feast, or dancing.

To the three seasons, as Spring, Summer, and Autumn, in one piece, we may apply *Venus*, *Ceres*, and *Bacchus*, sitting together, according to their ranks. I exclude the Winter, as improper and disagreeable, and admitting of no other than poor interpretations; such as Hunger, Penury, &c. which this season brings with it.

That these bass-reliefs may have due decorum, you must observe, that in garlands they ought to be octangular; in festoons, round; and in groups, or bunches, square, and parallel with the frame, especially when disposed hanging above, below, and on the sides; but when in corners, a compartment suits better, and this to be square above, and semi-circular at bottom and both sides. Thus much as to close bass-reliefs in general. As for the relief, the flatter it is the better, and without the least ground-shade, in order to prevent all mastery and confusion.

Concerning the other sort of still life, either standing or lying in deep niches, or on benches or tables, we have before observed, that it ought not to be represented less than the life, and therefore must come quite forward in the piece, as appearing then in its full force and quality; even much better with a light coming from without, than within; a front than side light.

There are three sorts of grounds, which elegantly set off fruits. Grapes, especially the blue, and cherries, blue plumbs, and all fruits inclinable to be dark, require one of free-stone; but apples, peaches, and apricots, appear better on a dark grey ground. There is a third sort, as pumpkins, melons, oranges, strawberries, and others, which best become a white ground, whether they be lying on a bench or table, or in a deep niche.

I shall now describe some designs, which I hope will not be unacceptable to the artist. The first contains the three blooming seasons.

A Picture, or Composition.

This piece exhibits a compass-headed niche, square within, and its depth equal to its diameter: therein I place a beautiful vase, either of chrysal, copper, or gold, with flowers, of which I set the shortest stalk in the middle, and the others spreading on the sides: above, in the middle, on a ring, I hang two or three bunches of the largest sort of grapes: to the ring I fasten a small ribbon, on which loosely hang ears of corn, intermixed with corn-flowers, taken up and tied in the upper corners of the piece, and hanging down the sides: below, round the vase, lies fine and palatable fruit, of the largest and best sort; as melons, lemons, fresh

figs, pomegranates, walnuts, as well as apples, peaches, China oranges, &c. This is the substance of the piece.

The disposition is thus. The festoons, in bunches of a hand's length, are parted with greens, and tied; which greens cover the stalks of corn, and being intermixed, as is said, with some blue flowers, produce an agreeable mixture, without mastery. The jaumbs setting them off, are grey stone, and the ribbon, dark violet. The grapes of the largest sort, tied to a copper ring, are, in the middle, white, and those hanging on each side, blue, with a green leaf or two: this group is well set off against the shade of the hollow of the niche, without drawing the eye from the principal. My intention is, to dispose the flowers into a large mass of beautiful and light ones; the strongest and fullest to be in the middle, consisting of white, yellow, and light red: the highest next the grapes to be a turnsol, and on the sides, others of less force and colour, intermixed here and there with a beautiful blue one. And, because the vase, on account of the room which the fruits lying about it, take up, cannot stand quite forward, the flowers spreading on the sides must be in shade. The fruits I dispose contrary again; as the largest on the left side, and the smallest and most tender, such as peaches, apricots, and plumbs, on the right: they should be *Italian* fruits, especially the lemons, at least the size of two doubled hands, as being the chief of the group, and governing the rest. If, besides the seasons, you would represent some other meanings, add a lyre, violin, or other musical instrument, which may be set or hung against the light side of the aforesaid hollow; and thus the piece is complete.

And now, curious still life painters! view this example with attention, and consider whether I propose to you any difficulty above your abilities. Ye flower painters, Is it more troublesome and artful to imitate a grape, apple, or peach, than a rose, lily, or turnsol? And ye, who practice fruit only, What difficulty has a flower more than fruits, a pomegranate or melon, inwardly or outwardly? Any of these may be set, standing or lying before you, as long as you please; and so may a harp, violin, lyre, or flute: these can store you, and are all in your power, and your eyes can determine the proportions, measures, and forms, of all that stands still, hangs, or lies, and the soft pencil, skilfully handled, brings them naturally and properly on the cloth. Why then do ye so often obstinately build on a single sort? A beautiful flower will certainly please the eye, but more, in conjunction with some fine musical instruments. Your cloth may take in some of each, and yet, ye most times do it with a single sort. If it be a flower-piece, your cloth must however be filled, as it also must, when the subject is fruits and musical instruments. When we say, A man is a fine still life painter, we are to suppose, he paints every thing, either standing still, lying, or hanging.

Second Picture, being the reverse of the former.

The chief object in this arrangement, is a low or shallow basket of fruit, taking up in breadth the major part of the opening. This basket is filled with all sorts of tender and palatable fruit: Instead of the grapes over it, I fasten to the ring a bunch of flowers with elegant greens, tied up, as in the former, and against the jambs of the niche, some musical instruments; as a flute, trumpet, bassoons, cornets, hautboys, &c. On the right side of the basket lies a Porcelain dish of strawberries; and behind it, somewhat deeper in the niche, a wide glass of mulberries, &c. The hanging festoons, on each side of the bunch of flowers, consist mostly of ears of corn and greens. The main light takes the basket of fruit, consisting mostly of lightish white, yellow, and somewhat red ones, and the shaded side, of dark, black, or violet. The bunch of flowers over it, contrarily, is made up of blue, purple, violet, and a little white and yellow. The musical instruments the same. The other things, encompassing these, as the ears of corn, and greens, explain themselves.

This piece, thus disposed and artfully executed, is a proper matching picture for the preceding.

We shall add a third composition relating to music (implying harmony) no less elegant than the former.

Third Ordinance.

In the middle of the hollow of the niche, I place on a desk a large book of music, opening long-ways; on one side whereof is pricked the cantus, and on the other, the bass, either in church or chamber music. Over it, on the ring, I fasten an ivory lyre, adorned with gold, and between its horns hangs a crown of laurel, with a small olive, or myrtle branch. All the wind-instruments, before-mentioned, together with the violin, must be disposed on the sides, and behind the book, and forwards, some implements pertaining thereto, viz. a screw or two, piece of colophony, box of strings, bassoon or hautboy reed, &c. all encompassed by a beautiful festoon of flowers, intermixed with ears of corn.

This piece suits well between the two others.

As for the shape of all the three, they will be better, and look more noble, if longer than wide.

There remains another sort of still life, which, with the preceding, would yield a great variety. It consists of all sorts of rich things, as gold, silver, crystal, and other glasses, pearls, precious stones, and mother-o'-pearl. Such pieces are commonly called *Vantases*. The famous *Kalf* has left many rare examples of these things, which deserve the highest commendation.

Now, to shew that in this branch the artist has plentiful materials for bringing him

from a trade to an art; or, in better terms, for enriching the productions of the hand with those of the head, whereby he may be reputed an artful master, I shall sketch a fourth composition, taking for the subject, wisdom, riches, and honour. *Solomon* only prayed for wisdom, and with it obtained riches and honour.

Fourth Picture.

I place in the middle of the piece every thing that is costly, viz. gold, silver, pots, tankards, salvers, cups of mother-o'-pearl, crystal, candlesticks, heaps of gold and silver coin, full purses, &c. On the ring above, I hang a small board, with this motto in gold letters, *Sapientia Nutrix*; or, instead of the writing, I put in a golden sun, on a sky-colour ground. On each side of it, I hang some books, festoon-wise, intermixed with laurels, naval and moral crowns, garlands of palm, laurel, myrtle, oak, &c. and fastened to the upper corners of the piece, proceeding from the ring, and hanging down the sides. About them might be twined a small streamer, with these words: *Laboris merces, sapientia nutrix; or Præmia majora laboribus.*

Now, to bring Wisdom, which is the principal part of the piece, into the middle, we may, in lieu of the sun and books, hang above, on the ring, the golden fleece, and exhibit below a sphinx, with some books and peaches.

There are other sorts of still life, as dead fish, cabbages, carrots, turnips, &c. which being too low and poor, and bearing no particular significations, I think unworthy to range with those before-mentioned, how well soever they be executed, much less to adorn the cabinets of great and wise men. But dead hares, partridges, pheasants, and all sorts of hunting equipage, may, as I have said, be praise-worthy.

CHAP. III.

REPRESENTATIONS OF STILL LIFE, APPLICABLE TO PARTICULAR PERSONS.

ALTHOUGH I have before said, that the famous *Kalf* excelled in still life, yet he could give as little reason for what he did, as others before and since: he only exhibited what occurred to his thoughts; as a Porcelain pot or dish, gold cup, munglass, rummer of wine, with lemon-peel hanging on it, clock, horn of mother-o'-pearl, gold or silver footed, silver dish of peaches, or else cut China oranges or lemons, a carpet, and other usual things, without any thought of doing something of importance, which might carry some particular meaning, or be applicable to

something. Nevertheless, to shew that this may be done as well in still life, as in other representations, I shall give the following sketches made applicable to particular persons.

Picture, or Composition, adapted to a triumphant Warrior.

Herein we exhibit some arms, viz. a steel breast-piece, a helmet, elegantly wrought, shield and sword, with the hilt representing an eagle or lion's head, a pike or spear, bent bow, and a quiver of arrows, also some crowns of laurel, palm, and olive. Above, on the frame, may be fastened on two rings, a gold chain, to which hangs a heart, beset with precious stones, coming down to the breast-piece, and over it may be the motto of the hero to whom we apply the subject. We exhibit further, a gold crown, bracelets and rings, a hat with feathers, and a diamond button and a trumpet. Under these lies an embroidered coat on the table, with a sleeve hanging down from it. On the wall, or in a small table, may be seen in bass-relief *Apollo*, having killed the dragon *Python*, or *Perseus* and *Andromeda*; or a man in a lion's skin, tearing open a tiger's mouth, and near him a club.

Comment on the aforesaid Objects.

The breast-piece was anciently taken for a mark of understanding and defence; for, as it guards the breast, it preserves life.

The helmet denotes an inclination for war, and a martial spirit.

The shield also, a token of defence, was so much regarded by the ancients, that they made a present of it to conquerors, in consideration of their valour and conduct. *Virgil*, in his ninth book, mentions *Æneas's* ordering a shield to be brought to him, wherewith to reward the fidelity and valour of *Nisus*. The *Argives* had a custom of marching young men (who had by notable exploits merited the honour) with the shield of *Enhippus* carried before them triumphantly, through their town and territories. We also read, that the palladium, which the ancients believed fell from heaven, was a shield, mysteriously representing the protection of the *Roman* people and empire; and, according to *Numa Pampilius's* explanation, the shield implied success and prosperity, whereby he endeavoured to buoy and comfort the *Roman* people, on their being sorely visited, in his eighth year, with a pestilence which threatened the destruction of all *Italy*. The shields were moreover dedicated to those, who had saved the town and commonwealth from any great and imminent danger; and, to perpetuate such a benefaction, and as a spur to virtue, they caused the story to be engraved or carved on their shields. The shield and pike also signify war, chiefly in retrieving the damages sustained by the enemy, and in putting them to flight, and destroying them. Yet weapons are of little advantage, if not

used with wisdom and understanding; wherefore, we generally see *Pallas* represented with a shield and pike; the latter signifying force and quickness of apprehension.

The pike or spear, also denotes the spreading of a glorious name; for which reason, according to *Plutarch*, *Lysippus* adorned the statue of *Alexander* with it, though others represented him with thunder in his hand, intending thereby to immortalize the achievements of that hero. The pike or arrow also being thrown or shot at a mark, hieroglyphically signifies the spreading of a glorious name; yet, according to the ancients, the pike or spear not only implied royal grandeur and authority, but was likewise the usual reward for those who had shewed their bravery in conquering the enemy: as *Pliny* says, that *Sicinnius Dentatus*, for his admirable valour, was presented with twelve pikes. *Festus Pompeius* thinks, that generals received the pike or javelin, in token of their being intrusted with the principal management of the war and empire; and, that therefore it was customary to sell the prisoners publicly, *sub hasta*, or under the pike or spear.

The sword, in reference to war, signifies fury, cruelty, fright, persecution, and threatening with death.

The bent bow is likewise a sign of war; and the arrows signify the people, or the enlargement of power; also velocity and quick motions.

The crown of laurel was the token of conquerors, and those who performed any glorious act, as the ancient remains sufficiently inform us. And we learn from history, that the *Roman* generals and commanders used in their triumphs, to present a crown of laurel to *Jupiter Capitolinus*.

The ancient *Romans* also used to bestow a *palm* on those who triumphed, as a general token of victory. And the *palm-tree*, though pressed by a heavy weight, will yet grow against it: wherefore in hot battles, it is esteemed a token of victory, which can only be got by a firm resolution to resist and despise dangers and adversities.

The olive is likewise a mark of victory; the ancients adorning their trophies and warlike monuments with its branches, or decking the head of the conqueror with a crown of its leaves.

The gold chain was the *Roman* reward for valour and virtue; it not only recompensing merit, but serving for a badge of honour, glory, and esteem. The *Roman* history informs us, that the son of *Tarquinius Priscus*, though but fourteen years of age, charged the enemies in the open field and conquered them; wherefore to immortalize his valour, he was the first who was honoured with a gold chain; though, according to others, *Hersilius* the first born of the ravished *Sabinæ* at *Rome*, first received that honour. We also read that *Ricinius Dentatus* was sixty-three times

rewarded with a gold chain, and twenty-five times with other gold or gilt presents.

The heart beset with precious stones, hanging down to the breast on a gold chain, signifies, that wholesome advice and deliberation spring from the innermost of the heart; wherefore those who triumphed were introduced with this gold chain about their necks, in the utmost part whereof, or the heart hanging down to the breast, they imagined were contained herbs and balm, which secured the triumphers from malice and envy. *Asconius* particularly remarks, that the children of the nobles or free citizens wore those chains; but the *Liberti* or freed-men, for distinction's sake, had them only of silver and copper: to which *Juvenal* in his Satires alludes, saying, The poor must be content with copper.

The gold crown and bracelets, which adorned both the shoulders and arms, were likewise the rewards of great actions. These gifts were preserved for posterity, as a spur for young people indefatigably to tread in the steps of their forefathers. *Titus Livius*, in his tenth Book says, That after the victory obtained over the *Samnites* near *Aquilonia*, *Papirius* on that occasion presented *Sp. Nautius*, his nephew, *Spurius Papirius*, four captains and a troop of pikemen, with bracelets and gold crowns; giving the other captains, foot-soldiers and horsemen, bracelets and ornaments of silver, which they called *Cornicula*, or little horns. And *Decius* the Tribune received a gold crown from *Aulus Cornelius Cossus*, for defending a certain strong place belonging to the *Romans*, against the *Samnites*, and forcing them to raise the siege.

The *Romans* also esteemed the rings as badges of honour and nobility: for, according to *Titus Livius*, in his third Book, treating of the second *Punic* war, on *Mago's* being dispatched by *Hannibal* to notify to the *Carthagenians* the bloody defeat of the *Romans* in the battle of *Cannæ*, he poured out before them a heap of gold rings, taken as a booty from the slain; adding, to extol the victory, that among the *Romans* none but the great and noble were allowed to wear them. And towards the close of his ninth Book, he relates, that on *Flavius's* being, in a public assembly, chosen *Ædilis*, or superintendant of the public buildings, the nobility were so distinguished, that several of them laid down their gold rings and other tokens of honour and esteem. And the eloquent *Cicero*, in his fourth Oration against *Verres*, reproaches him for bestowing in a public assembly of the people, the tokens of honour, gold rings, on mean and unworthy people: with whom agrees *Asconius*, saying, That the *fascæ*, civic crown and gold rings were by the people looked on as badges of liberty and nobility, and always attended with honour and profitable incomes.

The *Greeks* reputed the hat or cap as a token of noble extraction; wherefore they

represented the head of *Ulysses* covered with a hat or cap, as being noble both by father and mother. For this reason, we commonly see on ancient coins and medals a hat or cap circumscribed **LIBERTAS**.

The diamond is indisputably the hardest, and for its sparkling the most beautiful and perfect of all precious stones, and (which is most surprising and remarkable) it resists the consuming fire, without losing any of its virtue or excellence. Wherefore it is used as an hieroglyphic of immovable firmness in prosperity and adversity: accordingly, the ancients also attributed to it a supernatural quality of freeing the heart from vain fear and despair, and that it never left a man either in his pressures or dangers, when principally he ought to be master of himself.

The plume of feathers also signifies honour and nobility, and,

The trumpet, esteem, and an immortal name.

The embroidered coat, called *Tunica Palmata*, was an under garment commonly worn by those who triumphed; according to *Titus Livius* in his tenth Book: and *Isidorus Hispalensis*, in his *Originium*, lib. 19, says, That those who had conquered used to receive a gown called *Toga Palmata* or *Toga Picta*, from the victories and palm branches worked in it. And *Macrobius*, lib. 11, *Saturnal*, cap. 6, affirms, that *Tullus Hostilius* first introduced this garment among the *Romans*.

The two first bass-reliefs explain themselves, and by the third we mean strength; for the lion's skin implies high understanding and resolution of mind, and the club, conduct and intrepidity.

Second Picture relating to a Judge.

In this we represent a pair of scales, a sword, looking glass, sceptre topped with an eye, a board with a triangle thereon inclosing the number I. and the image of truth, an hazel wand and fasces, a scythe, rod, axe, gold chain, staff twined with ivy, a large folio book, whereto is affixed the coat of arms of the commonwealth; and on the wall a fruitful palm-tree in bass-relief.

Explanation of these Objects.

The scales commonly placed in the hand of Justice signify, that weighing all men's actions, she assigns to every one what God has decreed him; wherefore the heathens also represented *Astræa* ascended to heaven, and seated there between the lion and scales; intimating thereby, that a judge ought resolutely to punish transgressions according to their merit, without respecting persons.

The sword likewise signifies justice and the severity of the law; according to the apostle, "A ruler is the minister of God, and bears not the sword in vain, to execute wrath on him that doth evil."

The looking glass in the hand of prudence denotes reforming of manners.

The ancient *Egyptians*, by the hieroglyphic figure of the sceptre with an open eye, signified the absolute authority of equity and prudence; which, always watching and penetrating men's actions, justly reward each according to his deserts.

Plutarch, in his doctrine of the *Pythagoreans*, intimates, that the triangle is the most perfect figure of justice. Some place the number I. within it, because we therein see the godly character of the Almighty.

The image of truth explains itself.

The hazel wand signifies ecclesiastical, and the fasces, secular dignity; or religion and policy.

The scythe is the hieroglyphic of chastisement; as we read in the prophet *Zechariah*, that the scythe he saw in a vision, was going forth to cut off all those who stole or swore.

The rod also implies punishment, for the support of good discipline and laws according to equity and justice.

The *Romans* and some of the *Greeks* took the axe hieroglyphically for heavy chastisement; we see in the medals and coins of *Tenedos*, mentioned by *Pollux*: for the king of *Tenedos* having published a law, that any person caught in adultery should be put to death with the axe, and in compliance therewith not spared his own son, he commanded this story to be struck on the coins and medals, in order to be thereby immortalized.

The *Egyptians* likewise applied the Bulla, or gold chain and heart to their judges; intimating, that making pure truth their only aim, they ought to be impartial, and give judgment without respect of persons.

The staff twined with ivy signifies, that justice ought to be protected: for by the staff is understood authority, and by the ivy protection, which should always flourish.

The large folio book contains the statutes and ordinances of the country.

The fruit of the palm-tree represented in bass-relief, being of equal size with the leaves, the ancients would thereby signify justice and equity. This tree also consisting of lasting matter, and not altering or decaying so soon as others, serves for a pattern of the maintenance of justice without impediment or alteration: and as it never drops its leaves as others do, and resists all pressure and weight, thereby is implied that judges ought not to be biassed, but withstand those who endeavour to draw them from their duty by fair words, gifts, or intrigues.

Picture relating to a Lawyer.

In this table we exhibit a plaister figure of *Mercury* winged at head and feet, stand-

ing on a square stone pedestal, having in one hand his golden *caduceus* twined with serpents, and in the other an olive branch. By him is a plaister sphinx. Also a sword and shield, a lyre or harp, a burning lamp, an ink-horn with pens and a roll of paper, a seive, some of the principal law books, and a Bible. In a small vase or pot may be set an iris or two. Above on a ring hang three garlands, one composed of laurel and ivy, another of cedar and myrtle, and the third of oak leaves. On the wall, or in a small table, we see in bass-relief the fable of *Minerva* brought forth out of *Jupiter's* brain.

Explanation of the Objects.

Mercury implies the impression of words upon the mind, and the force of eloquence: wherefore the ancients believed he was the messenger and the interpreter of the gods.

The square stone whereon he stands signifies the regard for and stability of the laws and rules whereby to direct our speeches: for which reason *Mercury* is styled Tetragonus or square, that is, firm and certain.

His staff or *caduceus* intimates, that obstinate tyrants must yield to the laws and fluent charms of eloquence. By the serpents twined about the golden rod, the ancients mean that eloquence, tempered with ingenuity and prudence, can easily bring men to reason. Some also would have the golden rod in the hand of *Mercury*, to signify, the excellence and eminence of honourable offices due to those who employ their eloquence (the gift of heaven) in their neighbours' welfare and the common good.

By the olive branch in *Mercury's* hand is understood peace; for the ancients believed it composed the differences of contending parties.

His wings at head and feet were assigned him to signify the readiness and force of eloquence.

The sphinx shews, that nothing is so abstruse or occult that a lawyer's penetrating judgment cannot clear.

We compare jurisprudence to the sword and shield: for as a warrior thereby defends himself and annoys his enemy, so a council gets his cause by dint of strong arguments and well-grounded conclusions.

The ancient *Romans* signified by the lyre or harp, a man of great learning and judgment; for that instrument is composed of divers strings and sounds, producing fine harmony; like the lawyer when he reconciles the difference of things to reason, in order to make contesting parties agree. By the harp or lyre we also understand, that harmony arises from different and dissonant cords, and that people of contrary sentiments meeting together, may, by a good union, settle and transmit to posterity

an excellent form of government. And as *Plato*, in his *Timæus*, styles the soul a concert or sweet harmony, so concord may be justly called the soul of the state. The *Greeks* and *Romans* say, the lyre was partly invented by *Mercury*, and partly by others.

The shape of the ancient lyre is this:—it was bent like two horns joined together, having a swelling belly and on top a handle. It is said to have had but three strings, and these could produce seven tunes, making a perfect harmony. The three strings were assigned in imitation of the three seasons of the year known to the *Egyptians*, viz. summer, winter, and spring, each consisting of four months; and they attributed the cantus to the summer, the bass to the winter, and the treble to the spring. Others say that this application respects man; whose body, consisting of four elements, and the soul, in reference to its acts of three, thus makes the number seven; which together produce a perfect harmony.

Darkness flies the light of true knowledge and understanding. Wherefore the lamp is sometimes taken for the works done by its light; for as the night through its stillness is very proper for study, so the *Greek* poets also gave the night a name which signified the producing understanding, wisdom, and gladness; as the mind is then apt for meditation. Accordingly the old proverb of the students is, *Plus olei quam vini*; He spent more in oil than wine; meaning more time in diligent labour of the mind to attain sciences, than in taking walks, feasting, or other diversions. *Epicarmus* used to say, That he who would study great things, must not, for the sake of ease, spare the nights.

The *Egyptians* understood by the ink-horn, pens, and roll of paper, all things whereby arts and sciences might be represented.

By the sieve, the same people hieroglyphically meant, the fruitfulness of instruction in arts and sciences; also the writers of sacred and mysterious things: for as the sieve separates the good from the bad, so their lawyers, who were also styled priests, knew how, through their prudence and wisdom, to distinguish between things concerning life and death; accordingly, they made use of the word seive for expressing what is true and known. Others say, that by that implement is signified a man of great knowledge and perfection, who can discourse of things divine and human with equal penetration. Moreover, as the sieve separates the flour from the bran, so experience fits us for discerning between good or bad, right or wrong. Wherefore *Virgil*, in the first Book of his *Georgics*, rightly styles it *Mystica Vannus Iacchi*, the mystic fan or sieve of *Iacchus*. Some apply to this point the saying of the philosopher, *Antisthenes*; that it were great folly not to know how to distinguish the corn from the chaff; meaning the learned and beneficial citizens from illiterate.

Next to the Bible, the chief authors for law are, viz. among the *Greeks*, *Solon*, *Ly-*

curgus, *Demosthenes*, and *Isocrates*: among the *Romans*, *Cato*, *Cicero*, *Hortensius*, and *Cæsar*; their *Leges* and *Orationes*, also the *Corpus Byzantinum* and *Corpus Juris* or *Justinianæum*, compiled by *Theophilus* and *Dorotheus*, senators under the emperor *Justinian*, from a series of ancient law books: among the *Spaniards*, *Didacus Cæverruvius*, *Francisco de Salgado*, secretary to *Philip II.* and *Ferdinandus Vasquius*: among the *French*, *Jacobus Cujacius*, and *Marcus Antonius Muretus*: among the *Germans*, *Fritchius* and *Carpzovius*: and, among the *Dutch*, *Hugo Grotius*, *Groenewegan*, &c.

The herb or flower *Iris* is an emblem of eloquence according to *Homer*, who, to describe that of the *Trojan* ambassadors, represents them as having eaten the blooming *Iris*; meaning their being thoroughly skilled in pleasing eloquence; for that flower, by its variety of colours, is not unlike the heavenly *Iris* or rainbow, whom the ancients accounted the goddess of eloquence.

The garland or laurel intermixed with ivy leaves signifies that lawyers are, for their excellent labours and parts to be had in perpetual remembrance: for, by the laurel, the ancients understood a natural force and fruitfulness of understanding, and by the ivy, which though at first creeping along the ground, at last tops the highest trees and buildings, the skill or experience which lawyers obtain by continual labour and practice.

It will not be disagreeable to that body of men, that for immortalizing their names and memories, we add the garland of cedar and myrtle to the laurel and ivy; since, concerning great and eloquent men, we may very well conclude with *Persius* and *Horace*, *Cedro digna locuti*, They have spoken things worthy to be cut in cedar, or to be everlasting; for the cedar is, among the trees, the emblem of eternity, as never rotting or mouldering through age; wherefore the Ark of the Covenant was also made of it. The myrtle signifies a mind enriched with many endowments.

Among the crowns, with which the *Romans* used to adorn the heads of legislators and pleaders, that of oak-leaves was in great esteem, as implying the conservation of the town and citizens. Several reasons are assigned for this sort of crowns. Some say, that originally the *Arcadians* were first honoured with it for the antiquity of their oracles. Others think it proceeded from that tree being sacred to *Jupiter*, the patron of the *Dodonaean* oracle, and protector of towns; and that therefore it was very reasonable to crown those who had saved a citizen, either by arms or law, with the leaves of that tree, dedicated to the tutelar god of all towns. Others are of opinion, that the oak was the first made of all trees, and has been the first nourisher of mankind, and material for the oracles. We see to this day a certain medal with this *Doric* inscription, ΕΠΕΙΡΩΤΑΝ, representing an eagle treading on thunder, and

two oak branches bent garland-ways; which was doubtless the coin of *Epirus*, alluding to the oak of *Chaonia* and the *Dodouæum* oracle.

By *Minerva* proceeding from *Jupiter's* brain we represent the nature and activity of understanding and wisdom for gaining jurisprudence; she likewise implies mature and wary deliberation. Wherefore some hold, that *Jupiter* knew *Metis*, or Counsel and Prudence, and then brought forth *Minerva*; for wisdom and understanding are only attainable by mature deliberation and advice.

Picture or Composition relating to a Divine.

We exhibit herein a Bible or Scripture, a small altar, a burning lamp, breast-plate, sword, two arrows, a drum or timbrel, table bell, harp, cistern, and censer, sieve, measure of corn, basket of bread, and a lump of leaven, a salt-cellar with salt, a white linen girdle, bundle of flax, waggon-wheel, sapphire ring, olive branch, sheet of paper, whereon are three conjoined circles inclosed within a fourth, and under them an equilateral triangle and a square. In a small picture is seen a landscape exhibiting among other things a rock, a palm, a cedar-tree, and a hill sending forth abundance of water. On the wall, in a bass-relief, is an elephant rearing his trunk towards heaven, as also a stork and cock: but above all we must not forget the fruitful mustard-seed, a sprig whereof we have set in a pot or vase on the table with the other objects; an explanation whereof follows.

Adamantius and others tells us, that the powers of the universe must yield to the dictates of religion. A further explanation of the Bible is unnecessary, since it is sufficiently known to every body.

The altar is accounted the hieroglyphic of piety, of which I have treated in Book IX.

Plutarch compares the lamp to the body, the habitation of the soul; and its shining light to the faculty of understanding. But in scripture we often find, that by the lamp are meant the doctors and teachers of arts, sciences, and mysteries, who should be set on the candlestick, in order to expel darkness, and light those in the house. In another passage it is said, That the light ought not to be hidden, &c. And if the light, according to *Scholasticus* in his Climax, come to be in darkness, what will not the darkness of nature, or men ignorant of God, be guilty of? Some again understand by the light the gospel; others, *St. John the Baptist*, who is also called a burning lamp. The prophets were also lamps, but burning dim, as speaking mysteriously: but *St. John*, as with a finger, has pointed out our Saviour. *Eucherius* observes, that by the lamp is sometimes meant good works; and therefore the gospel says, "Let your light so shine before men, that they may see your good works," &c. The light or fire sometimes, likewise, hieroglyphically signifies devo-

tion and piety. If earthly things can in any ways unite us with the heavenly, nothing in nature has greater affinity with the mind and spirit than fire, because it lights and clears every thing, and makes us intimate with heaven.

The philosopher *Antisthenes*, speaking of the breast-plate, commonly said, "That virtue was a constant defence, because it could never be lost; for the arms of wisdom and understanding are lasting to those who are rightly arrayed with them." In which sense *St. Paul* exhorts his congregation, "To put on the armour of faith, for quenching the fiery darts of the wicked," agreeable to *Horace*,

"————— *Qui pectus præceptis format amicis.*"

The apostle *St. Paul* says, "That the word of God is quick and powerful, and sharper than any two-edged sword, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow." Intimating, that though the stone in the kidneys seem incurable, yet the word of God can convert and cure the hard stone of our unbelief. For by our Saviour's coming on earth, we have learnt what the flesh and spirit incline to; and his doctrine has, like a two-edged sword, divided the spirit from the flesh, that we might afterwards lead a spiritual life, as being not in the flesh but in the spirit, esteeming the corruption of the flesh a great gain, when through the spirit we obtain eternal life.

Eucherius thinks that the words in *Psalm cxxvii.* "As arrows are in the hand of a mighty man, so are the children of the youth," allude to the apostles and their mission into all countries; because in their travels they pierced men's hearts with the doctrine of *Christ*, as with a darting arrow, and brought them from darkness to light; for by the arrows, in several places of scripture, is understood God's word penetrating the soul as with a two-edged sword.

We find in sacred writ that the Almighty is to be praised with drums or timbrels. And *Gregory*, in the Sixth Book of his Epistles to *Athanasius*, emblematically shews by the drum kind remembrance; for, says he, "As the materials of that instrument are long before prepared to fit it for sound, so a man should piously endeavour to thank his Creator, and loudly praise him for his benefits."

The bells hanging, according to *Moses's* command, at the hem of the high-priest's garment, emblematically signified the publishing of God's will; and his being heard by their tingling, on entering into or coming forth of the Holy of Holies, intimates, that the ministry should always have the word and laws of God in their mouths, for rebuking, exhorting, or comforting, according to the weakness and transgressions of men.

The harp formerly represented all kinds of arts and virtues; and *Eusebius* thinks

it takes its name from a *Greek* word, signifying as much as to instruct in excellent sciences. And thus the songs of *Orpheus* and *Proclus* among the heathens, and *David* among the *Jews*, have powerfully incited to good living.

By water and fire, or the cistern and censer, the *Egyptian* priests understood a purgation from spots and filth; even from the darkness of ignorance by means of pure doctrine. Accordingly, after funerals, the ancients purified themselves with water and smoking perfumes, the latter hieroglyphically representing prayers and divine doctrine, as *Hesychius*, bishop of *Jerusalem*, writes.

The same people meant by the sieve the fruitfulness of instruction in arts and sciences. Others the end of all things; as, by often examining ourselves to learn quietness of life, and by due reflection on what is past, present, and to come, to make prosperity and adversity equal.

Doctrine and instruction those people called *sub*, which being interpreted signifies plenty, or all that is necessary for life; as if the study of sciences required a good fortune. *Aristotle* says, "The rich should study philosophy." And *Zechariah*, a noted man among the *Jews*, "If you have flour, you will learn the law: if you have knowledge in the law you will want no flour." The law implying knowledge and sciences, and the flour every thing necessary for sustenance. But I think, according to *Egyptian* wisdom, that this doctrine rather respects the soul than the body; for it is believed that the basket of unleavened bread, which *Aaron* and his sons only were to offer, hieroglyphically signified the tongue or word, or eternal and heavenly eloquence; for as bread supports the body, so the word of God nourishes to eternal life. And because bread, by a general consent, implies doctrine and instruction, to whom must we return our thanks, but to him who by his doctrine has enlightened our understanding, and is the fountain of plenty and perfection. In this sense the bread called the loaves of two-tenths of fine flour offered, as in *Liviticus* xxiii. for a meat offering, signified the law and the gospel; but, according to our Saviour, when under temptation, that, "A man did not live by bread alone, but by every word that proceedeth out of the mouth of God."

In baking, the leaven has in scripture divers significations: among others, it implies human sciences. Now sciences are divided into human and divine, the former subject to the diversity of words, but the latter constant and everlasting; for what is once truly perfect always remains so; and the fire which once warms will always warm, as long as it is fire. Eternal providence and government of all created beings are endless; and thus nature, philosophy, ethics, and theology, are very conformable to the Deity, but grammar, rhetoric, and *dialectica* are called human sciences: wherefore, says *Origines*, "The leaven is not used in offerings." For divines understand by it human sciences, the matter and force whereof lies only in words, which

nevertheless are aids; because the purity of speech, which grammar teaches, shews the beauty and excellence of eloquence obtained by rhetoric, and the method of reasoning and opposition, gained by *dialectica*, is a help to many other sciences.

Philosophers say, that the products of the earth are owing to salt. Divines compare it to the gospel, alledging Leviticus, chap. 2. "With all thine offerings thou shalt offer salt:" or, in all your doctrines you must be governed by those of the apostles, who, according to our Saviour, are the salt of the earth. The frankincense put on the twelve cakes, according to the *Jewish* rite, the seventy interpreters have rendered salt, to signify the apostolical doctrine; for, as salt makes meat palatable, so, according to *Hesychius*, instruction and exhortation cause in us a smell and taste of divine wisdom; whereby our good works, as faith, hope, and charity, produce fruit acceptable to God.

The *Jewish* priests were commanded to set the people a pattern of chastity, piety, and good behaviour, and to be always ready to walk in God's paths, as appears by the white linen girdle, signifying the most sacred and mysterious doctrine, by which they ought to govern themselves and their congregations. *Jeremiah's* girdle had the same meaning, as *Cyril* largely shews. As the girdle was white linen, we are led to consider the first matter it was made of, to wit, flax.

The seed of flax comes up as green as grass in a short time after sowing; and having blossomed and set its seed, it is then pulled, and rotted in water, and afterwards laid to dry in the sun; and then being beaten to a softness, it is combed and hatchelled, and spun into thread: after boiling in strong lye, it is made into a web of linen, and whitened for a dress to appear in before God. The care necessary about this herb, which is an emblem of undefiled life, ought continually to be had in view, that laying aside things vain and unprofitable, we may, by means of science, render ourselves irreprovable, and through adversity and temptations obtain the white garment of glory. The quick and easy growth of flax, shews how easily virtues and sciences are attainable, if we set readily about them. *Hesychius* understands by the flax the frail efforts of mortals, and the thread of the Almighty's will always remaining with us: wherefore it is the duty of the ministry, by their constant labours, to give out the flax whereof to prepare a garment of good works.

Many among the learned emblematically signify by the waggon-wheel, divinity; because, the wheel never touching the ground but in one point, so the soul ought to be elevated towards God. Thus divines are rightly compared to a wheel; that by forsaking earthly thoughts, their conversation should always be in heaven.

The sapphire was always in great esteem, as emblematically representing sovereignty and priesthood. Some say, that this stone draws heavenly influences from *Jupiter* and *Saturn*, and that those who wear it obtain all their desires; as from

Jupiter, dominion and authority, and from *Saturn*, the priesthood: but, according to the fathers, this stone represents the throne spoken of by *Ezekiel*, to wit, the seat of God, eternal, good, and Almighty: and *Eucherius* understands by the make of the heavens, the society of the pious and elect: wherefore, says *Hesychius*, The throne of sapphire signifies the tenth or empyreal heaven: for, by the colour he understands purity, clearness, and heavenly light, always instructing the church in unalterable and pure doctrines.

We learn from scripture, that the olive-tree was originally the emblem of peace; for, no sooner did the waters abate, but the dove, which *Noah* sent, soon after returned with an olive-leaf, as a token that the wrath of Heaven being appeased, God took compassion on the remains of human race, and other creatures in the ark; and therefore causéd the waters to retire into the bowels of the earth. The olive-branch is also in scripture the emblem of a pious man; as we see in the Gospel, that the "Light ought to burn pure on the candlestick," whereby our Saviour intimates, that both preachers and hearers should fill their lamps with the oil of Christian virtues. The same tree, for its continual verdure, is also taken for the emblem of hope; accordingly, *Basilius* wished we might be like it, because, abounding with blossoms and shining greenness, it always affords hope of what is to come; or the durable fruits of piety and mercy.

The wisest *Egyptians* and *Greeks* did, when men's understandings were simple and void of sophistry, very properly call the chain of certain sciences, *Encyclopædia*; as being by three circles so linked together, that the centre of the one is the beginning of the other, and those inscribed within a larger, called theology: for the inner circles signify human sciences, which, getting root by means of custom, reason and nature are perversely taken for infallible; but the circle inscribing them denotes divine sciences. We understand the same things emblematically of the dress and ornaments of the high-priest among the *Jees*; for his girdle implied irreproveable manners; his priestly garb, truth, sound doctrine, and discourses, which, with their explanations, let men into the knowledge of things, or philosophy; and his glittering robe signified pure divinity, having no other tendency but a correction of manners, and leading to virtue and heaven. Scripture teaches, that "The spirit of wisdom enters not into the heart of the wicked;" accordingly, *Moses* denied the unclean and sinful entrance into the tabernacle; thereby intimating, that those who improve in virtue and the knowledge of God, ought, by the use of the five loaves (according to *Cybil*) or the five tart books of the law, to prepare their hearts for the two fishes, or the doctrine of the Evangelists and Apostles, and therein to preserve. Next to the science for the improvement of manners, divines should endeavour at distinctness, plainness, and order in their speeches, which the learned

call *dialectica*, whose province is to determine controversies, and resolve doubts by reasoning justly; for although, like *Moses*, they practised moral duties, and were received into the sanctuary, yet they touched not on sacred things, otherwise than by means of their speeches. After this, they inquired into natural philosophy, or physics, having for the subject, the universe, and all created beings; this science cleared their doubts and scruples, and prepared them for contemplating the glorious building of the heavens, in order to thank their Creator for the knowledge received. Their last study was theology, which, as we have said, comprehends all sciences: this gives divines such a constant peace, as neither the regularity of human deportment, purest eloquence, or the most exact inquiries into nature, could afford them. But this unchangeable peace and firm alliance with God, they obtain, by submitting their knowledge, inclinations, and carnal affections, to the rules prescribed by reason. This mutual friendship, which the *Pythagoreans* esteemed the main point in philosophy, leads us into the most secret part of the sanctuary, in order to view the glory of God, till, at last, arriving at the highest degree of knowledge, we courageously defeat *Osiris*, or the enemy of our souls.

Though the aforesaid instruction consists of four parts, yet *Solomon*, the wisest of men, divides it into three sciences, to wit—ethics, physics, and metaphysics, which he has treated in his Proverbs, Ecclesiastes, and Song, or *Canticum Canticum*; teaching in the Proverbs, moral obligations; in Ecclesiastes, the nature of things; and, in his Song, the contemplation of things supernatural. This seems well to agree with the mention in Scripture of the God of *Abraham*, *Isaac*, and *Jacob*; for *Abraham's* obeying God in all things, shews an example of moral duties: *Isaac's* digging wells, and searching the depths of the earth, signifies physics, or natural philosophy; and *Jacob's* dream of the ladder, and the ascent and descent of the angels thereon, the contemplation of divine things. Both the *Hebrew*, *Greek*, and *Latin* divines have largely treated this subject. Even the elements seem to inculcate this doctrine; for the earth, water, and air, by their wonderful conjunction, represent the different degrees of the sciences; the earth and moisture, implying the history of things, as a teacher of moral duties: the waters, disturbed by the winds, shew the turmoils happening in human actions, which ethics serve to allay: the air admonishes, that, at length raising the whole force of our thoughts upwards, we ought continually to contemplate the divine nature, called by the *Greeks*, Theologia, which is the top and limit of our understanding. We say nothing here of *dialectica*, because it is subservient to ethics, physics, and theology, in order to discourse of those three sciences.

By the equilateral triangle we signify, the aim and purpose of a holy and innocent life; because, to make it both edifying and happy, three duties are necessary,

to wit—to give our neighbour wholesome advice, to judge justly, and to do well; wherefore *Pallas* was by the heathens called *Tritonia*, as having the care of impartial justice. The *Ægyptians* and *Greeks*, who were chiefly famous for emblematic learning, judiciously understood by the triangle the assiduity of human understanding, in searching into things heavenly, earthly, and subterranean. Others would signify by it mathematics, physics, and metaphysics, with which the opinion of *Socrates* well agrees.

The square implies constancy and immoveableness; because, however turned, it always shews four lines, and as many angles; these, though mathematical observations, are very applicable to those who love piety and other Christian virtues, since they remain constantly with them, and embalm their memories to posterity. *Aristotle*, in his first Book of Moral Duties, and third Book to *Theodat*, is of the same opinion, believing that man, by comparison, may be called square, or perfect and pious. This quadrates with the *Latin* proverb: *Quadrangorum in se perfectum. et criminis expers*; i. e. The square is perfect, and not liable to censure. Ancient divines teach, that *Noah's* ark, which God commanded to be built square, signified the excellent pastors of the church, by whose instruction, notwithstanding any snares or heresies, men were led to eternal happiness: for *Adamantius* exhorts to build square libraries, not of stone or wood, but of the books of the prophets, apostles, and teachers, out of which may be abundantly learnt true wisdom and divine mysteries; and, renouncing sin, to turn and adhere to the true and immutable corner-stone of salvation.

The ancient *Ægyptians* hieroglyphically signified by the rock, firmness and constancy; wherefore *David*, speaking of God's assistance, says, "Thou art my rock." And our Saviour, imitating the duration of the church, says, "He will build it on a rock." Agreeable whereto is the dream of *Nebuchadnezzar*, in which he saw a great image, whose head was of gold, breast and arms of silver, belly and thighs of brass, and legs and feet of iron and clay: and that a stone was cut out without hands, which smote the image, and broke it in pieces, which the wind carried away, so that no place was found for them; and the stone that smote the image became a great mountain, and filled the whole earth.

The palm-tree, as having the lower part of its stem thin and knotty, but higher up becoming thick, and agreeable for its continual elegant and spreading verdure, signifies, that how abject soever the condition of the righteous may be in the beginning, they at last gain wonderful beauty in virtues and good qualities. But let me add the words of the pious and learned *Eucherius*: "The palm-tree," says he, "differs from all others, because they are thickest downwards, and run tapering upwards, and with more pointed branches; and these may be compared to worldlings, who, slighting the best things, seek their satisfaction only in the frail and

momentary: these men spare no labour or trouble in heaping riches; will even purchase temporal honours at the hazard of their lives; but stop at once when they are to bestow an hour's service on their Creator, or to succour a distressed neighbour; whereas, the pious may be rightly compared to the palm-tree, which, by its tender stem, despising earthly pleasures, exalts its virtue on high, that it may adhere to and obey the will of the Creator: wherefore it is said, that the righteous shall grow and blossom as the palm-tree.

The cedar-tree, as yielding excellent and useful fruit, is the emblem of mercy and piety; two virtues best becoming the pillars of the church, who are "Continually to watch over the lost sheep of the house of *Israel*," and to practise works of mercy on them, according to *St. James*: "Pure religion and undefiled before God and the Father, is this, to visit the fatherless and widows in their afflictions, and to keep himself unspotted from the world.

We read in the *Psalms*, that "From the springing waters of *Israel* comes forth the praise of the Lord in the congregation of the saints:" by which divines understand the books of the law and prophets, which as springs of living waters supplied the *Israelites* with the knowledge of God, and being filled with his Spirit, their holy men composed hymns to the glory of his name. Several commentations on scripture and illustrious instruments of the church would signify, by the springing waters, the apostles and first teachers; and *Euthymius* and the primitive fathers, the preaching of the gospel. And *David*, in *Ps. civ.* says, "He sends the springs into the valleys which run among the hills; they give drink to every beast of the field; thereby intimating, that no place is so hilly and unattainable, which God's law cannot penetrate."

Writers mention, that the elephant (who is known to be the most docible of quadrupedes, and by nature superior to other beasts) particularly loves charity and piety; for as soon as the new moon enlightens the earth, he purifies himself in a clear river: and when sick, takes grass and other herbage with his trunk, and flings it towards heaven, as if he thereby invoked the divine assistance in his weak condition.

Scripture, as remarkably speaking of the stork, emblematically means a purified understanding, and a mind exalted above earthly things: for this bird always builds on the tops of the highest houses to save himself from the wiles of beasts; and after hatching his young, is at continual war with the snake, which always creeping on the ground and into the holes thereof, is an emblem of vicious affections: wherefore, in imitation of the stork, men should exalt their minds and seek a dwelling place in heaven, where they will be freed from all the wiles of the flesh and the crafts of the devil.

The ancients understood by the emblem of the cock, the immortality and divinity of the soul; and *Pythagoras* commanded his followers to feed and nurse the cock, meaning that they should feed their souls with the knowledge of divine things;

wherefore *Socrates* when dying, full of hope of a speedy union of his immortal soul with the deity, said he was bound in duty to offer a cock to *Æsculapius*, meaning the physician of the soul; for, knowing his dissolution was at hand, he believed he should now be cured of all his infirmities. *Plato's* followers and commentators say, that the offering a cock implies the soul's departure for heaven, to publish for ever the glory of *Phœbus*.

By the mustard-seed are signified things, which from small and mean beginnings produce plenty of fruit: wherefore our Saviour says, "If ye have faith as a grain of mustard-seed," &c. For though the seed of this plant be small, yet, being duly husbanded in good ground, it yields a plant surpassing all others, which in a short time becomes a tree the fowls of the air to build in: and such is the fruitfulness of divinity, which, proceeding from small seed, soon becomes a tree, the expansion of whose branches shades the whole earth, and yields a place for the fowls of the air to lodge in; or, according to *Hesychius*, "Men taken up with the contemplation of divine things." Other learned men say, That this seed implies the wonderful power of God, which, as small and contemptible seed, lies hid in the reading of scripture, and despised by many for its tartness; but on chewing, strengthens and cleaves the stomach, corrects vapours and humidities disturbing the brain, and refines the taste, in order to our more exact search into the writings of wise men and divinemysteries: for, according to *Horace*,

*Nemo adeo ferus est, ut non mitescere possit,
Si modo culturæ patientem commodat aurem.*

Or,

The breasts remaining wild we need not fear,
After good learning his admission there.

But waving *Horace*; our Saviour charges us "To search the Scriptures;" which some disciples, on a certain occasion, finding of too sharp and disagreeable a taste, thought too hard, and not be understood; but being prepared with this seed, they will appear better to us than we at first expected; dispelling the darkness of our understanding, and purging it of all earthly humidities and evil thoughts, till with *Hagar*, we in any distress discover the fountain of living water in the wilderness of this life, wherewith to refresh and strengthen our fainting souls: moreover, the mustard-seed coming up green, and being with difficulty to be rooted out after sowing, implies the constant rise and propagation of divine truths: and those who have once tried the agreeable taste of the plant, will never be drawn from using it: this sprig

having got root in the heart, will grow and produce seed which wild beasts cannot tread down, cold or heat wither, or persecutions extirpate. By the same seed is also signified, a bright and vigilant soul, and a high understanding; for they who are seized with the lethargy, have their heads, after shaving, rubbed with it for their recovery: and thus our circumcised hearts are likewise with the mustard-seed cleansed from the lethargy of sin, for conversion. *Pythagoras* once tasting a leaf of this plant, afterwards much admired it, and found that its spirits flew upwards, as if ascending to heaven; for the virtue going up the nose to the brain, purges it, and clears the understanding. *Democritus* said, that a few grains of it boiled with other greens, made them soft and tender: let us, in like manner, so mix the emblematic mustard-seed with our divine thoughts, that when become tender, they may send a steam and sweet savour up to heaven, where our souls, united with God, can no more be affected with hunger, thirst, or drowsiness, but continually employed in praising the Almighty.

In this last composition relating to a divine, we have crowded together a great variety of objects, only to shew how fruitful this subject is in materials: for divinity, comprising philosophy, physics, *dialectica*, rhetoric, logic, &c. and each of these affording plentiful matter, the ingenious artist may, by consulting good authors, gain an inexhaustible treasure, of things; and then, as he thinks proper, more easily leave out some, than having too few, represent them lame and defective to the knowing.

CHAP. IV.

OF THE ORIGIN, NATURE, AND QUALITY OF THE ROMAN TRIUMPHAL CROWNS, AND OTHER REWARDS OF HONOUR.

WE learn from history, how noble the ancient *Romans* were in gratifying the virtue, valour, and conduct of their citizens, soldiers, and commanders, besides their ordinary pay, with triumphal crowns, jewels, and other presents, as an example to others to tread in the same steps, for the good of their country: and we judge, this point very proper to be handled next to still life, as it will conduce to make the emblematic sense of a good piece more perfect.

After a commander had gained either a great advantage or victory over the enemy in a siege, battle, or sea-fight, he, according to custom, made an exact inquiry what persons had behaved with the greatest valour and resolution; and then placing him-

self on a stage, raised for that purpose, and returning thanks to the gods for the victory obtained, he commended the army in general for their steady adherence, and each company in particular which had shewed the greatest courage: then naming them one after another, he extolled their valour, styling them friends and lovers of their country, and telling them how highly they obliged the commonwealth by their loyalty and brave behaviour: and thereupon, in the name of the senate, he distributed among them many rich presents, consisting of crowns of gold and silver, girdles, gold chains, bracelets, rings for ears and fingers, armour, shields, pikes, swords, javelins, standards, fine horse furniture, and other elegantly wrought warlike instruments; which none durst use or wear, but those who had purchased them in the manner aforesaid. The *Roman* story abounds with such occurrences, but especially *Titus Livius*, who relates, that the consul *Papirius Cursor* bestowed gold bracelets among four hundred men, and afterwards magnificently rewarded a whole legion. He tells us the same things of *Scipio* when he waged war with *Spain* and other countries: and we read, *Lucius Antonius*, son of *Lucius Fabius Quadratus*, was twice dignified by the emperor of *Tiberius*, with gold ornaments for the neck and arms.

But besides the native valour and military discipline for which the ancient *Romans* were particularly famous, we learn from *Pliny* and *Salinus*, that oftentimes a single person by his virtue and valour obtained all the aforesaid ornaments: as we see in *Marcus Sergius*, who received almost all those tokens of honour, and even in the battles of *Thrasimenus* and *Trebir*, and the bloody one at *Cannæ*, (in all which the *Romans* were defeated by *Hannibal*) he obtained a civic crown. It is related of this *Sergius*, that having in battle lost his right hand, and fixed an iron one in its place, he so managed with his left, as one day to slay four armed men one after another; and that in fights and skirmishes he had received twenty-three wounds in the fore-parts of his body: and yet this man is inferior to *Lucius Sicinnius Dentatus*, overseer of the city of *Rome*; of whom *Pliny*, *Solinus*, *Valerius Maximus*, and *Aulus Gillius* unanimously report, that his great merit had gained him from the senate above three hundred and twenty honorary presents of all sorts, and that he nine times made his entrance in triumph with the generals, whom by his valour and conduct he had assisted in their conquests; and that he could shew a great number of lances and pikes unironed, which as so many tokens of honour fell to his share; as also eighteen gold and eighty-three silver neck-ornaments, twenty-five costly horse-furnitures, a hundred and forty bracelets, fourteen civic crowns, eight castrensés, three murals, one obsidional, and I know not how many naval or rostral crowns: he had received forty-five wounds, and those in his fore-parts only; disarmed the enemy thirty-four times, and fought one hundred and twenty battles: in a word, he was styled the *Roman Achilles*.

The crowns bestowed on men of particular merit had degrees of dignity, and particular names suiting the nature of the victories; as, *corona obsidionalis*, *civica*, *triumphalis*, *ovalis*, *muralis*, *navalis*, and *caestrensis*.

The *corona obsidionalis*, or obsidional crown, was the most excellent of all; for when a *Roman* town or camp, besieged and reduced to extremity, was relieved by a *Roman* captain, the commonwealth rewarded the action in the most noble manner, viz. this crown, though made of grass, was accounted of more worth than if of gold and enriched with precious stones; the grass was pulled up in the field of battle, wherefore this crown is said to be sacred to *Mars*, which *Boccatius* seems to affirm, possibly because the grass grows mostly in open places and fields of encampment. The great *Quintus Fabius* was, in reward of his merit, by the general consent of the senate and *Roman* people, honoured with this crown, when in the second *Punic* war he delivered the city from the approaching ruin and extremity which *Hannibal* had brought it to. *Æmilius Scipio* had the same gift in *Africa*, for rescuing the consul *Manlius* and his forces out of the power of the enemy. *Calpurnius* obtained the same honour in *Sicily*; as did also the incomparable *Lucius Sicinnius Dentatus*.

The *corona civica*, or civic crown, was given to him who had preserved a *Roman* citizen from imminent danger, or released from captivity; this crown was made of oak sprigs and leaves with the fruit hanging at it, and by the general's order, who gave it to the person set at liberty, put on the deliverer's head: but though a person had saved a king or other great ally of the *Romans* from falling into the enemy's hands, yet he got not this crown, which was only due to him who had freed a *Roman* citizen from death or slavery. *Pliny* says, this crown was also presented to him who slew the first of the enemy besieging a *Roman* town. It was next in dignity to the *corona obsidionalis*, and worn on several occasions, especially on the great festivals and solemnities; and in the plays, and other public sports, those who were honoured with it sat next to the senate, and at their entrance were received by them with all the marks of respect. These persons, with their fathers and grandfathers, were entirely exempted from all charges and taxes, as having begot sons so beneficial to the commonwealth; they were also at liberty to accept or refuse public offices. Several *Romans* obtained this honour, especially the aforesaid valiant *Lucius Sicinnius Dentatus*, who fourteen times gloried in it; as *Capitolinus* did six. The brave *Marcus Sergius* likewise received it from the senate, and, in a word, all those who in an extraordinary manner had benefitted the city or country. The famous *Cicero* was so crowned by a particular decree of the senate, for having happily delivered the city from the imminent danger of the *Catiline* conspiracy. These crowns, though seemingly simple, as being made of grass and sprigs of trees, were

yet of greater account than those of gold and jewels : they were of oak, because the acorn was the most ancient food, and because that tree was sacred to *Jupiter*, the tutelar god. The victors in the Capitoline games, instituted by *Domitian*, as also stage-players, musicians, and poets; were likewise crowned with oak-leaves.

The *corona triumphalis*, or triumphal crown, was given to the general, who, having overthrown the enemy in a pitched battle, had thereby either saved a *Roman* ally, or annexed some dominion to the commonwealth; wherefore he was also introduced into the city in triumph riding in a gilt chariot drawn by four, or, according to some, six white horses: this crown was made of laurel, sacred to *Apollo* for its greenness and red berries, and signified that the victory is attended with much trouble, danger, and bloodshed. *Sextus* relates, that the soldiers used to follow the chariot of the conqueror, also crowned with laurel, to purify them on entering the city from the blood of the slain. By the suffrage of the senate, the victors in the wrestling games were honoured with the same crown; and it was anciently given to men eminent for heroic poetry and eloquence: wherefore *Hesiod* says, "The muses had crowned him with a sceptre and crown of laurel." The *Roman* priests and soothsayers likewise crowned themselves with laurel: even those who followed the army wore a sprig of it on their helmet, instead of a feather, because the tree was accounted and called by them a foretelling one.

The *corona ovalis*, (given to a general or other prime person, who had beat the enemy with little resistance, or having undertook the war without the express command of the senate, had gained some considerable fortress, town, or place) was made of myrtle-leaves, a tree sacred to *Venus*. This crown denoted that the war was carried on without great bloodshed; and therefore public rejoicings were made for it, but without much triumph. When a victory was gained over slaves, or pirates and robbers, the victors had the same sort of crowns, because such enemies were judged unworthy of feeling the *Roman* valour. The principal generals who obtained this, and the triumphal crowns aforesaid, I shall mention among the triumphs.

The *corona muralis*, or mural crown, was the reward of a soldier or officer, who in assaulting a town of the enemy first advanced a ladder, and valiantly mounted the walls, and made way for conquest. This crown was of gold, representing the battlements of the town-wall they had conquered; or else being like that which the poets ascribe to *Cybele*, the mother of the gods, or Mother Earth; round it were engraven lions, the emblems of valour and generosity. *Suctonius* relates, that common soldiers received it as well as captains and generals, on a public testimony from others, that they first gained the top of the enemy's walls. *Manlius Capitolinus*

was, according to *Pliny*, first honoured with this crown: and *Scipio* gave it to *Q. Trebellius* and *Sextus Digitus*, on their jointly first mounting the enemies walls.

The *corona navalis*, or naval crown, was given to him who in a sea-engagement first entered into an enemy's ship, and made himself master of it. This crown was also of gold, and its circle set round with ships prows; *Marcus Varro* disdain'd not to receive it at the hands of *Pompey* the Great, for subduing the sea-rovers. *Augustus* presented it to *Marcus Agrippa*, on his gaining the upper hand in the sea-fight off *Sicily*, as he also did to *Sylla*, and several others. The senate gave it, together with a gold shield and other honourable gifts, to the emperor *Claudius*, for having, soon after he obtained the imperial dignity, vanquished three hundred thousand barbarians, in rebellion against the empire, and sunk two thousand of the enemies ships.

The same crown was the present of the ancient *Athenians* to those who fitted out ships of war for the public service, or first landed and intrenched on the enemies ground.

The *Romans*, in process of time, placed a hedge-hog on the circle of this crown, because that creature's defence lying in his skin wherein he rolls himself up, he was esteem'd the emblem of a sea-fight. This crown is ascribed to *Diana*, or the moon, as she influences the sea and its floods.

The *corona castrensis*, was given by the chief commander, to him who in battle first entered the enemy's camp. This crown was a gold circle, to which were affixed palisades of the same metal. They also had it who first destroyed the palisades of the enemy, and thereby opened a door for victory. This crown was the reward of a great number of *Romans* in those times of valour.

Besides these degrees of honour, the *Romans* bestowed several privileges on those who excelled in warlike achievements, causing them, in the public pleadings, to sit in the *sella curulis*, or the pretor's ivory chair, as we read of the great *Scipio*; and it often happened, since all things centred in the voice and consent of the people, that some of the soldiery were invested with greater power and privileges. All generals, who by conquest had enlarged the empire, were allowed to set up their statues in the consular dress. *Augustus*, to eternize the memories of all such generals as had augmented the state, ordained, that next to the gods the first veneration should be paid to them; and for that purpose built a gallery in his palace, wherein to set their statues with all their honorary titles, notifying by proclamation, that he did this for himself and successors, as an example to posterity to imitate the virtues and valour of such illustrious personages. Moreover it was a laudable and constant custom of the senate, to assign the children of such as fell in battle, the liberal enjoyment of the pay of their deceased parents; and to the old and maimed

soldiers, as many lands in the provinces they conquered, as would comfortably support them and their families for the remainder of their lives. On this footing, the city of *Seville* in *Spain*, and the fruitful country round it, were made a *Roman* colony by *Julius Cæsar*, and *Corduba* and several other places in divers parts of the world were applied to the same purpose. In a word, *Roman* services never missed a reward; and for this reason the commonwealth produced more brave men than any other nation whatsoever; every one exerting himself to attain all the degrees of honour by the strictest virtue. But, on the other hand, the vicious and cowardly were in proportion to their offences as severely punished, either by deprivation of their honourable offices and future hopes, or else by being whipped with rods till the blood came, or loaded with irons and made slaves. *Titus Livius* relates, that a troop of *Appius Claudius*, cowardly deserting a certain post which they were set to guard, was rigorously punished, by every tenth man's being put to death according to lot, without respect of persons. *Julius Frontinus* writes, that *Marcus Antonius* caused a certain troop, who had not duly defended a town-wall and fortification, to undergo the same fate. There were many other methods for punishing the disobedience of the *Roman* soldiery, which I shall pass by, and conclude with *Horace*.

—————*adsit*

Regula peccatis quæ pœnas erogat æquas.

That is,

Crimes do require the penalties of the laws,
And strictest justice greatest reverence draws.

CHAP. V.

OF THE SOLEMNITIES OF THE ROMAN TRIUMPHS.

Two motives generally incite a man to do great things, either in times of peace or war; to wit, honour and immortal fame, or riches and profit. Generous souls always aspire at the former, and reject the latter as below them. The *Roman* government knew perfectly well how to make its advantage of these inducements, in the encouragements given to its subjects; and we shall begin with the triumphs, by which they honoured and roused the valour of their heroes.

The triumph was an entrance and welcome of a general, by decree of the senate,

after a happy expedition and the conclusion of a war, whereby, in the most solemn and pompous manner they shewed him their great esteem. On the day of entry, the inhabitants of all the towns flocked to *Rome*, and the whole city, temples, streets, gates, houses, and windows were hung with all sorts of costly stuffs, in gold, silver, and silk, and beautifully decked with great variety of green branches and flowers. In a word, nothing was wanting to shew either the power, magnificence, or joy of the *Romans* on this occasion. The senate, clergy, nobility, and most eminent citizens (and therefore the greatest part of *Rome*) richly dressed, met the conqueror without the town gates. He sat in an ivory chair, called *sedes curulis*, in a gold chariot sparkling with precious stones, and drawn either by four or six white horses magnificently equipped, and was dressed in a garment of purple and gold, called *toga palmata*, crowned with laurel and the staff of command in his hand, or else a winged image of *Victory* holding a crown of laurel or a palm branch. Sometimes this figure was placed behind him, holding in its right hand a crown of laurel over his head, as we see it both ways in the ancient bass reliefs and medals. The prisoners of war dressed like slaves, and with shorn heads, and the king or general, with the most eminent of the vanquished were led in fettered couples before the chariot, which the *Roman* legions followed in troops or companies, on foot and horseback in their order, richly armed, and with their pikes and lances twined with laurel, as a token of general joy; but they who had most signalized themselves in valour, marched on each side of the chariot with crowns of laurel on their heads, and palm branches in their hands. Before the conqueror went likewise some carriages laden with the arms, banners, gold and silver vases, jewels, gold and silver coin, taken as booty from the enemy, together with the gifts and presents he had received from the friends and allies of the *Romans*. Next came some castles and towers of wood, elegantly carved, resembling the towns and fortresses gained of the enemy. In their passage the army feigned some battles, in so lively a manner, as thereby to affect the spectators with all sorts of passions, as sorrow, joy, and fright. The variety of those sights was so great and excessive as to spin out the cavalcade for three or four days; and, being arrived at the capital, all the arms and booty, called *Manubiae*, taken from the enemy, were hung up and deposited in the temple of *Jupiter*, as an eternal memorial of the virtue of the conquerors. Here the senate returned them thanks for the service done to their country, and commonly chusing the victor as a coadjutor in the government, the joy concluded with a magnificent entertainment. But for forming a better idea of these triumphs, and the order therein observed, I shall, as far as my memory will permit, give some examples of them out of the *Roman* histories.

Plutarch describes the triumph voted to *Paulus Æmilius*, for his victory over the great *Perseus*, king of *Macedonia*, in this manner:—

First, the people of *Rome* and the neighbouring towns magnificently dressed, appeared at the doors and windows in the balconies, garrets, and on tops of houses in great multitudes, as spectators of the solemnity. All the temples in *Rome*, richly adorned, were set open. The houses and streets were wonderfully garnished with all sorts of costly hangings, and filled with greens, flowers, choice perfumes, and a thousand other fine and delightful things. And as the concourse of people was very great, men with staves were appointed to make and preserve a lane or passage through them, for the march of the triumphers. The first day was spent in the procession of the banners, standards, ensigns, statues, colosses, pictures, and figures—all placed on carriages elegantly painted, and slowly driven. The second day was taken up with the passage of the bright armour of the vanquished king and *Macedonians*, placed on chariots, or neat carriages made for that purpose. To these succeeded three thousand men, partly carrying the gold and silver coin in three hundred and fifty large silver dishes and vases, each weighing three talents, and carried by four men. The remainder of these men bore fountains and stately vases of silver, artfully wrought. On the third day appeared the first company, preceded by a great number of pipers, drums, hautboys, and trumpets, making a warlike music, as if preparing for an onset. These were followed by a hundred and twenty cows, decked with gilt horns and sacred linen coverings, and all sorts of green garlands wreathed with flowers, led for victims, by beautiful young men richly dressed, and succeeded by a company of children, carrying gold and silver dishes for the use of the sacrifice. After these came the bearers of the gold vases with gold coin, in number seventy-two, followed by several great officers of the retinue of *Antigonus*, and *Seleucus*, late kings of *Macedonia*, and even of *Perseus* himself, carrying the excessive large gold vessel, weighing ten talents, and enriched with all sorts of precious stones and diamonds, which was made by *Æmilius's* express order. Next to these appeared the body-chariot of the conquered king, and therein his coat of arms, diadem, or royal head-band, crown, and sceptre. Then followed the children of the unhappy prince, attended by a great number of his courtiers, as stewards, secretaries, and other such domestics, weeping and lamenting their slavery in such a manner, as, considering the vicissitude of human affairs, to raise compassion in the spectators; especially the sight of the three innocent children, two sons and a daughter, who, by reason of their tender age, were insensible of their unhappy condition. After these appeared the father dressed in black, according to the custom of his country, and walking full of terror and concern, on this occasion. Next to him came his friends, favourites, and confidants, who fixing their eyes on him, and bitterly weeping, moved many of the

Romans themselves with tears in their eyes to pity both their and the king's sorrowful condition. To these succeeded the gold crowns which the ancient free cities had presented to the conqueror, as a gratulation for his victory: and then came *Æmilius* himself, sitting on a gold triumphal chariot, dressed in a purple garment richly wrought with gold, with a laurel branch in his hand, and a crown of the same on his head. He was followed by the army, horse and foot, orderly marshalled under their proper ensigns, having garlands of laurel and palm branches in their hands, and singing hymns in praise of the victor and victory. Thus *Paulus Æmilius* made his triumphal entrance into the famous city of *Rome*, where he offered the booty in the temple of *Jupiter Capitolinus*, and returned the god thanks for his victory and triumph.

All other triumphs were managed much in the same manner, with abatement of some circumstances, according to the pleasure of the general who was honoured with them.

And, though we find the solemnities regulated by laws, precisely directing in what manner, at what time, and through what gates and streets the cavalcade was to pass; yet, as for the plays, shows, and other less appurtenances, they were lessened or augmented at the will of the victor, with a liberty to chuse the chariot. History tells us, that the chariot was commonly drawn by four white horses; but we also find bulls used for the same purpose. *Pompey* the Great, having subdued *Africa*, made his entry on a chariot drawn by elephants. *Suetonius* relates, that *Julius Cæsar* triumphed in one with forty elephants. The emperor, *Gordianus*, triumphed in the same manner. *Caius Marius* having subjected *Africa* and extended the *Roman* jurisdiction into *Egypt*, was drawn by the same kind of beasts. *Scipio Agricanus* triumphed with elephants for the same reason. The emperor *Augustus* on his victorious return from the east, and ending the war with *Anthony*, was, by the consent of the senate and people of *Rome* drawn by four elephants. The emperor *Vespasian* had the same honour on finishing several great wars in the east: the elephants denoting the conquest of countries, where those creatures breed. *Flavius*, in his histories, tells us, that the emperor *Aurelian*, who was king of the *Goths*, made his entrance on a chariot drawn by stags. But *Marcus Antonius* made use of tame lions, intimating, that in the civil wars he would make the most valiant submit to his commands: which *Cicero*, in his Orations, called *Philippicæ*, objects him, saying, That his triumphal chariot with lions implied an arbitrary man aiming at monarchy.

The *Roman* generals when they triumphed, had also a custom of carrying one or more young children in their chariots; as we gather from *Cicero's* speech before *Murena*. Some used to be attended with a great number of strange wild beasts, as lions, bears, tigers, rhinoceroses, panthers, dromedaries, and such like; as *Josephus*,

in his histories of the *Vespasians*, mentions. Others had vocal and instrumental music and other diversions. Among these triumphs, those of *Pompey the Great*, *Cæsar*, the two *Scipio's* brothers, and several emperors, had something singular, as *Blondus* in his Treatise, intitled *Rome Triumphant*, largely discourses. The triumphing conquerors were likewise allowed to set up their statues in temples and public places, and to erect columns and costly structures of marble, called *Arcus Triumphales*, whercon were carved in bass relief their battles and victories for eternal monuments to posterity; remains whereof we see to this day at *Rome* and elsewhere. Herein the *Romans* imitated the ancient *Greeks*, who, for a memorial of great actions set up trophies, made in the following manner :

In the place of victory they fixed the highest tree to be found in the neighbourhood, and then chopping off the branches, they, in honour to the victor, hung on the remaining limbs the arms of the vanquished, calling the tree *Trophæum*, from the *Greek* word *Tropi*, which signifies overthrow, flight, and giving way, because the enemies were in that place put to flight. The *Romans* afterwards made use of them for the same purpose; for *Sallustius* in his *Memoirs* relates that *Pompey* having conquered the *Spaniards* planted his trophies on the tops of the highest *Pyrenees*: and this custom afterwards grew into such esteem, that they were made of stone. But, according to scripture, the usage was very ancient among other nations; for it appears in chap. 15. of 1 *Sam.* that *Saul* having vanquished *Agag*, king of the *Analekites* and being come to Mount *Carmel*, set up an *Arcus Triumphalis*, or Place. In a word, the honour of triumphing was accounted by the *Romans* as a token of the highest esteem; and therefore, to obtain it, their generals spared for no toils or dangers in warlike achievements. Add to this, the riches commonly arising from such glory, by the presents made them by the allies and the booty of the enemy.

In my opinion, historians have described the matter so circumstantially, on purpose to put princes and governors in mind of rewarding the deserts of their generals, soldiers, and men of merit, and that the unskilful, cowardly, and unfit for command might not be ranged with those who willingly sacrificed their fortunes, capacities, and bodily labours to the benefit of their country. Accordingly to *Paulus Orosiris* three hundred and twenty persons have been honoured with the *Roman* triumph, of whom the emperor *Probus*, in whose reign the fabric of the *Roman* monarchy began to decay, was the last.

Let us here subjoin a *Grecian* triumph. *Antiochus*, surnamed *Epiphanes*, or the illustrious king of *Syria*, having heard of the aforesaid glorious triumph of *Paulus Æmilius*, was so puffed up with ambition, that he resolved to make a sort of one surpassing it in magnificence. To which end he caused proclamations to be made throughout his kingdom, that, at a certain time, he would at *Daphnes* hold a grand

and uncommon tournament: which curiosity drew out of *Greece* and the neighbouring countries a great concourse of people; and the cavalcade was in the following manner:

First, marched five thousand *Grecian* young men armed *Roman* like, followed by as many *Mysians*, finely habited after their fashion. Next appeared three thousand *Thracians* and five thousand *Galatians*, followed by a vast number of other nations, called, for their silver shield, *Argyraspides*. After these came two hundred and fifty ranks of sword-players, called by the *Romans*, gladiators; and then a thousand knights, with chaplets of gold about their heads, and their horses costly equipped with gold embroidered housings, and gold and silver bridles. These were followed by a thousand other knights, called companions, associated with some of the king's friends and confidants. Then appeared a thousand noblemen on foot, and after them a thousand other knights, called the king's troops. Next came one thousand five hundred knights in gold armour, over which they had coats of armour richly embroidered with gold and silver, and artfully adorned with all sorts of animals. To these succeeded a hundred chariots, each drawn by six horses, followed by forty others, each with four. After these appeared a chariot with elephants, followed by thirty-six of the same kind of creatures, and those by eight hundred boys, having garlands and crowns ornamented with gold in their hands. Next came a thousand fat oxen with eight hundred *Indian* elephants teeth. After these were carried an infinite number of idols and figures of deceased persons who had been famous for arts and sciences, dressed in gold and silver stuffs adorned with precious stones, with their names, dignities, and actions written on the pedestals. Then came slaves bearing idols, representing night and morning, mid-day and evening, and an infinite number of gold and silver vessels of great value. Next appeared six hundred of the king's pages dressed in gold stuffs, followed by two hundred ladies carrying gold boxes, filled with all manner of rich perfumes and odoriferous balm, and these by forty sedans of massy silver, carrying as many ladies, and those by eighty gold sedans with ladies dressed in gold, silver, and jewels. The streets abounded with all sorts of rich oils, balms, and perfumes. This cavalcade lasted thirty days successively, attended with plays, tournaments, and shows; during which time, every person, after perfuming himself, was allowed to sit at the royal tables, one thousand five hundred in number, and to feast at the king's expense. To proceed to the *Romans*.

Another solemnity obtained among them, called *Ovatio*; which was inferior to the triumph in some of its requisites: for instance, if the victor was not of consular or proconsular dignity, or had met with little resistance from the enemy, or gained the victory without great blood shed, or had overcome people of small worth, or, as we said, speaking of the corona ovalis, when the war was undertaken without the ex-

press command of the senate, &c. On such cases, the victors were solemnly welcomed with the ovatio, in the following manner: The general entered the city on horseback, or, as anciently, on foot, crowned with myrtle, (a tree sacred to *Venus*, because the victory was gained not in a martial manner, but in a manner becoming that goddess and women, as *Aulus Gellius* says; and the troops in their procession appeared not in arms; and instead of drums, trumpets, and other warlike instruments, their music was flutes and other soft sounds. The general entered with the booty in an orderly manner, followed by his army, and the senate solemnly received him without the city-gates, highly commending his actions. Histories tell us, that several great generals sued for and accepted this honour. The first was *Posthumius Libertus*, on his having subdued the *Sabines*; and next *Marcus Marcellus* after the conquest of *Syracuse*. *Suetonius* relates, that *Augustus*, after the battle of *Philippi*, and on finishing the war in *Sicily*, obtained that honour. And *Pliny* says, that several generals denied by the senate the honour of the great triumph, were decreed the ovatio; which was so called, from the general's offering a sheep, in *Latin* ovis, when he came to the capital, instead of a bull, sacrificed in the great triumph. Others think the word is derived from the shouts of the people, who used to cry, Oe! or else Ove! Whatever, the truth is, this solemn entrance was always called by the *Romans*, Ovatio.

Other triumphs of these people I shall for brevity omit speaking of. He who wants further information may read *Appianus Alexandrinus* and *Ammianus Marcellinus*; the former describing the triumph of *Scipio Africanus*, and the latter that of the emperor *Constantius*.

CHAP. VI.

OF THE MANNER OF THE FOUR PRINCIPAL AND PUBLIC GRECIAN GAMES, AND TO WHOSE HONOUR INSTITUTED.

THE antiquity and manners of the *Grecian* games being somewhat unknown to many curious artists, I think it will be acceptable to give a short description, as well as I can, of the four principal games so highly and so often extolled by the *Greek* and *Roman* writers.

The first and principal were called the *Olympic* games, held near the city of *Olympia*, in the province of *Elis*, and instituted in honour of *Jupiter Olympius* by the *Idæan Hercules* and his four brothers, *Pæoneus*, *Idas*, *Jasius*, and *Epimedes*, meeting together from Mount *Ida* in *Candia*; and, being five brethren, they were styled the *Idæan dactyls*. These games being celebrated every five years with great solemnity,

the ancients therefore reckoned their time by *Olympiads*, thereby understanding a period of five years. They consisted of five sorts of exercises, viz. running, wrestling, boxing, throwing the coit, and leaping. The place of exercise was fenced in with pales, and no spectator was suffered to come within it.

Some pretend these games were instituted by *Jupiter*, after he had destroyed the giants who attempted to storm heaven; and that *Apollo* had got the preference in out-running *Mercury*; that *Mars* bore away the prize in wrestling, boxing, &c. Others prove, that each of the aforesaid brethren invented his game and exercise, and that being five in number, they were from the five fingers named dactyls, *Dactylos* in *Greek*, signifying a finger.

The *Greeks* called these five exercises *Pentathlon*, and the *Latins* *Quinquetium*. Two of them had a dependence on the legs, viz. running and leaping; two on the arms, as coits and boxing, and the wrestling respected both arms and legs. The victor in all the five exercises was by the *Greeks* called *Pancratiastes*; a word compounded of *Pan* and *Kratos*, signifying a bestowing a whole force of the body. In boxing all advantages might be taken for overcoming the antagonist, and the prize was adjudged to him who gained his point most dexterously. Accordingly, they struck with fists and elbows, kicked, bit, scratched, and sprained the fingers, hands, and other parts of the body. They even endeavoured to thrust out each others eyes with their thumbs. In short no artifice was omitted for gaining the victory.

We shall briefly relate in what manner the aforesaid five exercises were performed.

The circus, wherein they run on foot, was originally a stadium, or six hundred geometrical feet in length: but in the fourth *Olympiad* they doubled it. This race was at first on foot, and in a light dress: but afterwards on horse back and in armour. Men called runners on foot, were also admitted armed from top to toe; this exercise being judged very proper for the bodies of warriors. The first victor herein was *Demaratus* of *Hevea*: and the hymns sung in their honour sufficiently testify their running in armour. But the first who got the prize in running without armour, was *Choræbus* of *Flis*, after a long contest with him about it. *Arrachion* of *Phigalia* obtained the prize in the second and third exercises; and *Polycrates* of *Messene*, a man of noble extraction, got much honour and glory in the fourth, wherein he was victor.

The wrestling was undertaken after the body had been thoroughly anointed in order to prevent a gripe, and then daubed with fine dust to dry the sweat. Thus prepared, the wrestlers entered the lists, and began with seizing the hands, then the arms and body under the short ribs, &c. Thus endeavouring by various methods of strength and dexterity in kicking, pushing, and other tricks, to fling

one another on their backs; for a fall on the belly went for nothing. Before they entered the ring they caused their parts to be soundly rubbed, to make them more supple and agile.

Boxing and fighting with slings were the most dangerous exercises. The former was anciently performed with ox-leather thongs tied about the hands, by which with wonderful activity they dealt each other with very hard blows. But the slings consisted of small leather straps, armed at the ends with little leaden balls, the blow whereof, when it happened on the head, laid the adversary dead.

The coit was a flat, round, heavy piece of stone or lead, to try the force of arms and hands, and to see who could sling highest and furthest: an exercise still in use in many places to this day; but with this difference, that the ancients, with a leg lifted up, threw the coit at a mark set upon a small pyramid, and resembling a pine-apple.

The fifth exercise was less perilous, as consisting only of divers manners of leaping.

The ancient garlands or crowns given as a prize to the victor on these occasions were made of olive leaves, but they varied according to the times; for they were afterwards composed of couch grass, willow, laurel, myrtle, oak, palm, and wild parsley leaves; as *Plutarch* in the life of *Cato Uticensis* relates. But when made of olive leaves, they chose a select kind, called *Calistephanos*, i. e. beautiful crown, having hanging branches like the myrtle, very proper for twisting garlands. The leaves of such garland differed much from others, in that being white without, the green when twisted was inward; whereas the others were white within, and appeared green without. *Hercules* and his brethren first brought this plant into *Greece* from the northern countries, as *Pausanias* in his *Olympus* tells us.

The Phythian games were instituted long before the *Isthmian*, yet after the Olympic, and celebrated in honour of *Apollo* for his victory over the frightful serpent *Python*. Some think they were so called from *Pythos*, the place of celebration, or else from the *Greek* word *Pythestai*, to consult; because they there consulted the oracle, in order to know the events of things to come. The exercises in these games only differed in the Olympic in this, that the Phythian were performed under the sound of all sorts of vocal and instrumental music. These games, from time to time, had several alterations in form and solemnity, after the institution of the *Pancratium* or *Quinquetiam*: and it is related, that in the first * *Pythiades*, wherein the most illustrious heroes and gods of the ancients entered the lists for the sake of the prize;

* *Pythiades* signifies a certain number of years in the *Pythian* games.

Castor prevailed in the horse-race, Pollux in boxing, Callais in running on foot, Zethees in running in complete armour, Pelens in throwing the coit, Telamon in wrestling, and Hercules in the Pancratiun, or all the games.

In each of these games and exercises the victors were crowned with laurel, which in particular was consen- trated to them; because the ancients believed, by what they have feigned of Peneaus's daughter, with whom *Apollo* was so much enamoured, and who was metamorphosed into that tree, that the god took a singular delight in it. But, others will have the institution of the Phythian games to be long before *Apollo's* amour with the beautiful *Daphne*: and before, the laurel bore that distinction, both the triumphal and victors crowns and garlands were made of pahn or oak-leaves; as Ovid in his first book of *Metamorphoses* testifies. Plutarch and Pausanias relate, that Theseus on his return from Creta, adorned the victors in the games instituted in honour of *Apollo* with garlands of palm, as tokens of praise and renown; for the laurel was not known till after the Phythian games were settled, and when known it gave rise to the aforesaid fable of *Daphne*; and both the tree and leaves being found of so extraordinary a make and nature; illustrious victors and men of learning were commonly crowned with it. Some again say, that *Apollo* affected the leaves and blossoms of the apple-tree, before he chose the laurel, and therefore the victors in running, wrestling, &c. ought to be crowned with that; as the poet Archias in his *Mytholog.* lib. 5. cap. 4. relates. But Lucianus asserts, that though in the Phythian games, the garlands of laurel began to prevail; yet they were intermixed with fine yellow apples. Some writers even affirm, that the laurel of Delphos bore such large berries or fruit, as almost to gain the name of apples. But the true reason of this difference proceeded from several alterations made both in the prizes and times of holding those games; for originally they were celebrated every ninth year (from the number of nymphs feigned by the ancients, to come from Mount Parnassus, to offer to *Apollo* on his having overcome the *Delphic* monster *Python*) and afterwards every fifth.

The *Nemæan* games were kept in a wood of that name, situate between *Philiun*s and *Cleone*, two cities of *Achia*, in honour and memory of *Archemorus*, otherwise called *Opheltis* son of *Iycurgus*, on account of his being killed by a serpent in this wood. Which accident some relate thus: *Oedepus* having through mistake married his own mother, the widow of *Lains*, king of *Thebes*, begat on her two sons, *Eteocles* and *Polynice*, to whom he resigned the royal dignity, on condition they governed by turns: but *Eteocles* as the eldest, having obtained the first year's administration, refused to admit his brother as a partner to govern the second year; who thereupon in discontent, soliciting the aid of *Adrastus*, king of *Argos*, whose daughter, called *Argia*, he married; the king, in conjunction with his other son-in-law *Tydeus*, raised

a great army, in order to wage war with the *Thebans* and bring them to reason. The issue of this war was the death of the two brothers in a duel; and their bodies, according to custom, being laid on a large pile of wood to be burnt, the flames happened to divide and separate, as if they bore witness of the immortal hatred of the two brethren in their life-times, which ceased not with their deaths. Now in the army which *Adrastus* sent to *Polynice's* assistance were seven commanders, who being arrived in the island *Lemnos*, pertaining to *Thracia*, and seized with an extreme thirst, met *Hyppisyle*, carrying in her arms the child *Ophettes*, son of *Lycurgus*, (priest of Jupiter) and *Euridice*, who being a native of that country, they intreated to shew them where to get some water. Whereupon she in haste, yet fearful of laying the child on the ground, as forbidden by the oracle, before he could walk, set him naked on the grass by a bed of wild parsley near a fountain, where a serpent lying perdue, suddenly wound itself about the child's neck, and throttled him, while she was gone to draw water. The commanders, being apprised of this accident, killed the serpent; and, to solace the father, instituted in honour of his son so suddenly lost the aforesaid games, to be held every third year: wherefore originally only soldiers and their descendants were admitted to them, though in process of time they were free for every person. *Theagnes*, in his *Memoirs of Ægina*, book 4. chap. 13, relates, that *Hyppisyle* fled from *Lemnos* to *Nemæa*, on account of a combination among the women to kill the men, only out of jealousy, because by the instigation of *Venus*, highly incensed against them, they had to do with other women. Accordingly they all put their design in practice, except *Hyppisyle*, who endeavoured to save her father's life by hiding him in a baker's trough. (This happened soon after the departure of the Argonauts, and their arrival in this island.) But being discovered, they flung him with the trough into the sea, and condemned *Hyppisyle* to die for not agreeing to their general resolution. She hearing this made her escape; but in her flight, was taken by pirates and sold for a slave to *Lycurgus*, whose wife *Euridice*, desiring she might be put to death for the misfortune of her child, she hid herself in a remote and solitary place; where being discovered by the soothsayer *Amphiarns*, to the two sons of *Euridice*, *Thoas* and *Ennoeus*, who made diligent search after her, she was, through their intercession, and the commanders testimony of her innocence, pardoned and re-admitted into favour. Others will have it that *Hercules* instituted these games, on having killed in the wood *Nemæa*, a terrible lion, who devoured all before him, and laid the country waste. Some say they were set up in honour and memory of *Archemorus*; but that *Hercules*, after having slain the *Nemæan* lion, with whose skin he covered his head and body, brought them under a regulation, and dedicated them to Jupiter; appointing their solemnization to be every three years, on the 12th day of the month, called by the *Corinthians* *Panemus*,

and by the *Athenians* Boedromios, answering to our month of August : and the rather, as *Theseus* had in that month happily vanquished the *Amazons*. But others are of opinion that it was done in memory of *Opheltes*, who by his own death presaged the fate of the *Lacedemonians*, at war with the *Thebans*. Yet some think that this was another *Opheltes*, son of *Euphetas* and *Creusa*, who being laid on the ground by his nurse, while she went to shew some commanders a fountain, was killed by a serpent.

The *Nemæan* games were therefore instituted in memory and consolation of *Lycurgus*, *Euridice*, and *Opheltes*, and the judges who determined the prizes were dressed in black and mourning garments. For *Opheltes* was afterwards called *Archemorus*, because *Amphiarus* had at his birth presaged him an early and untimely death. *Archo* signifying in *Greek* beginning, and *Moros* death ; as if they said, “ dying after his birth : ” in which sense speaks the poet,

“ *Nascentes, morimur, finisque ab origine pendet ;* ”

That is, “ We begin dying from our births, and our beginnings and ends have an inseparable union.”

The exercises in these games were the same as in others : but the victors were crowned with green parsley, mostly used in funerals, to perpetuate the memory of *Archemorus*. Whether the *Greek Selinon*, with us common parsley and the *petroselinon*, or stone parsley be the same, let the botanists determine. Originally the victors were crowned with garlands of olives ; but after the defeat of the *Medes* they began to be presented with one of wild parsley, in memory of those who were slain in that bloody battle : and, after this regulation, the said herb, instead of crowning the head on occasions of joyful meetings, served only in times of sorrow and mourning. For, according to the *Greek* saying, this herb is very earthly, as spreading a long time over the ground, and often bearing to be dug up in order to get a deeper root. The seed of it also on sowing is longer than others in coming up ; wherefore it was necessary, that the mortal *Greek Opheltes*, afterwards (as we have said) called *Archemorus*, should be crowned with earthly honour. For of the four principal games which we handle in this chapter, two, according to the poet *Archias*, are sacred to mortals, and the others to deities : the mortals are *Archemorus* and *Meliverta*, who is also called *Palæmon* ; and the gods are *Jupiter* and *Apollo*. The wild parsley is not without reason appropriated to these games ; because some think it sprung from the blood of the child, killed by the serpent ; yet this contradicts those who say, that *Hypsipyle* laid the child on this plant ; which therefore was already known at that time. We shall now proceed to the *Isthmian* games.

This solemnity was performed at night in the *Isthmus of Corinth*, parting *Moræa* from the continent of *Greece*; and had rather the face of a sacrifice and its mysteries than of a festival. It was instituted by *Sisyphus*, son of *Æolus*, on his finding there on the ground the dead body of his kinsman *Melicerta*.

Plutarch writes that *Theseus*, after having killed the bull of *Minos*, and performed other great exploits, erected a pillar in the *Isthmus of Peloponnesus*, where, in imitation of *Hercules*, who consecrated the *Olympic* games to *Jupiter*, he instituted the *Isthmian* in honour of *Neptune*.

Yet according to *Pausanias* and others, these games were not set up for that reason, but in remembrance of *Melicerta's* dead body found there unburied: touching which there goes this story: *Learchus* and *Melicerta* were the sons of *Athamas* and *Ino*. *Athamas*, made raging mad by *Tisiphone* at *Juno's* command, attempted to kill his wife instead of a wild beast, tearing the young *Learchus* out of her arms, beat out his brains against the stones. *Ino* affrighted hereat, either through sorrow, or the influence of *Tisiphone's* poisoned serpents, betook herself with the other child *Melicerta* to the mountains *Geranes*, situated between *Megara* and *Corinth*. But she finally also yielding to rage, cast herself with the child from the rock *Moluris* into the sea; where she was metamorphosed into a sea nymph, and called *Leucotha*, and he into a sea god, under the name of *Palemon*. The dead body of *Melicerta* being afterwards brought on shore by a dolphin, *Sisyphus*, king of *Corinth*, who was his uncle, commanded him to be buried in the *Isthmus*, and a circus to be there erected for the celebration of the aforesaid games.

But the poet *Achias* says, that *Ino's* flinging herself with *Melicerta* into the sea, a dolphin landed their bodies on the *Schœnuntica* shore, where *Amphimachus* and *Lonacmus* took them up and brought them to *Sisyphus*, king of *Corinth*; and then they were deified, she by the name of *Leucothea*, which in *Greek* signifies the white goddess, and he by that of *Palemon*.

Leucothea, called by the *Lutins* *Matuta*, is day-break; and *Palemon*, or *Portunus*, the vehemence of storms and billows; for *pallein*, in *Greek*, signifies to toss, move, and push violently against each other; whence comes the name of *Palemon*: he was the son of *Matuta*, or morning; because the winds commonly begin to arise with day-break.

Others tell us, that *Melicerta's* dead body being cast on the shore of the *Isthmus*, and lying unburied, it caused a great plague; and that, on consulting the oracle, touching the cause of the infection, answer was made, that *Melicerta* ought to have a magnificent funeral, and solemn races and games should be appointed to his honour and memory. The *Corinthians* obeyed, and the body was accordingly taken up by *Amphimachus* and *Douacinus*, and in an honourable manner buried in the place

aforesaid ; and the games and funeral rites being instituted, the plague ceased ; but afterwards it broke out afresh on their omission of the solemnity ; wherefore, in this their utmost distress, the people, re-consulting the oracle, were told they must for ever celebrate the games they had begun in memory of *Melicerta*, and distribute the rewards to the victors. But *Museus*, describing these games, says, that the custom was to perform, every five years, two sorts of games and races in the *Isthmus*; one in honour of *Neptune*, near his temple ; and the other in memory of *Melicerta*.

The prize in the *Isthmian* games was originally a crown of parsley, elegantly wreathed ; but afterwards, a garland of pine-leaves, on account of their neighbourhood and agreement with the seas. Besides these crowns, the victors were usually presented on their return with a palm-branch, as *Pausanias* says. Moreover, the conquerors at such times were so much honoured, as to be met by their fellow citizens, and brought some miles upon their shoulders ; they made not their entrance through the common gates, like other people, but triumphantly over a stately bridge or passage, made over the walls for that purpose, and their names were cut on pillars set up in the public places of the town, to perpetuate their memories.

We shall, to conclude this chapter, subjoin a short description of some particular garlands or crowns, sacred to the heathenish deities.

The Phœnicians, as *Eusebius* testifies, honoured and worshipped the herbs and plants. The *Greeks*, in imitation of them, rendered almost the same duties, not only to trees, but also to herbs and flowers : these maintained the *Charities*, or *Three Graces*, were the very crowners of *Pandora*. *Pherecydes* says, that *Saturn* was crowned before any others : yet, according to *Diodorus*, *Jupiter* claims this honour for his conquest over the giants : but, not to pretermitt the *Egyptian* monuments, *Isis* first crowned herself with green sprigs and ears of corn ; of which, according to the *Egyptian* writer, *Leon*, she was the inventor.

The oak and its fruit, as *Apollodorus* writes, were sacred to the goddess *Rhea*, otherwise called the earth, that mortals who proceed from it might wear the badges of their universal mother : the same tree was also peculiar to *Jupiter*, the tutelar god.

The pine and its fruit were consecrated to the goddess *Cybele*, whom the ancients believed to be the mother of all things ; because she, carefully containing the seed originally given her, does by the warmth of the sun yearly bring forth new shoots. The pine-apple in its shape also resembles a rising flame, and keeps its seed in small and separate cells, which by the earth's heat in time springs up and grows. We likewise see a certain medal, with the head of *Cybele* on one side, and a small garland of pine-twigs on the other, and inscribed ΣΜΥΡΝΑΙΩΝ, *i. e.* those of *Smyrna*. The *Arcadians*, believing *Pan* to be the god of the universe, dedicated the pine-apple to him also.

Saturn, *Jupiter*, *Apollv*, and *Æsculapius*, were crowned with laurel ; *Saturn* as the

god of triumphs; *Jupiter*, for his victory over the giants; *Apollo*, for the love of *Daphne*, metamorphosed into that tree: though before, the palm was sacred to him, on his killing the *Delphic* dragon: but *Æsculapius* wears it for no other reason, than that it is useful for several remedies.

The ancient *Romans*, on their *nonæ caprotineæ*, or festivals kept monthly, in honour of *Juno*, crowned that goddess with fig-leaves, as a memorial of the city of *Rome* (reduced to the utmost extremity by the *Gauls*, who demanded of the senate several noble virgins as hostages) regaining its freedom by the contrivance of the virgin *Philotis*, who, shewing the *Romans* how to slide down from the walls, by the branches of a fig-tree growing thereon, and sacred to *Juno*, gave them an opportunity of falling on the enemy when drunk and asleep (which she had cunningly induced them to), and by a great slaughter, to obtain a complete victory over them. The pomegranate was consecrated to *Juno*, by the people of *Mycenæ*. The white lily is also sacred to her, and therefore called *Flos Junonius*, or, according to some, *flos regalis*; not so much out of respect to the queen or goddess, but because that flower almost surpasses all others in height.

Minerva, who is said to be a virgin, rightfully laid claim to the olive-tree, which affects purity and chastity, as well as she.

I find no trees particularly sacred to *Mars*; but it is notorious that the herb commonly called dog's grass is appropriated to him.

They who are conversant with poets, know that the myrtle tree signifies delight, and a mind richly endowed. The ancients say that tree surpasses all others in tender and beautiful leaves, and their continual greenness and smell, which recommends it to *Venus*, the most beautiful, most tender, and most perfect of the goddesses. In old times, men on festival days used to put into each others hands branches of this tree as tokens of joy, and that they should join in chorus: and *Horace* says that in Lent-time, when the earth, by her variety of flowers, seems to rejoice, we ought to adorn our heads with wreaths of myrtle. The apple-tree signifying love, is also sacred to *Venus*; and the ears of corn to *Ceres*.

The ivy, dedicated to *Bacchus*, was in great esteem among the *Egyptians* for being always green and not shedding its leaves till after harvest: they mostly used it in garlands, and the kind-bearing blackberries was especially consecrated to *Bacchus*, who by that people is called *Osiris*, and from whence this green also borrows its name; for they call it *Chenasiris*, i. e. the plant of *Osiris*: and *Dionysius*, which is also the name of *Bacchus*, having carried his victories into *India*, built there *Nysa*, a large town, and planted it round with ivy to perpetuate his memory: this plant is sacred to *Bacchus*, either because he as well as *Phæbus* is always represented youthful; or, that the tongue and spirits of father *Liber* are tied up, as the ivy

catches hold of any thing that it comes at: for though *Horace* says, “that the drunkard is in his cups free from all care, even the greatest poverty,” yet it is as true, that the liquor captivates the senses, taking away all power of judging. The same plant is likewise an emblem of age, not only for its growing mostly near old trees, buildings, and ruins, but also as wine which is old and worked off is highly esteemed: wherefore *Pindarus*, as well as *Horace*, mostly extols it. The vine was also sacred to *Bacchus*; accordingly, he is often represented crowned with the twigs thereof: though after his conquest of *India* he likewise wore laurel; for he, as well as *Saturn*, is accounted the god of triumphs. The vine was also peculiar to *Rhea*; and the crown of its twigs, which adorns the head of *Hecate*, implies only the subtilties and snares which father *Faunus*, by the operations of wine (leading men to extravagance) laid for his daughter.

The cypress is sacred to *Pluto*, god of hell, and of the sprigs and leaves of it the ancients made garlands. It is reckoned a mournful tree, and proper for places of burial; because, when once cut, it shoots no more. Its branches, set in the ground near tombs, or carved on them, signify that the deceased endeavoured by prayers to be reconciled to the infernal gods: wherefore *Horace* says, “Men are attended to hell by no other tree than the unhappy and hateful cypress. *Pluto's* crown is also composed of the herb *adanthum*, otherwise called *capilli veneris*. Some have crowned him with *Narcissus* flowers and their leaves; a flower proper for deceased persons, on account of the unhappy end of the youth who was transformed into it: wherefore *Pharvntus* says, that the hellish furies, *Alecto*, *Tisiphone*, and *Megara*, had garlands of the same flowers about their heads, as servants and executioners of the commands of *Pluto*. The pine tree has much agreement with the cypress, it being also the emblem of death; for, when once cut, like the cypress, it never shoots out again; wherefore, and for its bitterness and sharpness, the pine-apple, both in ancient and modern acceptation, signifies death.

The double-coloured poplar was sacred to *Hercules*; because naturalists, by this hero and the two colours of that tree, imply the two different times which superintend and govern all things; for one of the colours being white, signifies the day, and the other which is dark, the night. Some have also ranked the poplar in the number of unhappy trees; for, in the isle of *Rhodes*, the funeral games in honour of *Tlopolmus* were celebrated, and the performers of them crowned with it.

The peach-tree was sacred to *Isis* and to *Harpocrates*; the plane-tree to the *Genii*; and a garland of flowers to *Ariadne*. The bacchanals, in celebrating the vine-feast of *Bacchus*, were coifed with greens.

If the curious reader desires further information in this point, he may consult the histories of *Claudius Saturninus*, wherein he will find the origin, causes, qualities,

and every thing else relating thereto, in such manner as to observe, that there are no beautiful flowers, green branches, roots, &c. but what are peculiar to the head of some person or other.

CHAP. VII.

OF THE MILITARY DRESSES AND ARMS OF SEVERAL NATIONS, PARTICULARLY OF THE GREEKS AND ROMANS.

THE distinction of nations cannot be well represented without due regard to their warlike accoutrements, dresses, and manners. It is certain, that many painters have been herein very deficient, as appears by their works, who, on better consideration and greater experience, have afterwards corrected their errors. But I mean not, by exposing the mistakes of other men, to palliate my own: I have had my faults as well, and perhaps greater than they: I am sensible, that even in my very best time, I was not free from some great blunders, which to this day I am concerned for, and which, though I might conceal, I nevertheless lay open in the course of this work: and, since I am speaking of mistakes, I shall here observe some, as necessary to this chapter.

Testa, in a print of the dragging of *Hector's* body, represents *Achilles*, though a *Greek*, with a *Roman* head-piece, which he possibly did to keep the light together and to preserve the face: he also exhibits both these heroes naked, and *Achilles* without arms; the sword in his hand makes him look more like a gladiator than a general, and the scabbard by his side has no tie or girdle about his body. How can he use the sword, when with one hand he holds the reins of the horses? These things are very improper and unnatural: but perhaps his inducement was, that he might shew the beautiful body of the hero with greater advantage. In the last place the town walls appear so low as to be easily reached over.

Poussin likewise, in the print of the death of *Germanicus*, has intermixed *Greek* with *Roman* helmets. Let it not be thought, that we are unjust to the merits of such great masters, by so nice an examen of their performances, since my purpose herein is only by shewing other men's faults to correct our own. But I am as willing to shew mine, as they occur to my memory: witness my *Æneas* receiving the arms of *Venus*, where I have also made a *Roman* helmet: and my father, in his representation of *Seneca*, introduces one of *Nero's* captains standing by him, with a *Greek* head-piece. Now, art allows not such liberties either in military furniture or any thing else. Each nation has its particular dress, manners, and customs. How can we exhibit an *Egyptian* prospect, without shewing some tokens of that country?

as palm-trees, pyramids, and people dressed in the *Egyptian* mode? Wherefore let me recommend care to every person, and that they do not build too much on other mens works. It is better to be nice than negligent. Let us understand a thing never so well we may yet err through haste and carelessness.

Thinking it presumptuous to enumerate all the particulars of the military order of the ancients, as being largely handled by several authors: we shall therefore, according to our small ability, and for the service of curious artists, only touch briefly on some of the principal matters relating to their arms, believing the residue will follow in the course of their practice. I shall begin with the *Greeks*.

The *Greek* foot were divided into two sorts, pikemen or heavy armed, and archers or light armed. The pikemen used a buckler, a sort of boots, a pike twenty or twenty-four feet in length, and a sword: the stoutest had for defence a Macedonian round shield of four feet diameter. The archers bore bucklers of wicker, bows, short pikes and slings: they wore long hair and beards, and helmets or head-pieces somewhat projecting over the face, handsomely wrought with imagery or foliage, set off with plumes and other elegant ornaments: their military dresses always excelled in variety and elegance: their coats of armour reached down to the knees, cut out on the shoulders and below, into straps which were often adorned with lions heads: some instead of straps had twisted fringes. The generals and nobility wore buskins of young lions or tigers-skins: or else neat sandals: but the inferior sort had plain sandals with strings: their swords hung by their left side by a small hook on the girdle, and on their right side was a dagger.

In the Roman military order, the young men between seventeen and twenty five years of age were appointed for velites, or swift footmen, or light-armed; the hastati, for darters or pikemen: such as were in their prime, for principes; and the aged, for triarii.

The velites wore a small buckler of a foot and a half long, an head-piece, a sword and a lance three feet long, and a thumb thick, armed with a sharp triangular pointed steel or head, of a foot in length; some carried strings, others bows.

The hastati and principes wore a short coat of armour, that they might be the fitter for march and the management of all sorts of arms; they had long breeches, reaching half-way the legs, and close at the knees, and helmet, and a large oval buckler two feet and a half in the transverse, and four or five feet in the conjugate diameter: they were girt with swords on both sides; that on the left much longer than the other, which, like a dagger, was but a span long. Their other weapons were, two darts or wooden staves; one thin like an arrow, and three cubits long, and headed with iron: and the other of the same length, and as thick as the breadth of the hand, with a pointed iron head as long as the staff, and let half-way into the

wood, and beset with hooks: this iron next the wood was a finger and a half in thickness.

The *triarri* bore the same arms as the *principes*, except that instead of the darts they used pikes, formerly carried by the *hastati*, (and from whence they took their name) who left them for the darts. The richest armed themselves with commodious body-coats instead of breast-pieces. The *Romans* generally wore short hair, with shaved chins, but the hair growing on each side of their cheeks: yet we must observe, that *Scipio* was the only person among them who had long hair. The *Roman* helmets closing with the forehead, were made either of double leather, iron or brass, and crested on top, like the *Greeks*, but less sumptuous; except those of the generals and other commanders, which were plumed. Some also had winged helnets, and on the crest a snake or dragon or an eagle's head.

We find likewise that the ancient *Romans*, in their marches, carried a saw, a basket, a spade, an axe, a bridle, a sickle, and provisions for three days. The *Herculani* of the old troops, and the *Joviani*, or according to *Vegetius*, *Joviani*, were two select *Roman* legions, consisting of six thousand men each, and serving in *Sclavonia*, to whom the Emperor *Diocletianus*, who caused himself to be styled *Jupiter*, and *Maximinianus Hercules*, after they had gained him the imperial dignity, gave that name in preference to all other legions for their valour. These, besides their large swords and oblong shields, had darts, the insides whereof were run with lead, and called *Manorbarbuli*, which for their heaviness forwards they could cast with such force and certainty, that, before they used arrows and swords, they so galled the enemy and their horses, as to gain the emperors several great battles.

The *Roman* horse wore a helmet and breast-piece like the foot, had a cross-shield by the horse's side, a long sword on their right side, a javelin in their hands, and in their quivers three or more arrows broad-ironed, yet sharp pointed, and not inferior to the javelins. The ensigns, both of foot and horse, wore lions skins over their military dresses, and the trumpets the same, save that the two fore-paws of the skins were by these latter tied under their chins, serving them also for cloaks. These skins were not merely flayed with the hair on, but also fitted for service, and underneath either fringed or elegantly cut out.

The *Numidians* and *Cretians* under *Roman* command and aiding them on horse-back, as need required, were armed with bows and arrows, and also with slings, wherewith they dexterously flung stones. *Pliny* writes, that even the *scorpio*, (a machine of war) with which anciently they used to throw large stones and timbers, was the invention of the *Cretians*.

The *Ligurians*, who for a long time valiantly kept the *Romans* at bay, were well

disciplined soldiers; armed with a breast piece, a helmet, a shield, and in a close dress. They were also very expert in throwing the javelin.

The *Scythians*, a barbarous people and horsemen, wore crested helmets pointed on top; they carried bows, daggers, and battle axes.

The *Scythian* women, called *Amazons*, oftentimes appeared in a combat, as *Vincencius* says, in antique silver helmets and breast-pieces, because their country abounded with that metal. But, according to the ancient memoirs, their military dresses were only adorned with serpents skins wrought in silver. They had the left breast bare, but the right, which was seared, that they might with greater ease use the bow and cast the dart, covered like the rest of their bodies. Their garment buttoned below, reached not quite to their knees. Their defence was a target or large round shield cut hollow at one of the extremities into the form of two conjoined crescents, having a part in the middle for covering and guarding the arm and hand. One of these cuts served for managing the lance, and the other to look through. They likewise carried axes and hammers.

The *Goths*, together with the great *Attila*, descended from the *Scythians*, were armed with bows, arrows, long and strong spears or lances, shields, and helmets. The horsemen full armoured and carrying strong lances, hammers, and clubs, would leap on their horses without the help of the stirrup or other advantage, especially on smooth ice, or on snowy ground, where they generally fought their greatest battles. Sometimes, as need required, and in the heat of battle they would in full gallop throw themselves on another horse, turning and winding with incredible swiftness, even catching up a lance from the ground, &c. An evidence what great warriors these people formerly were.

The *Persians* and *Spartans* were very much alike in dress, except in their head ornaments. The former wore turbans, and the latter caps like a night-cap, yet pointed on top and curling forwards; or else iron head-pieces, like the *Romans*, but plain and without a crest. They had long hair, and their beards almost hid their ears. On the other hand, the *Persians* shaved both their head and face. Their vestment, girt about the middle, reached below the knees: they wore also long open breeches and wide stockings and shoes. They used scaled arms, round shields, greaves or shin-armour, scimitars hung on the right thigh, cross the body, and the dagger on the sameside, but at the girdle. At their back was the quiver.

Darius, the last king of *Persia*, was commonly arrayed in a rich purple mantle intermixed with white stripes, fastened on each shoulder with precious stones, and before with a gold chain or hook. His coat of armour, wrought with gold, was embroidered on the breast with three golden eagles, having spread wings and tails and bills turning towards each other, and between the wings and tails were seen the

following letters, ΝΙΚΗΤΙΚΩΤΑΤΟΜ, signifying, Always Conqueror. At his golden girdle, girt loosely and womanish, hung a scimitar, the scabbard whereof was beset with precious stones.

The *Dacians* wore gowns hanging down to the heels and open on the sides, and over them a coat of mail which reached to the middle. Their helmets sat close about the head, and ran up to a point. Their arms were bows and arrows, dagger, and javelins; and their horses wholly guarded, except the eyes, with sealed coverings.

The *Parthians*, *Medes*, and *Assyrians* were guarded like the *Persians*, save that the *Parthians* wore long coats of mail, covering both man and horse, and the *Assyrians* brass head-pieces.

The *Phrygians* and *Armedians* used helmets, short spears, javelins, and daggers, wearing wide stockings and shoes like the *Persians*.

The *Carthaginians* were as elegant and magnificent in arms as the *Persians*.

The *Macedonians* and their neighbours differed little in their dress and arms from the *Greeks*. And,

The *Romans* and *Trojans* the same.

The *Lacedemonians* first began to carry a shield, sword, and axe.

The people of *Caria* were the first who served for pay, carried shields, bore armour, and had plumes or feathers on their helmets.

The *Thracians* wore head-pieces of fox skins, coats of armour, party coloured dresses, and stockings of skins. Their weapons were darts, round shields, and daggers.

The *Æthiopian* horse were guarded with an helmet, coat of armour reaching half way the thighs, powdered, with iron eyes, and proof against cuts and pushes. Their arms were a round shield, a lance, a scimitar, and clubs plated with iron. Those who had no helmets wore long and hairy or woolly red caps, like the *Mamalukes* in *Egypt*. The foot, to strike terror in their enemies, wore skins of lions, tigers, leopards, and other wild beasts; and had for weapons large bows, pikes, arrows, and slings. The emperor himself wore a costly silver diadem about his head, and carried in his hand a silver crucifix. He was dressed in gold stuff full plaited over a silk shirt with large ducal sleeves, and from his middle hung a loose garment of silk and gold stuff. His body guards, covering their heads and shoulders with beasts skins, carried a sword, a dagger, and a javelin.

The *Indians* were clothed in wood, and had bows of reeds, and arrows a yard and a half long tipped with iron.

The *Arabians* wore girt coats, and used crooked but handy bows.

The *Lybians* were dressed in leather, and had burnt javelins.

The *Egyptians* bore a shield and broad sword.

The inhabitants of *Baleares*, now *Majorca*, *Minorca*, &c. had slings.

The *Ætolians*, lances and javelins.

The *Switzers* from ancient times were good soldiers, as appears by their contests with *Julius Cæsar*, used large and long shields for defence. Their arms were strong spears, pikes, and clubs.

The *Gauls* carried large shields and long swords.

The people of the territory of *Abruzzo*, anciently called *Sannites*, were good horsemen and darters.

The inhabitants of *Marchia Anconitana*, anciently styled by the *Romans* *Ager Picenus*, or country of wood-peckers, were likewise good soldiers, and bore a shield, a pike, a helmet, and sword.

Thus I think to have made some provision for further enquiry, that artists may not be at a loss. He who wants more information can read *Virgil*, *Amnianus Marcellinus*, *Vegetius Polybius*, and *Herodotus Hallicarnassus*; which last, in the life of *Xerxes*, lays down all the particulars relating to each people and all sorts of barbarians. *Vitruvius* also has written a treatise of the *Roman* military exercise.

Homer in his *Iliad* speaking of sights wherein some had gold, brass, and steel armour says, "he pushed him in the belly, but pierced not his armour." And in another passage, "he dealt him such a blow on his steel breast, as to make it strike fire and resound." Now if it be asked what sort of armour this must have been, of massy gold and other metal: and whether it could be possible for any person to move, bend, and turn, in such armour as shewed the muscles and limbs sat close to the body? I answer, they could not, and that the notion of their having been thus is wrong. I think those are also out of the way, who suppose they are so represented for the sake of decorum, and that this is reason enough, without considering whether it be possible or not; since other reasons may be assigned, which can give better satisfaction without forcing nature. For my part, I believe that the arms and their use were anciently as now, and the coats of armour were like our buff coats, made of leather. They may possibly have been so contrived as to shew the muscling; but granting it, they must be much fitter for use than if of steel or solid gold. Wherefore I cannot but think they were made of leather, and of all sorts of colours, wrought or embroidered with silver or gold, even covered over with gold like our gilt leather, and set off with scales, foliage, and other such ornaments. I remember to have read in my youth, in a certain ancient *Latin* treatise yet extant, dedicated to the emperors *Theodosius* and *Valentinian*, and entitled, "The great Number of the *Roman* Forces," that the *Roman* armours, breast-pieces, or military coats (as there called) were lined with wool, and covered with the skins of wolves, lions, and other

wild beasts of *Libya*. Nevertheless, to support the opinion of the poets, I add, that they had gold, brass, and steel breast and belly pieces fastened with small hooks and buckles on the shoulders and sides, to ward off blows; but they were plain without muscling, and not put on but in times of preparation for battle. Wherefore they are much to blame who introduce such accoutrements on every occasion; as for instance, *Scipio* in his tent with the young bride, and sitting in full armour; or *Alexander* with *Roxana*; *Rinaldo* courting *Armida*; and other such occurrences.

CHAP. VIII.

OF THE ORIGIN OF THE SEVERAL ENSIGNS AND SHIELDS AND THEIR DEVICES, FOR DISTINCTION OF NATIONS AND PARTICULAR PERSONS.

IT being in painting absolutely necessary, first to distinguish the nations, and next the personages among them of higher and lesser degree, by tokens either devised by themselves, or appropriated by others, I think proper to handle this point largely, in order to shew the greatness of the *Roman* power, and the many foreign troops entertained in their service: I say both painters and statuaries, especially the latter, ought to be acquainted with these things, that in representing either a particular nation or hero, they may, on their shields, exhibit the proper badges of distinction, whereby to be presently known by persons conversant in antiquities. This knowledge is as necessary for history painters, since histories frequently make mention of a congress of several nations and their heroes in one place, without describing their arms and banners; a point which cost me much trouble to gain, but proved of greater advantage in the uses I made thereof, and which I introduce here as having some relation to the preceding chapter.

On consulting histories, I find the ancients, instead of banners, made use of a bundle of arrows or boughs and greens tied together, which they called *manipulus*, or a handful, and the ensign bearers, *manipularii*. *Titus Livius*, the nice *Roman* historian and antiquary, tells us that *Romulus*, having by accident appeased a tumult with few people, from that time represented it in the ensigns and arms by a wisp of hay; causing this token, as a happy one, to be borne before him in the ensuing wars. The *Romans* afterwards painted on their ensigns and standards small red flames, in token of success; as in the battle with the *Sabines* near *Eretum*, where the arms of the former appeared by night as if on fire, without being damaged. Thus the standards and ensigns of the legions, by the sight whereof the soldiers knew the wills of their generals, were from time to time augmented. They had also at different times

divers other tokens ; as open right hands, the image of their emperors in silver, or gold, or gilt, and sometimes there hung under them a small pendant, having the general or people's motto, S. P. Q. R. They likewise bore in their banners the representation of wolves, minotaurs, wild boars, horses, bulls, and dragons, till at last they fixed on the eagle for the chief field standard. The *Romans* used the wolf, minotaur, wild boar, horse, bull, and dragon, for the following reasons:—the wolf, partly as he was sacred to *Mars* the god of war, and partly because his penetration is so great, that he can see as well by night as by day ; whereby they meant that a prudent general ought always to be on his guard, so as not to be surprised by the stratagems of the enemy. By the minotaur, says *Vegetius*, they signified, that as this beast kept himself in the most hidden part of the labyrinth, so the designs of a general ought to be kept secret. The wild boar, because no peace or cessation of arms was made without it: vide our 9th Book, treating of the offerings. The horse, as being of great account among the *Romans*, and the proper sign of war. The bull, because the ancient *Romans* pretended that the word *Italia* was derived from *Italo*, which now-a-days signifies a calf or bull. The dragon they commonly painted on the banners of the foot, and each century had one ; whence the bearer of it, according to *Vegetius*, was called dragonarius. *Ammianus Mercellinus* tells us the manner of carrying of it. “ They tied,” says he, “ to the tops of their gilt pikes, which were gold fringed and beset with pearls and precious stones, dragons made of woven stuff and hollow within, which, on being advanced in the air, opened their frightful mouths, and made a grumbling noise full of wrath and fury, bending and moving their tails with the wind.” Of which *Claudius* speaks ; “ *Et cessante vento multi tacere dracones,*” i. e. The dragons were all silent when the wind abated. This ensign, according to *Ammianus* aforesaid, was of a reddish purple. The eagle, surpassing all other birds in courage and boldness, is not improperly called the *Roman* eagle ; for to what corner of the known world has he not extended the *Roman* dominion ? What resisting nation has not felt the effect of their deliberations, and the valour wherewith they put them in execution ? And yet I know from history, that the eagle was in use long before among the *Persians* ; for *Cyrus*, the founder of that monarchy, bore, according to *Xenophon*, a golden eagle with spread wings on a long pike, as if he would fly over the universe : which custom his successors retained as a royal token. By a consent of the soothsayers, all nations anciently ascribed to this bird the honour of believing he prognosticated good luck and happy success in any undertakings. In which sense *Justinus* tells us that *Hiero* when young, who was of mean birth on his mother's side, making his first campaign, an eagle flew down and sat on his shield ; which was judged as a presage of his becoming in time an excellent general and a king, as afterwards came to pass. The poets even say that this

bird implies prosperity assigned to any person by divine Providence. This opinion owes its rise to the relation of *Anacreon*, the first writer of antiquities, that *Jupiter* intending to destroy the giants who threatened to storm heaven, the powers of which he offered to, was, by an accidental flight of an eagle, assured of a happy and successful victory; which afterwards obtaining, he always bore a golden eagle in his arms and banners, as a perpetual memorial thereof. From *Jupiter* the *Cretians* assumed that bird, and from them the *Candiots*. *Aeneas* the *Trojan* introduced him among the *Latins*; and from them the *Romans*, in process of time, came to use him for their arms; though *Lipsius* is of opinion, they assumed him after the example of the *Persians*. The *Tuscaus*, beaten by the *Romans* in their last conflict near the city of *Eretum*, on the borders of the *Sabines*, presented *Tarquinius Priscus*, king of the *Romans*, their king's regalia; to wit, a gold crown, a purple garment, and mantle of various colours; also an ivory chair, and an ivory sceptre with an eagle on top, which he and his successors always bore. After the banishment of the kings, the senate took the eagles from their sceptres, and set them on their pikes, exalting him above all their other arms, whether the wolf, minotaur, horse, wild boar, &c. *Marius*, when a child, happening to find an eagle's nest with seven young, a presage of his two consulats, often placed the said number in his arms; and in his second consulat assigned the eagle to the *Roman* legions, using him only in battles in order to spirit the soldiers and assure them of victory. The other military tokens were set on the tents, but *Marius* took them down; and from that time no legion was without two eagles. But *Josephus*, in his Fourth Book, gives each legion one eagle; and by the number of eagles they counted their legions; as *Hirtius* says, that *Pompey's* army consisted of thirteen eagles. *Dion* also assigns each legion an eagle. This eagle stood with extended wings, on a pilum or staff, which, according to *Vegetius*, was five feet and a half in length, armed with a sharp triangular iron of nine ounces. The bearers of it they called *aquilifer*. These eagles were but small, and of silver, and many had the thunder in their talons. The *Romans* first used silver eagles, as did also *Brutus*; because silver is the brightest metal and most like the day, and therefore most proper for a military token: but afterwards they made them of gold, as more stately and surpassing the silver. The *Romans* first used silver tokens as being originally frugal and saving; but at length they yielded to none, even not to the *Persians*, in luxury, pomp, and show.

Julius Cæsar so highly prized the *Batavians*, in *Roman* pay, that he made them his body-guards; intrusting them likewise, in the sharpest engagements, with the carriage of the first and chief standards of the *Roman* eagles.

The *Herculeans* of the old troops, mentioned in the preceding chapter, bear

on their ensign a blue eagle with spread wings, in a silver field cornered with gold.

The young *Herculeans* carried in their standards a golden eagle sitting on a stem of a tree, in a blue field bordered with gold.

The new *Jovinians* had in their ensigns a golden eagle, with a diadem or royal fillet about the head. This eagle was neither black or brown, in a gold field, and the wings were set off with red and blue, and had a small gold shield on his breast. But those of the old troops carried a purple eagle adorned with red and gold in a blue field.

The legions called *quartodecimani*, stationed in *Thracia* for the defence of these countries, bear a pale blue eagle, sitting on a globe of bright and deep blue, in a silver field bordered and centred with gold.

The divitenses, a legion of the *Gauls*, carried an eagle of faint scarlet, and a golden bull in a silver field.

The *Thebans* also bear an eagle.

The banner of the first company of life guards of the emperor *Theodosius*, commanded by a colonel of the foot, had the figure of a half man with extended arms, holding in the right hand a rope, and in the left a hat; thereby intimating, that the stubborn and rebellious should be chastised, and the obedient made free.

In the second banner was a golden bull on the jut of a red hill, with a *Moor* or black down to the middle, holding a piece of thick rope in the right hand, and a cap or hat in the left; shewing that they might make prisoners and slaves, and set men at liberty.

The *Thracians* carried the idol *Mars* in their standards.

The people of *Smyrna* the image of Fortune. And,

The *Corinthians*, a *Neptune*, or the horse Pegasus.

The regiment called the Old Argivi of the East, commanded by the general of the foot, had two leaping horses of gold, in a blue field.

The regiment of foot called the second of *Theodosius*, first established in his reign, carried in its ensigns a golden horse in a red field bordered with gold.

Another foot legion, set up in the Emperor *Constans*' time, whence it was called *Constantia*, had also a golden horse in a sky blue field, and above him, in the middle, a red globe, against which he was rearing and throwing himself out with all his might.

The *Athenians*, *Cephalenians*, *Thessalians*, and *Syracusans*, also carried a horse,

The *Gauls* and *Saxons* had a lion, and the latter sometimes a horse.

The *Cimbrians* bear a bull, whose figure cast they likewise carried on a lance at the head of their armies.

The *Armenians* carried a ram, or a crowned lion.

The *Cissians* had also a lion.

The *Asiatics*, a large whale guided by a child, sitting astride on his back.
And,

The *Goths*, a she bear.

The banner of the *Sabii* had two half wolves rearing up against each other, and fixing their eyes on a rose which was over their heads, in a gold field bordered with purple. It is no wonder these people blazoned the wolf, seeing they claimed *Mars* as their protector.

The regiment of foot called *Jovianum*, which had the fifth post of honour among the *Romans*, bear, in the emperor *Diocletianus*'s time, a red hog sitting upright on its hinder parts, in a blue field bordered with gold: and, for this reason, the poets have feigned that *Jupiter* when a child and lying in the wood was nursed by a sow; and this regiment, having the name of *Jupiter*, it therefore carried the hog in its standards, in memory of the occurrence.

The foot regiment of guards, established by the Emperor *Honorius*, bears two demi-red hogs rearing against each other, in a silver shield and gold field.

The *Trojans* likewise carried a hog in a gold field.

The *Phrygians* had also a hog.

The regiment called *Tertiodecimani*, had a leaping blue dog, in a silver field centred with gold, and bordered with dark blue.

From the time of *Constantine* the Great down to those of *Theodosius*, *Honorius*, and several successive emperors, the *Romans* had a foot regiment called *Menapii*, whose device was a leaping red dog, in a silver field, centred with a small gold shield, and under it another dog lying on his back and flinging up his legs. This body was in high esteem for the honour it gained in vanquishing the *Thracians*.

The *Cynopolitans* bear *Anubis* in the shape of a dog.

The *Cortonenses* devised a silver dragon, in a red field; on the sides were two rings, that on the left of a very deep red, and the other of silver.

The *Lacedemonians* had the *Greek* letter Δ , or a dragon.

The *Indians* bear the image of *Hercules*; but their horse, according to *Suidas*, carried dragons.

The *Nervii*, being the body-bowmen of the emperors, had for device two demi-caducei or wands twined with serpents, in a purple field bordered with gold and red. In the centre of the shield was a gold ring on a small gold column, round

which the aforesaid serpents winding, their upper parts making a semi-circle, and their heads regarding each other.

The *Saguntians* had for device two red serpents; and, as *Ammianus* says, of purple, crossing each other, like the *Greek* letter X, in a sky-blue field bordered with red.

The company of *Biennians*, serving under the general of the foot in *Sclavonia*, bear in their banners a deep blue serpent with a bent tail towards the ground, with a man's head looking backwards, in a blue silver-like field bordered with gold.

The *Marcomani* had a gold demi-serpent in a silver field, and between the head and the under part was a gold half moon.

The *Curians* bare a gold serpent coiled up, in a grey field bordered with silver and blue checkers.

The legion of foot, called the sixth Parthian, serving in the East, had, for device, a yellow caduceus, or *Mercury's* wand, in a blue field edged with purple and silver.

The legion of the *Angrivarii*, carried a red staff topped with a round ball, out of which issued two serpents, bending to the middle of the shield as if kissing each other, in a pale blue field, with a double edging of purple and gold.

Among the ancient legions was a regiment called *Valentiani*, established by the Emperor *Valens* on his waging war with the *Thracians*: these carried in their standards a small red column and two half moons of the same colour, over two golden hares jumping against each other in a silver field.

The *Libyans* had three hares.

The ensign of the *Roman* legion, called *Augusta*, was an exact red cat, set off with gold, in a silver field, and turning her head sideways, as if going backwards.

The *Apini* had a blue cat walking upright, in a crimson field, set off with gold.

The ancient *Alani*, *Bugundiones* and *Suevi*, also carried a cat; thereby intimating, that they could bear the yoke of servitude with as little stomach as the cat cared to be locked up.

The *Egyptians* carried a crocodile, or else a cat.

Not long before the decay of the *Roman* monarchy, they had a legion in pay, called *Cornuti*, whose device was a red falcon in a gold field, set off with blue and red.

The inhabitants of *Peloponncsus* bear a tortoise.

The *Baotians*, a sphinx.

The *Locrenses*, a locust. And

The *Assyrians*, in memory of *Semiramis*, a dove.

The *Arcadians*, who set up for the most ancient people in the world, and to be co-eval with the moon, therefore carried the moon in their ensigns; and sometimes the god *Pan*, who is the emblem of the whole earth.

The *Parthians* had a broad sword or scimitar in the hand of a winged arm.

The *Greeks* commonly had two crowns.

The *Medes*, three crowns.

The *Macedonians*, *Hercules's* club between two horns.]

The *Cappadocians*, a cup.

The *Scythians*, a thunder. And

The *Phœnicians*, a sun and moon.

The ensign of the foot, called *braccati juniores*, an illustrious title among the ancient *Romans*, was of a dark blue colour, having a star with eight points in the upper part, and in the middle a circle embellished with gold.

The *Trænenenses* bear a trident.

The imperial standard of the emperor *Theodosius* had a cross, in which sign he put all his confidence.

Constantine, in the battle with *Maxentius*, had for his banner a long staff having on top a cross-piece, both plated with gold, and above, a crown, beset with precious stones, on which were engraved the two first letters of the name of *Christ* in *Greek*, to wit, a P in the middle of an X; a name he likewise bore on his helmet: to the aforesaid cross-piece hung a pendant, embroidered with gold and pearls; under the aforesaid name and the standard of the cross, he obtained a glorious victory over the tyrant *Maxentius*.

Lucianus writes, that the Pentagon is the emblem of a happy enterprize and good success, proceeding from the following consideration:—*Antiochus* the First, surnamed *Soter*, i. e. Saviour, waging war with the *Galatians*, and perceiving, by the daily increase of new dangers and difficulties, that the issue would not be so prosperous as he could wish, dreamed, or so pretended, in order to spirit his soldiers, that he had conversation with *Alexander* the Great, who advised him to take for his emblem the common word of salutation, in *Greek* ΥΓΕΙΑ, or, I wish you health and prosperity, and to give it to his commanders and soldiers for the general watch-word, and have it carried on their arms, shields, and barriers, as being to serve him for a token of victory; whereupon he described to them the shape of this emblem; which was, three triangles drawn through each other with five lines, constituting a quintangular figure, and on each angle one of the said letters. *Antiochus*, having done this obtained a signal victory over the *Galatians*. There are still extant several coins and medals of *Antiochus*, being the said pentagon or quintangular figure.

The *Argonauts*, or those of *Argos*, had the letter A in their ensign, as being their initial letter; yet they bear likewise a fox or rat.

The *Messinians* carried an M. And

The *Jews* had the letter T, the token of salvation.

The painted and engraved shields (in reference to which, many of the learned would derive the *Latin* word *scutum*, a shield, from *sculptura*, because it was customary to engrave or represent glorious actions and histories upon them) were anciently a certain sign of the valour of those who carried them: and, lest the soldiers, in the heat of battle, should mistake their comrades, each legion, according to *Vegetius*, had particular marks on their shields; and on the inside of which was written each soldier's name, and what company he belonged to.

The shields or targets were of different makes at the place where they guarded the hand: as, those of the first *Armenian* order had two indentures cut out down the sides; as we have said in the foregoing chapter touching the shields of the *Amazons*. These shields were of a sky-blue colour, with a silver field. Those of the second *Armenian* order were quite round, of a purple colour, with a sky-blue field, bordered with gold.

The *Vesontians* bear shields with four small ones at the angles, making a square; two whereof were of silver, and the others of sky-blue, double bordered.

The shield of the *Menapii* had a silver field with a gold dog in full speed, as if running to the outside.

The *Mantineans* bear in their arms and shields the trident, as a sign, according to *Pindarus*, of their being citizens of that town.

The *Romans*, after *Adrian's* time, carried in their crescent-like shields, in a silver field, two gold demi-horses curvetting against each other, and called *Marriferoces*, or stout and fearless; whereby some allude to *Italy*.

The *Spartans* bear a dragon.

The *Greeks*, the god *Neptune*. And

The *Trojans*, *Minerva*.

The *Lacedemonians* carried the *Greek* letter A, for their signification. And

The *Messenians*, formerly an excellent and valuable people, an M, for the same reason.

The *Athenians* often bear an owl in their arms.

The *Jews* affirm, that they were the first who made distinction between people of high and low degree, by particular tokens: accordingly, those who were of eminent or noble families, wore in their shoes a waxing moon.

The *Assyrians*, *Egyptians*, *Persians*, and *Greeks*, for that reason used the same token: whence it is probable the *Turks*, in process of time, took it for their standard.

The *Romans* likewise, in token of nobility, wore a waxing moon on their shoes ; which therefore they called *lunulati calcei*.

The *Athenians* expressed the antiquity of their descent by a grasshopper ; as *Thucydides* relates in the beginning of his history, styling them *Portigalæ*, from their custom of wearing gold grasshoppers in their head-ornaments (and their generals the same on their helmets), for distinction between the foreign and native nobility.

Ancient writers assure us, that most heroes bear some device or other on their shields ; some of which I shall here set down, without regard to dignity, or priority of time wherein they lived.

Osiris, surnamed *Janus*, bare in his ensign a sceptre topped with an eye ; and sometimes with the addition of an eagle, the sun, or such like object ; and *Isis* carried a moon.

Hercules, called by some the great *Osiris*, bear a lion with a battle-axe in his paws ; or else the seven headed serpent, Hydra.

Mars had a wolf, and on his helmet a magpie.

Pallas carried the head of *Medusa* on her shield and breast-piece ; and, on side of her helmet, a griffin ; and on top either a sphinx or owl.

Theseus's device was a minotaur with a club on his shoulders ; and oftentimes, an ox.

Cadmus bear a dragon.

Castor had a silver star, in a blue field : and

Pollux the same, in a red one.

Ninrod, the first king of *Babel*, bear a ram : and

Ninus and *Serimannus*, a dove ; to which the latter added a leopard, because he had overcome and killed one.

Hector carried a lion sitting in a purple chair, with a halberd in his paws.

Ulysses a fox, and on his helmet a dolphin.

Pausanias, in his *Greek* history relates, that the *Elisians* carved on *Agamemnon's* shield a lion's head, in order to affright his enemies ; and thus subscribed, " Behold the terror of the world." But *Homer* is more elegant in this description.

Pyrrhus bears an eagle ; or, according to some, the Nine Muses, with *Apollo* on mount *Helicon*.

Achilles had an oak tree. And

Paris, a golden head.

Alcibiades's shield was of ivory and gold, and thereon a *Cupid* embracing the thunder.

Alexander the Great bear a lion, and oftentimes the image of victory ; or else, the *Bucephalus*, or a wolf, or a ram.

Oseus, king of *Tyrrhemum*, now *Tuscany*, carried in his arms and shield a serpent, which, according to *Servius*, the *Roman* writer, was also the device of the kings of *Egypt*.

Judas Macabæus had a basilisk.

Scipio Africanus bear the pictures of his father and uncle in his shield; and his head-piece represented an elephant's head.

Scavola carried in his shield the picture of his heroic ancestor, *Mutius Scavolæ*.

Antiochus had a rod twined with a serpent.

Octavianus Augustus, a sphinx.

Pyrrhus, king of *Epirus*, the same.

Seleucus, a bull.

Lucius Papirius Cursor, the horse of *Pegasus*.

Epaninondas, a dragon.

Pompey the Great, a lion with a sword in his paws: this was also the device of his seal ring, delivered after his death to *Julius Cæsar*.

Julius Cæsar carried in his standard these words, *THE MOTHER VENUS*; and, on his shield, a double-headed eagle.

Sylla's device was *APOLLO OF DELPHOS*. And

Marius's, the lares, or household gods.

Mæcenas bear a frog. And

Vospasianus, the head of *Medusa*.

He who would have a thorough account of the shields, targets, helmets, &c. of the *Greeks*, *Trojans*, and other nations, may satisfy his curiosity by reading *Homer* and *Virgil*, in their copious and elegant descriptions.

THE
ART OF PAINTING.

BOOK XII.
OF FLOWERS.

EMBLEM CONCERNING FLOWERS.

YOUTHFUL Flora sits here attired in blue, yellow, and red, attended by four children representing the four seasons, each dressed in a garment or drapery of the colour peculiar to him, and dancing with flowers and fruits, which they present to her.

CHAP. I.

OF FLOWERS IN GENERAL.

THE spring being the most delightful season of the year, it is no wonder that flowers have a particular charm above other objects; and this not only in nature, but also in a painting; which though ever so indifferent, lovers often prefer before a fine piece of history or landscape.

It is remarkable, that amidst the various choices in the art of painting, none is more feminine, or proper for women than this; and the reason is plain. It is also to be noted, that of those choices one is as perfect as the other, with respect to art, were it ever so singular; and though this choice is but a small part of the whole, yet it is attended with so many excellencies: for as a bunch of grapes carries its perfection, so the least grain does the same. But though both the parts, as well as the whole, fall under the same rules, and one master understand his branch as well as the other; yet he who has from his youth applied himself to this or that single choice; let his progress therein be what it will, can perform nothing else that is good.

We have many instances of excellent masters who departed from the general to particular choices with applause, but of none who have done the contrary without discredit. I reckon discredit as bad an exchange as copper for gold, or water for wine. Of the former sort are innumerable *Italian* and *French* as well as *Low Dutch* masters; but of the latter few, among whom *Verelst* alone claims the laurel, to the wonder of those who knew him when he painted flowers: for, if ever a painter excelled in that branch, he was the person: neither *Mario da Fiori*, father *Segers*, or *de Heem* came up to such a pitch; and yet through a bad exchange, he at last fell from an agreeable spring into a sorrowful winter, wherein he perished. I bring this example for two reasons: first, in confirmation of my assertion, that he who can perform the most difficult things, may easily, even without trouble, attain those of less consideration; but not the contrary without disadvantage and discredit. Secondly, because my design is to treat of flowers, as an effectual admonition to those who would bestow their time with advantage on that single choice.

Flower painting is certainly a commendable study; but as there are double and single flowers, so there are two sorts of flower painters; the one singular and simple, and the other rich and ingenious; of which latter sort we have but few, and of the former abundance. Three things are especially necessary in a good flower-piece, first, choice and beautiful flowers; secondly, good disposition and harmony; and, lastly, neat and soft penciling. First, the flowers must not be poor or mean, but such as are large, beautiful, and in esteem. Secondly, that whether lying or standing, they always keep their proper quality and shape, i. e. that the round seem not by too extravagant a spread to be triangular, square, or oblong, whereby to mistake one flower for another; that the most noble and beautiful have the predominancy, and that by their placing they produce an agreeable mixture of colours, delighting and satisfying the eye; consisting in so ordering the strong and striped with the faint ones, as to exhibit a lovely rainbow. Lastly, that each flower be well expressed according to its nature and quality; as one thin, another thick, this soft and limber, that set and stiff; one shining, another dull and glossless.

We are in the next place to suppose, that it is impossible to be a master without a firm and exact draught and thorough acquaintance with perspective, together with good knowledge of the colours and their bodies, and which will stand best; and lastly, a due inquiry into the nature of flowers, that they may be treated accordingly.

He who would follow this study in good earnest ought to be master of a flower garden, which he should carefully cultivate, that he may in the seasons be furnished with fine and choice flowers: for though modelling be a great assistance in winter practice, when the life is not to be had, yet no perfection is attainable without the

life. He who is a firm and nimble draughtsman, and a good manager of water colours, has a double advantage, and may in time get a treasure of beautiful model flowers, bearing good prices and great esteem among the curious. After the flowers, the green leafing of them is of great importance, through its various qualities and difference in texture and colour, causing a flower piece to look natural and more decorous.

CHAP. II.

OF PAINTING FLOWERS IN HALLS, APARTMENTS, GALLERIES, BUT
PRINCIPALLY ON CEILINGS FOR ORNAMENT.

IT is the business of a good flower painter principally to aim at what is praiseworthy. What great things, what glorious occasions is there for a master's fame. But this lies not always in the representations of garlands of flowers, pots, glass bottles, butterflies, flying beetles, cobwebs, or drops of water, any more than in neat penciling and bright colours, with which we think to set the world in a gaze. Such trifles are too low, and the repetition too irksome for the taste of noble souls. What opportunities do not daily happen in palaces, gardens, galleries, and apartments, for shewing our skill and ingenuity? Suppose to yourself a lofty room built with white marble, and set out with fine pictures and bass-reliefs, for the common recreation of young gentlemen and ladies: this room may be embellished above, and on each side of the niches, with fine and large festoons of flowers: between the pilasters and over the bass-reliefs much green; yet somewhat less in case any landscapes be there; and on the white marble may be all sorts of beautiful coloured flowers. On red marble contrarily, white and yellow ones, &c. according to the rules of art, and in large parts: now light, then again dark leafing, as the matter and ground require. But of the several grounds and colours of flowers suitable to them, we shall hereafter treat particularly. On the ceiling there may be thin branches of airy foliage, also intermixed with flowers, here festoon-ways, there in groups, fastened with ribbons or rings, and having in some places loose sprigs and leaves projecting from the ground, and returning their proper shades thereon (which though the life is not to be had, may by some such made things be performed) that they may seem more naturally to hang off. Such flowers and leaves ought to be strongly and boldly handled, but yet so as to seem fastened to the work; well considering the colour and lightness or darkness of the ground, and choosing for it flowers of such colours, that some may look as if sticking to it, and others coming off. Now if many festoons be to hang in such a place or room, they must needs have a like length, breadth, and fullness, and be placed equally high or low. What difference is it to us, whether the proprietor

desire to have flowers or fruits, or a mixture of both? For the festoons may be filled with peaches, apricots, mulberries, plumbs, &c. hanging on their twigs. Over the representation of a bacchanal some bunches of white and blue grapes, intermixed with pine-apples, look becoming. On the alcove may hang loosely over it papavers of all sorts of colours, interspersed with poppies, tied here and there with ribbons, as most proper for that place.

Why should not such sorts of ornament be agreeable when naturally disposed and painted; especially if well lighted, and the ground shades duly expressed on the ground? The company beforementioned may possibly raise mirth enough among themselves; but so pleasant a sight must needs be a great addition to it. Let us therefore take hold of every opportunity that offers, and in the mean time exercise our talents in the attainment of a great handling. Let us exchange our small clothes for whole walls; our pots or bottles for vases; and a muddling for a beautiful manner. Let us inquire what flowers are painter-like, and which the principal; conjoining their sense, application, and colour together, with their proper grounds.

CHAP. III.

THAT A FLOWER-PAINTER SHOULD UNDERSTAND PERSPECTIVE: ALSO
THE MISTAKE OF REPRESENTING THINGS IMPROPERLY.

WE have already asserted, that a good flower-painter must needs understand perspective: and yet (which is to be lamented) few know any thing of it; possibly, supposing they have no occasion for it, and that therefore this branch is so much easier than history, or any thing else which cannot subsist without perspective, as indisputably requiring more by-works, viz. architecture, landscape, or other object causing ground shades, which never happen in their work: and, should they at any time be non-plussed, they can get help from those who are acquainted with perspective. If therefore they have but a point of sight, they think that sufficient; and yet not for the sake of the flowers, but solely for the corner of a marble table or slab, whereon they set a flower glass, as if the lighting or shading of the flowers were a matter of indifference; this from a-side, that fronting; one from below, another from above; whence their pieces have usually many points of sight, sometimes as many as there are flowers. But it cannot be otherwise, since they often paint after models; placing a flower on the left side, which stood before on the right, and the contrary, or else below or above; which they imagine nobody will discover, because they cannot see it themselves.

Another ridiculous custom of some flower painters, in my opinion is, that in painting any gloss bodies, such as flower glasses, gold, silver, or copper vases, after the life, they fail not to shew therein the panes of the windows, and afterwards to hang the pictures in halls and galleries which have none. Here let me take notice of an extraordinary nice and finished piece of that nature, painted by a certain known gentlewoman, wherein not only some stalks of the flowers appeared naturally through the glass, but also her own picture in her posture of painting, with such an air, as evidently shewed it was she who sat in it: nor did she forget to represent also the windows and panes, sky and clouds. We need not question whether she endeavoured by the depth of her penetration, to surpass her master in that piece of work.

This case is a-kin to that of a certain young artist, who painting a looking glass fronting, brought into it all that appeared behind him: people could not be persuaded it was a looking glass, though painted dark and dull, and it had a frame about it; and his protestations, that every thing was taken from the life, stood him in little stead; wherefore to salve the matter as he thought, he painted himself in the looking-glass, sitting at his easel; and to make it more perfect underwrit,—“this is a looking glass, and that is me.”

CHAP. IV.

OF FLOWERS ON ALL SORTS OF GROUNDS.

THAT white is set off by black, and the contrary, needs no demonstration; and, on the other hand, white on white, and black on black, causes a sticking together; of which particular a notice ought to be taken, that flowers may have their due force and effect; so ordering them, that some seem to stick to the ground, and others to come off from it. The most proper grounds for flowers are these:

The colour of blue tomb-stone.

Dark-olive or green serpentine.

Light-grey freestone.

White marble, but of a second tint.

This observation would rather spoil a good composition, than have the desired effect, if we did not maturely weigh what uses we would put these grounds to, as also where the flowers most properly ought to have the greatest strength, and where the greatest weakness, in order that the principal (I mean, the fixed stone and wood work) may not thereby be overpowered. I say strength, with respect to force and beauty: but I mean not by weakness, that the colour, light, or shade

should be weakened or sullied: however, I shall in the sequel explain what I mean by that word.

Any colour suits on white; but the darkest most beautifully. Warm colours are preferable to the broken ones, and the most weak ought to be on the extremities; but few white ones, and those with caution. What I now say concerns the disposition; which I shall more plainly treat in speaking of festoons and groups of flowers.

The black grounds, though quite different from the preceding with respect to great force, can give little reflection, and therefore do not admit of light or weak flowers; but nevertheless fall under the same rules and observations as flowers on a white ground; because the greens by their union have a relation to the ground and colour.

Red and yellow suit not but with dark grounds.

All flowers and greens look well on a grey ground.

All weak flowers, as violet, light purple, blue, apple-blossom, and white, agree with a warm ground.

Flowers have a particular decorum on a gold or silver ground; and still greater on copper or bronze, by reason of their darkish lustre; since the colour of gold is too strong, and that of silver too pale.

CHAP. V.

OF THE DISPOSITION OF FLOWERS AND THEIR COLOURS IN FESTOONS AND GROUPS.

HAVING hitherto treated of flowers in general, we shall now proceed to their disposition in groups and festoons.

I shall compose each group of emblematic colours, as yellow, red, purple, violet, blue, and white, which I consider as follows.

The first group yellow, having for its principal flower a turnsol, *African* or marigold, anemone, &c. Which I style upper power, or eternity.

The second red, as peonies, papaver, roses, &c. signifying power or might.

The third, purple flowers, roses, papavers, tulips, &c. implying nobility.

The fourth, violet, as *fritillaria* or fritillary, &c. signifying inconstancy.

The fifth, blue, as *iris convolutus* or bind-weed, implying constancy.

The sixth, white, as the lily or white rose, &c. signifying purity.

It must be observed, that though in these groups the capital flowers be of a par-

ticular colour, yet they will admit of other small ones about them of various colours suiting therewith; as,

With the yellow, purple, violet, and blue.

Red, light-yellow, apple-blossom, dark blue, and white.

Purple, white, yellow, and light blue.

Violet, rose-colour, orange, light red, and ash-blue.

Blue, purple, orange, light yellow, and white.

Two capital colours, as deep yellow, vermilion or blue must never be placed by or upon one another.

White suits any where, except on deep yellow, or deep red.

Dark green agrees with all light flowers. And,

Pale green with dark flowers.

Under these groups there should always be either a motto or verse.

As for festoons they may be handled in the same manner, yet with less confinement: if the emblematic colour have but the middle place, that is sufficient: the other parts may be filled up with such colours as we please, provided they have somewhat less brightness than the principal: for instance, let the middle flowers be large and high coloured, as *Africans* or marigolds, yellow and red; on the right side may be purple, as roses, anemones; and on the left blue, as *iris flos principius*, hyacinths, &c. The purple side mixed with little white and less yellow: the blue side with yellow and red: and the yellow in the middle, with violet dark blue, little purple and white.

In a second festoon, white may possess the middle place, as white roses, lilies, and others; on the right side may be yellow, and on the left pale red. The yellow may be diversified with purple, violet, and dark blue; the red with pale yellow, white, violet, and dark blue; and the white in the middle, with rose colour, violet, purple, and beautiful red.

In the middle of a third festoon may be red, as papavers, anemones, &c. On the right side, striped flowers of purple and yellow, violet, and pale yellow, diversified with dark blue and beautiful red; but, on the other side, all plain flowers.

The white may be intermixed with flowers of any colour, except light yellow.

The intermixture consists of small flowers; but the single coloured, whether in the middle or largest, as also those on the sides require their particular small diversifying flowers, *i. e.* the single coloured with speckled or striped, and the contrary.

If either group or festoon, full or close flowers should always be placed in the most relieved part. The open ones are mostly set on the sides in order to create shade. For instance, let the middle part of a festoon have the largest, finest, and fullest

flowers, such as red and white roses, papavers, &c. Between the middle and the extremities, a lesser sort, as tulips, anemones, narcissuses or daffodils, gilli-flowers, malva rosea, &c. Further towards the extremities, the more long and smaller ones, as astragalus, ranunculus or crow-foot, convolvulus, flos principis, borage, barbatum nigri, violets, &c.

On the relief of the festoon, between the largest and middle sort, may be a mixture of the smallest flowers. If the middle flower be yellow, those further off ought to be purple or red, and such as are towards the corners white and blue; the longer the weaker, that the strongest colour may keep the middle. But if white have the middle place, the other parts must not eclipse it with yellow and red.

A complete festoon must have an orderly disposition, not only with respect to the flowers themselves, whether large or small, but also in the placing of double and single ones: as first, white roses and centifoliae, next single roses, and lastly, wild blossoms.

As for the colours, there are single and half coloured flowers: the single coloured are peonies, roses, &c. and the others striped or speckled with two or more colours; as anemones with white and red, striped roses, tulips, &c. Which ought to be so regularly ordered, as to raise in the eye a balancing mixture, and to unite the strong and weak, that the one do not project too much, and the other too little; and that at a distance, and at one view, the festoon may have its due sway. Yet if here or there it be either too weak or too strong, you must recollect how it may be helped. Wherefore observe, that yellow and red are strong colours; and contrarily, blue and violet weak. If too much yellow and red come together, place somewhat blue or violet between; and if too much blue or violet, some yellow or red.

To begin a festoon well, you ought first to mark out its course as you will have it, either thick or thin: next lay on the green with such leafing as you think proper, but somewhat large, and with due light and shade, according to its light. Being dry lay in the flowers flat, first the principal, each in its place, with a single colour, red, blue, or yellow, of such a tint as will best admit of painting upon it, the light and shade after the life or models. The flowers between with their leafing are put in over green, on finishing. The grounds, whether plain or in bass relief, or other ornament, ought to be nearly finished with the first green, to save you the trouble after of paring away something here and there.

CHAP. VI.

CONTINUATION OF THE ORDERING AND PLACING THE FLOWERS.

Two observations of consequence in a festoon, group, or garland, still remains; to wit, the ordering the flowers and their places of hanging.

It is easy to conceive, that many small things coming together, produce, at a distance, only a confused mass, and little affect the senses, as having nothing in them to make any impression, or as worth remark; and though each flower have its particular name, shape, and colour, yet they are only considered in general, under the name of flowers; because of their being placed either too high or too distant. Such festoons or groups look well on paper and in hand, or on tea-tables, toilets, and the like, either in painting or needle-work. On the other hand, large flowers may be seen distinctly at a distance, in their qualities, shapes, and beauties. Then each flower obtains a name; this is a rose, that a poppy, &c. In a word, festoons, groups, or garlands, placed high, or to be viewed at some distance, ought to be disposed in great masses, and separate, with few speckled or striped flowers, either large or small, as having no effect but when seen near. Therefore it is necessary to take, in their steads, others of single colours, in order to set off the work with more force and distinction, and to give the eye satisfaction. For this reason, when seen in hand, they ought to unite and to look more separate and distinct. But I shall endeavour to explain this by some examples; chusing two groups—one agreeably uniting so as to be viewed near, and the other separating so as to produce effect on being seen at a distance:

In the middle of the former is a white rose, and behind it a centifolia; behind which is a purple, and behind that a peony. Now these four colours differ but half a tint from each other, composing together a half-ball gradually rounding.

The latter, contrarily, though having also a white flower in the middle, has behind it a purple one, and behind that a dark violet, a colour darker than that of the peony. And these will create a greater force than the former, as starting more suddenly from each other, and dissolving a whole tint, as the others did but a half one. Whence it is evident, that the more distinct the tints are, the more lively and strong they will appear.

For further satisfaction, I shall subjoin five other examples of festoons, as full again as those of the preceding chapter, since they sometimes happen to be of different sizes, and therefore requiring more flowers. I divide them thus:—

The First.

In the middle yellow, next white, then purple or violet; and lastly, yellow. The other side the same.

The Second.

In the middle white, next yellow, further blue, and the last yellowish white. The other side the same.

The Third.

In the middle red, next blue, then yellow, and lastly violet. The other side the same.

The Fourth.

In the middle purple, next pale yellow, then blue, and lastly light red. The other side the same.

The Fifth.

In the middle violet, next orange and other yellow, then blue, red, and violet. The same on the other side.

The three last ought to be intermixed with white, and the two first with variety of colours, as it best suits, in order to unite the parts with each other.

Three sorts of flowers are proper for intermixture, viz. yellow, red, and blue—all in their greatest beauty.

If the work consist mostly of red and yellow, it ought to be intermixed with blue; and if of blue, you must take yellow; but if of all three, you are to use white, so distributing it as to refresh the eye.

Now, for proof of what has been said, I shall shew here two methods of great use to a flower-painter, though they may seem trifling.

Painting all sorts of flowers on cards or pasteboard, as rude as you please, even but a single spot for each, and five or six of each colour, or as many as there are tints, red, blue, purple, yellow, violet. Let these be capital flowers. Next, make smaller ones for intermixture, of red, blue, yellow, and white, as beautiful as possible. Cut all these asunder, and lay each colour orderly by itself in a little box. Then paint up a green festoon or group on pasteboard, and thereon place such flowers as you please, shifting and changing them according to your design. And thus you will perceive the truth of what has been before spoken.

The other method is this. Take a parcel of flowers of all sorts, made of paper or silk, and with wired stalks, as they are sold by the tire-women. Now, if you would make a group, festoon, or basket of flowers, or any such thing, order and shift those flowers by and upon one another, as they suit best; and thus you may exercise yourself in winter time, when you cannot have the life; because those flowers never wither. Green festoons may also be furnished after the same manner, and flowers hung on them according to your desire.

END OF BOOK XII.

THE
ART OF PAINTING.

BOOK XIII.

OF ENGRAVING,

SINCE neither Cæsar Ripa nor any other author gives us the figure of the art of engraving, with its signification, I shall here make it preliminary; and, in the sequel, shew what respect is due to this art by its reflections and even relating properties with that of painting.

CHAP. I.

THIS beautiful virgin, sitting at a table, had before her a copper-plate lying on a sand bag, and near it stands a little monkey, placing a lighted lamp before her. She is attended by Prudence and Diligence; and Practice is setting the tools on an oil-stone. Her chair is of ebony, adorned with figures of Sincerity and Assiduity, wrought in ivory, and mutually embracing; behind which stands Judgment, shewing her a little further Painting, accompanied by *Apollo* and *Diana*. He holding up his torch in order to enlighten Sculpture, and she her's, reversed, with purpose to extinguish it. The geni, in the mean time, are every where busy in providing necessary materials. The eldest offers her a drawing either redded or whitened on the back, and a point or needle for tracing it on the plate. This drawing represents the design she is going about. Others in an inner apartment are employed in heating a plate on a chafing dish, and laying the ground even with a feather. Here one is etching, there another biting a plate; others taking and viewing proofs with great attention and pleasure, &c. while *Flame*, having a proof of a portrait in her hand, with her trumpet sounds out at window the praises of masters or engravers. *Honour*, crowned with laurel, and bearing a small pyramid, is entering the room, usher-

ing in *Abundance*, or Prosperity, who has a cornucopie, or horn, filled with fruits. Round the room are set on pedestals divers busts of famous etchers and engravers; as *Mark Antony*, *Audran*, *Edekinck*, *Vauler*, *Moulen*, and several other *Italian* and *French*, as well as *Dutch* and *German* masters. In the offscape, *Europe*, *Asia*, and *Africa* appear standing in surprise at the sound of the trumpet.

CHAP. II.

OF THE ART OF ENGRAVING IN GENERAL.

THAT I may treat of this art in a methodical manner, I think proper to observe first, in what its excellence consists; next, its performance; and lastly, the qualifications of an etcher and an engraver.

The art of engraving is highly praise-worthy, because it refers to painting, as painting does to nature: for, as the latter has nature for its model or object, which it faithfully imitates with the pencil; so engraving also copies painting, either with the needle or graver, in such manner as only to stand in need of colours. Painting consists in a fine correct outline, proportion, light and shade: and these are also the foundations of engraving. Painting distinguishes between common light and sunshine: engraving does, or can do the same. In fine, whatever one performs with the pencil, the other can in a great degree express with the needle or graver, whether stuffs of different kinds, wool, silk, satin, linen, glass, water, gold, wood, stone, &c.

Its performances are to the sight, what fame is to the ear. Painting has but one result, but engraving hundreds. Fame can tell the many wonders of painting in its absence; but engraving makes itself every where present; flying over the universe, as well as the sounding trumpet of fame. It keeps an eternal register of every thing that is praise-worthy: and as to the entire welfare, even happiness or unhappiness of a good painter, depends on the certainty or uncertainty of the engraver, as I shall shew in my remarks on prints after paintings or designs; so the latter ought to disengage himself from prejudice and inclination to this or that particular manner, and exert his skill in an exact imitation of what he is to engrave or etch after any manner or any master, be it flat or rising, dark or light, without addition or diminution, except with the licence of the painter or designer. His work must be like a clear looking-glass, which exhibits all objects true and without deviation. As to the manual operation, fine penciling is a great step to grace; and, in order to obtain it, the knowledge of three things is absolutely necessary; which are, the art of drawing, perspective, and the doctrine of light and shade: these, as

principals, compose the theory of the whole. He ought also to be very diligent in hatching with the pen or red chalk, in order thereby to get a firmness of touch; and it behoves him, as well as the painter, to draw after the naked life and the dressed laymen. He should likewise be furnished with prints, both engraved and etched, of the most famous masters.

CHAP. III.

OF THE GENERAL ELEGANCE REQUISITE IN A GOOD PRINT; AND OF THE DIFFERENCE BETWEEN BOOK AND OTHER PRINTS.

THE grace of a well-etched or engraved print consists, first, in a bright light and dark shade; by which I understand that the faint hatching on the lighted parts be kept almost imperceptible, and the shady touches contrarily strong and dark. Secondly, that the naked, or carnations, be hatched fine and somewhat dull, and the draperies courser or rougher, according to their qualities; yet all without any outline, either on the light or shaded side, even so that the extremities be only formed by the tint of the grounds against which they come. But to give the work the greatest perfection, and shew the judgment of the master, the tints of the colours should also appear as much as possible; yet as a print does not so entirely consist of fine composition, beautiful figures, elegant by-works, and neatly cut or etched strokes, as in a good general harmony, so this harmony ought to be principally studied.

The engraver* will be commendable sometimes to express in his work the colours, if the matter require it; such as the white and black in the day and night, good and bad angels or spirits, &c. These two observations are absolutely necessary in a book-print: the others before-mentioned are only requisite in such as represent a complete picture; for there is a great difference between book and other prints: the former express the matter which is represented, even were it designed in white marble, bass-relief, nay, in snow or sand; and the latter consider only the master who painted it, and his art, together with that of the engraver and his capacity. For this reason book-prints stand in need of explanation, but other prints not; for the colour is in the one, what the writing is in the other.

* *The practices of engraving, with a view to represent the tones of colours, have, within these few years, been carried so much beyond what was done formerly, that these observations may appear almost obsolete. — E.*

CHAP. IV.

OF THE DIFFERENCE OF ENGRAVING AND ETCHING.

ACCORDING to the general opinion, and not without reason, etching is accounted more loose and painter-like than engraving, because there is no difference between etching and drawing, as to the execution; but the difference between drawing and engraving is very great. The management of the needle is almost the same with that of chalk or the pen: the plate lies flat and firm like the paper to draw upon. But we find the contrary in engraving; wherein the engraver is held almost parallel with the plate, and the latter is moveable on a cushion or sand-bag. And as to force there is also less occasion for it in etching than engraving.

Now to prove that etching must be more painter-like than engraving, let us only make our remarks on both in the course of their business, each having a design before him; and then we shall find the reason to be, that in the one both the drawing and plate are fixed before the artist, and he only moves his hand; whereas the other cannot go forward without stirring, the plate being continually turning, and both the hand and arm employed in directing the graver; by which means engravers are often hindered from perceiving the difference between their work and the pattern, before a part, nay the whole, be finished. Wherefore, in my opinion, etching is superior to engraving in exactness and speed. I say speed, because three or more plates may be etched before one can be engraved. Etching is also most painter-like, because of its near affinity to drawing, as we daily experiment; for where one painter or designer engraves for his pleasure, a hundred take to etching, and make good progress therein; because of the slow advances in engraving compared to etching, whether in figures or buildings, but especially landscapes. And since painters or designers care not to have their designs censured and corrected by others, they choose rather to etch them themselves than to set about engraving; an art not to be mastered without much expense of time, in getting knowledge how to handle the tool, whereby it would become rather labour than diversion.

Many engravers etch for pleasure, because of its easiness; but seldom any etcher handles the graver, unless in case of necessity. To this, perhaps, it may be objected, that as each painter or designer has a particular choice wherein he labours most, as one in the ordonnance, another in the nicety of draught, and a third in the neat finishing of some particular things, therefore the title of designer-like in etching is not absolutely due to painters or designers. To which I answer, that an-

doubtedly the word must not be understood to relate to modern designers, because it was in use before etching was brought to its present perfection; as appears by *Caracci*, *Titian*, *Antonio Tempesta*, &c. who excelled in design, and used the needle with no other view than to give the world the designs, which they counted capital and most praise-worthy, for the encouragement and consideration of the less knowing. Whence we plainly perceive, that their intention was only to put forth their own performances in such a manner as safely to be relied on; accordingly, we scarce see any more in them than an outline: but this is so firm and correct, that however slightly the other parts may be scratched, these works of their own hands are more valued than those of the best and most famous engravers or etchers.

We have example in the print of the woman by the well, etched by *Caracci* himself, how much it differs from that done by *Le Potre*, and another by *Bishop*.

What a vast difference is there between *Perrier's* and *Bishop's* works, as to the painter-like looseness of handling: and in landscapes, between *Titian's* and *Perelle's*. I could, if need required, produce more proofs of the antiquity of the word painter-like; but shall wave them, and acquaint the reader how oddly I took to etching, and how strangely I drudged before I could succeed.

Having in my youth an inclination for etching, but no knowledge of what was good or bad, as seeing no other example than the old and poorly engraved prints of *Raphael*, *Michael Angelo*, *Paul Veronese*, *Tintoret*, &c. which yet were excellent for their fine outline, and few etched ones, my slender attempts may be easily guessed at. Indeed I cannot but still think of it with wonder; for I began not with copper or steel, but a piece of pewter and a nail about a finger's breadth, which, with great pains, I ground to a point after my own way: first I tried only single strokes, and then cross-hatching, which looked strange enough; and instead of a rolling-press, I rubbed the back of my proofs with the nail. This, however, did not abate my curiosity, which daily increased, though my work appeared so black as to be scarce intelligible. My father seeing this, could not forbear laughing; and for humour sake gave two or three of my proofs to *Bartholet*, and he again to *Natalis* the famous engraver, who bestowed on me some little instruction and a small copper-plate to try on. But what drudgery had I undergone before I scratched this beautiful plate! *Bossé's* Book on Etching happening to be published at that time, I left off plaguing myself, and cheerfully set about splitting of wood, providing needles, boiling grounds, cleaning plates, buying aquæ-fortis, wax, &c. When before I knew of no better ground than thick and foul oil, boiled to a blackness, which gave me no little trouble to get off the plate again after it was bit; and which, therefore, I was obliged to put into the fire till it was soft as lead. Things so far succeeding to my wish, I happened to see some prints of *Vovet* from *France*, which spurred my

curiosity; and I should certainly have made early and good progress, had not my father been fearful I might fix my thoughts on this study to the neglect of painting. Wherefore he dissuaded me from it, saying, it was too soon to enter on so difficult a pastime, and instructing me in other things as delightful as advantageous. Marrying some years after, I went to *Holland*, where I re-assumed this noble art with great pleasure, and which I do not repent of; though some think it the cause of my misfortune. The truth of this God knows: yet had I saved candle, and used more day-light for it, perhaps my old age might have proved more comfortable to me; but, alas! those two noble sisters, painting and etching, are now vanished with my sight.

Let the reader judge, whether he ever heard of a stranger way of etching. However, I mention it here to shew, that a diligent man, getting better instruction, may in time gain his point. It is certain, that few young men would have had patience enough to drudge as I did without instruction; but that an industrious tyro, after leaving his master, may possibly improve through diligence and study is very natural; even so as to excel him in neatness, smoothness, and expedition, as well in etching as engraving—I mean in the use of the graver and needle, but not in knowledge. By knowledge, I understand keeping the likeness of a beautiful face, hands, and feet, according to what we say in the second chapter, that the knowledge consists in a correct outline, proportion, light, and shade, and perspective: for we commonly see the greatest faults committed in the aforesaid parts for want of knowledge, and not inuring themselves to draw by hand large things after small, and the contrary, but accustoming themselves to squaring; a practice not difficult to a swineherd's boy, if he understood the division of squares and management of chalk. But they may yet be erroneous in tracing their object on the plate, though drawn upon squares; for missing the outline in the least, either inwardly or outwardly, it presently becomes too little or too big: but the tyro cannot see this for want of due knowledge; and though he may be sensible, that here or there he has a little missed the outline, yet he passes it over as a matter of no great moment; and if he propose to help it in etching or engraving, he may possibly forget it before he come so far in the work: he commonly thinks no further than what is already on the plate. Whence we may easily conclude, that he who knows what constitutes beauty, can be as little sensible that a small difference in a face, arm, or hand, is of any great consequence. Another difficulty, no less than the former, is, that though the tyro have the outline correctly drawn on the plate, yet he may run over it when he comes to shade or hatch. And as this frequently happens, I shall here give the reason of it.

In either engraving or etching anything, the distances, whether buildings, landscape, or even grounds, ought always to be begun first, that by reserving the princi-

pal things for the last, the hand may be prepared to treat them with more boldness. Now the tyro being to engrave or etch a ground behind his figure, be it naked or dressed, he will not only (especially in engraving) end his hatching against the outline, but sometimes exceed it; whereby the parts, whether arm, leg, or hand, must needs lose their true proportion and quality: and thus the almost imperceptible and tender rising muscles, folds, and hollows are made even, and consequently stiff and formal. Nevertheless the work goes on; and, when they come to see the mistake, they scrape, burnish, and rub, to bring it right again; which I grant is well enough in case of need. But, alas! how seldom is it practised? If it be something of no great consequence, it remains as it was without further inspection. This I know not by hearsay, but experience. Wherefore they who have an inclination for engraving, should apply to a painter for instruction in beautiful proportion, and in drawing every thing by hand, whether prints, drawings, paintings, plaster-figures, even the life itself. For painters first teach the theory, or knowledge of proportion, and then the practice of colouring; whereas many engravers begin with the practice or executive part.

As for the scraping, burning, and rubbing out, before-mentioned, it is a point which ought to be well understood, because it affects not either the too great darkness or hardness of the hatching, but the outline; as I shall shew by the example of the faces in Plate LXIX.

In the face A, the hatched ground runs over the outline of the cheek; whereby it appears more sunk in, as in that of B, and thus the outline is lost. Now this face being to be finished, and the cheek brought right again, so much must be scraped off within the line as to give the cheek the former swell: and if the face be a fourth part less, the difference will be so much the greater, especially in a portrait, and greater still if it be in profile; as face C shews, wherein we see how little soever be taken off with the ground from the tip of the nose, mouth, and chin, it will produce another aspect: whence it is evident, what a vast alteration this must cause in the likeness.

In this art as well as painting, it is a constant rule to begin with the back-ground, and engravers and etchers do it for the same reason as painters: for, when the principal figures are finished, the whole piece is reckoned as good as done: the general re-touching is only to bring harmony or keeping into the work; here somewhat more strength, there more faintness, &c. But what we now speak of, to wit, scraping, concerns engraving only; whereas in etching, nothing is done but stopping, unless things are already bit.

If it be asked, whether what is stopped up can be repaired before it is bit; as in A, when the hatching, which takes away the swell from the cheeks, is stopped up

Plate I.XIX.



G. de Lavofie inv.

J. Cornillon sculp.

with stop-ground, whether then the former roundness cannot be fetched out with a fine needle on the same ground, that all may bite together? I answer, that this will make bad work: but if something be wanting, it must be touched up with a graver. However, I shall shew another method: make a burnisher pretty hot, and rub it gently and speedily over the part you would have out, and then it will close up the hatching, so that you need neither stop up nor bite. Now etch thereon what is necessary, and thus all may be bit at once. These observations, especially that of not carelessly spoiling the outline, as in the examples A and C, are very needful.

Let any person now consider, how little a fine composition of a famous master, when put out of hand in such a condition, can be like the original. And yet this is too often the case. However, I assert, that without the former knowledge it is impossible to become a good master. For he who makes a blundering design, and perceives not the mistakes to be apparent and convincing, cannot possibly mend them. Even great masters sometimes blunder; as we see in *Audran's* battles of *Alexander*, after *Le Brun*, what poor hands and fingers he has made in some places, as thin as pencil-sticks; especially those which are wide open, as the captive *Porus*, and in *Darius*. I cannot too much wonder, that in so glorious a work, *Audran* did not correct such mistakes, since he was one of the best engravers ever known. This indeed is but a small matter with respect to so great a work; nevertheless it makes the same imperfect, and becomes a charge upon *Le Brun*. But this work had less justice done it here in *Holland* in the copies of *Schoonebeck*, who seems to have used his utmost endeavours to spoil it: for there is neither design nor keeping observed. All the postures, which in the originals are fine and beautiful, he has turned into grimace; every thing is lame and crippled.

CHAP. V.

REMARKS ON HATCHING.

THE course of hatching yields great pleasure to the eye; because it makes every thing appear in its nature and quality, whether wood, silk, steel, water, silver, stone, sand, &c. each of which, in engraving and etching, require a particular expression: yet in etching it is more expeditious, especially if you can somewhat handle the graver. The *French* artist *Audran* excelled herein. The *St. Bruno* of *Bartholet*, engraved by *Natalis*, is admirable for the naturalness, which, by particular hatchings and the utmost neatness, appears therein.

Now, when a great artist has shewn his utmost skill in a plate, and all things are worked according to rule, yet we find it almost impossible to make people sensible

what true art is, and wherein the knowledge of a good print lies; most men, now-a-days, being taken with fine strokes, without regard to ill order or bad design. A sad reflection for those who know better!

Again, an engraver or etcher is not so happy as a painter or designer; for these last compose what they please, or at least what they can, and the engravers must follow them, be they ever so indifferent. Yet this were no great matter, if they might but etch and engrave with as much freedom as painters use with their pencils or crayons: this would spirit them to produce finer things, as other ingenious men have formerly done, who had their liberty, and did not tie themselves up to any person, as many now-a-days are obliged to do. How seldom have they an opportunity to work after a fine picture or finished drawing? This has often induced me to think, that many a good master understands more than his works shew: happy are they, whose circumstances will permit them to execute even but a single plate, according to their skill and pleasure. But, alas! the times will not allow it in these our free and noted countries. Moreover, we see many artists sigh and groan under the difficulties laid on them by some painters and designers, in sometimes sending them such rude drawings, that the round can hardly be distinguished from the square: the sharp from the blunt; or wood from stone; even such as they themselves could not understand, were they to receive them from others. If the engraver happens to hit the design, the master claims honour; but on failure, the engraver is sure to bear the scandal: for this reason, it were to be wished, that engravers would, before they begin a plate, after such a drawing or sketch, consult the painter or designer, for a solution of all their doubts, and that they might proceed with certainty.

I also think it not only useful but necessary, that the designer be particular in his expression of all the materials: for instance, that the basement-story of a building shew to be of rough stones, the columns and pilasters with the imagery and ornaments of marble, &c. that the engraver may exhibit the former rough by broken strokes, and what is smooth and polished by neat and more curious ones, with the graver; etching the by-works somewhat coarser again; the wood work with long and broken strokes, humouring the grain; the trees, according to the course of the boughs, and sway of the leafing; the grounds and serpentine, also broken. These observations ought to be heeded in general, as well as in the particulars, together with the diminution of the distance; yet not in the manner of some, by wide strokes, but by closing and making them fine. On this footing there would be less complaint of the designers, and these not think themselves injured on seeing their designs so ill followed. Things thus worked according to rule, would certainly prove fine, and the more, in a work of consequence, and bearing a price: though to one who understands his business, this management is no more rouble than the contrary.



J. de Lairetse inv.

J. Corntham sculp.

I have seen drawings of *Goltzius*, wherein he had plainly expressed all the particular objects. The tender or smooth bodies were well washed, all neatly scumbled with red or black chalk. What was rough or coarse he had handled boldly with the pen or black chalk: by which means, the one appeared darker, and the other lighter in the shade, as if it were a picture. But it is no wonder, that we see not such things done now-a-days; for *Goltzius* used to make his own patterns: and as a good painter considers what ought to be stone, wood, flesh, white or black, before he colours, so *Goltzius* did the same, when he was to engrave any thing. He would express every thing in his patterns, though he was ever so certain of his art, in order to do his whole work after a slight sketch, and that nothing might escape him; on a belief, that we ought not to trust to our memories in a matter of consequence: wherefore I shall illustrate this point by an example in Plate LXX. wherein I introduce several different bodies: for, besides the correctness of draught, I have also expressed their different colours. The wall, A, is rough stone; the child, B, tenderly shaded; the vessel, C, of bright copper; the vase, D, white polished marble; the pedestal, or foot, E, of free-stone; the wooden pale, F, (whereon hangs a cloth) veiny; and the sky and off-scape, G, as it goes off, the fainter and finer: by this method of expression I have still another advantage; which is, that if by any accident I should leave my plate half done, another hand, by this means, may understand my meaning, and finish it. Hereby, even a painter may direct another; who, else, would rather choose to have the works he might leave behind him unfinished, rubbed out, than that another, who did not rightly know his mind, should finish them.

CHAP. VI.

CURIOUS REMARKS CONCERNING STIPLING.

MANY imagine, they can represent the roundness against the main lights, by stippling; but they will find themselves mistaken, since it causes a great meagreness; and therefore the method cannot be good: hatching looks better, and has more affinity with the shades. Stippling is sometimes useful in case of need, when we care not to cross-hatch on the light; and also, when the shades are hatched too wide, in order to express the reflections somewhat the plainer, instead of crossing them over again, especially against the light: though it is better to go them over again with a fine single stroke: and if you find this will not do, then you may, with a finer needle, continue the same hatching somewhat farther: but a better method would be, to lay it at once as far as it ought to be, and then somewhat to stop

up the ends or extremities: he who neglects this, is obliged to make shift with stippling; yet that must not be too close. The best way is, first, with a fine needle to continue the hatching a little farther, and then, with a finer, to extend it till it come to nothing; which we call broken hatching, as was old *Visscher's* way in his boors after *Ostade*, whereby he prettily expressed the colour of a face, and fetched out the main light touches. Stippling is very helpful, and also expeditious to one who has got the firmness of the needle. If you would make it your practice, you need not stop to soften the hatching; for the points thus lengthened answer the same purpose; and then you can proceed with certainty, especially if you use the same needle with which the hatching is continued in the light, round the relief: the shades, again, ought to be softened with the same needle that made them; then the stippling of the large needle in the shade will not be too visible: yet, would you work the last stippling in the light, with a smaller needle, you may; but because the shade ends more suddenly than in the relief in the light, I should use no others; for the stippling is a nice point to him who will be curious. The dots ought also to be equal; I say, equally distant, and not to come between the extremities of the strokes. If it be asked, whether any thing hatched too wide can be darkened with stippling, instead of a third stroke? my opinion is, that it may; and that any thing can be performed in this manner: but the work is more tedious. Things so touched up look very neat; for by strong strokes, fainter ones, more faint and points, we can very commodiously darken an object more or less at pleasure. *Boulangier* has, in my opinion, over-stippled his prints; which makes them look rather like miniature, than any thing else; wherefore I cannot much commend stippling; and why? Because of the inequality and meagreness of the points or dots, occasioned by touching one harder than another; whereby, in biting, one penetrates the copper more than another, be the dot ever so small: add to this, the impossibility of making the dots perfectly round: they will always be more or less elongated, as may be easily proved by a magnifying glass.

I have seen, in engraved prints of *Goltzius*, the faint tint upon the relief cross-hatched, as well as in the shade; but this is only proper for engraving, especially in high finishing; because in etching, the cross hatching expresses a coming shade; and then it may be very well effected by stippling, as broad-lighted objects want not so much darkness in the light.

Now, if any thing should happen to be amiss, and you would beat it out and mend it, take a proof and fasten it neatly behind your plate, and then beat out what you would have away: this may be done even to a hair; and if you care not to strike on the paper, you may mark the place with a sharp point on the copper, so as to see it; which will do as well, though the spoiling a proof is but a trifle: yet the proof, when once dry, is no more fit for this use; wherefore the work must

be done as soon as the proof comes from the press; for, being wetted again, it will always be uncertain, and unlike the plate. In order to find these little places or misbitten spots with still greater ease, (a method which many engravers make a secret of) take a fine thread or string, and put it cross-wise about the plate, tying it on the edges, so that the centre of the cross come exactly upon the misbitten spot or place: then laying the plate with the back upwards, on a smooth and hard stone, beat the place gently with a pointed hammer; and then, with some stuff taken from the oil-stone rub it out: thus you may find all the places, how small soever, even to a hair, on the back of the plate.

CHAP. VII.

OF ETCHING BASS-RELIEFS.

As we have asserted that each object requires almost a particular handling, so I think bass-reliefs call for it: for many who can etch well after a fine picture or drawing, are at a loss when they come to imitate and represent a bass-relief: they lay the strokes therein as in other objects; though, in my opinion, the difference be very great; especially if we would not handle them in the manner of *Perrier* and *Pietro Santi*, but according to rule; though the former understood it the best of the two, since his works better preserve the stoniness and design; and yet he has added some things of his own: but the other has done it to such excess, as thereby to render his works obscure: his folds indeed are fine, yet superfluous and improper for stone, and more like gold, silver, or bronze; appearing better in a print than in stone. In my opinion *Santi* understood not the naked proportion, muscling, or motion; wherefore I cannot by any means allow him the preference: the truth is, they are good for a drawing; but were they to be compared with the life, we should discover a great difference. In the next place, it is absurd to imagine, that so many bass-reliefs as are found at *Rôme* and in other places, both under cover and exposed, in and upon the triumphal arches, friezes, niches, pediments, pedestals, ancient walls, tombs, columns, and vases, from whence these two artists made their collections, should all stand in so precise a light, right and left, as they represent them in. Certainly, some of them must have been lighted from above, from below, fronting, even from all sides; and I cannot think they drew them by candle-light, but rather shaded them as they thought fit.

I was once asked whether, since the bass-reliefs stand in many different places, moulds or models have not sometimes been taken from them by one or other, from which they shadowed their drawings, disposing these models as usual, in the left

or right light, as they thought proper; which is not improbable. We might likewise light some from above, others from below, from a side, fronting and from behind, in order to use them on any occasion; which would be a great help to those who know little or nothing of modelling.

We have said, that we think the bass-reliefs of *Perrier* better in design than those of *Pietro Santi*, but much inferior in finishing; though the works of the latter, for the reason before assigned, have no affinity with the stoniness? and yet some think, that were the figures three or four feet high, they would have another look; for then the parts would appear more grand; and those of *Perrier*, on the other hand, too slim and dull; which I do not disown: nevertheless, it must be agreed, that this observation is good, in order to shew the difference between carving in stone, and chasing in gold or silver: but it is likewise true, that had *Perrier* finished his drawings as well as *Santi*, they would have been much finer and more useful; for it is easier to leave out superfluities than make additions. It is not improbable, that *Santi's* intention, by his method of management, was, that he might be of greater service to painters, statuarys, and chasers, than *Perrier*.

We have affirmed, that *Pietro Santi* has possibly added much of his own. Now, it is also not unlikely, that *Perrier* drew his objects from a greater distance than *Santi*, whereby he could not see all the minute parts; and I cannot but at the same time think, that *Santi* designed most of his bass-reliefs after undamaged within-door work, in halls, chambers, and other inclosed places; whereas *Perrier* possibly took his from without-door work, such as pediments, frontispieces, friezes, and the like, half eaten up by the weather. We might still subjoin, that *Perrier* worked only to shew the world that such excellent things were at *Rome*, and at the same time to display his light and firm manner of drawing: whereas *Santi* had not only a view to profit, but also to be generally useful to curious artists and others. How true this is let the virtuosi determine.

As to the right handling of bass-reliefs, I think it absolutely necessary, that every thing be etched equally coarse or fine with one and the same needle, without any difference with respect to stuffs; as being the best method for representing the stone-work well; unless it were but a grey one with a fore-ground and distance, when the strokes ought to diminish and grow faint, according to perspective.

There is likewise little observation made about the lights of bass-reliefs; for oftentimes, things painted sharp in sun-shine, are exhibited in the plate with a common light, through the roundness of the shades; and sometimes we see the contrary: but these are liberties which neither etchers nor engravers ought to take. He, whose province it is to imitate, let him exactly follow the beaten path. In relation to etching bass-reliefs, a sharp light or sun-shine is very improper, and renders them disagreeable. But as for embellishments in sun-shine, the matter is of less moment.

CHAP. VIII.

OF ENGRAVING AND THE MANAGEMENT OF THE STROKES.

IT is to be wondered, that among the many arts and manual operations, engraving is so little, and etching so much treated of: the reason whereof is past my apprehension. Many painters and lovers, for the encouragement of those who would make it their business, or to shew their skill, have earnestly strove to say something of it: but no engraver has, to my knowledge, undertaken the task; possibly, as not thinking themselves sufficient for it; or else, because they would keep it as a secret from each other. But the most probable reason, as I think, is, the late appearance of this art; which is evident, since the Romans till their latter times knew nothing of it.

It is certain, that engraving, as well as painting, is founded as much on theory as practice, and that both depend on established and positive rules, which, if orderly followed, will make a man a master: why then, are they not made public, for the information of the curious in what they want to know? Must not he, who intends to go to a town or village, be first told where it lies, and then the ways to it, chusing the nearest as best?

It is not strange that more engravers have applied to painting, than painters to engraving; because the latter have so many excellent books for their encouragement, published by judicious masters; whereas, engravers have not one concerning their practice. But as every thing has its time, so we must hope for it in this.

*Nam mora dat vires, teneras mora concoquit uvas,
Et validas segetes, quod fuit herba facit.*

Or,

Perfecting time brings on the tender grape,
And gives the herby corn its ripening shape.

In the mean time I shall boldly enter the lists, and, according to my small ability, impart what I know of it; but the practice or management I shall not touch upon, as not having skill therein: what, however, I mention of it, as unavoidably necessary to what I purpose to say. I submit to those of better knowledge; hoping my endeavours will not be taxed with presumption, since my only aim is, thereby to rouse others, and, by my small spark, to kindle a greater fire; according to the *Latin* proverb: *Parva Sæpe scintilla magnum excitavit incendium.*

We have before-mentioned, First, on what basis engraving is founded. Secondly, a good engraver's qualifications; Lastly, what constitutes an agreeable print: wherefore, we shall now discuss the management of the strokes in objects, according to their natures and courses, with respect to perspective; and as well in etching as engraving; together with some examples for illustrating the point, and preventing and correcting mistakes.

In Plate LXXI. is a wheel marked A, having eight spokes, or points; as also a staff, set upright in the ground, crossed by the horizon. This wheel shews, the strokes must be governed by the extremity of each spoke, as may be here seen. The foremost runs circular; the third, almost straight, &c. Compare also the foremost spoke one, with the hinder one five, how much they differ in force: for one approaches, and five retire: which cannot be otherwise according to perspective. Again, the strokes drawn with a ruler, and running off towards the point of sight, grow gradually finer and fainter. Now though the short or cross hatching ought, by established rule, to be more visible and strong than the long, yet few are observed to make any distinction therein.

We have said before, that each object, whether flesh, stone, grounds, &c. requires a particular stroke; and, among others, that wood especially must be thick-stroked along the grain, and consequently cross-hatched with a finer stroke: but now we shew the contrary; for the cross ones are stronger than those running with the grain, which here cannot be otherwise. If some say that I contradict myself, in making the cross-strokes thus against the grain, I shall, for their satisfaction, shew my reason for it. Observe, then, that any thing turned, has no other grain than what the chissel makes; and as the turner works against the grain, and the wood retains more or less marks of the tool, it must be expressed accordingly in engraving. But a second question may be, whether it would not do as well, if both the hatchings were equally fine or coarse? I answer, it would, as to the shade; but not with respect to the stuff; for it would be more proper to stone, copper, wax, and such like: nevertheless these observations are generally little heeded, though also founded on certain rules of this art.

As for the staff, it shews, that the strokes, beginning round from below, grow straighter as they approach the horizon; and above the horizon, the same, but in a reversed manner.

Now let us consider the other example, in Plate LXXI. wherein the retiring parapets shew the diminution or faintness of the strokes, not only in such, but in any other objects, according to their distance in going off; the one in a greater, the other in a less degree. Hereby we may plainly discover the perverse notion of some men; namely, that diminution implies growing scanty or wider. See A, with a single





stroke from one end to the other. Now, although the off-strokes seem neater than the near, yet they are not so in fact: but as the place diminishes, so the strokes close and thin in such manner, that they become neither closer nor more scanty. The diminution of the figures and the three vases bears the same construction: nevertheless, I am sensible that many, even old masters, do otherwise in handling their retiring objects, figures, trees, off-scape, and sky, more coarsely behind than forwards. I have even observed, that they close-hatch the nearest and darkest sky, and work wider and wider towards the horizon; but this more in etching than engraving: possibly to save the trouble of using two or more needles, or of stopping up, which is properly the point this example aims at: for I do not ask here, whether it creates more trouble, but shew what may possibly be thought of less moment than in fact it is: for instance, I place the three figures, No. 1, 7, 3, ten or twelve steps apart: and at the same distance on the parapet, three vases, also numbered 1, 2, 3; whereby may be plainly perceived, how much the one differs from the other. But although in these figures the meaning is sufficiently to be understood; to wit, that the finer they are, the more fine and close the strokes become; yet I have added the vases to them, for the sake of those who may be curious enough to count the strokes: when they will find not a stroke more or less in the one than the other; which in the figures would be tedious work. Observe, in the next place, the ground-shade of each figure against the parapet, each growing faint according to its distance, and with what certainty the accurate tints of the figures may be perceived thereon; even to know how much they diminish and grow finer; and at the same time, how much the light differs. But let it not be thought sufficient, that the shades diminish or grow faint, and the white remains all over the light; since we know that the plan or ground cannot shew its level otherwise, than by means of light forwards, going off darker and darker: for instance, were a white figure or white stone standing forwards, and you would place such another further in, where the ground is darker, you must govern yourself by the ground where the first object stands, as being subject to the same rule, if things be well finished. If the plan or ground be finished, the figures ought to be so likewise. Are they airily handled and broad-lighted? the ground must be the same: and though the ground in its colour be more or less dark, yet that is not regarded in this case; because we are speaking only of the diminution of the tints, consisting of white and black. Suppose the floor were of white marble, and the figures the same, or in white draperies; the foremost would be broad lighted, and the more distant less and less white, were it even in sun-shine; nay, if the light came from behind, or from aside, the most distant would only keep an utmost heightening, and still less, were the colours expressed in it; as they who understand perspective well know: nor can it be otherwise, as may be seen in the first example in the child's

hand holding the end of the hindmost spoke, which plainly appears to have little or no whiteness; and as for the stuffs of the objects, as linen, cloth, and such like, some may rather think them possible to be so worked than the naked; because, having already engraved forwards as neat and fine as may be, we can therefore further in, not express any thing finer or neater: but I say, that as things having the utmost neatness, do not become neater by distance, nor alter in the eye, but disappear; so, when the objects are very remote, neither silk, linen, or woollen is to be distinguished, so far as it concerns the hatching; but the coarse parts always keep their forms: and this observation respects not only the three stuffs, but also figures, stones, grounds, trees, &c. Here some, perhaps, may say, how can the strokes possibly unite the light, when they, as they retire, ought to be closer and closer, especially when the air, (which, on the horizon, is clear and bright and free from clouds) unless they widen more and more towards the horizon, were they never so faint? To which I answer, as experience will prove, that when the strokes thus thin and grow faint in their going off, they certainly disappear and die away; nay, become at last invisible, and unite enough with the light, even were it sun-shine, though they be ever so close: and such a length I think the graver can go when skilfully managed. In etching, the needle can do the same by stopping up.

However, I question not but my proposition will be taxed with impossibility and puzzling novelty, especially by such as are not thorough engravers, who may blame me for thus disclosing the grounds of this noble art, and so plainly shewing truth: but my answer in the first place, is, that I find myself obliged in duty to do so, since all my wishes tend towards its arriving at the greatest perfection. Secondly, because what I lay down is prescribed by certain rules of the mathematics; though few are sensible that the art of engraving in general flows from such principles, and that different objects require different handlings; but rather believe, that a good method of drawing will easily lead to engraving; a notion true enough in etching, though even in that the point lies most in the biting and stopping out. As to engraving, you must certainly be conversant with the handling and force of the graver; two points not to be attained without great experience; though in the beginning it is better for an etcher to have no handling at all; because he may then gradually the better bring the graver to the needle, and in an uniformity of strokes adapt the one to the other, and make them harmonious: whereas some, relying too much on the graver, use it here and there in their slovenly works, without any difference, and that with incredible carelessness; sometimes cutting a foreground, stone, or stem of a tree, neat and smooth, which ought to be rough and knobby; when at the same time they are working a face or marble figure with the needle.

This must be owing either to their carelessness, or desire of ease, or their ignorance, since such doings are against reason and common instruction.

I could mention many such disorderly prints; among others there is one of the raising of *Lazarus*, done by *Berry*, wherein the figure of *Lazarus*, with so much of the linen as comes about his body, is etched, and the rest of the linen lying on the ground, neatly engraved, whereby one part looks like linen, and the other like silk; the one is here and there stipped, and the other is not. But perhaps the plate was not well bit. It also sometimes happens, that we are obliged to rub out things, which makes good my assertion: for, if the fault lie in the plate, the master ought, as much as possible, to help it by his knowledge and judgment. Could he handle the graver, Why did he not shew it and make things agree? And if he was not master of the graver, Why did he not better follow the strokes of the needle? Had he, instead of cross-hatching, made the strokes somewhat finer and triple-hatched them, and used some stipping, then it would have been passable.

There is another print, with an ornament round it, representing a sacrifice of *Flora*, or the Spring, which is also wretchedly etched and engraved; for the foremost figures, as Charity, Piety, and Time, and every thing else on the fore-ground, are neatly finished and mostly engraved; but the figures on the second ground so slight and poorly etched, as not to have any agreement with the others; the strokes even look as if they were dabbed on and drawn with a shaking hand, instead of growing fainter every where, which would make the work neat and entire. This artist might have known, that he could not make the graver and the needle agree.

I am sensible some will determine, that many things, such as water, silver, gold, and such like smooth and shining bodies, can be more conveniently expressed with the graver than the needle; but, in my opinion, a skilful hand can give every thing its naturalness.

It is very strange to me, in the old prints, that the masters have in nothing represented the natural qualities, but etched every thing after one manner, whether nudities, draperies, air, grounds, or stone—except water; and yet not this with thin and thick strokes, but only cross parallels, and those very unlike, oftentimes close, and then wide, as if they were scratched again, they have not expressed any colour, and always made the water dark and brown. Now, to create a difference in shining bodies, my thoughts are, that you first lay the strokes strong and parallel, and of a reasonable width from each other, and then close them by putting thinner between; I mean in water, black marble, polished steel, and such like; for by this method we produce a certain stir, shewing the smoothness and glitter.

If it be asked, Why, in etching, the strokes which are close and thick sometimes fly up, though the plate be in good condition, and the ground neither burnt nor

too hard? I answer, that I have found by experience, that when the water is too strong, and at first bites too sharp, we must then take our chance; because the plate being cold cannot grow warm so soon as the ground, which, therefore, is forcibly lifted from the plate and presently rises; and the sooner if the strokes be close and thick; which happens not so easily in the tender parts, where, by the thinness and width of the strokes, the water has not so much power to get under them. To prevent this, the water must be somewhat weakened, and the ground and plate gradually made warm, in order to make them unite with each other; especially in cold weather: for in the warm months of June, July, and August, it is not necessary, because we then use harder grounds.

Now to know whether the ground be in good condition, I make a scratch or two, with a large needle in a spare place of the plate; and if the ground come out of the strokes like dust, it is then too hard; but if in curls, it is in good temper, especially if you can blow them off. If they cannot be wiped off with a soft feather, but stick to the ground, it is then too soft. This is a nice point. It sometimes happened to me, that here and there they remained in the strokes.

Some etchers also frequently give themselves needless trouble when they put out the outlines, which are made too strong on the light side, with stop-ground, which always flows more or less over them, especially if the place be hot: but consider what trouble they must afterwards have, when the outline is gone; for they are obliged to renew with the graver all the strokes running against it.

Wherefore, the best way is, to trace the drawing neatly on the plate, and mark at first softly with a small point, the dark touches, as those of the eyes, nose, and mouth, on the shaded side; yet not on the light. But to help them in stopping out their too strong strokes, I shall assign a better method than that of the stop-ground.

Take thick-ground white lead, thinned with oil of turpentine, and spread it with a small pencil over the outline, so as just to cover it, and no farther: but, be very careful not to do it over more than once, lest you take off the ground; for the oil afterwards evaporates; and in the biting, you must also not wipe over it with the feather. This is an invention of a friend of mine; and, though I never experimented it, yet question not its success. I mention white lead; but you may use any other colour that is light and plainly visible.

CHAP. IX.

OF THE BLACK ART, OR MEZZOTINTO.

THOUGH no figure of this art is to be found in *Cæsar Ripa*, as having been unknown to him; yet since in our times, through its foundation laid by princes and the kind assistance of great men, it is arrived at so great perfection, I hope the following figure will not be unacceptable to the professors and lovers of it.

Figure of the Black Art, or Mezzotinto.

Here you see a young and plump virgin, of a fresh complexion and amiable countenance, dressed in black velvet, lined and faced with sky-blue, powdered with gold glittering stars. She has a broad gold girdle embroidered with black bats, which diminish towards the arms. Her head attire is wanton and modish, adorned here and there with small flowers. About her neck is a gold chain, to which hangs a medal, exhibiting a burning altar, and these words, *MAGNÆ BRITANNIÆ*. In her right hand is a small tool, like a lancet, together with a feather; and in the left a table, whereon is painted a head on a black ground, representing Nature. She poises airily on one leg, as if she were dancing.

Explanation.

The Art is represented young and plump, to signify, that she is still growing. The black velvet gown and stars imply that, like the stars, she is sprung from dark night. The golden girdle and bats give us to understand, that though her productions are not very lasting, yet she makes great gains. The chain with the medal and altar thereon, proclaims her lustre; and the words round it allude to an offering of thanks to Great Britain, to whom she owes her origin and glory. The table, with the figure of Nature shews, that she excels therein. The rest explains itself.

Why this beautiful figure bears the name of the Black Art I never heard, though her practice sufficiently gives us the reason, which is, that she proceeds from black. And though the art of etching also seems to be derived from black, yet it is done in quite a different manner; for the former comes forth from the light, and the latter from the shade; the one heightens, and the other shadows.

We have already said that etching is in speed superior to engraving; but mezzotinting is more expeditious than either of them; and in neatness has not its fellow: it may even compare with a painting, how soft and fluent soever, abating for the colours. Indeed, in duration and wear it is the weakest; but, on the other hand, its expeditiousness brings in more money.

This noble art is preferable to any engraving in representing uncommon lights, as candle, torch, lamp, fire, and the like: wherefore, I think it does not improperly bear the name of the black art. It is remarkable not to be above fifty years standing, and yet is arrived at so great perfection; those other arts have required more time. But *England*, where the climate is healthful and temperate, has contributed much to its neatness and lustre. There it had its birth and furtherance: for prince *Rupert** gave us the first example. Wherefore we may rightly style it noble. The first print I saw of this prince was of an old man's head, with a cloth about it, taken, as far as I know, from an *Italian* painting. It was designed so fine and great, and broad handled, as if washed with the pencil of the best master: it even looked, by reason of the natural softness or melting, not to be less than black art. The same prince also invented a certain metal bearing his name, which it will retain for ever.

I doubt not but this art will in time become a delightful diversion to painters, for three reasons. One for its easiness in learning; two, for its neatness; and, lastly, for its conveniency.

1. It is easily learned, by any one who is accustomed to draw on grounded or blue paper; because there is no difference in operation between the scraping on the plate and heightening on the grounded paper, beginning with the greatest light, and sparing the shade; as we have shewed in our drawing-book, touching the handling of crayons or chalk pencils. Wherefore I affirm, that it comes nearer to a painting than etching or engraving. And it is so easily apprehended, I mean in theory, as to be learned in less than three days.

* *The celebrated relative and general of our unfortunate first Charles.—E.*

2. It is neat and free from soil and smell; as not requiring either a stop-ground, grease, or aquæ fortis.

Lastly, the conveniency arising from it may be easily conjectured; as it is more expeditious than either etching or engraving.

But many are so eager in this art to learn neat scraping, as to neglect the principal part, the outline, which they often over-run and cannot be brought right again; and when correct design is wanting in a plate or print, what judicious person will approve it? Indeed, we cannot manage here as in etching, where the outline may be traced on the plate with a needle; for the white sometimes goes out, or is so faint as scarce to be seen; besides, it is inconvenient to scrape figures against a light ground; though artists generally used to work the figure first, and then the back-ground behind it. Now, to prevent this inconvenience, first scrape your back-ground, and spare the outline; rather keeping a little out from it till the figure be finished: afterwards you may gently scrape nearer. Thus you will not so easily run over the outline as when you begin with the figure.

There is a great difference between the etching, engraving, and scratching of painters and that of engravers; for the former making it only their diversion, do not finish things so very highly as the latter, who have been brought up therein, and make it their constant business. Painters are satisfied with shewing only good design and general decorum; because, when they were neatly to finish one plate, they can work another.

This art is certainly easy to a person of good knowledge: but if the work be not light enough at first, go over it a second time. Indeed, you must not think to finish up at once, because, till a proof be taken, you cannot possibly know what condition your plate is in. Do like the painters, first to dead-colour with broad parts, and then finish. Now, having a proof, you can give the work its main heightness, and thus with patience finish every part; a point requiring neither much time nor study, but a little observation. There is published a print of a little satyr, which in an hour's time I scraped loose in my hand, as I walked in a garden; and, after a proof taken, finished in another hour. Few learn this art; because, as I think, they cannot be persuaded how easy it is, and with what few circumstances attended. But should amateurs set about it, we may possibly in time see it become too common, and etching and engraving neglected; I mean, in objects peculiar to the black art, such as portraits, night and candle-pieces, spectres and enchantments, apparitions, flowers, fruits, silver, gold, china-ware, crystal, arms, and herbs. Who will be able to etch or engrave those things so perfect and natural as they can be scraped but in figure, architecture, bass-reliefs, and landscape, the art is weak, and not at all so proper as engraving.

It is a great pity, that both this beautiful art and the artist have so bad a name, as if the one were witchcraft, and the other a magician, though nothing but mere works of art. I long to hear what name the *Italians* will give it. The *French* and *English*, agreeable to the *Dutch*, call it—the former, *l'Art noire*—and the latter the black art. An improper and unnatural name, unless they mean first, that the artist works the light out of the black ground; and in the next place, to distinguish it from etching and engraving.

THE END.

CONCLUSION BY THE EDITOR,

ſc. ſc.

TO THE
READERS AND STUDENTS

OF THE PRECEDING EXCELLENT

TREATISE OF GERARD DE LAIRESSE.

I WISH now to address some observations, that may guide the judgment of one class, and the practice of the other. This Treatise, the best that has yet been produced, is written with vigour and perspicuity, explaining and advocating the practices and intentions of *imitative arts* on the solid principles of *common sense*; the only basis on which any one can hope to raise an useful and permanent fabric. It is true, he has occasionally made use of the fanciful term *genius*, and that, too, with a degree of complacency; but he has not attempted to throw round it that splendour of peculiar privilege, with which the successful in art are ever solicitous to emblazon their names. I have done no more, on the present occasion, than to supervise the former English translation, which I found to be very scarce; and I had repeatedly recommended it in my Lectures at the Royal Institution, as the best work on art that my auditors could consult.

The progress which has been made since the time of Gerard de Laïresse, in the philosophy, or rather the common sense, of the arts, seemed to require from an editor of his excellent work, some view of the subject, that might bring it down to the present state of opinion and judgment. In concluding, I shall endeavour to

give you the strongest possible motives for exertion in cultivating particularly the Arts of Drawing and Painting, convinced, as I have long been, that a successful cultivation of them is essential to the vital interests of this country. Thus, then, the professed artists, the dilettante, and the connoisseur, may each make his amusement, or profession, the support or the glory of his native land.

I will proceed, now, to the observations which I wish to impress upon your minds.

The first principle of painting, it should ever be remembered, is, that it professes to imitate, by means of colours applied upon an uniform surface, appearances that have been, now are, or that might be, in nature. This *first principle*, however, *positive and indispensable as it is*, must be accompanied by some injunctions and precautions. The painter who depicts, without exception, every thing in nature as it comes before him, will be always natural, but never elegant; the painter, who paints from his mind only, will be generally affected or extravagant, but never natural. Let us examine the cause. Objects in nature, though subject to an Universal Providence, are yet liable to various accidents, which deteriorate from their proper colours and forms. A tree, growing in a favouring soil, will shoot constantly upright, will spread its leafy branches equally round it, and will seem like a proud ornament on the bosom of nature; but, if it be subject in its growth to the effect of prevalent winds, it will incline from the powerful attack, and throw its verdant foliage to the other side: or a tree, too closely pressed by neighbours, even of its own kind, seems to refuse society, and puts out its leafy honours in an opposite direction. A rock may be split, thrown or driven from its original character, though seemingly the least alterable of nature's materials. But that part of nature, most liable to deviations from its original structure, is the *human frame*. Climates, governments, habits of thinking, occupations, accidents—all tend to induce occasional and frequent modifications of that beautiful form, which God first, for his own honour, impressed upon man. In some countries, women press the noses of their children to make them flat; in others, females hang heavy weights to their own ears, to make them grow down to the shoulders; in other countries, *again*, the feet are crippled to a diminutive size; and all these because it is there thought beautiful. But, leaving mere prejudices,

we will look only to the deteriorations of human form, which arise from habits and employments. The sailor, and the waterman who rows, will have large arms and shoulders, with comparatively small legs and feet, because the upper parts of the figure are chiefly used in their pursuits; the porter, who is accustomed to support and to move under great weights, will have large legs and wide spread feet; the smith, who is continually wielding a weighty hammer in his right hand, will have that hand and arm considerably larger than the left, which is not called upon for similar exertions. Accidents and affectations have also their share in injuring the beauty of human forms.

The result of these observations to you, will, I trust, be a conviction, that to paint *any* man, or *any* woman, that may be presented to the practitioner, would not ensure the production of a beautiful picture. Here, then, we come to the important fact, that the student must learn to select that which is perfect or beautiful in nature from that which has been deteriorated, whatever might be the cause; otherwise he must confine himself to paint only such combinations as necessarily belong to the figures he can set before him. But, it will readily be asked, what certain guide is there to direct in this selection of the beautiful from the imperfect in nature? Some enthusiasts will tell you, that it is by a careful study of the antique statues; but these, though fine, have, alas! like all other works of human hands, their imperfections too. There is, however, a much higher standard to aid our researches on this point. Beauty in visible objects is, so far as it goes, a manifestation of the excellence of the Creator; and our perception of it is a sympathetic consciousness of our affinity to that perfect Being, of whom the human soul is an emanation; and, consequently, in proportion as the human mind is purified and sublimed, it will become more susceptible to those indications of divine perfection, which, in created forms, we call *beauty*. Writers on this subject have divided this property into two kinds; first, the beauty of utility, or the fitness of an object to its end; and, next, the ornamental beauty of form; but it is all resolvable to the same principle. The first is the wisdom of God, exemplified in his arrangements, which we delight to see; the latter, in human nature, is the image of God, which we delight to love. On this ground, then, we are enabled to combat the difficulties that have puzzled many of the essayists on the subject, from their observ-

ing that the rude inhabitants of Asia, of America, of Africa, of the South Sea Islands, have all a different standard for what they deem beautiful. But, where the mind is sunk in gross sensuality and ignorance, it has little or no power to perceive beauty, and therefore sets up something or other for its admiration, as chance or caprice may direct. If we look at the different states of Europe, where civilization has made the greatest advances, where intellect has been cultivated and sentiment greatly refined, we shall discover that there is but little variation in their notions of personal beauty; because they have advanced, considerably, towards that point of improved intellect, which admits the sympathetic perception of God's excellence. This is no new doctrine, or hypothesis. The same ideas, on this subject, were suggested as long ago as the splendid reign of Queen Elizabeth, by our fairy poet Spenser, in his Hymn to the Honour of Beauty.

How vainly then do idle wits invent,
 That Beauty is nought else but mixture made
 Of colours fair, and goodly temperament
 Of pure complexion, that shall shortly fade
 And pass away, like to a summer shade;
 Or that it is but comely composition
 Of parts well measur'd, with meet disposition.

Hath white and red in it such wondrous pow'r,
 That it can pierce through eyes into the heart,
 And therein stir such rage and restless tow'r,
 As only death can stint the dol'rous smart?
 Why do not then the blossoms of the field,
 So fairly dress'd in much more brilliant hue,
 And to the sense most dainty odours yield,
 Work like impression on the looker's view?

But perhaps you will not regret to have this important part of the subject exemplified still further, with regard to human beauty. Symmetry, or the relative proportion of part to part, is a portion of beauty which may be found in a statue, if the workman had sufficient skill to copy the wonderful symmetry of perfect nature;

and yet this, even this symmetry, with the powerful addition of complexion to enforce it, we are told—

“Soon grows familiar to the lover,

who begins with doating on it;

“Fades on the eye,

“And palls upon the sense.”

But where expression is superadded, the very tendency of which is to destroy symmetry, the spectator is struck, pierced, and delighted. He feels in every part of his intellectual powers an immediate and sympathetic acknowledgment of the divine origin of the soul. Let me beg leave, here, to refer to your own particular experience on this subject. You well know how beautiful English females in general are; but yet many, notwithstanding, have met with some of our countrywomen who have no elegant conformation of features, no ivory forehead, or blooming cheek, and altogether such as you would have passed with perfect indifference; yet, when you have spent some time in their society, you have left them with regret, have wished for the occasion when you might return to them, and have had a general impression on your minds, that if they were not quite beautiful, they were at least something very nearly approaching to it. This is nothing more than the approximating of soul to soul; but the practical inference to be drawn from it is, that though expression may destroy symmetry where it exists, it may also induce to give symmetry where it did not exist before.

Thus, then, expression may be considered as the first part of personal beauty; permanent symmetry, or proportion, as the most important part; and colour, or complexion, as almost equal to symmetry, because it has charms in itself, and because it conduces greatly to expression. Our great poet of nature was well aware of this, when he said—

The life blood
Stood in her face, and so divinely wrought,
One would almost have said her body thought.

This principle of selecting the perfect parts of individuals, in order to form a perfect human model, was perceived and acted upon by the Greeks. Polignotus collected a number of the most beautiful maidens his country could afford, and from their perfections deduced those measures of proportion for female beauty, which afterwards obtained the pre-eminent denomination of *the Rule*, and which have since been followed in all sculptures of feminine figures. From these observations, we derive three of the most important principles of drawing and of painting; viz. that the object of these arts is to imitate visible nature; that with vulgar minds, it will consist in imitating well, whatever kind of nature may chance to come in the artist's way: that the perfection of these arts consists in imitating well the selected beauties of nature, and that to be able to make the selection, the mind of the practitioner must be highly refined and sublimated, as an intellectual, a spiritual being. Next, we find a principle existing in human nature, to which the artist must address himself invariably, in order to complete success in his exertions—it is the desire of novelty. The finest model of human perfection, even the lovely statue of Venus at Florence, strikes, delights, enchants on a first view, on a second, and perhaps on a third; but, after that, the spectator's mind silently assents to its perfections, and if you could suppose it permanently placed in the sitting room of any dilettante, however exquisite his taste, you may conclude that he would soon regard it with indifference. This thirst for novelty has been charged by various essayists upon human nature, as a species of depravity; but philosophers seldom speak of human nature, but as a refractory something, which they cannot bend to their systems, and therefore quarrel with it on every occasion. The fact unquestionably is, that this perpetual eagerness for *something new* is no other than a panting of the soul after *fresh*, or *more* indications of the Deity from whom it emanates, and of whose perfection beauty is the evident sign. However, as this feeling exists, the painter must apply himself to gratify it, which he must do in his works by variety, or modified intricacy of arrangement, which the spectator does not immediately develope.

Variety has three modes of displaying itself; *in forms*, *in tones*, and *in colours*: the first of these belongs to drawing, and the other two to painting—and all are under an irresistible influence from the number *three*, which some would be inclined to call mysterious. The triangle, in its various modifications, exhibits more variety

than any other form of so simple construction. The oval, or egg shape, is the curvature of the triangle, and is the elegant principle of female forms; the most beautiful in all the works of creation. The square, or cube, governs the form of man; the circle, or globe, the forms of children; and, as the one has all its angles, and all its sides alike, and the other has all its parts equally distant from a common centre, it is evident that little or no variety can be drawn from either, simply as elements of forms. But, besides the adoption of the triangle as a first *element* of variety, it is necessary to avoid the frequent recurrence of parallel forms even of this kind; for the principle, if soon repeated, is immediately divulged, and the effect totally lost.

This principle also demands the rejection of a number of parallel lines, and I am the more solicitous to impress this strongly upon your consideration, because the contrary practice has the authority of most of the antique bass relief sculptures, and because the French School of Painting, affecting, under its late emperor, every thing like Grecian or Roman feeling, long adopted these antique sculptures as the criterion of excellence, and as the most praise-worthy objects of imitation.

Variety, as arising from tones, or the quantity and degree of light in a picture, has been very ably regulated by a celebrated artist. He prescribes that one fourth of a picture should be given to the highest light; one fourth to the extreme dark, and the remaining half he thinks should be devoted to the mezzotones, or half tones: yet, if this be taken according to strict sense, it will lead to unfortunate results.

But in the distribution of these quantities of light and dark, the triangle, or the principle of *three*, comes in aid of our difficulties. The quarter of the picture allotted to high light should be divided into *three* parts, and should be distributed at the points of a supposed irregular triangle, each differing from the other in extent, or in brilliancy. It has been the custom of most painters, and particularly those of the present day, to put the most considerable of these lights in, or near, the centre of the picture: this, however, has not been an universal practice. Claude Lorraine, in general, made the upper half of his pictures light, and the lower half dark; and Rembrandt frequently placed his principal light near the top of his composition; seldom allowing more than the sixteenth of his extent for bright light. By such practices, it must be observed, particular purposes are obtained, but they must

be considered only as deviations from a general principle. The next part of Painting, in which variety is to be studied and exhibited, is *colours*; consisting of three relative principles—quality, kind, and distribution; for here again the triangle has a predominating influence. There are three primitive *colours*, blue, red, and yellow; three compound colours, orange, green, and purple: the three first of these in nature produce, when united, *light*, or *white*; their three representatives in art produce *black*, when mixed together. For the purpose of painting, these colours have different properties, which it will be necessary here to notice, though not arising out of the principle of VARIETY. Blue represents distance, or whatever has a decided portion of blue for one of its elements, has a tendency to retire into the picture. Red, and yellow, or whatever tint strongly partakes of these colours, will seem to approach the spectator; but red has this tendency greatly more than yellow: red also has a peculiar property in painting, which must be noticed, and which must be treasured up in the minds of those who mean to practice. Red, by its power to irritate the organ of sight, has the power to attract attention in a picture, or to act as a *light*; while its tone relatively, with other parts of the performance, may be made to act as a dark. Some of the great masters in colouring have most ably availed themselves of the double property possessed by this colour. To proceed, if any colour appear once only in a picture, it becomes distinct, insulated, and disagreeable: it should therefore be revived, or made to reappear in some parts of the work twice; each portion being inferior in extent to the first mass of that colour which attracts notice, and one of the two subordinates also to the other: these three portions of the same colour should invariably have a triangular arrangement, and if the picture be to exhibit the high finishing of true representation, each portion of the colour should have its own distribution on the same principle, in its immediate vicinity by reflection, or other means. Of this principle, no one availed himself more constantly and effectually than Rubens: in his light pictures almost all the beauty arises from distribution.

There is in colours, as displayed by nature, a principle of opposition, and also of union, which the painter must study attentively, on account of the great deficiency of his materials, to imitate almost any thing that can be set before him.

Light, which is the primary cause of colour in objects, shews, when decomposed, that it has consisted of three compound colours; but, however frequently you may make the experiment of this decomposition, you will never find the simple colours, the red, yellow, or blue, in contact with each other: they are invariably connected by their compounds becoming intermediates. Thus, between red and blue, you will have *purple*; between blue and yellow, *green*; and between red and yellow, *orange*. The adoption of this principle in works of art, will always produce what is technically called *harmony*: but, if the primitive or simple colours could be brought together, the result would be a painful discordance, by each making the effect of the other more violent: yet the painter is frequently obliged to employ the aid of this power of contrast, because he has no materials, which bear any kind of proportion to the splendid *hues* in the commonest effects of nature. But this aid must be used with extreme caution, and always with reference, and subject to the principle of intermediates, or harmony will be effectually destroyed. It is true, however, that if the painter have any strong motive for making any object, or any part of an object, so attractive as to command attention, he may always effect it by bringing two masses of primitive colour together, as he *may* also, by bringing the strongest positive dark close to his brightest light.

These are the great principles which influence the practices of painting; and the next point is for you to consider well the subject you would wish to select, for the purpose of displaying your acquirements in this art. The choice of subjects for pictures will always govern the final impression to be made by them; and, though great talents may dazzle and surprise even the considering spectator in the skilful management of an ill-chosen subject, yet *good* choice of subject, suitability of accessories, and concurring combinations of forms, colours, and tones, are all *indispensable* to effect such an impression on the mind, as will make painting a really useful art. Every picture, therefore, should conduce to some purpose of moral or intellectual good; and it is thus that I propose to treat the discussion, beginning with Landscape, though an inferior branch in this art.

I presume the artist to have his mind so well stored with objects of every kind, distinctly impressed by accurate delineations, that he can at any time produce them with a degree of fidelity little short of his first studies, and which state of mind has

been kept up by an occasional recurrence to nature. Such an artist in landscape, sitting down to paint a picture, will consider first, whether it shall be cheerful, or grave, awfully impressive, or sportively elegant. He will then find the great advantage of classing his ideas under some general head, and we will suppose this classification to be the rural, the elegant, and the grand. The first of these will embrace the pursuits of agriculture, the occupations, habits, and postures of cottage maids and swains: and the faithful services of domestic, irrational animals to their reasoning lord. The ploughed field, the farm-yard, the lowing kine collecting for the dextrous hands of the milk-maid, will become important features in such combinations: these open the heart to a contemplation of the usefulness of rural labours, and lead the wealthy, who live in cities and great towns, to wish for a participation in pursuits, which bring health of body, and tranquillity of mind. But, if the painter would go further than these, let him represent the vigorous husbandman, at the dawn of morning, teaching his ruddy children to trim and train up the flagrant shrubs that cling round his cottage; or let him pourtray the venerable senior of some little hamlet, seated at the close of evening under a spreading oak, exciting the youth and maids of the neighbourhood to healthful pastimes, and distributing, with his labour-furrowed hands, rewards to the most successful. Yet, let me seriously warn the painter of subjects in this class, not to contaminate his surface, and debase his talents, with depicting the licentious revelry, and the unseemly excesses of drunken boors and profligate women; for if he should, and succeed after years of incessant labour and study, in representing these with a degree of truth that seems perfectly illusive, he will only have done that which every real friend of human nature or of the art would wish never to have seen, or not to have remembered. You will perceive here, that I mean particularly to allude to the pictures of Teniers, who possessed as much dexterity in painting, *probably*, as any one who ever existed. Endeavour to retrace in your minds the subjects of all the performances by this master, and you will not be able to bring back one that is not characterized by such a general coarseness of subject, or polluted by such unseemly incidents, as ought to prevent them from being hung in apartments where females assemble. To paint such things is to pervert the most sublime art that ever engaged the faculties of man.

But there is a consideration distinct from all others that would lead many to the choice of Rural Landscape, for the artist's studies and exertions. The proper scenes, with their accessories and appendages, furnish incessant occasion for that roughness and inequality of surface which leads to picturesque expression in painting.—A cottage nearly falling to pieces, but sustained by some rude props; a piece of shattered railing; a thatched roof covered with moss and ivy; the ill-marked pathway through a green lane: or, a carriage road cut into deep furrows—all furnish admirable materials for the *pencil*. Indeed, it has been most happily remarked, by an accomplished gentleman and artist of the present day, that things generally become picturesque, in proportion as they become unfit for the purposes to which they were destined.

The *delegant*, to which we may next turn in landscape subjects, is the kind of scenery in which nature has been forced by skilful hands to spread her beauties over the domains of opulence and taste. These should always be governed by a principle of conciliation between art and nature, and should therefore set out with displaying the most artificial contrivances near the mansion, which is their centre of *art*, and should gradually abate its appearance in favour of untutored nature, as the domain approaches the surrounding country. But the advantages you will have in *drawing* and *painting* such scenes, are the delightful records they will give you in distant years, when the scenes themselves are no longer the same, of some moment of particular sentiment dear to the heart, of some important conclusion invaluable to the judgment. I would, therefore, most earnestly recommend you to make drawings of all the situations of this kind, which have given addition to your store of intellectual gratifications. I wish to impress this particularly on the younger practitioners in art; for they are most interested in its results. The sentiment which has been *so* excited, even by momentary circumstances, as to occasion a pure unsophisticated joy in the heart, should be diligently recorded by such faithful delineations as correct drawing and painting may afford; that delighted memory may live them over again, and genuine sentiment improve by the repeated contemplation.

The *grand* in landscape necessarily requires large and massy forms, and broad shadows; and, where indefinite obscurity can be admitted, the effect is greatly

increased by a sort of inquiry and solicitude, which are excited in the spectator. I fear we have not much in this country that can furnish subjects for the grandest kind of landscape; because, where the mountains are grandly precipitous, they are generally *bare*; and where their sides are covered with wood, they slope away and recede so gradually, that magnitude disappears. The most perfect scenery for these purposes which I have yet seen in Britain, is certainly to be found on the road between Dolgelle and Barmouth, and on the first four miles of the road from Dolgelle to Bala in Merionethshire. But you will observe in the management of grand subjects of landscape, that if your means as to reality will not furnish you with those imposing masses which are necessary to grandeur, you can obtain it to a certain degree by supposing the sun near the horizon, for morning or evening light, and thus exclude details which are inimical to simple effects. But you will feel in all these subjects the indispensable necessity of adhering most strictly to all the correctnesses of representation required by the kind of light and shadow which you have first assumed. You will also have to consider, that as magnitude, so essential to the grand in painting, can only be implied in our limited dimensions, we must contrive, in various points of every picture, to introduce some object of which the size is well known, that it may serve as a scale of measurement to establish the size of that which would have no grandeur without it, as having no ascertainable measurement or fixed proportion. The accessories in landscapes of the grand kind, are sudden convulsions of atmosphere, earthquakes, avalanches, and inundations. But in the highest subjects of this class, an overwhelming solemnity must be implied, or a vastness of extent, or an awfully-impending danger, the result of which is not evident to the spectator.

In your choice of subjects for pictures of figures, you have a much wider range, but involving a much higher responsibility in those who undertake *all* its branches, and requiring a state of highly purified intellect, as well as a great stock of accumulated information. I have stated already, that some eyes see colours differently from other eyes; I have shewn that habit may induce our insensibility to particular colours, and thence inferred the difficulty of painting even a single figure, so that it should generally be called well: but when the object proposed is to combine figures in a picture for accomplishing the highest purposes of this sublime art, it

certainly requires higher faculties of mind than any other pursuit in which man can engage. But as it may not suit the convenience of *every one* to pursue this branch of the art to its highest point, I will beg leave to divide it into classes, in the hope that every reader of this work will take up one at least. The *rural* style in figures is the best suited for general practice, because the subjects are always at hand, and because a small degree of discernment will serve to select the good from the worse. If these subjects descend into the familiar, and are not governed by strict discretion, they become parallel, in point of choice, with the low and vulgar pictures of Teniers, Ostade, and Brawer, as I have stated already, which nothing would induce us to tolerate, but the exquisite truth of imitation with which the objects are rendered to the spectator. In rural subjects children present themselves first to the attention of the lady artist. Their unrestrained playfulness, their ruddy faces, their scarcely-covered limbs, all convey impressions associated to the sweetest feelings of the heart, while the accompaniments of cottage steps, broken banks, styles, gates, hovels, and rustic apartments—all offer materials for that sportiveness of pencil, which we have just called picturesque. These I recommend particularly for your early practice from nature; for, thus while you gain dexterity of hand, you will gradually imbibe a tender susceptibility to the simple beauties of unsophisticated humanity.

You have numerous characters and incidents of a most interesting kind in those figures advanced to maturity, and all at your doors, or easily within your command. You have the joyous village pouring out its numbers in the dawn of a harvest morning; you have the weary labourer at sultry noon, reclining in some shade, and enjoying his homely refreshments; or the tender mother sitting under the shadow of piled up sheaves, in order to give to her tired infant the delicate nutriment with which health and exercise have amply supplied her for its support. If still you go further into the open field, glowing with summer heat, you will find ample subject for the rural pencil. In early season, the hay-cart, with the labours and frolics of those who attend it; in ripened harvest it will offer you

“ The rustic nymph, brown with meridian toil,”

labouring equally with the youth who courts her favour: if you should prefer the calm still hour, when

“ Meek twilight slowly sails, and waves her banners grey,”

you will have the *ploughman* trudging his weary way homewards, or arriving at his cottage door, where the busy housewife hastens to meet him, and when

“ Children run to lisp their sire’s return,
“ Or climb his knee the envied kiss to share.”

In these cursory observations, tending to point out rural subjects of *figures* for your study and imitation, I confess I have chosen British scenes and British ideas only, from a conviction, that in this highly-favoured land alone, we must look for happy and independent rustics. But, before I conclude my observations on this part of the discussion, I must warn you against the common practice of painting every rustic, man, woman, or child, with what is called a *pretty face*. That is, large eyes, red simpering lips, red cheeks, and a Grecian nose. There is beauty enough every where in this land of personal beauty, without having recourse to such Arcadian affectation. But those who have travelled in this kingdom, will not have failed to observe, that there is a form and characteristic of figure which is peculiar to certain districts, and which should therefore be preserved in your representations when they are intended to be local. This is so very distinct in some quarters as to be scarcely credible. In approaching the borders of Cumberland, by the road of Ambleside, you will find the men broad and stout, and the females tall and slender; but the moment you pass the boundary, on the summit of Dummail Raise, you will find the men tall and finely formed, and the women plump, healthy, and blooming.

The beautiful is the next class to which I would wish to direct your attention, and in this you will feel yourselves particularly at home. Its objects will always be to display the beauty, the graces, the embellishments, the sensibilities of polished life in different nations. All the acts of well-regulated benevolence, all the

results of refined domestic duty, involving filial and parental affection and solicitude, furnish materials for pictures of this class. Violent emotions must always be rejected from it, and nothing admitted but what will soothe, instruct, or delight the spectator. Elegantly-decorated apartments will generally be the scenes of such occurrences as you would select, on these occasions, or such tastefully-contrived landscapes as bloom round the mansions of opulence and dignity. All these considerations would lead me to say, that the beautiful in painting is particularly suited for the practice of British ladies and British artists. The loveliness of my country-women renders them models for study, greatly beyond what the highest efforts of *art* will ever be able to imitate adequately, while their exquisite delicacy of thought and highly-cultivated minds will enable them, better than any other females in the world, to express and produce those subjects which *they* so much better can feel. But as elegance and grace are indispensable qualities in most compositions of this class, I may be permitted to explain what is properly understood by those terms. Elegance is that union of lines and dimensions, never bulky, which produces intricacy and agreeable contrast of lines in objects, *not moving*. Grace is the same results arising invariably out of the *manner of motion*. Milton has most correctly observed this distinction in his highly poetical description of our first mother; "Grace was in all her steps." Thus it appears, that a person may be elegant who is not graceful, and that gracefulness of motion will not always resolve itself into elegance, when in a quiescent state. To either of these qualities, as affecting the general arrangement of figure, the manner of dress may greatly contribute. You will, therefore, in your choice, be led to such periods of history as leave least of artificial restraint on the human form. The dresses of ladies of the present day in this country, if they were generally less scanty, would be highly favourable to the display of grace or elegance; but the tight dresses of our men have nothing that can recommend them to the painter. In your inquiries and researches on this point, you will gain much valuable information from a work on the dresses of different nations, composed by Cæsar Ucellio, illustrated by wooden gravings, after the drawings of his celebrated brother, *Titian*. You will also learn much, with regard to our own national habits, at different periods, from the writings of Strutt.

The grand, or heroic, is the highest style of painting in which I would recommend you to engage your exertions. It should generally be devoted to display and illustrate the dignified and beneficial properties of the human heart and mind. Courage, which remains tranquil amidst the shocks of accumulated adversity; bravery, which feels no danger in a *good* cause; moderation in the middle of triumphant successes; generous forbearance towards a fallen adversary—all these are subjects well suited to call forth the energies of the pencil with a view to grandeur of expression. But in any one of these subjects the principle may be carried to an extreme that makes painting a disgusting instrument for recording events, which nothing but necessity could justify *in the fact*, and which the painter has no excuse for exhibiting. If the energies of painting be not employed for the purposes of good to man; they come to be only dangerous vices of the profession.

One of the great sources of interest in subjects of this class will arise from the action represented, being incomplete, and seeming to wait for its ultimate accomplishment on circumstances within the probability of immediate occurrence. If this be judiciously arranged in the picture, the spectator grows immovable before it, by the interest it excites in his heart, and at last is scarcely able to turn away, lest the catastrophe, so anxiously expected, should take place before he can return.

In grand or heroic pictures, more than in any other, the practitioner requires a knowledge of the dresses and manners of different countries, at different epochas of their history, and also of different classes of persons in those countries. The books to which I have already referred will yield you much information with a view to your operations in this class; and, for such as you may be inclined to take from the heroic or chivalrous ages of modern history, I would recommend to your study the splendid collection of armour now arranged in Brook Street.

In the *beautiful* or the *grand* would be classed the pictures chosen from the profane histories of heathen gods and goddesses. I should much wonder at these fables having been made so often the subjects of the painter's labours, did I not know how much time is spent, in early life, by young men, in learning to read those pernicious histories, instead of more important and useful information. There is perhaps another circumstance, which probably leads to the frequency of such works in art. As they are supposed to refer to a period of the world, about which

we know nothing but what the poets have told us, the painter of them is left, without restraint, to the indulgence of his own fancy; and very little general knowledge, therefore, seems requisite. That the heathen fables may sometimes furnish to an elegantly-accomplished mind, suggestions for beautiful or even grand composition, I can conceive; but they will also, (though it can scarcely be necessary to remark it,) be very likely to lead often to the production of licentious picture. But if these men and women deities, of ancient mythology, must be introduced at all, I would have them confined to their own periods and recorded transactions. I consider it as a great defect in a picture, to introduce any of them *allegorically*, to represent virtues or vices in the histories of other times, especially those not absolutely heathen. I would illustrate this by referring to a picture, which the late Mr. Hamilton painted for the Shakspeare Gallery. It is from the play of "As you Like it," and represents the last introduction of Rosalind to Orlando after her change of attire; and the painter has brought in young Hymen with his torch, politely performing the office of gentleman usher, in order to shew that the parties were going to be married.

There is one class further, in the kinds of subjects for painting, which I would call the *terrific*; and, it must be allowed, that when such works are really successful, they constitute the highest efforts, of which the human mind is capable. Yet the difficulty is so great, the mental and manual powers necessary to success so very extensive, and at all times the risk so considerable of stepping into the ridiculous, which closely borders on the sublime, that I could not advise you to attempt it.

This point properly leads me to speak of the introduction of supernatural beings, *as such*, into your pictures. You are well aware, that every idea in the mind is the copy or impression of some external object acting by means of the senses. With regard, therefore, to what we paint, it must be more or less the form of something that we have seen, or a combination of parts of various objects that we have seen. We have no idea of angels but as beautiful men or women, and we paint them as such; though some eminent masters have thought it better to give them the heads and shoulders of one sex, and the bodies and limbs of the other. If we would pourtray figures of sprites, fairies, goblins, ghosts, or monsters, they will be but

distortions of what we have seen in reality. The mind can combine its first impression to an indefinable extent; but it cannot invent, or create a single new idea. We must, therefore, repeat here the principle with which we set out—that the true object of painting is to represent, by means of colours, on a smooth surface, objects and effects that have been, now are, or that might be in nature.

But, after all the reason, all the study, all the acquisition of dexterous handling, or of mental accomplishments, there will be still one thing wanting to ensure complete and high success in painting. It is the influence of a constantly-acting motive, strong enough to ensure the full and persevering exercise of those various powers. The sculptors, amongst the ancient Greeks, are generally allowed to have carried their art to a higher degree of excellence than it has ever attained since; and the reason, I think, is obvious. They were constantly employed in personifying supposed deities; and, as it is probable that, at that early period of the world, they were serious in the belief of their idolatrous worship, they would feel themselves called on to promote the cause and reverence of such gods, by the most impressive and beautiful representation. They might also fancy themselves inspired to great exertion by the gods they were thus preparing to honour, and their vanity too would come to assist, as soon as they perceived the inference drawn from such works by their countrymen: he who could make a god worthy to be worshipped, must be little less than divine himself.

But, when the clouds of idolatrous profanation broke, and dispersed before the splendid light of Christian Revelation, marble, and ivory, and silver, and golden gods, were soon laid prostrate on the earth, out of which they were taken, and the sculptor's art was soon lost, for want of powerful motives. If we pass from this period over some ages, pregnant with good to mankind, yet properly called dark, with regard to literature and the arts, we come to the time when the first council of Trent was assembled, to settle disputes between Pope Leo Isaurus and the Empress Irene.

This council decreed that *pictures might be* introduced into churches and places of religious worship, and thus gave to the painter something like the same powerful motive for exertion, which had produced excellence in the sculpture of the Greeks so many centuries before. This motive, it is true, was at first slow in its

operation, owing to the general ignorance which followed the triumphs of barbarous courage over voluptuous civilization in the conquest of the Roman empire; but at length it produced Raphael, Correggio, and Titian, and all the great painters, whose works illuminate, with unrivalled splendour, the greater part of the fourteenth and fifteenth centuries. But the simplicity of Protestant worship, which dreaded that again the mere representation might be superstitiously mistaken for the reality, rejected all pictures from places consecrated to the praise and service of God, and painting declined, as sculptures had done before, for want of motive, and is now acknowledged to be in a languid state.

Suppose, then, you endeavour to give the art a new stimulus to great exertions; for, it is evident, at least to me, that patronage is not wanting. Let me then persuade you, from a patriotic feeling, to bestow all the time you devote to these arts in embellishing the bright records of our national history, in shewing the heroism, the talents, the worth, and the power that arise out of British freedom: you may shew the early inhabitants of the island defending with undaunted courage their native shores against the disciplined conquerors of the world; you may represent the magnanimous Queen of the Iceni, nobly preferring death to bondage; you may exhibit the incomparable Alfred, great in adversity, humble, yet vigorous in triumphant success, or, in the tranquillity of well-earned retirement, devising new and wise laws to bless his people. I would thus have you to follow the pages of our history down to these present days, if you can look without being dazzled at the splendid brightness of our last great national *achievements*. I recommend this to you—I entreat it of you in the name of your country—a name so dear to British feelings.

However, if *this motive* should not prove sufficiently powerful, even with the aid of your successful example, to raise the drooping arts in this country, and carry them to unexampled perfection, I would beg leave to propose to you *another motive*, which I trust will be irresistible; you will find it in the practice of painting sacred, or scripture history. The subjects with which the Holy Scriptures will furnish you are all of the *beautiful* or *grand*, because no circumstances are recorded in them, but such as have an eventful importance. If you prefer the *beautiful* to all other, you will find ample subject in the simple, heart-touching Book of Ruth, which has

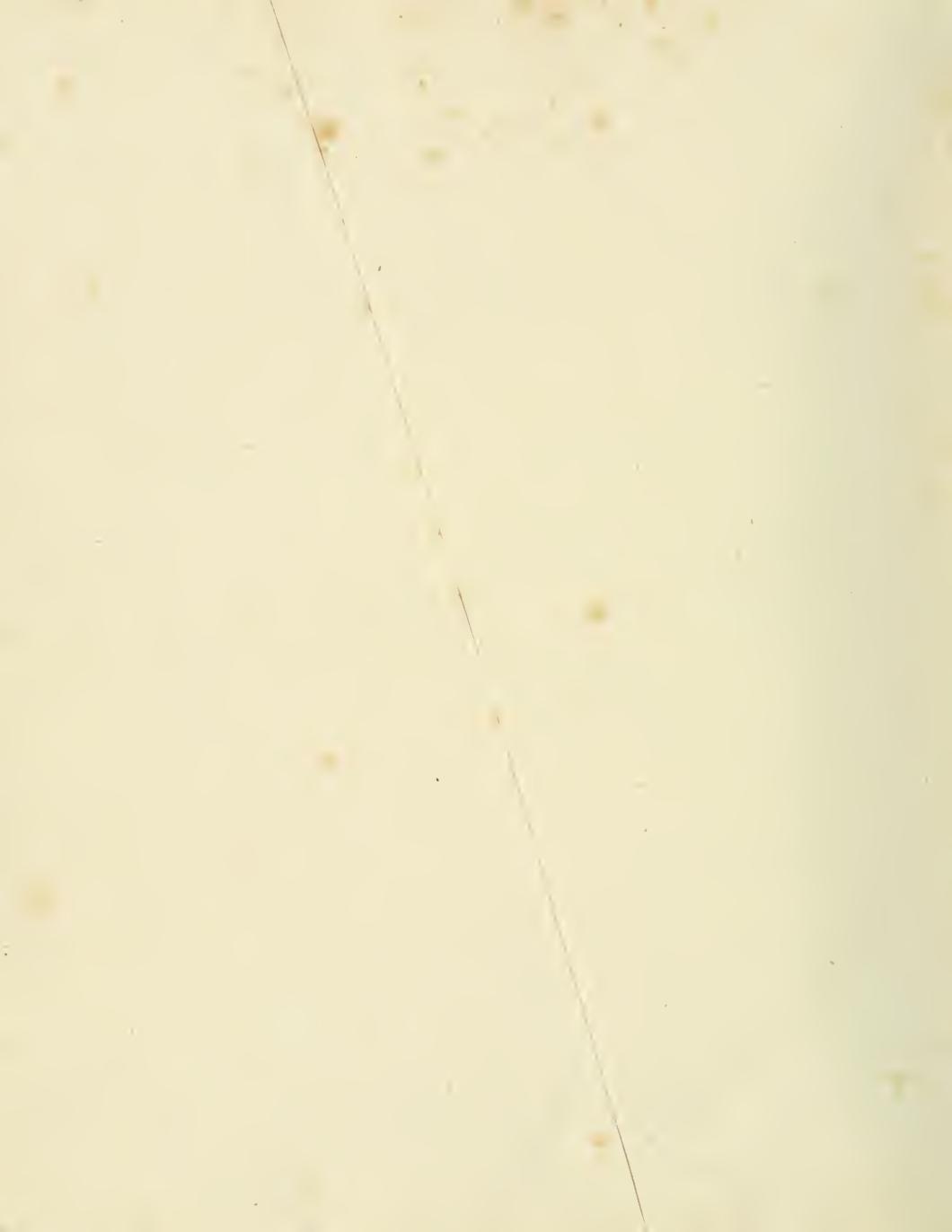
been dexterously copied by Thomson in his Seasons, though he has divested it of some of its most interesting circumstances: if you wish for subjects of impressive grandeur, they are to be found in every part of the sacred writings. The venerable Moses standing on the banks of the Red Sea, and with his endowed rod dividing the water for a whole nation to pass through on dry ground, with the terrors, the affections, and circumstances, incidental to so novel a miracle, would afford matter for many pictures; or the defeat of the Amalekites, by Joshua, while the sun and moon were ordered to stand still till his victory was accomplished, might offer to your pencils one of the finest opportunities of combining a splendid landscape effect with a striking *display of figures*.

But I would prefer hastening your consideration to that part of these writings, which gives the history of man's redemption. You will find in it for the purposes of picture, every thing that is tender in sentiment, every thing that is striking in combination, every thing that is awful in instruction. If you can be the instruments of embodying and communicating this, in visible demonstrations to others, what may not be the amount of gratification to your own minds. You will rise step by step in subjects of this class, till you arrive at a grandeur of conception and performance that will even astonish yourselves.

In conclusion, allow me to trust, that you will make serious use of the valuable Treatise now presented to you, and that you will direct the knowledge, which it may afford you, to the important purposes of judicious criticism, or the still more desirable object of actual and splendid achievement.

W. M. CRAIG.

Charlotte Street,
June 4, 1816.



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