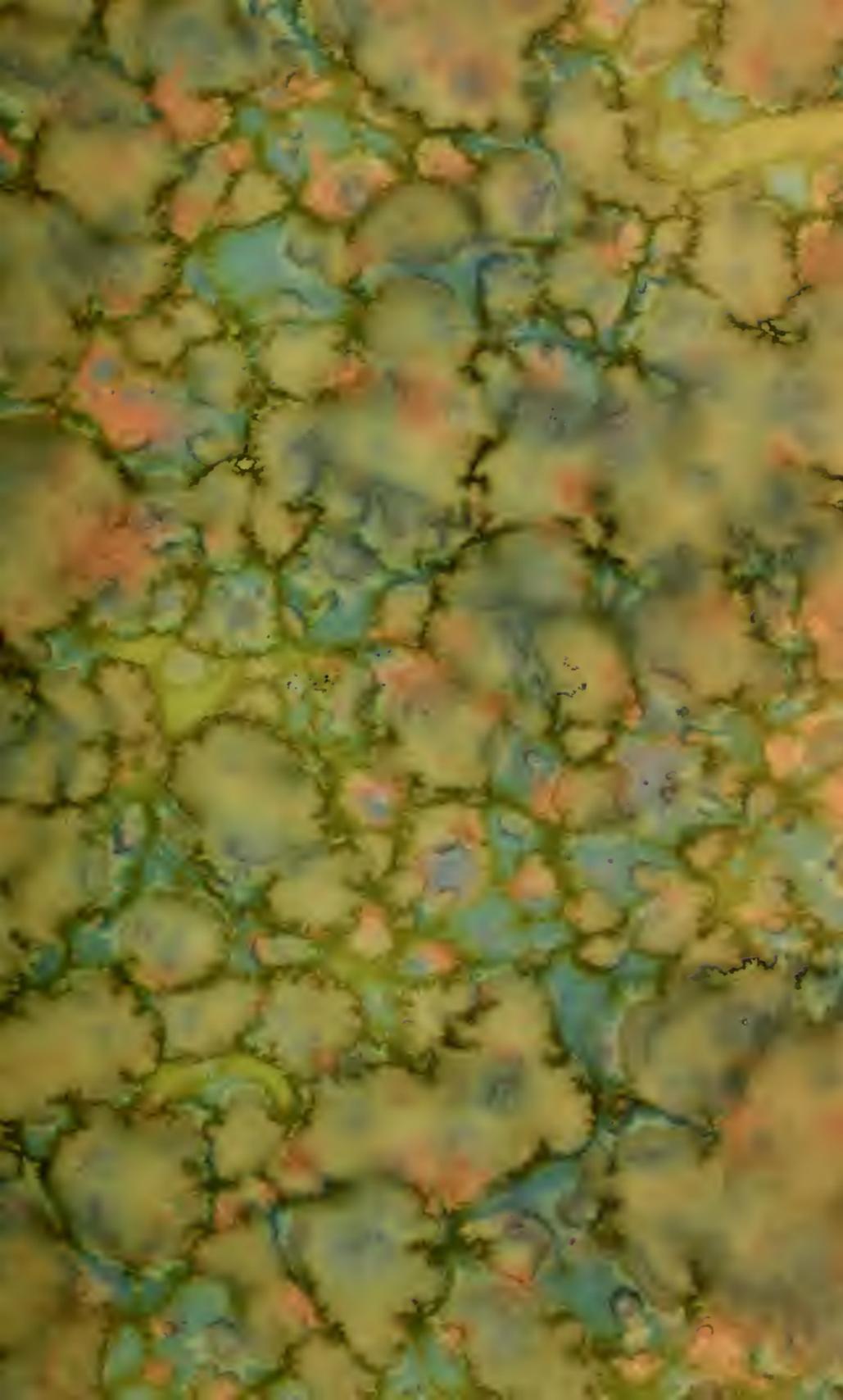


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Dictionary, & History of Art.



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A
D I C T I O N A R Y

OF

P R I N C I P L E S A N D T E R M S O F A R T ;

ADOPTED IN

The Arts of Design,

IN

THEIR VARIOUS BRANCHES.

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ACADEMY is an institution for the readier instruction of students in the principles and various branches of art. This seems to have been its original designation ; for as many of the principles of art require the elucidation of a liberal mind, and extensive knowledge, it became necessary that these should be communicated by proficients in technical studies. Hence an Academy is now a considerable institution ; and should comprise, (1.) a number of teachers, each excellent in his department, whose lessons may direct the student ; and (2.) conveniencies for accommodating the studies of those who are desirous of applying to practice the lessons taught.

Almost all the metropolitan cities of Europe (and some of the second rate) have now academies ; at Rome, almost each nation has its appropriate academy.

Dict. Edit. 7.

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In London there have been for many years academical institutions, in which living models have been selected for the study of the naked; originally in a more confined manner, at the academy in St. Martin's Lane; afterwards, when the Royal Incorporated Society of Artists of Great Britain obtained his Majesty's charter, they had a more considerable academy, and some public lectures: to these succeeded the Royal Academy.

The principal studies in an academy usually are, Design, which is practised first from plaster models, casts from the best antiques, &c. which is generally the first school: and after the student has acquired a facility in treating these subjects, the living model is his next study.

Anatomy, in its relation to art, is usually taught by some eminent surgeon.

The other professors, such as of architecture, painting, sculpture, &c. are commonly members of the academy, and deliver lectures in their turns.

The ROYAL ACADEMY OF LONDON consists of forty academicians, painters, sculptors, or architects; twenty associates; and six associate engravers, who are incapable of offices, and of voting.

The OFFICERS are a president, council, consisting of eight members, four of whom go out by rotation, yearly; and who at each meeting receive two pounds five shillings, equally divided among them, or are fined for non-attendance. The whole body of the academicians meet once a year, to adjudge premiums, &c. and each receives five shillings for his attendance. There is also a secretary, who has apartments in Somerset House, and a salary of 60*l.* per annum; a keeper, who has apartments, and a salary of 100*l.* per annum, who superintends the academy; a treasurer, salary 60*l.* per annum; librarian, salary 50*l.* Beside these, nine visitors

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are elected from among the academicians, who, in rotation, attend the academy, set the model, and instruct the students. Each has 10s. 6d per night, for his attendance.

The professors are four: the professor of painting, the professor of architecture, the professor of perspective, and the professor of anatomy; each of whom delivers annually six lectures, and receives a salary of 30*l*.

The academy for design is held in summer at five o'clock in the evening, in winter at six o'clock.

The library is open one day in every week (Monday).

The funds of the academy consist of the monies received at the annual exhibition; and the surplus, after expenses are defrayed, is annually vested in the public stocks. These funds are open to various calls for charitable purposes, such as donations to decayed academicians, and their widows.

Premiums of gold and silver medals are distributed to those students who excel: as, for the best picture in oil colours, the gold medal; another for the best *bas relief*; another for the best design in architecture. Silver medals are given for the best drawings from the living model in the academy.

The keeper of the academy admits students, but their admission must be confirmed by the council within a year. When a student offers himself for admission, he must shew a specimen of his abilities to the keeper.

The keeper, visitor, and secretary, preserve order and decorum, or reprimand and rusticate students who misbehave.

Students who have gained the gold medal, may be candidates for the journey to Italy, where three years are allowed, at a pension of 100*l*. per annum.

The antique academy consists of plaster casts, &c. from the most esteemed studies, one of which is set out weekly,

to be drawn from; the hours are in the morning from eleven o'clock to two.

The living model sits three nights, two hours each time, in the evening.

No copies are allowed to be exhibited. All exhibitors have free admission to the exhibition, and it is usual for the exhibitors to dine together once a year at the expense of the institution.

To such an institution there should also be a professor of antiquity, who should explain the ancient mythology, religious ceremonies, civil ceremonies, habits military and civil, &c. &c. It is remarkable that the errors of young artists on these subjects, are not only numerous but gross; because not all of them have enjoyed the advantage of a liberal education, and yet these subjects are those most frequently treated by the chisel and the pencil.

ACADEMY FIGURE is a study made from the life at a public school. In setting an academy figure, care should be taken that the attitude be natural, and that it expose the noblest parts, &c. In drawing an academy figure, care should be taken not only that it be correct in proportion, but also in effect: and that accidental particularities be not exalted to general principles.

ACCESSORIES are certain secondary and inferior introductions into the composition of a picture: in many instances, they are like an episode in poetry, and relieve the attention of the spectator; in others they are explanatory and illustrative, which, indeed, is their proper character. Sometimes they are merely of service as contributing to general effect, or harmony, without other importance.

ACCIDENTS. This term is used chiefly in relation to light and shadow: for instance, when from among a great body of dark clouds the rays of the sun break forth, and enlighten

lighten certain objects, this light is said to be *accidental*; and the parts or objects enlightened by it are said to be enlightened by *accidental* light. The same expression is applied to light which breaks out unexpectedly, as it were, whether from a torch or lamp, &c. and strikes on objects distant from the main body of light. Accidental lights ought never to oppose the principal light, but to support it, to harmonize with it, and thereby to subserve the general effect of the piece: when thus mildly introduced they often produce most delightful effects.

ACTION is not only understood of a determinate attitude of a figure, but also of a correspondent expression of every part of that attitude: thus the action of the hand, of the leg, &c. must agree, and relate to the general sentiment of the figure. Action should always be natural, and, if possible, graceful: it is intimately connected with character and expression.

ACTION may also be taken in another sense, as the subject of a picture. Language is the action of poetry, which is incapable of portraying forms: action is the language of painting, which is incapable of pronouncing words. The only fit subject for picture, therefore, is, that where some determinate and expressive action affords scope for the powers of art.

ADHERENT, that which is joined to, or attached to, some thing, or body. Draperies should not *adhere* to the figure which they surround, in a picture: and this kind of *adherence* in sculpture, is rather tolerated than advised: it is the least of two evils, therefore is so far to be chosen, but even in sculpture its excess is unpleasant.

In Design the adherence of draperies, &c. is hard, meagre, and poor.

ADORATION, A name given to a picture representing the

the *Magi*, or wise men of the East, worshipping the infant Jesus. Our notions of the persons and circumstances of this visit are derived from supposititious authority, and many errors are tolerated in pictures of this subject: such as the *Magi* being *kings*, &c.

ADVANCING, in painting, is that effect whereby the idea of interval, and distance, is presented to the spectator. As it is impossible for any part of a picture to project, or to seem to project, before the canvas on which it is painted; therefore the efficient cause of advancing must be sought in its contrary, *recession*; and it will always be found, that according to the accuracy and certainty with which any part recedes, its opponent will advance.

The vigorous touches of a spirited pencil, and a just application of colours, contribute to advancing, or to bring forward objects in general. White advances objects, according as it is opposed to dark colours, shadows, &c. without which opposition it rather contributes to distance.

White may maintain itself on the front of a picture, and be employed pure: but it has been hesitated, whether it may maintain itself in distances, the light being supposed common. DU FRESNOY concludes in the affirmative, because it is the nearest approach to light; and thus TITIAN, PAUL VERONESE, and others, who have best understood light, have regarded it; and in landscapes it is generally so employed.

Black brings forward all objects to which it is applied: by a happy contrast of white and black, the most agreeable effects are obtained.

If, for example, it were required to paint a *white horse*, on the front of a picture, it would be necessary, in order to determine the station of this object, to contrast it—either with a darkish back-ground, or darkish harness, or a rider, whose

whose dress might be of a colour either darkish, or at least sensible, and firm.

When black is employed to advance an object, the utmost care should be taken that it does not make *spots*, or *holes*, but that it harmonizes with the general masses.

AERIAL OBJECTS are those which by their lightness seem suspended in the air, or to have a relation to that element. To this effect, light colours, light drapery, as it were *transparent*, and easily agitated, very greatly contribute.

AERIAL PERSPECTIVE, although usually applied to the effect of such distances as permit the air to discolour them, yet is more or less operative on every object, and in every part of a composition. Its principles have been discussed in the LECTURES.

AIR is taken in one sense the same as AERIAL.

AIR is used to express the peculiar turn of the attitude of a figure, or of a part. An air is light, or heavy, graceful or awkward, &c. In heads this is of great moment: the air of a portrait should be characteristic, and genteel, if possible. Not all painters succeed in the airs of their heads; but are apt to repeat themselves, and become mannerists. In historic composition, RAPHAELLE has the noblest airs of his heads.

ALLEGORY is useful on many occasions: it consists in selecting and applying (according to poetic license, yet not without the regulation of propriety and decorum) symbolical objects, or personages, whose relation to the main import of the piece ought to be clear and unembarrassed. Thus, in allegory, many persons and particulars may be introduced or hinted at, whose real appearances would be reprobable.

ALLEGORICAL, or Symbolical, figures belong to ICONOLOGY.

ALTO

ALTO RELIEVO is that kind of sculpture, wherein, though the figures are attached to a plane back ground, yet they project very considerably from it; they stand out, as it were, almost clear, though held by the back ground for their security. See BASSO RELIEVO.

AMATEUR is a French term, for which we have no regular equivalent in English: it is taken to signify a person, who, though no professed artist himself, yet joins to a love for the arts, sufficient taste and knowledge to encourage and patronize them, by collecting their productions, and by judicious animadversion on their merits.

A person may possess a love for the arts, and a sense of their excellencies, without any very profound knowledge: but when knowledge is happily united to such inclination, it renders the opinion and judgment of its possessor very estimable and important.

There is nothing of greater consequence to art, than that those who favour it, should rightly discern its merits; since, by their judicious cultivation, valuable plants may be brought to maturity; or, by their caprice, the most noxious weeds may overspread the soil. Next to their personal judgment, artists are beholden to the patrons of art for those inestimable collections they assemble: where, besides the entertainment of seeing together the performances of different ages, masters, and countries, the improvement they afford to a student is obvious and extensive.

It must, however, be acknowledged, that, from some unfortunate cause, the collections of English amateurs are not of that use they might be; since access to them is surrounded with obstacles: so that although there is, perhaps, no nation which possesses more valuable treasures, they are not equally useful to the arts, as many foreign cabinets. Nor is there any good considerable public collection of per-

formances, to which the student may resort, for correcting or improving his manner and taste. In this respect, we must acknowledge the continental *amateurs* greatly excel us; for, among them, to desire the sight of a celebrated cabinet, is taken as an acknowledgment of its merit, and an honourable compliment paid to the taste of the owner.

AMPHIPROSTYLE, *i. e.* double Prostyle, or having pillars in both fronts; according to Vitruvius, the third order of temples.

AMPHITHEATRE, a place for exhibiting shows; very spacious, of a round or oval figure, with many seats rising on every side. The area in the middle was called *arena*, because it was covered with *sand*, or sawdust, to diminish its slipperiness, and to absorb blood. It was also called *cavea*, because surrounded by the *caves*, or dens, in which the wild beasts were kept, with which the combatants fought. The arena was surrounded by a wall called *podium*, twelve or fifteen feet high, on the top of which a parapet projected, for the safety of the spectators. The seats were distributed the same as in a theatre. The entrances to the seats were called *vomitoria*, the passages by which to ascend to the seats *scalæ*, or *scalaria*, and the seats between two passages, from their wedgelike form, were called *cuneus*. These, as well as theatres, were originally only temporary, and of wood; many were afterwards built of stone. Rome had several; the principal was that built by Titus, called the *Coliseum*, which was large enough to contain eighty-seven thousand persons. We have given a view of its remains.

ANAMORPHOSIS is a subject drawn, or painted, according to the strict rules of optics, and perspective, which appears of its proper form, &c. seen from that point for which it is constructed, and from that point only: from all other points it appears confused and unintelligible. Sub-

jects thus treated are instances of the power of optics, and are curious, but useless: for it seems more desirable to regulate, and to put in order what is confused, than to confuse what should properly be regular and orderly.

ANATOMY may be taken, in design, for the knowledge of the external appearances of the human frame, in its various attitudes and positions: also, for the same knowledge in the appearances of animals, &c.

This science is indispensable to art, which, without it, would be not only uncertain, but often false, contradictory, and insipid. It comprehends not only a knowledge of the origin and insertion of the muscles of the body, but also of their actions in various motions of the figure, and their effects of light and shade, &c. Correct anatomy is of great consequence; for although every spectator cannot discover wherein anatomical errors consist, yet most can perceive a something, which being unusual, is also unpleasant.

ANIMATED is spoken of objects which approach, in their appearance, to the nearest and most perfect resemblance of nature, supposed in the same circumstances.

A portrait is animated, when a spectator might almost mistake it for real life: a figure is animated when it closely resembles the very movement of a living figure, in such a situation; and a groupe of figures is animated, when the whole seems, as it were, alert and lively.

Animation depends much on correction of design, on vivacity of colouring, and on proper support by the background, and other accompaniments in a picture; in a statue, on the vigour and verisimilitude of expression.

Those painters who have too closely copied the antique, have seldom given extraordinary animation to their figures: the leading ideas of statues being rather repose and grace, than vigorous and energetic motion. The ancient figures
are

are usually calm and composed, and their outlines rather gliding and smooth, than sharp and determinate, which is required by animation. Animation in nature is but momentary, and therefore requires diligent inspection to discern and catch it.

ANNULET, a small square moulding, which serves to crown or accompany a larger, and to separate the flutings in columns.

ANTIPATHY is used to express the opposition between certain colours : from which opposition, as from dissonance in music, arises the majority of agreeable effects. The control of this antipathy, the softening and regulating it, or the giving it full force and effect, is among the distinguished tokens of a master. Let it in general be observed, that as any one object in a picture is heightened, the others are correspondently depressed ; or, as others are depressed, some particular object is heightened. To determine which should give place, and which should take it, is the province of judgment. A colour is said to have an antipathy against another, if, when compounded together, the mixture is of a disagreeable offensive hue : if a third colour thus produced is bad, the two original colours are not good, and softness of effect is not to be expected from their being neighbours.

ANTIQUÉ is a term usually applied to all the productions of architecture, painting, and sculpture, during the best times of art in Greece and Rome : which may be permitted to comprehend from the time of **ALEXANDER** the Great, to that of the Emperor **PHOCAS** ; in whose reign the Goths ravaged Italy, and destroyed the noblest works of genius of former ages. Not that during the above period the arts were equally excellent, yet they possessed much merit, especially compared with succeeding times. The French (vide *Felibien*) have made, at least formerly, a distinction between

ancient figures, calling them *antiques*; and ancient buildings, calling them *antiquities*.

The antique is regarded as a model and rule for the designer and the sculptor; and it must be confessed, the purity and grace of the antique, in respect of form, is unrivalled; the ancient artists paying to these principles their chief attention, and possessing advantages for their perfection, which we do not enjoy. Italy is now the grand school of ancient art: it is resorted to by numbers of young artists, who wish to perfect their studies; and of gentlemen, whose curiosity leads them to inspect such subjects. Not that every piece of antiquity is valuable for its merit, or at least for merit surpassing modern art; although we confess the capital instances of ancient skill must ever be placed in the highest rank of excellence.

As to determining what is, or is not antique, it is now no easy matter, since the imitations are, perhaps, as numerous as the originals. MICHAEL ANGELO BUONAROTTI, desirous of deceiving certain connoisseurs, made a statue in imitation of the antique, which he broke in a certain part, and having buried it where he knew they would dig, all who beheld it when found, judged it antique; till they were undeceived by its author, who confirmed his right to it by producing the broken fragment.

The sentiments of so great a master as RUBENS, on the study of the antique, cannot fail of being acceptable to our readers; we shall therefore offer them a translation of his Essay *De Imitatione Statuarum*. The original was published by Mons. DU PILES, who possessed the MS.

“ To some [painters] the imitation of the antique statues is extremely useful; to others dangerous, even to the ruin of their art. I conclude, nevertheless, that for the perfection of painting, an intelligence, and even deep relish of
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the antiques, is necessary ; but their application ought to be judicious, and divested of every peculiarity of the marble. Many unlearned, and even some learned artists, do not distinguish the form from the material, the stone from the figure, nor the difficulty the sculptor labours under in treating marble.

“ It is a principle readily granted, that the best statues are very useful, as the bad are not only useless, but also hurtful. Young artists sometimes imagine themselves improved, when they have gathered from them, I know not what, of the crude, rugged, difficult, and thorny in anatomy : but the coloured marble they represent instead of flesh, is a scandal to nature. There are many accidents to be remarked and avoided, even in the best statues : not indeed the fault of the master, but arising from the difference of their shadows ; seeing that in real life the flesh, the skin, the cartilages, by a kind of transparency, very much soften the demi-tints and shadows, which the stone by its density *blackens*, and thereby seems yet more opaque than it really is. Add to this, that in nature there are certain parts which vary with every motion, and which, by the suppleness of the skin, are either smooth, or contracted and wrinkled. These sculptors generally avoid, but the best sculptors admit them ; and in painting, moderately used, they are necessary.

“ The lights also on the marble differ from those which are seen on flesh ; the shining of the marble, and the sharpness of the light, heightening the superficies more than it really is ; or deceiving the eye by its rapid declinations.

“ The artist, who, by a wise discretion, guards against these evils, may fully study the antique statues : for in our
erroneous

erroneous and degenerate age, our low genius keeps us back from that success which has attended the ingenuity, judgment, and heroism of the ancients. Either the clouds of former ages surround us; or not having retrieved former errors, it pleases God to suffer us to proceed from bad to worse; or whether, to their irreparable damage, our minds are enfeebled as the world grows old; or whether, in these latter ages, natural objects are degenerated from what they were when nearer to their origin, and do not now offer those beauties they formerly did. Perfection of form and stature, anciently combined, has perhaps, in the lapse of ages, been gradually divided and dissipated, by the corruption attendant on increasing vice. This idea seems supported by the accounts given us by ancient authors, as well sacred as profane, of the heroes, giants, and cyclops; and although they herein relate many fables, yet, without doubt, they also relate many truths.

“ The principal causes wherefore the men of our times differ from those of antiquity, are indolence, and living without exercise; for many only exercise their bodies in feasting and drinking; therefore, having always a loaded stomach, always replete with gluttony, their legs become enervated, and their arms reproach each other with idleness. On the contrary, the ancients universally practised their exercises daily in their academies and wrestling-schools, and that with a violence of exertion, even to sweating and extreme fatigue.

“ See in Mercurialis *De Arte Gymnastica*, to what various kinds of labour, how difficult and how vigorous, they were accustomed. In fact, they were well adapted to consume the too soft and indolent particles; corpulency was prevented; and instead of becoming fat, the parts became

came fleshy : for whatever in the human body is constantly in exercise, as the arms, the legs, the neck, the shoulders, and whatever parts are active, are assisted by nature, and draw by their heat a nutriment, which vastly increases and strengthens them, as we see in the backs of porters, the arms of boxers, the legs of dancers, and almost the whole bodies of rowers."

Such was the opinion of RUBENS ; which, perhaps, attributes too much to the personal forms of antiquity, and too little to that indefatigable industry and research, which discovered and selected the most agreeable and characteristic forms, from among the porters, rowers, and dancers of those days ; and which, perhaps, in the present times, might succeed not less happily in the same course of study, if attended by the same perseverance and judgment.

* * The remarks on the lights and shadows of the marbles, are equally just and applicable, in relation to plaster figures ; and ought never to be out of the student's mind and observation.

AQUA-FORTIS *proofs*, or ETCHING *proofs*, are impressions taken off copper plates, immediately after their biting is concluded. Their use is, to discover the real effect the aqua-fortis has had on the plate, in order to apply what further workmanship is requisite. It is common to consider aqua-fortis proofs as so many studies of the master, and they often are very valuable. Plates executed by painters, are seldom any thing further advanced than by the aqua-fortis ; and herein they discover the master's hand.

AQUÆDUCT, an artificial canal, built for the conveyance of water from one place to another, either running under ground, or rising above it. The Romans built very magnificent aquæducts, some of which passing through
rocks

rocks and mountains, and over vallies, brought water to Rome, from the distance of sixty miles; their height in some places more than one hundred and nine feet; raised on two or three tiers of arches. The water brought to the (*Castellum*) principal reservoir in the city, was copiously distributed to all parts by pipes. *Frontinus* has left a treatise on the subject, wherein are described nine Aquæducts; others were afterwards added. The New River at London is an Aquæduct, but of a different kind. For remains of Roman Aquæducts vide plate, *Temple of Faunus*.

ARÆOSTYLE, according to Vitruvius, the fourth method of intercolumniation, to which four diameters are allowed between each column. See plate xxviii. p. 76. ARCHITECTURE.

ARCHITRAVE, the lowest principal member of an entablature, lying immediately upon the abacus of the capital. See plates xxiii. xxiv. p. 68. ARCHITECTURE.

ARCHITECTURE is a science, some of whose principles we have elsewhere considered. It requires an union of many very valuable studies to make an expert practical ARCHITECT: geometry, accuracy in calculation, knowledge in the value, and employment of Materials, the multiplied manners of preparing them, the proportion, and propriety of their uses, judgment to know when they are well used, and foresight to determine their probable effect: taste to form such ornamental erections as may be required for state, and contrivance to compose such as shall be convenient and domestic, &c. &c.

ARCHITECTURAL DESIGNS are allowed many liberties, which though contrary to the strictness of truth, yet in this science must be admitted: such as geometrical elevations, and plans, void of perspective, since, otherwise, accurate

measures could not be adapted. Moreover, to render sensible the recessions of distances, though but small, a tint of colour somewhat stronger than nature would justify, is pardonable, if it be not extreme. Also an architectural drawing may shew a geometrical plan, elevation and section, together with parts of the same in perspective, where no invincible obstacles forbid. These, and whatever other liberties contribute to a good understanding of the design, are tolerated in architecture, though not justified by strict perspective.

ARTICULATION is an anatomical term adopted in painting, which expresses the representation of those parts where the joints, and insertions of the bones into each other, are most apparent : this article is of the greatest consequence to correctness ; as an error here affects the whole limb.

ARTIST-LIKE is applied to subjects treated with spirit, skill, and propriety, in a masterly manner and style.

ATTITUDE ; the general action of a figure : the posture chosen by the artist for his figure. The effect of attitude depends on design. The ancients studied deeply whatever might contribute to the elegance of attitude ; and herein they are in many respects our preceptors.

Attitudes should be *natural* : such as the human body is not only capable of (*i. e.* such as it possibly *could* produce, as in posture-masters and stage-tumblers, dancers, &c.), but such as without constraint it chooses, and, as it were, enjoys. Walking, for instance, varies as it is quicker or slower ; and the movement is in both these cases easy and natural : but although it is possible for a person to walk on tip-toe, yet, unless such an attitude be necessary as contributing to expression, it is reprehensible in a figure walking.

Attitude should also be *characteristic*, since many attitudes are contracted through personal habit: and *expressive*, since otherwise it is unintelligible.

Attitude should be *simple*: sudden breaks in the general lines of a figure, injure attitude. There are in nature an infinite variety of attitudes, to perform the same thing. A figure seen on its different sides, forms almost so many different attitudes: but not all equally good, because in some there must be an inferiority of parts, and an interruption of the principal sway of the figure.

Contrast assists attitude: in the attitudes of a groupe of figures, contrast is indispensable. The antagonist muscles of the body impart a contrast, one series being in exertion while the other is at rest, and so on alternately, as it were, double sets of springs relieving each other.

Attitude should not be tame, insipid, lifeless, and inert; nor yet swaggering and pompous: but decorous, animated, and graceful.

The attitudes of models should not be too closely depended on. Nature is the general and only adequate guide on the subject of attitude.

By way of explaining these ideas we have accompanied this subject with a plate or two.

Plate I. Contains four different views of the celebrated antique statue of **ANTINOUS**. It appears from these instances that the attitude of a figure so greatly varies to a spectator according to the situation from whence he inspects it, that it may be considered as scarcely the same. The first and second of these sketches are somewhat alike, but the first and last are unlike, and would not without previous information be taken for the same figure. This remark enforces the necessity, not only of a good attitude to a figure, but also

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of a good view of that attitude, since the principal lines of a figure, and those whereon its grace depends, are not equally visible on every side, but are in some views obscured and concealed.

Plate II. The two upper figures of this plate are views of the *AROLLO PYTHIAS*, and confirm the principles of plate I. The different view of the members, their different fore-shortenings, &c. merit notice.

The two lower figures are *opposite* views of a *LEDA*; and shew that diversity of situation has by no means less force on a drapery figure than on the naked, as drapery, by its bulk, is apt to conceal as well the leading ideas of a figure, as smaller objects.

Plate III. No. 1, 2, are two peasants listening to a story; one pokes forward his head, hugs himself with his arms, and bends his reins, resting equally on both feet; the other, also a peasant, yet not quite so boorish, stands more upright, and is less offensive in his attitude.

No. 3. Is a woman listening, whose awkward air expresses rusticity and low life.

No. 4. Is a lady also listening, whose attitude, erect but not stiff, is contrasted by the former, and shews the effect of education.

Plate IV. In this figure are displayed the principles of *VARIETY* in attitude, as imparting graceful sway, easy motion, and contrast in the inclining poise of the body. Thus when the face is fronting, the body is turned somewhat sideways, and the legs fronting, &c. also when one shoulder rises, the other sinks; the hips, knees, and feet, the same: as in this figure, 1. shews the motion of the head; 2. the rising of one shoulder; 3. the rising of the opposite hip; 4. the rising of the contrary knee, &c. by a

kind of alternation. If this figure were viewed sideways, it would appear that the same principle attended it. whatever part projects, a correspondent part retires.

AUREOLUS, NIMBUS, or GLORY, a kind of radiant crown given to Saints, &c. by painters, much more commonly formerly, than of late. The use of this emblem is very ancient, being employed in early ages by the heathen to distinguish their divinities.

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BALANCE: a piece whose forms, lights and shades, colours and expressions, are happily adapted to its various parts, may be said to be well balanced; or, that no part of the picture possesses *undue* preponderance: but to seek to make an exact balance of all parts, is to counteract the effects of composition, colouring, light and shade, and every other valuable principle.

BALANCE OF PAINTERS is a comparative estimate of their merits, first formed by Mons. DU PILES, who has in this manner stated his judgment of the most celebrated masters.

He divides painting into composition, design, colouring, and expression: in each of these branches he considers twenty as the highest possible attainment, or perfection; under that he places the degrees of merit to which each master has advanced in aiming at twenty. The scheme may be acceptable to our readers.

Balance of celebrated Painters.

NAMES.	Compo- sition.	Design.	Colour- ing.	Expres- sion.
ALBANO	14	14	10	6
Albert Durer	8	10	10	8
Andrea del Sarto	12	16	9	8
Barochio	14	15	6	10
Baffano, Jacomo	6	8	17	0
Baptist. del Piombo	8	13	16	7
Bellini, Giovanni	4	6	14	0
Bourdon	10	8	8	4
Le Brun	16	16	8	16
Calliari, P. Veronese	15	10	16	3
The Carachi	15	17	13	13
Corregio	13	13	15	12
Dan. da Volterra	12	15	5	8
Diepembeek	11	10	14	6
Dominichino	15	17	9	17
Giorgione	8	9	18	4
Guerchino	18	10	10	4
Guido		13	9	12
Holbein	9	10	16	13
Giovanni da Udiné	10	8	16	3
Jaq. Jordaens	10	8	16	6
Luca Giordano	13	12	9	6
Giosepino	10	10	6	2
Julio Romano	15	16	4	14
Lanfranc	14	13	10	5
Leonardo da Vinci	15	16	4	14
Lucas Van Leyden	8	6	6	4

Balance

Balance of celebrated Painters.—Continued.

NAMES.	Compo- sition.	Design.	Colour- ing.	Expres- sion
Michael Ang. Buonarotti	8	17	4	8
Michael de Caravagio	6	6	16	0
Mutiano	6	8	15	4
Otho Venius	13	14	10	10
Palma, vecchio	5	6	16	0
Palma, jnn.	12	9	14	6
Parmegiano	10	15	6	6
Paul Veronese	15	10	16	3
Fr. Penni, il fattor	0	15	8	0
Pierino del Vaga	15	16	7	6
Pietro da Cortona	16	14	12	6
Pietro Perugino	4	12	10	4
Polid. de Caravagio	10	17		15
Pordenone	8	14	17	5
Pourbus	4	15	6	6
Poussin	15	17	6	15
Primaticio	15	14	7	10
Raphael Santio	17	18	12	18
Rembrandt	15	6	17	12
Rubens	18	13	17	17
Fr. Salviati	13	15	8	8
Le Sueur	15	15	4	15
Teniers	15	12	13	6
Pietro Testa	11	15	0	6
Tintoretto	15	14	16	4
Titian	12	15	18	6
Vandyck	15	10	17	13
Venius	13	14	10	10
Thaddeo Zucchero	13	14	10	9
Frederico Zucchero	10	13	8	8

Mr.

Mr. RICHARDSON has taken this idea, and applied it to form a judgment of a picture or composition, by dividing the parts of painting in a similar manner, and determining in what proportion any performance possesses them. These preserved for future inspection, may serve, not only as a register of such a master's skill, but also of the spectator's judgment; which, if it alters materially on review at a distant period, may confirm or adjust his critical principles.

Such a register of our public exhibitions by a person of judgment, would determine the progress of candidates for public applause in a regular manner, and might occasionally afford to artists a hint of falling-off, or of improvement on such or such principles, &c.

BALANCE of a figure, is an idea that needs no explanation; it is part of *Attitude*, which see.

BALUSTER, small columns, or pillars of wood, stone, &c. used on terraces or tops of buildings for ornament, and to support railing; when continued, they form a *balustrade*.

BAMBOCHIADE, a term rarely used in England, signifies a kind of grotesque, ignoble, fantastical style of painting; a kind of *caricatura*: it is named from *Peter Van Laar*, a good Dutch painter, who was surnamed *Bambochio*, and who delighted in such capricious fantasies. The humour of the British nation, as combined and heightened by Hogarth, has given occasion to many unskilful imitators to substitute wildness of fancy for wit, and excessive caricature for humour, to the great prejudice of the public taste and morals.

BARBAROUS is understood as contrary to whatever is refined, of good taste, and excellent. The barbarism of the middle ages is notorious: the Gothic manner is barbarous, as it is void of that regulated symmetry and order, which appears in the antique. Whatever is in choice,

mean

mean and low, capricious, unnatural, contorted or deformed, is barbarous. Whatever is misapplied, or improperly introduced, is so far barbarous.

The best remedy for barbarism is a diligent study of the antique, whose permanent canons meet the applause of successive ages, while temporary taste is forgotten for its barbarity, however it may sway the opinion of its contemporaries.

BASE is taken in much the same idea as barbarous; for what is ignoble and unelevated, both in style and subject.

BASE of a column, or pedestal, the lower part of it.

In design every figure and object should have its *base*, whereon it may be supposed to stand, and whereon it actually would stand, if the composition were reduced from perspective to a simple plan: this ought always to be attended to, in grouping, as well as in single figures.

BAS-RELIEF, or BASSO-RELIEVO, is a kind of sculpture related to *alto-relievo*; but, wherein the projection of the figures from the back ground, is by no means equally prominent: they being kept nearer to the plane of the ground. When a bas-relief is very little raised, it requires a peculiar and strong light to see it in perfection. See ALTO-RELIEVO.

BATTLE PIECE, is a name given among painters to a picture representing a skirmish, combat, soldiers in warlike movements, &c.

Fire and animation form the principal and distinguishing characteristic of this class of pictures; which, however, at first sight, it may be thought to delight in subjects unpleasing, and perhaps too melancholy for the canvas; yet, by the management, vivacity, and vigour of some painters, possesses many attractive ingredients. Nothing requires, or better admits excellent management of light, sprightly

sprightly and lively effect, and that kind of rapidity, where high finishing yields to spirited touches.

BATTLE is among those subjects not to be accurately investigated by the general rules of composition ; the indispensable multitude of figures, the tumult, the confusion, the clouds of dust, the streams of gore, the extravagant exertions of men fighting for their lives, of others dying, the plunder of the dead, the horrors of carnage, require the most vivid expression ; and whatever best expresses them is to be chosen, although it may not perfectly coincide with the usual precepts of art.

Only those can paint battles justly, who have been used to fight them : an employment not commonly supposed congenial with the polite arts.

BEAUTIFUL, in the arts, signifies whatever in nature is most perfect and complete ; especially, in those objects which our train of thinking leads us to suppose are more eminently beautiful. Nothing is more vague than the ideas of most persons on what is beautiful ; nor is it easy to propose regulations which shall produce beauty, though it is common for many persons to unite in opinion of what is *not* beautiful ; and hence perhaps we may partly account (without recurring to the charge of ill-nature) for that disposition to find fault rather than to praise, of which examples are not wanting among critics.

The kinds of beauty are various ; some are positively so in themselves, as being adapted to our natural senses and faculties : such is the beauty of natural objects, the sun, the moon, the stars, according to their brightness : such are certain natural colours, the azure of the heavens, the verdure of the plains, the hues of certain flowers, &c. These are positively beautiful in the opinion of all mankind,

yet all mankind do not agree when these same colours are compounded in a beautiful face: for the swarthy Asiatic thinks such a composition cold, and the negro thinks it disagreeable; nor is it more pleasant to the copper-coloured American, however it may delight the European. That beauty therefore is most beautiful in our esteem, whose qualities are nearest related to ourselves.

Prejudice has so great a share in our ideas of beauty, that it is hardly possible to compose beauty that all shall admire. It was not therefore without reason the ancients praised that statue of POLYCLETES, called the *Canon*; to which no one could add, or from which no one could diminish, for the better; but then, this was beauty only for that character, however harmonious its parts might be, however accordant, or however animated.

There is a positive kind of beauty in the richness of materials, when there is little or no beauty in their application: there is, on the contrary, a beauty arising from the happy arrangement of very ordinary materials. In many ornaments beauty is very variable, and may without detriment be changed, and beauty of other kinds substituted.

Beauty in the arts, is the source of pleasure: and is either *elevated*, or *natural*. The first, when whatever is most uncommonly perfect, is happily assembled with harmonious and corresponding beauty, and nobly applied: the second, when what we see, is beautiful, in imitation of what we are used to see of the same kind. A capital picture may be thought a beauty of the first class: while a picture by a good master, though not a phoenix, may yet be a handsome representation of nature.

To this kind of beauty contribute (1.) the absence of apparent deformity: (2.) the making the best use of the ingredients introduced, putting them in the best places,

according to their importance, and enabling them to exert their full powers on the spectator. In elevated beauty **RAFAELLE** has long been acknowledged eminent.

A very considerable mean of acquiring beauty, is a studious intimacy with what is most beautiful; an avoiding of impure, gross, trivial, and false ideas; and of whatever debases the mind; for such *will* eventually debilitate the taste.

Beautiful forms must be chosen among the antique: beautiful colouring from nature: beautiful composition from the studies of great masters, and those accidental occurrences which happen from time to time among society: beautiful light and shade may be assisted by the camera obscura.

BEAUTIFUL is metaphorically used to signify that which has served to produce beauty, as we say such an one possesses a beautiful pencil, a beautiful tool, chisel, graver, &c.

BIRD'S-EYE VIEW, in perspective, is a species of view, in which the eye of the spectator is supposed to be very greatly exalted above the horizontal level of the objects he surveys; as from the steeple of a church, &c. a spectator may be said to have a Bird's-eye view of a town, or demesnes below him, so that he may be said to look *down* upon them. Thus, with regard to a building, he may see several courts one behind another, by looking over the roof of the edifice. This artificial view affords an opportunity of shewing at the same time, the plan and distribution of an extensive subject; together with the elevation and effect of its more important erections. The eye being placed in a station so much higher than usual, may be supposed to inspect a proportionately extensive range of objects. This accommodation is very useful in representing fortifications, palaces, gardens, &c.

The perspective principles required in treating a *Bird's-eye*

view, are not foreign from those already given; the very great height of the horizontal line being the chief difference.

BLACK and WHITE is pretty much synonymous with CHIARO OSCURO, both in its general principles, and in the application of the term.

BLIND made of tissue paper (or of other thin paper, sometimes oiled) is necessary to engravers, to regulate the light by which they work. It is a thin square frame of light wood, fitted to the window before which it is placed, resting at the bottom on the table on which the engraver works, or on the window-sill: it is held at the top by a string from the upper part of the window, which by its length proportions the inclination of the blind to the window, as wanted. This square frame has two or three threads which cross it internally, from corner to corner, and support the tissue-paper, which goes over them, and whose edges are pasted to the square frame. The use of this *Blind* is, to adjust the light which enters the window to the plate, and by the effect of the white paper the plate becomes as it were *whitened*, and the light is rendered much more steady, than it would be if subjected to the effects of flying clouds, and other reflections, &c. By this contrivance the work on the plate is better seen, and the eyes of the engraver are greatly favoured. To answer the same purpose, when the light worked by is that of a candle, a thin paper blind is interposed between the candle and the plate, which not only whitens the light, but prevents the effects of the dancings of the flame from being injurious to the sight. To work by candle-light without a *Blind*, would be to risque the injury of that invaluable member the eye.

BOLD is a term expressive of that kind of management in painting, when, without labour or pains, the artist touches

touches in his effect in a rapid and striking manner; not staying, for instance, to smoothen or soften his colours, to melt them, as it were, into each other; but by well-applied touches, and a happy tone of colours, he supersedes the necessity of repeated applications.

All parts of a piece may not be bold: for boldness is the result of inequality, which inequality is itself the result of contrivance and skill; thus, while some parts are flat, or soft, or undistinguished, as being inferior; the principal is bold, firm, vigorous, distinct, and attractive, apparently the effect of happy luck; while indeed it is the production of judgment and intelligence.

Very high finishing is apt to injure boldness, as well in drawings, as in paintings; which is one reason wherefore the sketches of some masters please us better than their more laboured pieces. Both boldness, and finishing, should be regulated by the nature of the composition, its proposed situation, &c.

BRICK-COLOURED, is spoken of carnations, whose tone of colouring is too *red*, too much mingled with vermilion, or other ill-chosen red colour, which imparts an unpleasing brick-like tone to it. This kind of colouring is no less to be avoided than any other extreme; it is impossible to fancy a figure to be flesh and blood, wherein this tone prevails.

BRILLIANT is spoken of a composition whose effect is striking and lively; resulting from a happy management of light, of colours, of expression, and of the whole together.

Brilliance is a very desirable quality in a picture; and when in union with other requisites, gives a forcible termination, and success to art. In endeavouring to obtain brilliancy, many artists run into glare, or gaudy effect, which, however it may amuse the ignorant, will never please the well-

well-informed. Brilliancy in a picture should not resemble a number of speckling lights like the stars, but a luminary like the moon, at least, if we cannot reach the splendour of the sun. The fact is, that one considerable light is more attractive to the eye than a number of twinkling unintelligible spots.

It should always be remembered, that brilliancy in picture is different from that of nature; as the light coming from a certain quarter, and not being generally diffused by perpetual reflections, requires appropriate composition and management.

BRILLIANT, is spoken of colours when they retain in perfection their proper hues: thus, two colours mingled together lessen each other's *brilliancy*; three colours lessen brilliancy still more; and every colour added, more still. But though each colour loses of its proper brilliancy, yet the result of the whole in the picture may be *brilliant*, if it be well employed; and the picture may be a *brilliant* picture, while the colours, individually considered, are broken and mingled.

BROAD is a term applied principally to effects arising from light and shade: the breadth of these articles is of the utmost importance. This term is also applied to other instances, as broad draperies, *i. e.* draperies not divided into multiplied folds, whereby the masses and repose of a composition are disturbed; or if (as in fine linen) the folds are numerous, yet they are so treated as to form, by many folds, only one object; or an object of an agreeable tone, shape, &c. without subdividing the parts into such forms as may give the idea of cuts and gashes, and in consequence of constraint.

The principles of breadth, as applied to light and shadow, are nearly related to those of *Chiaro Oscuro*, and may generally

generally be taken for an assemblage of the lights in a piece, in such a judicious part of the composition, and with such combination, as that they may produce the most powerful effect; yet this effect cannot be produced, unless in like manner (or rather on a similar principle, but varied in its application) the shadows also are united, grouped, and situated, so as by their opposition to sustain the lights in their force and splendour. From breadth arises that vigorous attraction of the spectator's attention and regard, which in a manner prevents him from overlooking a picture, or passing it by without observation.

It should seem that the simplest plan of producing breadth is to give the inferior parts, &c. of a composition no more than their due, but rather to keep them down, in order to heighten the principal and more important objects.

BROKEN COLOURS are mixtures of colours to form accurate and judicious tints. This principle is of the greatest use in colouring: to break colours well, requires a good eye and adequate practice.

Colours may be considered in themselves as so many raw materials, few in number, and therefore whose exact originals in nature are few also. They are, consequently, adapted only to the successful imitation of those originals; but since there are innumerable other originals in nature, the artist endeavours, by mixture of pigments, to include them also in his imitation: this is one cause of breaking his colours. Another is, that even objects corresponding to his original and primary colours, are not throughout of the same tint, but by their lights and shades differ very considerably; and to imitate these differences requires a proportionate breaking of colours. Besides, it is to be remarked, that by the interference of its neighbours the colour of any object, or part of an object, is diversified, varied,

varied, intermixed, debased; so that its rays never arrive at the eye pure, but sullied by accessory reflections. Add, likewise, the necessity of union and harmony with surrounding colours, so that the whole may be agreeable, and the necessity of moderating, or of heightening some or others; add also, that finishing is nothing more than the exact tone of colour incident to each part; and it appears clearly, that the colours must be so intermingled and broken, that only a small portion of them retains its native hue.

This artifice, like all others, may be carried too far; and thereby the colours lose their energy and force, together with their simplicity and purity. Colours too much mingled and confused never stand well; besides that they are apt to become mealy by unnecessary teasing.

BRONZE is a name given to figures cast of a mixed metal, in which copper has the chief proportion. *Bronze* is a very ancient invention, many of the best antique figures and ornaments being made of it. *Bronze* is very useful for casting of small figures; but it is also capable of furnishing figures and groups of the largest size, such as equestrian statues, &c.: these are sometimes cast all in one piece. This is a bold undertaking, and not without risk; much oftener, bronzes of magnitude are cast in separate parts, and the pieces are afterwards united. Bronze is of great use in subjects exposed to the air, the action of which it resists, as it is not liable to rust, or to many other injuries to which statues, &c. are subject.

BROWN is a tone of colour to which some parts of pictures are apt to fade after a time: this is certainly a great imperfection in the management of the colours. Pictures, originally too dark, can hardly fail of becoming *brown* in many of their demi-tints, and *black* in their shadows. Bad colours

colours not only become worse themselves, but spoil those they are combined with. Genuine colours are therefore one mean of preventing this brownness; and a judicious mixture of colours, friendly in their natures to each other, is another mean very proper to be attended to. Colours naturally become brown in time, if exposed to damps, &c.; yet pictures painted *clear* at first will last so a long time.

BURNISHER is an instrument used by engravers, &c.; it is made of steel, the point is lengthened, somewhat heart-shaped, rounded, and highly polished. This tool is used to smoothen the surface of a plate, to erase slight scratches, to take out light work, and for many other purposes.

BURNISHING is a mode of heightening the splendour of gold in the frames, &c. of pictures; it is performed by careful rubbing with a dog's tooth, or other polishing instrument.

BURNISHING is used to polish and smoothen the superficies of copper-plates, to render them fit for the purposes of the engraver, &c.; but copper-plates intended for pictures need no burnishing.

BUST, or **BUSTO**, is a term applied in sculpture, to the upper parts of a figure—a piece containing the head, shoulders, and chest: the arms are omitted. It may be thought to answer to a half-length in painting.

BUTMENT, or **ABUTMENT**; supporters, or props, on or against which the feet of arches rest.

BUTTRESS, a kind of butment, built sometimes arch-wise, as to Gothic buildings; a mass of stone or brick-work, serving to prop or support buildings, walls, &c. on the outside, where their great height or weight requires additional strength.

C

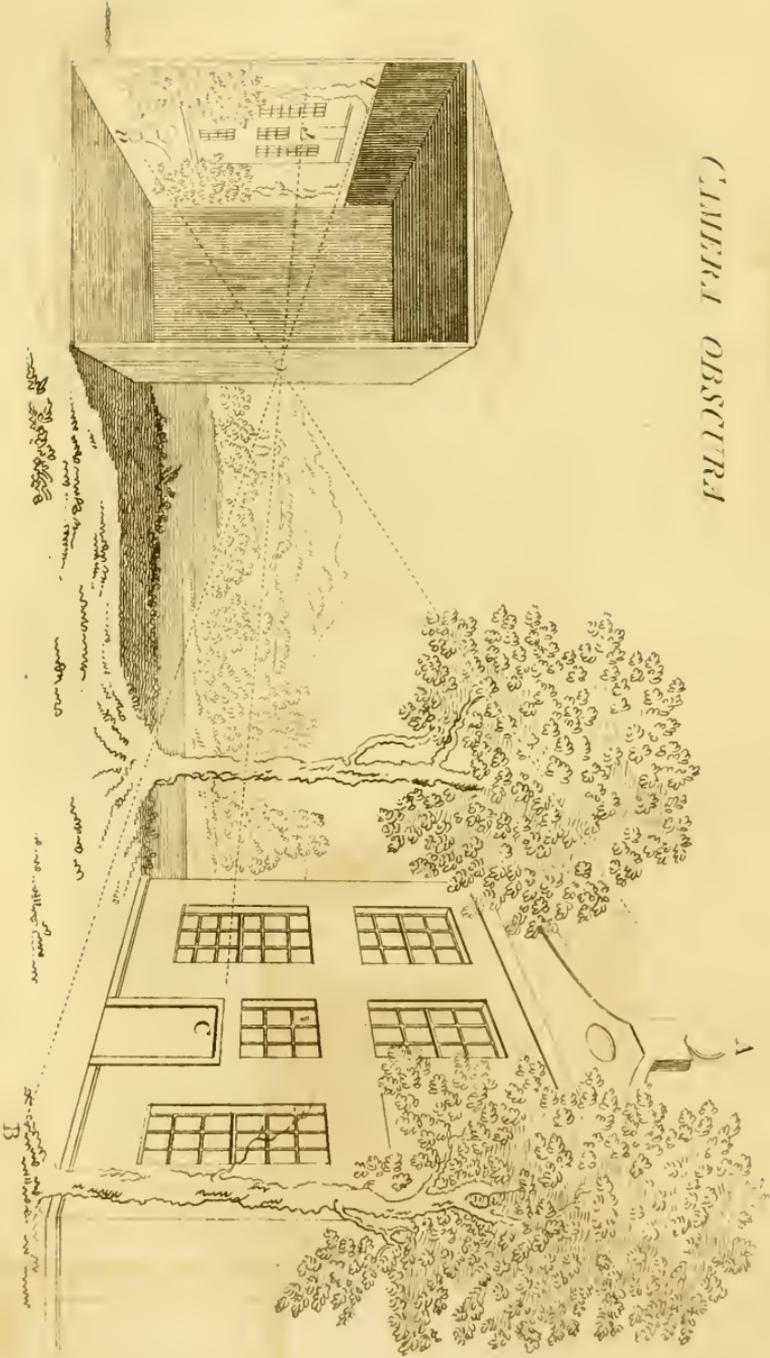
CABINET is understood of a collection of works of art, disposed to advantage for inspection by the curious. In this view, they are very agreeable recreations; as, by their variety and their excellencies, if judiciously selected and arranged, they afford perpetual novelty and delight. They discover also the comparative excellence of art, at its various periods, its rise, or its decline; or, of a master, if his works are sufficiently numerous: they assemble many articles, which, if dispersed, might be lost and destroyed, or be thought trivial, yet when collected together are worth preserving, and in this particular they are the libraries of art. They may also be thought to resemble libraries, in the opportunities they afford for study and improvement, since they offer the thoughts of other artists and their manners of treating subjects, by remarks upon which their excellencies and defects may be discovered, and either emulated or avoided. We might add, that perhaps a very brilliant hint may be taken from a crude idea of some former master; or what has been attempted by one, may perhaps be perfected by another, who, without the original suggestion, would not have considered the subject.

What it is which in England prevents the utility of cabinets, or precludes us from possessing a public cabinet, is not unworthy the attention of artists (especially younger artists), and of lovers of the arts in general.

CABINET PIECES are those of proper size, &c. to form part of such collections as usually compose cabinets.

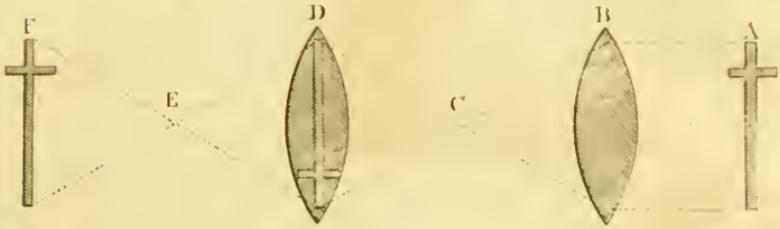
CAMERA OBSCURA. This example is closely allied to the principles advanced in **LECTURE I.** second series, and

CAMERA OBSCURA

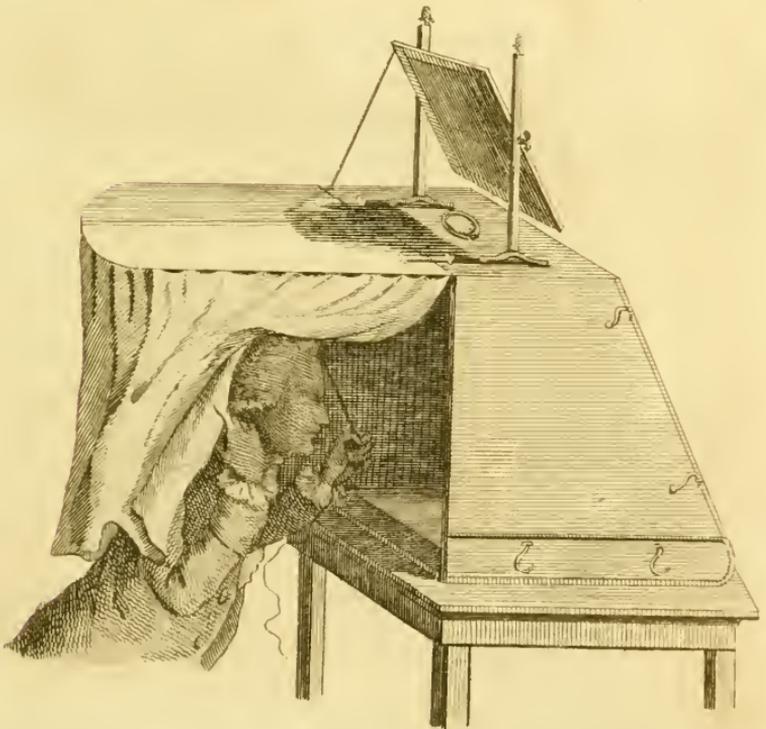


camera obscura

N^o 2



Portable Camera obscura



and explains the *reversion* of external objects. Thus *a* is the counterpart of *A*, but reversed by passing through the crevice; *b* is the counterpart of *B*, and *c* of *C*.

This is also a very entertaining philosophical amusement. We shall, for the information of our readers, insert the most authentic manner of performing it, as it requires no further apparatus than merely a lens glass in a scioptric ball.

1. The CAMERA OBSCURA, or DARKENED ROOM, is any large room or chamber made as dark as possible, so as to exclude all light but that which is to pass through the hole and lens in the ball fixed in the window of the said room.

The following particulars are to be attended to in this philosophical contrivance: 1st, That the lens be extremely good, or free from any veins, blebs, &c. which may distort and blemish the picture.

2dly, That the lens be always placed directly against the object whose picture you would have perfectly formed to contemplate; for if the glass has any other position to the object, the image will be very imperfect, indistinct, and confused.

3dly, Care ought to be taken that the ball be sufficiently large, and the frame in which it is placed not too thick, that so there be sufficient room for turning the ball every way, to take in as many objects as possible, and to render the use thereof most complete.

4thly, The lens ought to be of a just magnitude or aperture; for, if it be too small, the image will be obscure, and the minute parts not visible at a distance for want of requisite light. On the other hand, if the aperture be too large, the image will be confused, and become indistinct by too much light.

5thly, We ought not to attempt to exhibit a picture of objects in a dark room, unless the sun shines upon, or strongly illuminates the objects; for mere daylight is not sufficient for this purpose; the greatest beauty in this phenomenon being the exquisite appearance and contrast of light and shadows, none of which can appear but from an object placed in the sun-beams, without which every thing looks dark and dull, and makes a disagreeable figure.

6thly, Therefore the window, or that side of the room where the scioptric ball is used, ought to look towards that quarter directly upon which the sun shines, that so the illuminated sides of objects may present themselves to the lens, and appear more glorious in the picture.

7thly, Hence it is easy to infer, that the best time of the day for this experiment is about noon, because the sun-beams are then strongest, and of course the picture most luminous and distinct: also, that a north window is the best, though for viewing the shadows in greatest perfection an east or west window will answer the end best.

8thly, As the image is formed only by the reflected rays of the sun, so due care should be taken that none of the sun's direct rays fall on the lens in the window; for if they do, they will, by mixing with the former, greatly disturb the picture, and render it very confused and unpleasant to view.

9thly, As white bodies reflect the incident rays most copiously, and black ones absorb them most; so to make the picture most perfect it ought to be received upon a very white surface, as paper, a painted cloth, wall, &c. bordered round with black, that so the collateral rays which come from on each side the object may be stifled, and not suffered to disturb the picture by reflection.

These

These are necessary precautions for the due ordering the various circumstances of this experiment.

We shall enumerate the principal phenomena of the dark chamber. The first is, that an exact and every way similar image is formed of an external object; for pencils of rays coming from all points of the object will represent those points in such a manner and position as will be proportional and correspondent to their respective positions and distances in the object, so that the whole in the image shall bear an exact similitude or likeness of the object in every respect.

The *second phenomenon* is, that the image will bear the same proportion to the object, whether a line, superficies, or solid, as their distances from the glass respectively. Hence the larger the focal distance from the glass, the more ample will be the picture of the same object, but the less will be the space or compass of the plan or perspective view.

The *third phenomenon* is, that the image or picture of the object is inverted; and this is not the effect of the glass, but the crossing of the rays in the hole through which they pass into the room; for if a very small hole were made in the window-shutter of a darkened room, the objects without would be all seen inverted, those which come from the upper part of the object going to the lower part of the image, and vice versâ. All that the glass does is to render the image distinct, by converging the rays of every pencil to their proper focus in the picture, the position of each point being the same as before.

The *fourth phenomenon* is the motion or rest of the several parts of the picture, according as those of the object are in either state. The reason of this is very obvious, and this it is that gives life and spirit to the painting and portraits of
nature,

nature, and is the only particular inimitable by art. And indeed a more critical idea may be formed of any movement in the picture of a darkened room, than from observing the motion of the object itself: for instance, a man walking in a picture appears to have an undulating motion, or to rise up and sink down every step he takes; whereas nothing of this kind is observed in the man himself, as viewed by the bare eye.

The *fifth phenomenon* is the *colouring of the optic picture*: every piece of imagery has its proper tints and colours, and those always heightened and rendered more intense than in the object; so that in this respect it is an improvement on nature itself, whereas the art of the greatest master can only pretend to a distant resemblance and faint imitation. The reason why the image is coloured is, because the several points of the object reflecting several sorts of coloured rays to the glass, those rays will give a representation of those several points respectively, and in their own colour, and therefore in those of the object; but those colours will be heightened, because they are crowded into a less space.

The *sixth phenomenon* is the *Chiaro oscuro*, that is, the intensity of *light and shadow* in the picture; and this, as well as the colouring, is greatly heightened above what it is in the object, by reason of the lesser area of the picture. Here every light and every shade is expressed in its proper degree, from the most brilliant to the most black, inclusive of a wonderful variety in the several parts, arising from the different situations of the several parts of the object, and the different angles of reflection. A just imitation of nature in the distribution of light and shadows is perhaps the most difficult part of the art of painting, and on which its greatest perfection depends.

N. B. If an object be placed just twice the focal distance from the glass without, the image will be formed at the same distance from the glass within the room, and consequently will be equal in magnitude to the object itself.

No. 2, is meant merely as a hint to explain the effects of a lens behind the first; for if the rays passing through the first are *inverted*, by passing through a second they will be *re-inverted*, if it be placed at a just distance with regard to the focus of the first glass. Thus the head of the cross A, proceeds regularly to B, crosses the focus C, and is by the glass D again transmitted through the second focus E, till it is erect at F. On this principle, variously applied, are telescopes constructed, though it is generally omitted in the camera obscura.

PORTABLE CAMERA OBSCURA is constructed in the form of a book, and, if nicely wrought, need hardly exceed the dimensions of a folio. The parts are held in their places by little hooks, &c. when standing and in use, but fold on each other when removed. The right side of the box folds on the bottom, then the left side on the right; the looking-glass, its stands, and the lens being taken away, the top is folded together, and then the whole top folds against the back, and the back folds on the rest of the machine, and forms the other part of the book. A place for the looking-glass, stands, &c. is easily made in any part of the book. The curtain should be made of strong stuff: the darker its colour the better. The top of the box contains the lens, and the use of the looking-glass is to reflect to the lens the objects desired to be inspected: it is adjusted by means of a string held in the hand till it gives a perfect representation, which is transmitted through the lens.

The spectator must stand with his back to those objects which he desires to view, and must be careful that the curtain

tain totally excludes the light. The representation of the objects being very well defined on the white paper at the bottom of the box, they may easily be outlined with a black lead pencil: a print or picture placed before the looking-glass may be copied by this method. A variation of this principle is used in taking likenesses by shade.

CAPITAL is a character given to performances whose merit is of the highest standard.

It may well be supposed that the number of capital pieces in any department of art must be very small; few masters possessing sufficient abilities for the production of such works. That many artists excel in some particular department, whose talents in others are but moderate, is certain; thus, one may design in a noble and grand style, while his colouring or management is but indifferent; another may colour to admiration, but without sufficient dexterity in design; a picture may be capital in one respect, yet not be a capital picture, because of its obvious deficiencies in other requisites.

While the extent of art is so various, and human abilities so limited, we ought to acknowledge merit wherever we find it, and to do it justice, be it in what department it may; therefore without hesitation we admit such or such a master to be a capital designer, colourist, &c. although perhaps his works might bear improvement in other particulars. To be distinguished in any respect is honourable; united excellence is the lot of few.

CAPITAL, the uppermost member of a column, which is as a crown or head thereto, placed immediately over the shaft, and under the architrave: no column is complete without a capital, which has a distinguishing character for each order. Tuscan and Doric capitals consist of mould-

ings;

ings; Ionic, Corinthian, and Composite capitals, of leaves and other ornaments.

CARICATURA signifies a likeness of any person or thing, loaded, exaggerated, heightened, and rendered generally ridiculous.

CARICATURA is the extreme or excess of character. Every person has some particular feature or proportion, which may be termed proper or peculiar to himself: this, rendered yet more conspicuous and forcible, and divested of those more agreeable and general parts which in the person himself qualify this peculiarity, becomes caricatura. A long nose in nature, becomes in caricatura a proboscis; a cast of the eye is downright squinting; a prominent chin is an excellent object for caricatura, which turns it into a peninsula; and, in short, by travestying the countenance, yet so as to preserve a resemblance by which it may be appropriated, it improves upon the saying which informs us, that "an inch in a man's nose is a great deal." The defects of the figure, stooping, unequal length of the legs, lameness, &c. are subjects for caricatura. After all, it is but poor amusement (and not by any means improving to an artist) to study and expose the defects of our neighbours; and, indeed, is only admissible as satire on those whose behaviour deserves it, and who

" Safe from the bar, the pulpit, and the throne,
Are touch'd and sham'd by RIDICULE alone."

CARNATION is the same as *naked*, or *flesh*; but is spoken generally of the whole of that kind, not of any particular member. For the principles of carnations, vide the Compendium of Colours, &c.

CARTOON is a coloured drawing made on paper, the same size as a work to be executed. Cartoons are generally

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used

used as originals for tapestry, large painted windows, mosaics, and other pictures of the same nature; where the artists who conduct them require an exact model of what they are to produce, which is to be their guide, as well in effect as in proportion, colours, &c.

In England, when *the Cartoons* are mentioned, it generally means those formerly at Hampton Court, but now at Buckingham House, which are painted by RAFFAELLE (principally with his own hand), and which, being taken on board a vessel as they were sending to be copied in tapestry, were afterwards brought to England, and now form part of the royal collection. They are among RAFFAELLE'S best works, and are superior to any other collection of his works, except the Papal at Rome.

CARTOUCHES are ornaments adapted to contain inscriptions, mottos, arms, and other devices. They have acquired this appellation by being generally representations of paper, &c. rolled, folded, or returned at the ends.

CARYATIDES are female figures placed instead of columns. Though such figures are certainly the work of the sculptor, yet the term seems rather to belong to architecture: when figures of men are used, the order is termed *Persian*. Vide the Lectures on ARCHITECTURE, p. 48.

CAST of a statue, figure, &c. is obtained by pouring into a mould a quantity of fluid metal, which, when cold, retains the form of the mould: casts of plaster of Paris are obtained on the same principle. The process is common among us.

Casts may be obtained from medals, gems, &c. without any damage to the original.

CAST is employed to denote the order and set of the folds in drapery: when the foldings of a drapery are natural, well distributed, easy, characteristic, and harmonious, such
a drapery

a drapery is well *cast*. In using a lay figure, when the artist cannot adjust a drapery to his mind, it is better to hazard another cast by a fresh motion of the limbs, than to fatigue the fancy by too long-continued endeavours to amend what is faulty: nevertheless, a ready eye may make considerable improvements on a cast of drapery, which accident has produced in a state of forwardness, but has not perfected.

CATAFALQUE, in Italian CATAFALCO, is a temporary erection, used in popish countries during the service for the repose of the dead, or the funeral ceremony. It is the representation of a sepulchre (or kind of *memento mori*), placed under arches, canopies, &c. decorated with emblematical figures, virtues, genii, and other ornaments of architecture, painting, and sculpture. They are too expensive to be used except on occasion of royal funerals, &c.

CAULICOLI, little twists or volutes under the flower on the abacus in the Corinthian capital: they represent the twisted tops of the acanthus stalks; are called also *helices*.

CEILING, PAINTED, has a very rich and magnificent effect when well conducted; contributing greatly to the finishing and decoration of a noble apartment; and also, when judiciously composed, to the remedying of defects in the architecture; as in the ceiling of a church at Naples, which being evidently too low for the other dimensions of the fabric, was so happily managed by LUCA GIORDANO, with such lightness and effect, as to seem many feet higher than it really is.

The principles of ceiling-painting are conformable to the precepts of perspective, and depend on the simple idea that the work is to be seen from below; consequently the figures and objects introduced must be foreshortened upwards.

The choice of attitudes, therefore, should include only such as admit of gracefulness when so foreshortened; and, as lightness is indispensable to ceiling-pieces, the figures should, as it were, seem suspended in the air, and, as if hovering over the room, they were seen without the interposition of the ceiling.

It has been by some painters thought proper to insert on ceilings very extensive compositions, containing even hundreds of figures: this, however, seems erroneous, when we reflect that long before a spectator can distinguish one half of them, his neck will become weary, and totally forego the other half. Easy and simple subjects, not too much crowded, but facile of comprehension, are best adapted to this kind of composition.

CELL, in an ancient temple, is the enclosed space within the walls.

CEMENT *for mending of pictures* is sometimes thus composed: two parts of new yellow wax, one part of nut, or of linseed oil, and one part of brown oker, or some other earthy colour, the whole melted and mixed together. It serves to replace the priming, where that is worn off; also to fill up crevices, and other openings or damages, which it does very smoothly, after which the surface must be carefully painted over. Sometimes the cracks, &c. in wood are filled up with white lead, mixed with strong glue by way of cement.

CENOTAPH is a monumental erection to the memory of some illustrious deceased; usually ornamented with allegorical figures and inscriptions allusive to his virtues, actions, &c. The permanence of a cenotaph distinguishes it from a catafalque, as its not containing the body of the deceased distinguishes it from a tomb.

CERTAIN,

CERTAIN, is spoken of the outlines or contours when they are not equivocal or indeterminate, but just and natural. It must be acknowledged that the old masters in general, in order to manifest their skill in design, gave so much certainty to the contours of their figures, as to render them hard and dry, a fault necessary to be avoided, being very prejudicial to union and to effect: certainty is the just medium between this hardness and unmeaning softness of outline,

CHARACTER is that distinguishing and appropriate appearance of objects, whereby they are known to the spectator: this principle being of universal application and notice, and founded on natural distinctions, deserves the most intimate acquaintance of the artist.

CHARACTER, as it relates to the human figure, is a principal object of study.

CHARACTER is as extensive as objects to be represented, and exacts much attention and remark. The characters of animals may be conceived of as including their natural dispositions. Thus, a sheep must not be represented devouring a wolf, nor a sparrow attacking an eagle; but throughout pictures of animals, each animal should be employed as nature would dictate. Character should also distinguish the several kinds of coats, furs, &c. of animals. The spots and skins of cows, &c. differ from those of horses, as horses do from asses, or even from themselves in a wild state. The furs of foxes, rabbits, &c. are different from those of cats and of dogs; and thus character runs throughout the whole race of quadrupeds, even in these minor particulars. It is not necessary to remark the characteristic forms of animals, since that is obvious, and no person possessing the blessing of sight can be deceived on the subject,

CHARACTER

CHARACTER also pervades even inanimate nature; the water of a river differs in character from that of the sea, from that of a lake having no motion, from that of a ditch, and from that of a morass; also from ice, and from the sea in a storm. The character of mountains varies from that of plains; and frequently that of their summits varies from that of their sides or their bottoms.

The characters of BUILDINGS vary greatly. Stone is unlike brick in other respects beside its colour, as are mud-walls, or plaster, or rough-cast. A thatched roof is not the same in appearance as tiles, or slate, even if we abstract the colour; but when we add the distinctions arising from colour, light and shade, and other incidents, the character of each becomes yet more specifically separated and unlike.

The character also of DRAPERIES is often totally different; witness woollen cloth—in broadcloths, camlets, stuffs, bombazines, and other woollen manufactures; silk also—in lustrings, which can hardly be mistaken for satins, modes, &c. &c.; linens—in cambricks, table-linen, &c. down to sail-cloth; and so in many others:—where we observe, that not only silk is different from woollen, but even from itself in another state, and under the form of another commodity.

The character of PRECIOUS STONES forms a distinction from all the foregoing: their splendour, their brilliancy, their richness of colour, is peculiar to themselves. Among these, each is distinct from others; and he who should confound a ruby with an amethyst or a sapphire, would be thought disqualified for the superintendence of the mines of Golconda, however he might labour in exploring them as a slave; as an artist who should paint a diamond black, would be rival to him who should dive for diamonds and dig for pearls.

Thus

Thus it is evident, by parity of reason, that throughout the whole dominion of nature there is a diversity of character and appearance: to be acquainted with this diversity is no easy matter, nor is it the present business of these pages to explain it; it is sufficient if they hint at its extent and universality.

The CHARACTER of an artist is understood of that kind of management and conduct which appears in his pieces; whether in his composition, his ordonnance, his style, or his handling.

The character of his mind shews itself in the elevation of his thoughts, the enthusiasm of his invention, his judgment and disposition: the character of his hand displays itself in the colouring, the touch, &c. These two kinds of character enable us to determine, long after a master's decease, whether a picture be of his hand, an original, or a copy, an imitation, or authentic; though it must be owned deceit has so well imitated verity on many occasions, that not every critic is able to detect the imposture. Deceit is, however, so far laudable in the arts of design, that to impose on a capable judge shews no small talents in the artist; though, it must be confessed, they seem somewhat misapplied.

CHARGED is used as synonymous to overloaded, strained, &c.; but is generally understood to be, the consequence of desire in an artist to impart a certain somewhat of greatness to his work. Thus, the subjects painted by ANNIBALE CARRACHI, in the Farnese Gallery, though in many respects admirable, are yet thought by artists to be charged; for, being painted from models, the painter has endeavoured to give his figures a certain something of advantage which his models had not, and thereby he has often exceeded the modesty of nature.

It

It must however be confessed, that too close an adherence to a model, even in a portrait, is not altogether an adherence to nature. There is a difference between duty and servitude. To be bound down to imitation of what is before the eye, is a constraint, a slavery, for which the work will certainly suffer; but judgment must determine how far deviation may be carried. Bad painters charge their works, even their portraits, through ignorance and misapplication; that kind of charge in which good artists indulge themselves, is the result of sound discretion and of science, assisted by the decision, firmness, and spirit, of a masterly hand: their object is to elevate the character represented, by omitting or softening the *minutiæ* of their subject on one hand; and on the other, by doing ample justice to whatever is good or noble in it, generalizing the traits, and rendering the whole as agreeable as may be.

The abuse of charge is not confined to the human figure, but is very demonstrable in the trees of many landscape-painters, who augment the branches, &c. till the stem is ready to sink under their weight.

Colours may be said to be charged when they are too brown, too black, too white, &c. for the sake of acquiring a specious kind of force; which in fact ought to proceed from other sources, and to be attained by other means.

CHIARO OSCURO, is an Italian expression; in itself signifying, merely *light and shadow*; but used among artists to signify the science of managing light and shadow to the greatest advantage, in picturesque composition. The term is at present so familiar that it may be considered as adopted English.

When a painter gives to his figures great relief and force, distinguishing with propriety and advantage the objects included

cluded in his composition, introducing the most agreeable and just lights and shadows, so as to form masses of considerable extent and breadth, and not trivial divisions and subdivisions; such a painter is said to understand the Chiaro Oscuro: or, to produce a great EFFECT; which is the result of Chiaro Oscuro. Chiaro Oscuro, therefore, is the art of distributing the combinations of lights and shadows, which naturally accompany objects of every kind, not merely with respect to the objects themselves (i. e. not merely as they would fall in reality, without further thought); but so as to give the greatest life, force, and strength, to the total of the picture, when surveyed as an aggregate, or collection of parts.

This artifice, though the most powerful attendant of art, was long entirely unknown among artists; those only who studied colouring in its principles, made any considerable advances toward it; and among the Venetian school we must look for its origin, which at length was matured, and regulated, by the happy genius of RUBENS; ever since whose time, this system has been esteemed the basis of colouring.

The painter, working on a plane superficies, can impart the ideas of roundness and relief (not to say of motion) to any object, only by an accurate and careful gradation of tints; by the judicious opposition, and heightenings, of the lights, and their corresponding shadows. Among such gradations may be reckoned, the demi-tints, glazings, reflections, and accidents; together with smart touches of lights, or of shadows, as either may be wanted; or as either light or shadow advances before other parts; thereby causing recession, interval, or distance.

The chief principles of Chiaro Oscuro are COLLECTION, and MUTUAL SUPPORT; a kind of discipline, not unlike the

arrangement of an army; wherein every corps is collected and appointed to its place, and the united strength of the whole augmented by principle, and method. This may be said to distinguish an army from a mob, though equally numerous; so may judicious appointment of light and shadow, without any greater quantity of either, or *reinforcement*, but merely by management, produce effects infinitely beyond unregulated application of the same materials.

A picture may be supposed divided into four parts; to have two of those parts in middle tint, or slight shade; one part dark or strong shadow, and one part enlightened or resplendent. It is evident, that if these parts were subdivided and intermingled, they would no otherwise relieve each other than do chequers at an ale-house door; whereas, if the relative parts are harmonized and assembled, i. e. shade to shade, and light to light, they form by their union a powerful combination, whose effect is to attract the eye toward itself. Perhaps, it is not too much refining to say, that this idea is allied to the nature and properties of the eye, as the organ of vision. Is the eye attracted by a dead, flat, uniformity of colour? Certainly no: nor is it *gratefully* affected by intense black, relieving in some part this flatness; after a *single* inspection it is satisfied. But it is certain, that a bright light (as a white wall for instance) attracts the eye very powerfully, much more powerfully than any thing yet mentioned; I say the eye is *startled*, as it were, by brilliant white placed on a dead flat; this is heightened, by supposing the intense black brought near to, and placed by the side of, the brilliant white, which by such opposition becomes very greatly increased in its force, and effect. If force was the only requisite in Chiaro Oscuro, this supposition might explain the matter; but as, beside force, harmony is necessary, we have to add to our supposition

sition certain gradatory intervals between the splendor of the white, and the depth of the black; these, by tempering and accommodating the extremes (i. e. white and black), render them more pleasing; the offensive suddenness, and rapidity, of the transition ceases, and a more agreeable, and ameliorated, effect ensues.

That scattered lights have no force, appears from many objects in nature. TITIAN'S comparison was a bunch of grapes: others might be named; for instance, a flock of sheep scattered over a field, produce no effect; but collected into one body they *compose* with more force, by forming a broader light; or even as a more considerable object.

Therefore we conclude that a judicious collection of lights into one assemblage, or principal union (in some part of which union we suppose the focus of strength and effect) this collection opposed by a similar union of shadow, whereby its effect is heightened, and rendered more *piquant*; these extremes moderated, allied, harmonized, and melted, by a friendly interference of gradations, demi-tints, and, as it were, *neuters*, form the first principle of Chiaro Oscuro.

As to the SUPPORT of light and shadow, it may be observed, that because one principal centre of light or of shadow is indispensable, inferior, subordinate, and less conspicuous introductions of either are not forbidden; but, provided they are subservient to, and connected in nature, relation, and degree, with the principal, they support such principal no less by their alliance, than the opponent masses do by their contrast. Moreover, they relieve the eye, they induce it to continue its researches, to wander, as it were, over the picture, inspecting every part by turns, according to its consequence, yet without lessening the dignity of the principal. They may, perhaps, be aptly compared to a retinue of servants waiting on some

great man; they indicate an importance, a superiority in their principal, correspondent to our ideas of his exaltation and honour; but should any of them forget his place and assume airs of mock majesty, we are displeased, and exclaim against such impropriety, as insufferable, and indecent.

The effect of a picture excellent in Chiaro Oscuro, should be (at a distance too great to determine its subject) an agreeable mixture or correspondence of forms and lights: at a nearer approach, it should attract the eye by its force and powerful relief, so as to fix the spectator's attention, and to induce him to investigate and examine its composition, and management. This property may be greatly attained by the principles of force. But a picture should also be so artfully conducted, that the spectator should hardly be able to quit the inspection of it, but should, without weariness, or satiety, dwell on the parts whose happy regulation entertains his inspection: this is the result of harmony and intelligence in treating the Chiaro Oscuro, of which it is also the perfection.

According to the differences of compositions, will be the treatment they require: every *Recipe* for their conduct is absurd and idle. In general it may be noted, that a body of light on either extremity of the picture, is injurious (especially to the other extremity), and that it cannot be effectively supported by shadow on all sides. On the other hand, if the centre of light be in the very centre of the picture, it renders art too much visible, and as it were mathematical; consequently, ungraceful and stiff. The best way is, to let the light fall most strongly *near*, not *in* the middle of the picture, to let it catch, and be diversified chiefly round about its principal union, to embellish this brightness by placing the depth of the shadows near these
central

central lights, and to keep the extremities of the piece void of intense darks, or of splendid lights, letting them, by their modesty, assist the effect of the centre.

These principles may be applied to every kind of subject, and no less to landscape, still-life, or other compositions, than to historical subjects.

As there is no greater demonstrative proof of the truth and application of the foregoing principles, than the inspection of a CAMERA OBSCURA, we refer to that article, and to the descriptions of the peculiarities which it offers.

CHIARO OSCURO seems to have been much beholden to the art of engraving (in which its power is very conspicuous) for its improvement, and perfection. It was not till after painters beheld their compositions divested of the effect of colours, that they sought for principles, which, independent of that effect, might be efficacious in producing force; but which when they saw reduced to black and white in prints, they adopted into pictures, and studied to obtain a force, distinct and independent of colouring, but which might be allied and assistant as well to that, as to composition, and to general effect.

As a judicious method of studying the principles of others, we shall insert the following method, which we are told by SIR JOSHUA REYNOLDS he used with success.

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

“The means by which the painter works, and on which the effect of his picture depends, are light and shade, warm

and cold colours : that there is an art in the management and disposition of those means will be easily granted, and it is equally certain, that this art is to be acquired by a careful examination of the works of those who have excelled in it.

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

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

“ When I was at Venice the method I took to avail myself of their principles was this : when I observed an extraordinary effect of light and shade in any picture, I took a leaf of my pocket-book, and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent the light, and this without any attention to the subject or to the drawing of the figures. A few trials of this kind will be sufficient to give the method of their conduct in the management of their lights. After a few trials I found the paper blotted nearly alike ; their general practice appeared to be, to allow not above a quarter of the picture for the light, including in this portion both the principal and secondary lights ; another quarter to be as dark as possible ; and the remaining half kept in mezzotint or half shadow.

“ Rubens appears to have admitted rather more light than
a quarter,

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

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

CHIARO OSCURO is descriptive of pictures painted in black and white only, imitating basso-relievo, in marble or stone, &c. This manner of painting differs little from a drawing, in oil, instead of being washed ; except as some masters have succeeded in it, who have so truly touched their subjects, that, at a very little distance, they may pass for marble to the most accurate inspector.

CHIARO OSCURO, when spoken of prints, signifies those performed in imitation of drawings washed in bistre, &c. The middle tint is laid over the other part by means of a
block

block adapted to the whole (the lights being cut out and left quite white), and the shadows are produced over this tint, by another block, from which all besides the parts necessary to form the shadow, are cut away : for this invention we are beholden to HUGO DA CARPI, but the manner is not in much request, since the delicacy of engraving has been carried to perfection : it is still further superseded by the invention of aqua-tinta.

CHISEL is an instrument used in sculpture, made of steel : chisels are of several shapes and sizes ; but all in some degree resembling the carpenter's chisel, which is too well known to need description.

CHISEL is used as a generic term, denoting the works of the sculptor ; which are named productions of the *chisel*, &c. The manual application of the chisel requires dexterity, and address, to ensure correctness.

CHOICE, is a term used in the arts, to express that selection of subject, of composition, and of parts, which is worthy the imitative or mental exertions of art, and which is superior to the ordinary effects of nature, or what by being too common is vulgar and insipid. A subject should be well chosen ; otherwise it will want interest : or the only interest it possesses will arise from management, and, instead of supporting that management, it must solicit support from it. Further, the best incident which a subject affords, should be chosen, and should be well displayed : this seems to be justified by every consideration arising from art. Attitudes should be well chosen, and not only tell the story well, but be in themselves graceful, proper, and contribute to the general beauty of the whole. Characters, actions, draperies, lights, accompaniments and accessories of all kinds, should be chosen, selected from whatever the subject affords ; and be displayed with choice also : *i. e.* in the
 most

most favourable manner, for the general advantage. On such choice an artist shews taste, judgment, genius, and good management, and it is sure to be distinguished to his credit.

CIPPI are a kind of short columns, or rather half-columns : sometimes employed by sculptors to support vases, figures, &c. The ancients called *cippi* those parts of columns on which they wrote inscriptions, which directed passengers to what places the road conducted : from hence the term has found its way into the arts.

CLEAN, is spoken of colours when they possess a vigour and freshness of tint not destroyed by bad mixtures, by teasing, or by negligence : to cleanness of colours contributes the cleanness of the pallet and pencil. All small subjects, and those which are to be closely inspected, require cleanness, especially flowers, and still life.

To CLEAN pictures has been treated in COMP. of COL.

CLOTH.—Vide this article in the COMPENDIUM of COLOURS.

CLOTHING of figures requires strict attention to the costume, an advantageous display of the foldings, proper reference to situation in life of the party, and proper decoration : also regard must be had to the action performing ; since to perform some actions, a person may be less clothed than is requisite for others ; and to the seasons, whose influence on clothing is notorious.

COLD is the opposite to *warmth* in colouring : it usually is occasioned by a too prevalent use of blue tints, under the notion of delicacy ; but sometimes from a deficiency of *warm* tints employed in their proper places.

COLOPHONY is turpentine boiled in water till it becomes solid, white, and brittle : it is employed in some varnishes.

COLOSSAL STATUE, is one by very much larger than nature. The most famous *colossus* is that mentioned by Pliny, lib. 34. ch. 37. made by Chares, a disciple of Lysippus; it was of bronze, represented Apollo, and was of such prodigious dimensions that few men could embrace its thumb. It was placed in the inner harbour of Rhodes; and (small) vessels in full sail might pass under it, between its legs. It was overthrown by an earthquake. It is said to have been seventy cubits high; to have been twelve years in making; and to have cost 800 talents. The golden image of Nebuchadnezzar, described in the book of Daniel, was a *colossus*, though not of equal height: and many other figures ancient and modern have justly been termed colossal:—but are not all colossal figures monsters? They are only tolerable when distance or situation diminishes their dimensions to somewhat of a correspondence with the life.

COLOURING is that appropriate peculium of painting, whereby it is more immediately distinguished from other branches of the arts of design. Composition, expression, &c. are common to others, but colouring belongs exclusively to painting.

The end proposed by colouring, is to deceive the eye; the nearer therefore it approaches to the natural colours of objects represented, and the more advantageously such imitations are disposed, the more likely is the issue to be successful.

The judgment of the eye is so exact, and the variety of natural objects so multiplied, that not many painters attain eminence in colouring: they may succeed in part, in certain subjects, or as it were by intervals, without being able to give perfect satisfaction; and perhaps, one reason may be, that, however systematic rules may apply to design, or to
composition

composition (whereby the student is guarded against material faults by the labours and precepts of others, and by being able to ascertain, at least, an approach to a standard or canon), and also, that parts and dimensions are expressible, and explicable; yet, in colouring, every eye sees for itself, and is for itself impressed by apparent truth or fallacy, beauty or deformity. The variety of tints which may be *thought* the same colour, is very considerable, as are its gradations and combinations, a slight departure from which, is not without serious consequences, when strengthened into a manner.

Perhaps, as in music there is unquestionably a natural formation or disposition of the ear, which fits it for harmony, &c.; so in the eye, a similar quality may be necessary, and a good eye be equally the gift of nature as a good ear. It is also highly probable, that many physical causes may contribute to prevent the acquisition of this branch of art: not only the eye may be more or less imperfect, without the perception of the person himself (who by constant habitude is insensible of it), but also the general constitution of out the body may concur to this deficiency. An artist naturally melancholy and bilious will adopt a yellow, a greenish, or, perhaps, a leaden tone of colouring. The listless and phlegmatic will colour, as it were, faded, or clayey: the sanguine will animate his carnations, love vivacity and brilliancy, and his tints be in danger of approaching the brick. It is notorious, that certain diseases affect the appearances of colours to the eye, and perhaps the principles of such diseases, though latent, may be influential.

The principles of colouring are, (I.) VERACITY, (II.) FORCE, (III.) GRADATION, OR KEEPING, (IV.) HARMONY OR UNION. Veracity is so necessary, that without it all is confusion; green bricks, red turf, black snow, white jet,

are but the extremes of departure from veracity. No rules can be adequate to direction on this head; the only guide is Nature. Force is the result of artful combination and management; whereby the principal objects in a composition are distinguished, brought forward, and displayed to advantage, by vigorous colours, by happy touches well supported. Gradation of colours, is not only necessary as a part of aërial perspective, but also as a principle whereby the strong and powerful colours are placed where the principal effect ought to fall, not in those accessory parts which ought to be kept down and moderated: the placing of colours should correspond to the application of *chiaro oscuro*. Union of colours is the result of a judicious selection, arrangement, and situation of the colours in a piece.

It should seem that the plan of conducting the principles of a picture is pretty similar in most of its branches: supposing, for instance, the effect be desired in the centre; the centre, therefore, must be the seat of the strongest light and shadow; the centre also must be the seat of the strongest colours, the strongest force, the strongest veracity, and, in short, of whatever may render it conspicuous; from this, as from a fixed point, must be gradated every principle; the light weakens, the colours also weaken; but as the light catches here and there, revives and shines, but always in subordination, so may the principal colour revive in weakened tints; not indeed to near akin to the centre as brothers and sisters, yet related, as in the family, and connected, as friends.

The means employable to attain these effects, are *sympathy* and *antipathy* among the colours, whereby their true *value* is fixed. Sympathetic colours, *i. e.* colours allied in their tone, as brown, to dark-red, &c. may contribute to union, but they exclude variety. Colours opposite in their
tones,

tones, as blue and red, contribute to force and variety, but are void of union. The effect of any colour cannot be known till its neighbours are inserted; a pale red shall be overpowered by a deeper; while by a deep blue it shall be strengthened. This comparative appearance of colours is denominated their value.

To complete a well-coloured picture, it should be **WARM** and **MELLOW**; by the first is meant, a certain moderated resemblance to the effect of sun-light; which being always yellowish, and more or less glowing, indicates that choice of colours, as allied to warmth; if we consider yellow as warm, green is not so warm, because it approaches to blue; which is the coldest of all colours, and by this property is the most difficult colour to introduce and manage: yet may not be omitted, as it is the source of variety and opposition. Mellowness must regulate warmth, not permitting a positive yellow; *that* would be raw and offensive; yet yellowish: not a staring red, but reddish.

The following remarks are a translation from the French:

“The art of colouring is much more difficult than is usually supposed; since during three hundred years, that painting has been revived, hardly more than eight or ten masters have been excellent colourists. Perhaps, also, the infinite variety included in the necessary objects and models of study, precludes the establishment of *rules* and directions on this art.

“Shall we inquire if **TITIAN** had better eyes than others? Or had he formed to himself superior rules? If by rules he attained his merit, may not those who tread in his steps derive great advantages from the study of his works, from attentive and judicious observations on them? [In order to ascertain what those rules were, and to determine their influence and veracity.] But for this effect is requisite an at-

tentive disposition of mind, and an aptitude to penetrate the true causes of those effects we admire. How many painters have copied TITIAN many years, seemingly with their utmost abilities, who yet have never understood the skill and delicacy of the colouring in this great master! The painter born for the art flies with his own wings, and liberates himself from bad habits; but it must be acknowledged, that a great master is no less rare than a great hero, his natural genius having to surmount all obstacles.

“ The truth of colouring consists not in giving to objects precisely the true and exact colour they possess in nature, but to contrive so, that they shall seem to have it; because, artificial colours not possessing the strength and truth of those in nature, the painter’s must be rendered equal, by comparison between themselves; whether by weakening some, or by strengthening others.

“ The artist who wishes to imitate the colours of nature, should vary his colouring according to the subject, to the time of day, the moment of action, the scene of the picture; for the whole tone of the piece ought to agree with the action. If the subject be joyful, let the colouring be gay; but, melancholy and sombre, if the subject be terrible, or afflictive.

“ Although it may be admitted generally that a painter is master of his effects; and that, like a musician who plays a *solo*, he may give what pitch he pleases to his instrument, yet it is equally true that painters (especially landscape-painters) ought to adhere to certain rules independent of their caprice. The time of the day, morning, evening; clear weather, or rainy; fog, or sunshine; do not present the same tone of colours in the same objects, but vary their brilliancy and splendour. The more serene is the weather, the clearer and brighter are colours; rainy and hazy weather
deprives

deprives them of their force. When evening approaches, all nature seems to feel very sensibly the absence of the sun, and, as if it regretted the parting, its colours become feeble and languid; they vanish with him, revive at his return, and augment as he approaches his zenith.

“ It is always to be observed, that a room, or a vestibule, requires for the pictures it is to contain, a colouring adapted to the light they are expected to receive, and different from the force of those exposed in open air.

“ When we say that the whole tone of colours ought to agree with the action, and partake of the reigning colour of the principals, we mean not to exclude that well-managed variety of other colours, without which a picture is merely a *chiaro oscuro*. A sky uniformly blue throughout, pleases much less than if diversified by flying clouds, or the rays of the setting sun. Neither is it in a lawless introduction of different colours, that consists the beauty of colouring as a composition, but in their just distribution, guided by the knowledge of their relations, and of their mutual support. The beauty of objects considered separately, depends much on the breaking of the colours, so that by this mixture, and the just and pleasing distribution of a masterly hand, a painted stone, for instance, should resemble a natural stone; the carnations should appear real flesh, according to the ages and sexes of the figures; and, in short, not only that each object should imitate its original in nature, but also that the whole together should produce an agreeable union, and a delightful harmony.”

In colouring, as in proportion, an artist should always select the most beautiful and perfect examples of nature: but then these examples must be characteristic: the tints of youth apply not to old age; nor the vigour of health, to the decrepitude of disease.

Colouring

Colouring in large works, requires more force, greater depth, and opposition, than in smaller works, and than nature in fact possesses; since otherwise, at the distance necessary for the inspection of such works, they would become flat and enervated.

The sentiments and remarks of Sir JOSHUA REYNOLDS on this important branch of art, cannot fail of being acceptable to our readers.

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

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

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

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

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

—————“Simple unity of shade,
As all were from one single palette spread.”

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

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

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black,

black, opposed to the contrary extreme of brightness, can make them.

“ If to these different manners we add one more, that in which a silver-grey or pearly tint is predominant, I believe every kind of harmony that can be produced by colours will be comprehended. One of the greatest examples in this mode is the famous Marriage at Cana, in St. George’s church at Venice, where the sky, which makes a very considerable part of the picture, is of the lightest blue colour, and the clouds perfectly white: the rest of the picture is in the same key, wrought from this high pitch. We see likewise many pictures of Guido in this tint; and indeed those that are so are in his best manner. Female figures, angels, and children, were the subjects in which Guido more particularly succeeded; and to such the cleanness and neatness of this tint perfectly corresponds, and contributes not a little to that exquisite beauty and delicacy which so much distinguishes his works. To see this style in perfection, we must again have recourse to the Dutch school, particularly to the works of the younger Vandevelde, and the younger Teniers, whose pictures are valued by the connoisseurs in proportion as they possess this excellence of a silver tint. Which of these different styles ought to be preferred, so as to meet every man’s idea, would be difficult to determine, from the predilection which every man has to that mode which is practised by the school in which he has been educated; but if any pre-eminence is to be given, it must be to that manner which stands in the highest estimation with mankind in general, and that is the Venetian, or rather the manner of Titian, which, simply considered as producing an effect of colours, will certainly eclipse, with its splendour, whatever is brought into competition with it: but, as I hinted before, if female delicacy and

beauty be the principal object of the painter's aim, the purity and clearness of the tint of Guido will correspond better, and more contribute to produce it than even the glowing tint of Titian.

“The rarity of excellence in any of these styles of colouring sufficiently shews the difficulty of succeeding in them. It may be worth the artist's attention, while he is in this pursuit, particularly to guard against those errors which seem to be annexed to, or thinly divided from, their neighbouring excellence: thus, when he is endeavouring to acquire the Roman style, without great care he falls into a hard and dry manner. The flowery colouring is nearly allied to the gaudy effect of fan-painting. The simplicity of the Bolognian style requires the nicest hand to preserve it from insipidity. That of Titian, which may be called the golden manner, when unskilfully managed, becomes what the painters call foxy; and the silver degenerates into the leaden and heavy manner. All of them, to be perfect in their way, will not bear any union with each other; if they are not distinctly separated, the effect of the picture will be feeble and insipid, without any mark or distinguished character.”

COLOURISTS is spoken of painters, who, according to their success, are either good, indifferent, or bad colourists. The best colourists are usually thought to be TITIAN, CORREGIO, RUBENS, and VAN DYCK.

COMPANIONS, are two pictures of the same size, and representing subjects in some degree of the same nature: in landscape, however, it seems to be a kind of custom to companionize subjects diametrically opposite, in the instances of a storm and a calm.

COMPOSITION is the science of arranging and disposing

ing *secundum artem* those objects which are proper to be introduced and represented in painting, sculpture, &c.

COMPOSITION is of the greatest consequence to the beauty of a picture; it directs and regulates the ideas which a painter ought to admit in his works, and consequently those ideas which such works are intended to excite in the spectator. If well directed and exerted, the performance which possesses it is striking, vigorous, and attractive; it is also pleasing and charming. If ill understood and mis-employed, the other ingredients of the piece, how excellent soever, occasion merely a confusion of ideas in the spectator, corresponding to the jumble visible in the work.

When a subject is selected for representation, whatever may enter into it, or form any part of it, ought to be well understood, whether it be drawn from history, nature, or fancy. The habitude of working does not teach taste or discernment. Natural genius is equally proper to the painter as to the poet: study must perfect genius, and enable it to express itself; but genius does not originate in study.

The different parts of a picture ought to form one whole, one assemblage, which, by their relative correspondence to each other, should impart satisfaction and pleasure. Nothing should be the work of chance, or appear as if placed where it is by caprice; but each object requires its place, its relative and appropriate proportions, and each figure should appear justly engaged in its office and situation; otherwise a picture is a mere confusion of objects.

At a certain distance, too great to distinguish the objects particularly, or even to inspect their actions, the whole of a picture should appear an agreeable collection of masses, lights, and shadows, whose forms, and their relations, of whatever nature they may be, please, and as it were regale
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the eye; the effect, as well of colouring as of other principles, presenting an agreeable and engaging aspect.

The great masses cannot produce this effect, except as they are judiciously subdivided and varied in their parts.

Whatever be the subject treated, it admits only one point of time for the action; and all that a painter includes in his picture ought to conduce to the representation of this very instant; whatever relates to actions past, or future, except as it elucidates or augments the present, is so far an infringement on the laws of composition.

Every action furnishes divers *instants*. The artist must choose the most favourable and interesting, according to the rules of art; for although the most pathetic may be, in recital, the most interesting and striking, yet it may be void of those necessary groupings, distributions, characters, and effects, which are indispensable to a good picture.

The unity of action forbids the admission of *two* instants which may divide the attention of the spectator, and which, by offering two principals, suffer neither to be principal: for, so much attention as is gained by the second, is infallibly lost to the first; consequently the main object proposed by the whole plan, is vacated and destroyed.

This rule is not to be understood as forbidding the introduction of circumstances, or of objects, whose relation to the business in hand is immediate and intimate, and whose omission would render any part of the main action unintelligible or obscure.

The consideration of this unity should render painters very scrupulous in the choice of episodes and accessories. If introduced only for ornament, they are often worse than useless; or if they are not well kept down, they become great defects, and the greater, the more they are in their nature interesting.

It is true there are also subjects wherein the strictness of rule may be moderated to a certain degree; such are those whose expressions are necessarily varied or mixed; where different passions shew themselves in different persons: yet here the action is *one*, taken by itself, however diversified may be its natural effects on the parties concerned in it. This diversity, however, must be such as would naturally arise from the subject; so that on examination of any one expression, it should prove to be an immediate offspring of the principal action; as all the expressions united should the more strongly, because of their variety, enforce the principal idea of the piece. Such subjects are always sufficiently fertile in themselves, without needing assistance from episodes of any kind. The variation of attitudes, of characters, of groupes, may freely be consulted, yet always with a view to the unity of action, never admitting *figures to let*, useless circumstances, or any distracting cause whatever.

Unity of place is not less necessary. A painter is not at liberty to vary, or suppose the scene at his fancy; nor to represent in a landscape what the history relates as passing in an apartment: add to this, that having introduced a vestibule, or apartment, he ought by all means to avoid objects which might attract the eye out of it. In fact, character and propriety must regulate the whole; even the decoration of his composition is not left to his caprice: a hut, a cottage, admit not of colonnades or gilded turrets; nor is it fit that a royal palace should seem the dwelling of boors, or appear equally littered and disordered as a mews.

In every composition some figures are more important than others; some are principals, others subordinates: every object ought to be treated and distinguished according to its necessity and importance, in correspondence to which

it is supposed to raise an interest in the spectator; but it would be an exceedingly vicious extreme to enforce this distinction *too* rigidly: it would interrupt the harmony of the subject, deprive the artist of his liberty, and shackle the most intelligent genius. The management of the colours must contribute to render the principal groupe and the principal figure more evident. As to the grouping of the figures, the subordinate must yield to the more important; and although the whole together must form but one subject, every part of which is strongly allied to its relative parts, yet each must contribute to the principalness (so to term it) of the principal.

It is highly improper to plant figures in lines; or, in a groupe, to represent every person who contributes to compose it as of equal height, like a regiment of soldiers, whose regularity is always at enmity with composition; but however freely a groupe may seem assembled, let it never appear without intelligence, proportion, and conduct.

It is not sufficient that a correspondence appears between the groupes which form a composition, unless variety be superadded to it: too great uniformity in the attitudes of members, and of figures, renders such figures cold and unpleasing. Contrast must animate and revive them. Contrast, therefore, figures against figures, members against members, groupes against groupes; vary the positions, nor let the legs and arms form parallel lines. An upright figure is contrasted by a figure reclining; a figure seen in front, by another seen behind; an arm, or a leg, seen on the inside, is contrasted by others seen on the outside. Whatever conduces to variety (if the subject require extensive variety) is acceptable; but admit not constraint into the contrast; nature does not admit it; and nature is to be followed as closely as may be, for even the greatest exertions
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of art are but accurate and regulated imitations of nature. In the greatest mob that ever was assembled, and animated also with the same passions and motives, a very evident difference is maintained throughout all persons in it; their attitudes are not the same, though they mean and relate to the same thing; but each has his peculiar turn of gesture, situation as to the spectator, front, back, sideways, &c. together with his character of figure, tall, short, &c. and other *peculia*.

If the subject require many figures standing, they must be varied by ingenious airs of their heads or other parts.

Contrast also extends itself to the masses, which ought not to be of the same form, the same size, the same colour, or the same light. One of the most important and indispensable branches of composition, is perspicuity with regard to the action represented: no doubt should be permitted on this article. It is disagreeable to torture the mind by guessing at the fact; the recollection, or conception how such a scene might pass, should be amply sufficient to inform the spectator on the subject of the piece.

It has been the custom of some artists (who have supposed that thereby they deeply studied their compositions) to seek materials from their port-folios; they collect figures, or parts, heads, &c. and combining them, they form as it were a dress of motley; uniting irrelative articles, to form what ought to be intimately correspondent; whereas no selection, even of studies from nature, can supply the ingredients necessary to a composition; and a dependence upon them will debilitate even genius itself, and render languid, if not frivolous, the best design. This remark is not meant to depreciate the value of studies from nature; they are necessary to impart a precision and veracity, a force and finishing to a composition *after* it is adjusted; but should

should form no part of the ideal plan of treatment and conduct of any piece.

Nor are former studies, remarks, accounts, and informations, to be dispensed with on the article Costume, to the just observation of which, every intelligence that can be procured is useful. Every figure should appear habited according to the manner of its country, and the time and occasion of the subject: a Chinese should not appear dressed like a European, nor an American Indian like a Turk.

If the laws of composition may be relaxed, it is in subjects where allegory forms part of the representation; but, however allegory may claim a latitude, as well in painting as in poetry, yet the utmost care should be taken to guard against licentiousness. Immemorial usage has given a kind of authenticity to certain personifications to which novelties have no pretensions; and because by their very nature they are not a little ambiguous, they contribute by their ambiguity to obscure what otherwise might be very distinct and explicit.

Painting may imitate poetry in genius, style, fire, and expression; but although, by HORACE'S rule, both are permitted to include in their compositions certain liberties and additions,

(———*Pictoribus atque Poetis,
Quidlibet audendi semper fuit æqua potestas,*)

yet great circumspection should be maintained not to abuse the privilege.

The principles of composition seem to be (I.) INVENTION, which selects the subject, and the objects which ought to be treated as relative to it. (II.) DISPOSITION, which regulates the places of the objects according to their import-

ance—to their picturesque appearance—to the variety resulting from them—assembling the principal groupes—or dispersing the smaller. (III.) PROPRIETY as to character—scenery—and accessories. (IV.) EFFECT: of colours—of chiaro oscuro—together with effects, general, and particular. (V.) COSTUME, and (VI.) INTELLIGENCE, or PERSPICUITY, in relating the fact and treating its dependencies.

A RICH composition is that which possesses taste, ordonnance, fecundity, which attracts the spectator by its beauty and merit. True richness of composition arises not from a multitude of figures or objects, but from its powers of imparting to the spectator a multitude of ideas, or one leading idea, in so forcible a manner that it shall produce many ideas.

A BEAUTIFUL composition, is that wherein every object is so happily situated, the groupes so well contrasted, the airs and attitudes of the figures so properly varied, and the whole so *à-propos*, as evinces the skill and conduct of the master.

A LOADED composition abounds in too many objects; they are too numerous, and multiplied. A scarcity of objects, on the contrary, *impoverishes* a composition.

AN EXTRAVAGANT composition offers forced attitudes, unnatural forms, false disposition, &c. : these are to be anxiously avoided, as are all compositions that are *forced, cold, confused, or irregular.*

COMPOSITION or PREPARATION for painting on walls, is a name given to a mixture of Greek pitch, mastic, and coarse varnish, boiled together in an earthen pot: it is applied with a brush, on walls designed to be painted in oil, and is afterwards smoothed with a hot trowel, whereby it answers the purposes of a *priming*. Some use two or three

coats of oil, boiling hot, and prime with earthy colours, such as the okers, &c. Others make their composition of lime, and marble powder, which they saturate with linseed oil, after its being well *struck* on the wall with the trowel: when these coatings are thoroughly dry, they are sometimes again primed. It is evident this preparation answers the purpose of *fresco*, which is a very troublesome manner of painting.

CONNOISSEUR, should signify a person whose knowledge in the principles of art, and their application, enables him to form a determinate judgment on such performances as pass under his survey.

Many persons pass for Connoisseurs, who by no means deserve the appellation: they are perhaps sufficiently informed to distinguish the manners of certain masters, or, perhaps, to arraign the detail of a work; but are not blessed with that extensive information, that various science, and that enlarged apprehension, which may enable them adequately to enter into, as it were, the principles of the art, and of the artist.

CONTORSION is expressive of attitudes, or features, whose representations are beyond the truth of nature. With regard to attitudes, to strain them, or so *extremely* to contrast the position of their members, as to contort them, is a principal offence against the justice and truth of design; although, perhaps, such attitudes may be *possible* to the human figure. As to the parts of the countenance, those persons who endeavour to render expression remarkably sensible and vigorous, are in the greatest danger of contorsion; whose effect is so closely allied to the ridiculous, as to need little more exaggeration to complete the caricatura.

CONTOUR is significative of the same as OUTLINE,

and expresses those apparent lines which define the superficies of a figure; those which terminate its dimensions. *Contours* should not be hard, dry, or stiff; they should not be every where equally perceptible, but should be softened, melted, and harmoniously declined into the surrounding parts; except in such places where distinctness is requisite, and which require certainty and force. The grace of *Contours* depends much on a certain wavingness: a gliding, flowing, regular, unbroken (i. e. void of sharp and disagreeable angles), easy appearance, has a good effect. They ought to be continued, or lengthened (i. e. not sudden or harsh), to avoid too many pieces. Care however is requisite, that in giving the member a gliding outline, the anatomy is not injured, nor the bones dislocated. This rule is of indispensable consequence to figures standing on one foot only.

CONSTRAINT is spoken of a piece whose treatment is not firm, bold, and determined, but which shews that the hand which produced it, was under doubt and fear. A drawing, for instance, which is copied, almost always shews constraint, and thereby is distinguishable from an original, even without being compared.

A figure is constrained when its attitude is not easy and natural.

CONTRAST signifies, in painting, a variety, a dissimilarity of objects, of colours, of forms, of attitudes, and of members: always supposing each contrasting part to contribute its share to the general welfare, the taste, beauty, and nature of the piece.

The various disposition of objects, produces contrast in the groupes: for instance, if three figures are assembled, one is seen behind, another before, the third on one side: each figure should avoid being a repetition of any other in the same groupe, but should contrast its companions, and each
groupe

groupe should contrast the other groupes in the same piece. Contrast requires also a difference among the colours of groupes, and the objects which compose them. A single colour may sometimes permit contrast, if it be capable of bright lights and of deep shadows: or if pale in one object, and dark in others.

A figure is said to be well contrasted, when its attitude offers an opposition of members, varying their directions, and effects, their disposition, and their appearances.

COPY is a repetition of a picture, sculpture, engraving, or drawing. That which serves to be copied, is called the ORIGINAL, if it be not itself a copy, but especially if it be a study, whether ideal or from nature: which seems to be the reason why we say, *taken from nature*, or a *study from nature*, rather than a copy from nature.

The source of ideas in an original is nature: art cannot equal this advantage: yet from the imperfect productions of art, are copies made. In an original all is clear; it permits the most free and liberal employment of attitude, colouring, touch, disposition, &c.; but in copying, these articles being already prepared, and merely to be imitated accurately, the mind is constrained, confined, and limited, which prevents the work from possessing that spirit which appears in an original. Even the same hand which produced the first, is fatigued, and wearied, when about the second. Or if the copyist be of superior skill to the author of the original, he will not equal that original, because the hand constantly falls short of the conceptions of the mind. Indeed a master seldom takes the trouble of copying; it is usually the employment of ordinary abilities.

Sometimes however it happens, when a middling painter has started a happy thought, which by poverty of expression,

or otherwise, is inadequately rendered, that a copy shall surpass such an original, if a great master avails himself of the same thought, and completes it by the embellishment and conduct of his superior abilities, adding to it beauties it did not possess.

Certain painters have copied pictures so exactly, that the greatest connoisseurs have been embarrassed, if not deceived, in distinguishing the copy from the original. Collectors of pictures should therefore be careful in purchasing, especially pictures said to be of the Italian masters, because they have been very often copied with the greatest resemblance and address : and many of these copies being old, have acquired an additional likeness by their age.

Even if in copying, the copyist does not confine himself minutely to every trait of his original ; yet a copy is but a copy, though not servile, as a translation from an original treatise, though not literal, is but a translation.

Certain pieces seem to be equivocal, neither copies nor originals ; when, for example, in treating his subject, the painter uses the thoughts and figures of a preceding master, among those of his own invention. And yet it sometimes happens, that a part, or parts, of a composition shall resemble a former, merely by memory, and without design ; or by accident, as nature may repeat such or such an effect. Heads, for instance, may resemble certain of *RAPHAELLE*, simply because the same character being treated, requires corresponding traits. Moreover, I do not see wherefore a remarkably fine and applicable character, should not be as readily permitted in painting, as an applicable quotation in writing. If indeed an author borrows throughout, set him down for a plagiarist ; but if he modestly insert the words of another, instead of his own which he supposes inferior, let
him

him be thought laudable, rather than blameable. For if either painter, or writer, is to be carped at for every line not strictly original, they may well exclaim,

Pereant qui ante nos nostra dixerunt!

Nor perhaps are the very principles of their arts independent of repetition. When a painter is to represent an object he cannot have before him in nature (suppose a lion), he must procure the best possible authority for the article; and if he succeeds from such information, let him have his praise, though a picture from nature may be superior, or more correct: in such a case an artist must use the labours of those who have preceded him; and wherefore an artist should not study his subject, by perusing the conceptions of his predecessors, as well as an author does by perusing the writings of others on his subject, does not appear. It is the constant repetition of the works of others under the profession of originality, which contracts guilt.

A painter *copies himself*, when he repeats in his compositions what he had already produced: this is the first step to the formation of a manner. Now as nature has no manner, but is infinitely various, fertile, and prolific throughout, so should be the mind, and consequently the works of an artist. A manner is the offspring of that imbecility of mind which is unable to pursue nature thoroughly, and therefore rests satisfied with present attainments.

When a painter, to please his friends, or himself, copies one of his compositions, and adds what ideas he thinks proper for further improvement, are not such pictures equal to his original? Nor ought we to degrade those copies from immense compositions on ceilings, &c. done in fresco, and copied in oil: nor are drawings from pictures, or prints from drawings, properly copies: the difference of the man-

ner of operation being too great, and even many of their principles as well as modes of workmanship, entirely distinct.

To COPY, is one mean for promoting the studies of those not arrived at high degrees of skill : variety of manners, of styles, &c. is desirable, not only because each master copied, has his manner of seeing nature, but also to accustom the student to facility, and to avoid as much as may be his acquiring a settled and prejudicial manner.

COPYIST is spoken of painters, &c. who do not compose works of their own invention, but repeat those of others. However accurate and perfect such works may be, a Copyist is not usually reckoned among good masters : because the first and most ingenious parts of his art are not introduced into his practice.

CORNU-COPIA, or HORN OF PLENTY, is an ornament of painting and sculpture, whose application is derived from the ancients : it is used as an attribute or indication of abundance, and is given to Ceres, to certain river-gods, as the Nile, &c. It is a kind of horn, twisted spirally, increasing continually in width, and from its opening pouring out fruits, flowers, and other precious productions of nature or of art.

CORRECTNESS is usually spoken of Design, but may without offence be applied to other branches of art ; colouring, for instance, requires correctness no less than design ; and it seems not irrelative to say, such or such objects are correctly (or incorrectly) coloured. But in general, Design is regarded as correct, or otherwise. Correctness consists in the accuracy of the proportions, in the truth of the contours, and rounding parts, of figures ; and in their effects as to lights and shadows.

To correct design, the assistance of anatomy is indispensable : the human body (in which principally correctness

is criticized) being capable of great variety of motions, and consequently of effects, insomuch as to require frequent appeals to nature, and that of a good choice. It is a great drawback on the merits of a master, to call him incorrect: yet to this censure even TITIAN must submit, however excellent in colouring. What had been his merit, had he equalled RAPIHAELLE in correctness!

The seat of correctness is the Eye: mathematical precision and measurements are inadequate to correctness; because foreshortening destroys their application. To have the Eye well skilled, is a capital advantage; but not to be acquired without continued assiduity.

CORRIDOR, a gallery or passage in large buildings, which leads to distant apartments.

COSTUME is an Italian term, adopted among artists, expressing the conformity of a representation of any fact, to the fact itself, as related, or as, upon the best authority, it may be supposed to have really happened. This conformity extends to the manners of the times, the characters of the persons, the dresses, and accoutrements, the customs of the places, the buildings, and style of architecture, the animals, the national taste, riches, or poverty, and to whatever else is appropriate to the action treated.

The manners of the times are only to be understood from historic relations, or remains of past ages; which demonstrates that no little taste for study ought to animate the historic artist. The characters of the principal personages of the piece must be drawn from the same source, always with an attention to general nature, and not without consulting the prevailing ideas of those who are to survey the picture, since there are many articles (on the subject of morals, &c.) wherein the moderns so widely differ from the ancients, as to forbid their introduction; perhaps totally, but cer-

tainly in their full force as an ancient might have treated them.

When no historic authority exists, or is procurable, the artist is more at liberty to indulge his invention; but he must by no means imitate such objects as are familiar to the spectator; since if he does, he will hardly persuade him that the scene of the picture is remote, while it contains objects at hand: it will seem at most a theatrical imitation of such a story, not an historic relation of it.

It has been debated, whether the costume should be strictly attended to in portraits. It is urged against it, that however the fashion of the times may favour the mode, yet in itself it may be ungraceful; that when it is out of fashion it will appear awkward, perhaps be thought hideous; and that posterity may well be satisfied without it. On the other hand, it is well known how much this fidelity contributes to resemblance of the wearer; it becomes historical to after-times; there is no certain universal and permanent costume, except in habits of office, or as distinguishing badges of certain societies; if the persons represented are not above wearing such dresses, why should they decline to appear in them in distant times? As to the extreme, or pink of the mode, be it remembered that not persons of sense, but fribbles only require it—transmit them to posterity as fribbles, and welcome; but to persons of understanding, a certain general resemblance of their dress, &c. is sufficient; which not only allows a likeness that may last many years, but also permits to the artist a more agreeable and picturesque disposition of its parts. As to the idea of antique dresses, armour, &c. it seems ridiculous. What! a portrait for the inspection of a man's nearest friends, so treated that they may not discover the likeness, and for the
sake

sake of spectators many years afterwards, that they may not discover the unlikeness!

In sculpture, indeed, which cannot by the artifice of light and shadow conceal the offensive peculiarities of dress, much liberty may be allowed. To be satisfied that here the mode must be very greatly moderated, if not quitted, we need only survey a few tombs, whose effigies are surrounded with the once fashionable full-bottomed wigs; their uncouth appearances shock the principles of art, and create a wish that the sculptor had employed less marble and more skill.

After all, if a portrait of a Turk were transmitted to England, how should we ascertain it to be a Turk without the costume? the turban, &c. Or a mandarin of China, how should we distinguish him without his hat and insignia? And if distant contemporaries would remain ignorant without such information, why should we not accommodate posterior compatriots with the same advantages?

CRADLE is a name given to a tool used in Metzotinto, which is *rocked*, as it were, backward and forward in laying of metzotinto grounds: its front edge is circular, that it may more readily move, without leaving those unequal markings which might arise from corners. The face of this tool is cut by a number of deep lines, all parallel and true, which run down to its circular front edge; this edge being whetted, with a bias toward the back edge, becomes very sharp, and the lines engraved on it produce a number of teeth or points, which, when pressed on the copper-plate in working, raise a *burr*, and by many repetitions produce a uniform black ground all over the plate.

Cradles are made of several sizes; the larger for primary grounds, the lesser for retouching places that have been too much scraped away.

CRITICISM. “ It is certain the improvement of art is the result of long-continued observation and remark on its productions, compared with those originals which are subjects of imitation. The works of nature are first seen, as it were, grossly, then more distinctly, and, by degrees, the comparison of one with another, and just reflection upon them, improve the genius, and form the taste of an artist.

“ From a habit of exercising his attention on objects around him, an artist generally discerns with more accuracy than others their distinct and peculiar characters; but as variety is endless, it is impossible even unremitting study should attain an exact knowledge of every property in every subject he is required to treat.

“ It is a well-known story of APELLES, that having finished a capital picture, he exposed it to public observation, concealing himself behind it, that he might profit by the remarks it occasioned. A cobbler very justly complained of an error in the sandal; APELLES altered it. The next day the cobbler, finding his former criticism had been attended to, thought proper to censure the drawing of a leg; APELLES answered him with that expression which afterwards became a proverb, ‘ Let not the cobbler go beyond his last.’

“ I allude to this story, because I think it may furnish an observation or two on the present subject. Artists in general are too shy of asking opinion and advice from others, who, being unbiassed spectators, might perhaps discover some impropriety which the artist himself overlooks from a constant inspection of his work. It is true, such remarks are not always of importance, but if they sometimes deserve attention, even that is profit; nor are those remarks always useless which at first sight appear to be

be so; at least they let us into the manner of thinking of those who are unconfined by the rules of art.

“ Another observation I mean to raise from the behaviour of the cobbler. I fear not a few who take upon them to deliver their sentiments very freely are by no means adepts in the principles of art. I have admitted that an unlearned eye may perceive blemishes; I admit still further, that as persons in general may distinguish discord from harmony without skill in music, so they may likewise judge with propriety, even capital works of art: but as it would be ridiculous to require a musician to insert no discords into his works; so to forbid an artist the use of such or such proportions, colours, or management, would be very arbitrary and absurd.

“ I entreat the critics, in the first place, to be certain the principles they have adopted are just; to reflect, that, if they are just, perhaps they may not be indispensable; and though proper and necessary in general, whether their omission in the present instance is not better than their insertion, as thereby the artist may have ‘snatched a grace beyond the rules of art.’

“ Will these gentlemen permit me to ask them, if they have duly considered the importance of rumour and report to an artist? I persuade myself that personal motive has no share in their observations; but may not their auditors form opinions of the works of a master from the ideas they receive at such times? and then perhaps they may consider a very meritorious artist as a mere blockhead, because that particular performance was not so happy as to please Mr. Such-an-one.

“ Impressed with a sense of the importance of these principles, I wish some able hand would compose such regulations as might improve both art and the artist, might regulate

regulate the public taste, inform the judgment of individuals, and promote that liberality of sentiment which I conceive to be of the utmost utility.

“ I beg leave to offer, as a sketch for such a plan, the following thoughts :

“ I. For an artist to be offended with the remarks of the public, or of an individual (when made with integrity), is to suppose himself the only person in the world who enjoys the gift of sight.

“ II. When an artist offers his piece to the inspection of others, he should entreat them to impart their genuine sentiments ; for if they deceive him by forging an opinion (so to express it), how should he profit by their remarks ?

“ III. If the opinion of others agrees not with his own, it should put an artist on examination of his principles, and the higher he can trace his ideas the better, lest, if they should prove erroneous, he may continue subject to errors issuing from the original source ; but if they prove just, he will feel the stronger satisfaction in his own mind.

“ IV. It is of consequence to an artist to know the judgment of others upon his principles ; to attain this, he should state them freely as proper occasions offer. When it is perceived he works on serious reflection, he will at least be considered as a man of sense, which very opinion will usually supersede many frivolous criticisms on his performances.

“ V. When any one, with the cobbler, ventures beyond his last, let the artist improve his patience and good-humour by exercise, and not be dispirited by the ignorance or petulance of the critic.

“ VI. When a piece is presented to the inspection of a judge, he should examine it with attention, lest a slight

glimpse may mortify the artist, and thereby contribute to impede his advancement.

“ VII. A judicious critic will point out first the most striking blemishes; after having convinced the artist of their impropriety, he should descend, or rather ascend, to smaller faults. If an artist cannot be convinced of great mistakes, it is labour lost to mention smaller; if an artist is sensible of considerable errors, there is hope he may improve by attention to less material defects.

“ VIII. Many unlearned persons are apt to think that numerous small faults compose a large one; whereas, in fact, there may be various trifling blemishes, which, though truly blemishes, may not spoil the piece. Critics would do well to notice only more apparent and obvious faults, in the presence of those who are ignorant.

“ IX. When a judge has discovered what he thinks a fault, let him consider in his mind whether the artist might not have some sufficient (though latent) reason for that particular; whether, if he had omitted that, he must not have inserted a grosser impropriety: if he has chosen the least evil, he is entitled rather to commendation than to blame, supposing them equally inevitable.

“ X. The positive injunction of a patron, the want of a sufficient reward, or injurious expedition (if unavoidable), are not to be imputed to the artist as a fault.

“ XI. In commending a work of art, a true critic shews his skill; not every one sees beauties which are, though many see deformities which are not there: on this article let judges speak freely, as being well assured it is of singular importance; every artist is very sensibly affected by praise. A true judge will applaud what appears meritorious, independent of the opinions of others, and will give his suffrage accordingly:

accordingly: 'the applause of which one shall, in the account of an artist, overweigh a whole theatre of others.'

"XII. The language of the critic should be that of the gentleman.

"This, though an obvious remark, is not the least frequently infringed; whoever has attended to the conversation of some denominated *connoisseurs* must be sensible of this; he cannot but have noticed the use of epithets which gentlemen should by no means adopt."

The following anecdote (said to have happened at the first exhibition in the great room of the Society for the Encouragement of Arts, &c.) may serve as a supplement to the sentiments quoted above.

A connoisseur who had surveyed the pictures, &c. with great contempt, turning to a flower-piece, exclaimed with vehemence, in the usual connoisseur style, "Vile! wretched! paltry!" and so on; "and that filthy spot, I suppose," says he, "is meant for a fly! that dab of dirt! there, that there!" when raising his cane to point it out more evidently, the insect took to his wings for a speedy retreat.

CRUDE, is spoken of colours when they are not accurately adjusted to their neighbours, but glare and shew themselves improperly: they require moderation and lowering, by breaking, glazing, &c.

Crude is also spoken of outlines when they appear careless and incorrect; they require softening and harmonizing.

A crude effect is a general want of union and harmony.

CUPOLA, a round roof or dome, in the form of an inverted cup.

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DARKS are those shadows which, by being deprived of lights, or of reflections, become strong, deep, and powerful: these should never appear among the lights, or lighter parts; as for instance, among the folds of drapery which cross the members, since, by their dissimilarity to the general tone of their situation, they form canals and gashes rather than folds. Their proper place is among the larger divisions of the picture, and their office is to enforce the *chiaro oscuro*.

DECORATION may be taken in two senses; *first*, as applied to decorative paintings, such as scenes in a theatre, &c.; *secondly*, as referring to those accessories, ornaments, or bye-works, as GERARD DE LAIRESSE terms them, which contribute to fill up and compose a piece. Among the first class may be included triumphal arches, catafalques, fountains, fire-works, &c. as well real as represented; also in sculpture, statues, trophies, vases, &c. The principles of the second have already been incidentally noticed; in general they should be modest, *i. e.* without interference with the main subject; but rather should be so related to it as to perfect the design of it, to fill up what may be deficient; and, as they admit certain liberties, these may and should contribute allusively to the better understanding of the history; hinting, perhaps, at its origin, or at its conclusion, &c.

DEGRADATION, or **KEEPING**, signifies the effect produced by the diminution of the force of lights and of shadows; of colours also, and of strength in the parts designed to appear removed from the front ground of a piece. *De-*

gradation is absolutely necessary in the distances, and in proportion to the interval between object and object: it is accomplished either by weakening the power of those remote, or by strengthening the power of those nearer to the eye. In drawings, a thinness of colour contributes to distance; a solid body of colour contributes to the advance of objects which are so treated. In engravings, finer, thinner, weaker lines, placed closer together, contribute to express distance; and grosser, stronger, and, as it were, more *solid* work, contributes to bring forward the objects on which it is employed.

DELICATE PENCIL, COLOURING, FINISHING, &c. is, when either of those parts of art is performed in a fine, sweet, soft, and agreeable manner; when the touches, &c. without being too strongly marked, are true, natural, and kindly managed.

DEMI-TINT is properly the tone of colour between the lights and the darks, or the passage from light to shadow: it is evident, therefore, that as it approaches more to either, it partakes most of light or of shadow. The accuracy and gradations of demi-tints are very principal ingredients in harmony, and contribute greatly to the relief of brighter or of darker colours. The beauty of carnations depends very much on the demi-tint, as without it no good flesh is to be expected.

To succeed in this principle requires correct understanding of *chiaro oscuro*, also of the quality of the colours employed, and the effects they produce when broken: in short, as full half a picture may be in demi-tint to advantage, it is evident that judicious management of it is indispensable; it prevents glare, contributes to breadth, and to softness and fulness of effect. Extremes strike every one, and are easily imitable; but the gradations of demi-tint are only

only found in perfection in the best works of the best masters.

DENTELE, an ornament resembling teeth, used in Ionic and Corinthian cornices.

DESCENT *from the Cross*, is a name given by dealers in pictures, &c. to works representing this part of the history of Christ:—but it not only includes representations of the actual taking down of Christ from the cross, but also after his body is supposed to have been taken down: often, his head lying on the Virgin's lap, or bosom, and many other supposed, or supposable incidents, till the period of his being entombed—As there is no authority for these, generally speaking, we ought to distinguish between the representation of the painter, and gospel history. To deprive painters of some privileges, long enjoyed as liberties, would be barbarous: but to tolerate some which they have adopted is little short of criminal.

DESIGN, by the various situations and directions of lines, by their combinations, and union, represents figures of all existent objects, their forms, and their contours. Design is the basis of painting, sculpture, engraving, &c. which without it would be merely a confusion of useless exertions. The soul of the art, its energy, its expression, its truth, is Design.

The principal parts of Design, are accuracy of proportion, variety and appropriation of character; truth, and force of expression; to complete the whole, grace.

DESIGN, as it regards the practice, vide **DRAWING**.

DESIGNER, is a title given to those artists who compose upon paper their subjects of whatever nature, finishing them in chalks, washing, or tinting them lightly in colours, &c. The term is used to prevent their being confounded with painters, &c. as designs are not to be con-

founded with pictures. Most smaller engravings which ornament books, are copied from designs: and, in general, as Design is the basis of painting, a design may be considered as an advance toward a picture, more or less complete; as more or less finished, &c.

In manufactories those are called designers who furnish patterns for the workmen to imitate.

When it is said of any master, he is a great *Designer*; it implies that he has thoroughly studied the forms of nature, and has acquired an elevated, happy, and correct manner of rendering them: so that not only the forms are represented, but they are represented with facility, liberty, and vigour, as well as truth and accuracy.

DETACHED is spoken of objects which, by their distinctness from whatever forms their back grounds, seem to advance before it; they stand out from it, as it were, and the interval between it and the object is evident. This principle prevents confusion; but in extremes, introduces hardness. In landscape the parts should be distinctly detached, according to their situation, and the extent of the prospect, yet without *cuttings*, and harshnesses.

DETAIL signifies those smaller parts and trifling *minutiæ* of figures, &c. which however important they may be to the operations and functions of nature, yet with regard to picturesque effect, are apt, if too much particularized, to deprive the more noble parts of their just distinction. For instance, we are well assured the eyelashes are useful, but at that distance from a person at which we ought to survey a picture, we should rather take for granted that he has eyelashes, than be said to see them: and the same idea applies to a variety of minute articles.

Seduced by the desire of high finishing, it often happens that an artist pays more attention to such insignificants
than

than they deserve; but this is labour ill bestowed, and might be prevented, by recollection of the simple proposition, that whatever in a picture, &c. is heightened, immediately lowers others, and destroys the equilibrium: the heightenings therefore of details injure the nobler and more important parts, occasion a dryness and sterility in the piece, and indicate a petite genius, rather than a liberal enthusiasm; nor is it always that labour attains its proposed effect: a few smart touches, well placed, and boldly applied, often *hit* better expression, &c. than all possible exactness about trifles; to whose execution a bungler is equal—

The meanest sculptor in the Emilian square
 Can imitate in brass the nails and hair;
 Expert at trifles, and a learned fool,
 Able to work a part, but not compose a whole.

DIE is applied to all square, or cubic stones, or &c. whether to such as form the body of a pedestal to a column, or such as support a statue, flower-pot, &c. in gardens; or are adapted to other employments.

DIRTY is spoken of colours, when, by mixtures of inimical pigments, the result is a disagreeable and heavy compound. This fault is by all means to be avoided, especially in historical and portrait painting; in landscape, almost any colour may be used in some place or other, but simplicity, and clearness of tints, are ever desirable.

In repairing an old picture, it is often necessary to dirty the colours, in order to match them more closely to the faded and embrowned colours of the piece.

For the method of cleaning *Dirty Pictures*, vide the **COMPENDIUM** of **COLOURS**.

DISCIPLE is equivalent to **PUPIL**; and signifies a student

dent who has been taught the principles of his art, by such a master, whose *disciple* he is said to be.

DISPOSITION seems to be the effect of reflection, and consideration, on those objects, of which the invention has conceived; directing each to occupy that place in the picture, which it may most justly challenge: it places the actors on the scene, according to their importance; and it exerts discretion, and sagacity, in the choice of parts, and in managing their preconceived effects.

DISTANCE is the uttermost termination of a prospect: it may also include parts approaching from that termination towards the offscapè. In landscape this is a very important part; in history-painting too extensive distances are apt to injure the effect of the principal figures, by attracting and dividing the spectator's attention.

DISTRIBUTION is in its principles not unlike Disposition; it may be taken, either as to the objects, or to the lights of a piece. The distribution of groupes, their contrast, or sympathy, their forms, their strength, &c. is of great concern. In each groupe, the situation of the figures, those objects which connect or separate groupes, as well as those relating the story, require accurate and perspicuous distribution.

The distribution of light results from the *chiaro oscuro*, whose principles have been noticed.

DOME, the spherical, or vaulted roof of a church, &c.

DRAPERY is a general term applied to all kinds of clothing, stuffs, &c. introduced by artists into their compositions.

DRAPERIES ought to be conformable to the costume, to the character represented, and to the appropriate appearance of each kind of manufacture.

Of the **COSTUME** we have treated, under its proper article.

DRAPERIES should be conformable to the character of their wearer; they contribute very greatly to a distinct expression of it. When particular dresses are worn by certain persons, as ministers, lawyers, officers, &c. the costume is the ruling principle; but in general, the draperies of a magistrate ought to have noble, large, and majestic folds; their movements being slow, grave, and orderly, possessing a dignity corresponding to the station of the wearer; not discomposed by levity, not fluttering, and agitated by the zephyrs, not transparent, and flimsy: while, on the contrary, the draperies of nymphs should not be heavy, and cumbersome, but light, airy, easily put in motion, and corresponding by their disposition to the action and character represented.

How broad soever be the folds of drapery, they should never so conceal the forms of the parts, and members beneath them, as to render undecided their just proportions: but the nobler parts of the figure should have their influence on the drapery which covers them; imparting to the folds their directions, and dimensions, insomuch that the correctness of the naked, and its accuracy of form, should present itself clearly to the spectator.—Nevertheless,

An extreme and rigorous observation of this precept, ill understood, would produce the most unhappy consequences. When it is directed to conform to the indications and effects of the naked, it must be an object of constant attention to prevent the drapery from seeming to be pasted on it, or as if it adhered to the person by any attractive power. Indeed, in sculpture, this kind of drapery is tolerated; because of the excessive inconvenience attending ample and broad foldings, which from the nature of the materials wrought upon, would appear like so many rocks. Neither can sculpture

ture adequately represent the differences of stuffs, and their various superficies; so that being confined to what it is capable of gracefully treating, it delights most in beauty of form, and takes every occasion of introducing the naked. Its draperies, therefore, are composed on this principle: and whenever the naked can be rendered visible, there it shall be represented. And because even the finest linen does not adhere to the naked, the ancient sculptors made use of *wet linen*, that by its more immediate connexion with the members, it might more perfectly express them, and permit them to glimpse, as it were, through it. It is evident, that this idea totally excludes all agitated and flying draperies, with which the Cavalier BERNINI is reproached; and, when we consider, that, however delicately the chisel may be worked, yet a mass of marble *must remain*, its incompetency to such objects appears beyond denial.

But, in painting the case is otherwise; it admits a greatness, which results from amplitude of parts, and of this amplitude the drapery may also participate; the folds may be large, but not so extensive as to *weigh down* the figure, or to overload any part of it; or that it should appear stifled by its drapery.

The folds should be so disposed, that the eye may without hesitation follow their courses, and clearly distinguish their principal parts and divisions. Small folds glisten too much, and are too intricate, to produce a good effect in picture. Those painters who have too closely copied the antique draperies, are apt to render their works hard, stiff, poor, and thin; little more animated than marble itself.

With regard to draperies adapted to portraits, it were to be wished, that as well persons painted, as painters, were sensible of the force of propriety, and decorum, in choosing dresses correspondent to their situations, and characters:
 hereby

hereby painters, in suiting their complexions, ages, professions, &c. with applicable draperies, would enhance the merit of their works, and contribute to their perfection, by that association and composition of parts, which is one source of success.

Painters who employ their talents, in representing common incidents, and actions, ought in general to conform their draperies to the reigning taste; yet so as to bestow on each, the utmost grace of which it is capable, as well as the greatest veracity. They possess infinite advantage in having their originals always before their eyes, and being able to consult nature at any time, and on all occasions; while the strict observance of the costume confines the history painter; who must study diligently before he can understand his subject, which perhaps, after all, forces upon him representations void of grace, or dignity. This difficulty seems counterbalanced, by the general ignorance of spectators, who rarely are more capable of criticizing the costume than the artist; and therefore do not observe incidental deviations from it; which often perplex the painter of modern fashions, and present life, where the rapid variations of modes and dresses require an expertness, not expected from the artist who treats antique subjects. Suppose, for instance, a Roman story: the most general and best known forms of the Roman dress must be selected; not those of very remote antiquity, not the *minutiæ* of the various parts of dress, their fashions, and temporary taste, even in those times of which our information is most express; the general idea and the leading principles are those most applicable to such compositions; and happily are most readily to be procured. With regard to Gods and Goddesses, poetic authority, picturesque effect, and apparent propriety,

propriety, must unite, to render their habiliments appropriate, elegant, and striking.

However draperies may be applied, regard must always be maintained to the quality and natural appearance of the stuff represented. For how can the eye distinguish satin from linen, unless its glossy effect be attended to? unless the brilliancy and sparkling of its lights be justly treated? Since its smooth texture cannot be *felt*, nor a spectator be informed of any of its qualities, except those which are visible, how is he to know it, and to call it satin, unless the painter's skill evince it? The same might be said of every other manufacture; and although we do not expect from an artist, the same intimate acquaintance with that variety of drapery articles, which is necessary to a linen-draper, or a mercer; or that he should paint his laces precisely to a Brussels pattern, or to Point, yet if he do not maintain an evident distinction, and peculiarity of character, he cannot claim applause as a painter of drapery.

The liberty which an artist possesses, of giving to his draperies such colours as he pleases, so as to promote union, or force, at his discretion, is a prodigious advantage in favour of drapery: moreover, it is an article which admits of infinite variety in its foldings, and their effects: some may be bright, others in shade, &c. yet if happily conducted, without the least apparent constraint or improbability.

Draperies are of great utility, to unite groupes, to fill up vacancies, and to prevent too considerable intervals between parts of a picture: they contribute, also, to variety, to magnificence, and to splendour.

The terms with regard to drapery are, to set, or cast a drapery; *i. e.* to place the folds in a natural, becoming,

Drapery N^o 1.



Drapery N^o 2

Drapery N^o 3



Drapery N^o 4





and graceful order, and to form them into sizes, &c. adapted to their subject. Flying drapery is that which is agitated by the air, or by motion, which is kept buoyant, and as it were floating. Drapery should not be stiff, uneasy, poor, angular in its lines, nor seem as if imitated from the lifeless block of a Layman: but as if animated nature had been consulted and faithfully copied.

For the use of the LAYMAN, see that article, and the article CAST A DRAPERY.

The leading principle of drapery, is a *disposition to be at rest*, and this disposition it maintains, however it may be agitated, or conducted into form; thus when a large piece of cloth is hung by a dyer upon tenter-hooks, it falls regularly by its own weight, and becomes smooth, excluding both wrinkle and fold. If in the same cloth, a fold be formed on purpose, yet at a small distance from its origin it widens, frees itself from constraint as soon as possible, and spreads into a similarity to the general smoothness of the whole piece. The number of folds in drapery is always according to its fineness, the stiffness of coarser cloths not permitting so many divisions, and requiring more strength to fold them; fine linen, therefore, is always most replete with folds, yet always preserves its disposition to rest, and *falls*, however it be gathered and plaited. Drapery agitated by the wind, is constantly impelled by the same principle, and the wind can no longer keep it buoyant than while it is able to overcome the *descending* power of the drapery. We have thought a plate or two might illustrate these principles.

In No. 1, we have a piece of drapery supported at each end; in the middle, *between* the two supports, it drops: at the two supports, the folds are more numerous and closer than any where else, they are consequently narrower, but

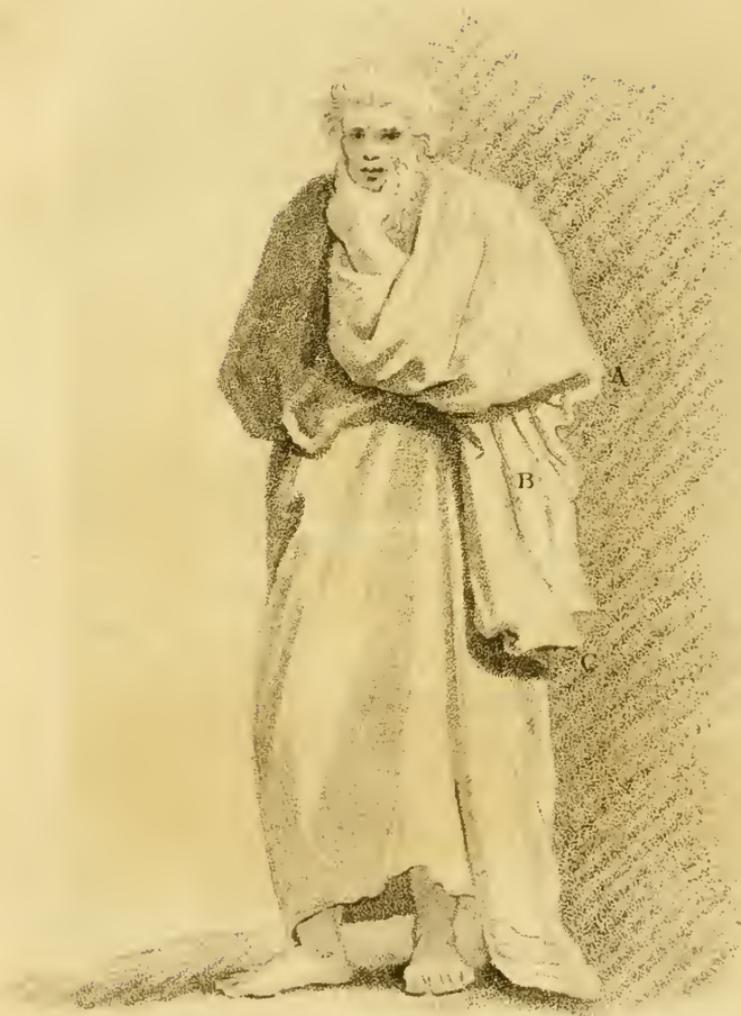
expand themselves and widen towards the bottom, where they become broad, and almost smooth and tranquil.

In No. 2, the drapery is of a finer quality; there is also more in quantity, so that the folds are more numerous, and the resemblance of the lower folds to the upper is less destroyed. We observe in those folds which hang perpendicular, that though they begin narrow, they end broad.

Nos. 3 and 4, are two views of the drapery of the APOLLO, and (in conformity to the observation on ATTITUDE) exhibit the same foldings of the drapery in different aspects: their variations, foreshortenings, lights, shadows, &c. deserve notice.

From the original drawing by Poussin: This philosophical figure having been composed by that great artist for LEONARDO DA VINCI "on Painting," we shall quote the passage which relates to it, as also that illustrated by the *Two figures in conversation* by the same hand.

"That part of a fold which is the most remote from its centre, or from the place of its restraint, whence the fold commences, will recover more of its natural state, than any other part. This is owing to a faculty, which all natural things are found to have, in common with each other; to wit, self-preservation, or an endeavour to preserve their own manners of being; in consequence of which, a stuff uniform, and alike in its thickness and strength, endeavours to continue flat and even; so that when, on account of some fold or plait, it is forced to quit its natural habitude, it struggles continually to retrieve itself; and still in proportion as it recedes from the place of its constraint, it approaches nearer to its original plainness, by expanding and unfolding itself. Thus, for instance, suppose A B C the fold of a drapery, and A B the place where it receives its force or constriction,



from the original Drawing by Poussin.









striction, I have already shewn that the part most remote from the rise or root of a fold, will have recovered the greatest share of its natural form; whence it follows, that C being the most distant part of the fold, will likewise be wider, plainer, and more expanded than any other part."——

“Where a figure is shortened, let the folds be closer together, and drawn round the member in greater numbers, than where it is not shortened; thus the figure MN throws the middle of each circulating fold, further from its extreme, as it is more remote from the eye; RO shews the extremes almost straight, being found directly over against the eye; and PQ has an effect contrary to the first, NM.” *i. e.* the folds become *circular*.

In *the Philosopher standing*, and in him *pointing*, we have additional examples of drapery principles; these figures, therefore, require no further elucidation, as what has already been said, explains them.

DRAWING, as an art, has been already treated in the LECTURES. It may be considered as expressing the forms and the contours of objects, also the representation of their corresponding lights and shadows, as well in form, as in force: with their natural reflections, &c.

DRAWINGS, are either (I.) flight SKETCHES, thoughts, or hints of a master, in which case they convey his simple and indeterminate ideas only: or, (II.) FINISHED, and arranged, as well in composition, as chiaro oscuro, and every other part of painting, except colouring.

Drawings hold a middle station between pictures and prints: they exhibit the fire and animation of a master, his style, his manner, and spirit; the fecundity, dignity, and elevation of his genius, and the facility of his hand. The manners of drawing most in use, are with chalks, with the
pen,

pen, and with washes of bistre, or Indian ink. Other manners have been already suggested.

DROPS, or *Guttæ*, in the Doric entablature, are small pyramids or cones, hanging immediately under the triglyph.

DRY is a term employed to characterize outlines of figures, which are too strongly expressed, which are cutting, hard, and not softened so as to mark the roundness of the parts they represent. It also expresses the sharpness of those transitions from light to shade, which are too sudden, too violent, by reason of the absence of those demi-tints, which ought to be interposed between light and shade, in order to unite both by partaking somewhat of each.

E

EASEL, is a frame-work of light wood, contrived to hold the picture on which a painter works; it has usually three legs, two before, and one behind; the one behind occasionally takes off: it is always longer than the other two, and is capable of being set further off, or brought nearer, whereby the inclination of the easel is regulated. The two front legs are pierced with holes, into which are put pegs, and on these rests a kind of flat narrow board, termed a *shelf*: on this the picture stands, and is moved higher or lower according to the height of the holes in the front legs, in which the pegs are placed.

EASEL PIECES are such as have been wrought on the easel; such as are not too large for that purpose. They are so termed, in contradistinction from great works, as ceilings, &c. and from miniatures, &c. Many artists, excellent in great works, are not equal to themselves in easel pieces.

EASY

EASY is spoken of a genius which conceives with readiness, and of a hand which executes with promptitude: an easy genius invents with freedom; varies its inventions infinitely; and, in short, differs from its former self, continually. An easy pencil shews itself by a large free touch, and by producing its intended effect, without the appearance of labour. Rubens is a remarkable instance of the application of this term.

EFFECT may be considered as divided into two branches, **GENERAL** and **PARTICULAR**: the first being the result of the whole piece, and arising from the united efforts of its various parts and principles; each department producing that happy interest which is adapted to it, so that the **PICTURE** possesses a good effect. As to particular effects, they may be taken, (I.) with regard to principles; and in this sense it is usual to understand the term as relating to *chiaro oscuro*. (II.) With respect to parts of a composition, it may be said, such, or such a part, has not in nature that effect which an artist has given to it: or the effect of such a part is not so good in such a place, as it might have been in another, &c.

In studying from nature the effects of particular parts (they often prove very different from ideal conception of them), great care should be taken that they be conformable to the main principles of the piece; for instance, that the point of sight be not higher or lower, or more oblique, &c. the error may at first seem small, yet may really prove serious.

The effect of a picture on a spectator, should be conformable to its subject, inspiring gaiety, or sadness, meditation, or mirth.

ELEGANCE, according to Monsieur DU PILES, is the art of representing objects with a good choice, superior to ordinary attempts, with delicacy and address communicating

to the work those natural yet striking graces, which may give satisfaction to the spectator. In this respect, elegance of form is a superior study.

ELEVATION of *sentiment*, is a certain noble manner of thought, and expression, which marks the artist's genius: it is repugnant and contrary to whatever is low, mean, absurd, or unbecoming.

ELEVATION of *a house*, is a term used in architecture, to signify the geometrical, measured, and exact appearance of the front of any building. The *plan* of a building gives its horizontal dimensions; but the *elevation* gives not only its perpendicular dimensions, but also the effect resulting from the distribution of its parts, its ornaments, and its general aspect. It should always be remembered, in considering an *elevation*, that it is strictly a geometrical idea, not such a representation of a building as the eye will see it to be when erected: because the perspective of the various parts causes differences which run throughout the edifice, and more or less change its appearance.

EMBLEM is in painting, what metaphor is in writing; signifying something beyond what appears, relating to mental disposition, or to circumstances improper to be introduced historically, and therefore hinted at by figures, or other objects: its sense is determined by its application or *context*, whether moral, historical, elegant, or satirical.

ENEMIES, are colours which, when mingled, produce a disagreeable mixture; and being placed near each other, are hard and unpleasant.

In general, those colours whose result when mixed is disagreeable, are improper as neighbours in any composition.

FRIENDLY COLOURS are totally the reverse.

EPISODE, in painting, as in poetry, signifies, an action *accessory* to the principal, which forms the subject of the picture.

picture. Episodes are by much more tolerable in poetry than in painting, because they may be contrived to arise naturally out of the subject, and to relieve the reader's mind: but, in picture, episodes are too apt to attract the spectator's eye and attention from the main business represented, and to divert his inspection from where it ought to be fixed. In some subjects, nevertheless, episodes contribute to the fuller relation and expression of the history, and provided they be kept subordinate, they may be admitted.

EPISODES are sometimes introduced where they could not possibly occur: sometimes a wall must be pulled down to render them visible, and sometimes they produce dreadful anachronisms. These are errors to be avoided, since they are repugnant to reflection and judgment.

EQUESTRIAN, in sculpture, is spoken of a figure on horseback: the term is not used when speaking of a picture.

EQUILIBRIUM is spoken (I.) of a figure, which is well (or ill) balanced, and adjusted; (II.) of a picture, whose parts, back ground, &c. are adapted to the rest, which ought to be with symmetry, harmony, relief, &c. not permitting one side to be crowded, another empty; or glaring here and there, while other places are destitute of effect.

EXHIBITION is an assemblage of works of art, exposed to public view. The spring months of the year, April, May, or June, are distinguished among artists, by that EXHIBITION of their respective performances, which annually attracts the attention of the public.

It is no uncommon situation of many valuable talents to be concealed from that protection and applause their merit deserves, till some happy occurrence introduces them to public notice and esteem: some sudden ray of light breaks into their obscurity, and discovers excellence which might otherwise have been forgotten in oblivion.

What was the situation of meritorious artists fifty or sixty years ago? or of art in general, in consequence of the insignificance (to say no worse) of its professors? Not that men of talents were unnoticed or unrespected among themselves, but that they were unknown or disregarded (too much at least) by their employers. At that time the artists of Britain seemed few in number, and among them, only here and there a master of repute. These, however, held assemblies at stated periods, and supported, by subscription among themselves, a private academy in St. Martin's Lane (in which seminary, by the bye, most of our late eminent professors received the earlier principles of their education), and by much diligence maintained a freedom from that vassalage, wherein those not fortunate enough to rise to public notice, were enthralled by picture-dealers; a set of gentry much resorted to by whoever wished to furnish themselves with the productions of art. With what spirit could an artist engage in his work, when he was well persuaded, the emolument and reputation arising from it would accrue to another, and himself only enjoy (if he could be said to enjoy) the scanty pittance allowed him by a trader whose principle was to purchase as cheap as possible? Imagination might soar in vain; its exertions were repressed by attention to necessities. The chilling blasts of humble mediocrity, if not of absolute penury, constricted the liberal flow of genius,

“ And froze the genial current of the soul.”

In this confined situation, it was extremely natural their thoughts and discourses, whenever they met together, should turn on the subject of their difficulties; mutual complaints excited wishes and projects for the removal of those impediments which surrounded them. In these conversations, the method most generally proposed, was the establishment

ment of a public academy, as the most likely mean to attract public attention: but however desirable such an institution might be deemed, it seemed attended with so many difficulties, as proved an effectual bar to its success; and, therefore, after some fruitless attempts to procure assistance from those who were esteemed patrons of the arts, the design was dropped.

This is not a place for exclamations of sorrow that any useful design should be dropped, nor for examining wherefore the patrons of art refrained from promoting a scheme whose establishment offered no small gratification to their taste, nor for investigating those principles of British liberty, which, however invaluable in general, were found, on this occasion, not a little unwieldy. But we cannot refrain from blaming that haughtiness of self-opinion, which prevented artists from a modest estimate of their own worth; insomuch that when the list of *superiors* to this institution was formed, all appeared as directors, or professors, or officers of some kind or other, and there were left NO FELLOWS to form the body of the society! This circumstance (according to information we have received) contributed greatly to annihilate the proposed establishment.

Accident has often produced what the utmost efforts of industry have failed to accomplish; and something of the same kind seems to have happened here. Liberty has ever been considered as a friend of the arts; it is natural, therefore, for artists to revere the memory of assertors and champions of freedom, particularly those of our own country. Actuated by this principle, the artists had an annual meeting at the Foundling Hospital, to commemorate the landing of King WILLIAM. To that hospital several of their body had made donations in painting, sculpture, &c. which being accessible to the public, contributed to make those artists

more generally known than others. From this circumstance occasion was taken to suggest, that if these artists found so much benefit resulting from the inspection of their performances, it was probable, others would be equal gainers in the public opinion, could they enjoy a similar advantage. This idea was no sooner proposed, than it was assented to, and approved, and a public exhibition was accordingly resolved on. The committee who were the proposers of the plan, received directions to issue proper notices of this intention; and many ingenious works were exposed to public view, April 21, 1760, in the great room belonging to the Society of Arts, Manufactures, and Commerce, in the Strand.

The success of this undertaking was equal to the most sanguine wishes of its institutors; the public was pleased, the artists were applauded; those already known extended their reputation; those hitherto concealed, became the immediate acquaintance of the public.

The collection consisted of one hundred and thirty performances. Forty-two painters who contributed to this assemblage, and about thirty professors of other branches, composed the whole of those engaged in this attempt.

Now opened a new and pleasing prospect to the artists; had any one merit, he prepared to shew it; or if sensible of his deficiency, he exerted his utmost abilities to attain a level with those in whose applause the public were loudest. If one, whom he supposed his equal, appeared to excel him, his vigorous endeavours regained his place. Connoisseurs, and picture-dealers, no longer bore their former sway in raising or in ruining an artist's reputation and fortune; their interference was discarded: the public sought after those masters whose labours had most interested their regard. A visible improvement in every department of art, was the consequence of this encouragement; and each succeeding

ceeding exhibition demonstrated the talents of British artists, and their grateful returns to the fostering care of a discerning public.

But beside the advancement of art, the exhibition was of no small service by its profits to those widows and families of deceased artists, whose situations required pecuniary assistance. And though this circumstance may have been too much overlooked of late, yet as it is in itself honourable to render service to our fellow-mortals in general, so we may reasonably suppose, the public were not insensible to the pleasure of contributing to this part of the institution.

The second exhibition contained two hundred and twenty-nine subjects. Removed to Spring-Gardens great room, where the exhibitions continued many years.

Admission was *gratis* to the first exhibition, to whoever had a catalogue, which was sold for six-pence; but, by persons lending to friends, &c. no little inconvenience was experienced. To the second exhibition, catalogues were one shilling: at present the exhibition of the Royal Academy is charged one shilling for admittance, and the catalogue is charged six-pence also.

It is pleasant to review the language of those who were now advancing rapidly in public favour, and this was the tenor of it, 1762: "An exhibition of the works of art, being a spectacle new in this kingdom, has raised various opinions and conjectures among those who are unacquainted with the practice in foreign nations. Those who set out their performances to general view, have been too often considered as rivals of each other; as men actuated, if not by avarice, at least by vanity, and contending for superiority of fame, though not for a pecuniary prize.

"It cannot be denied or doubted, that all who offer themselves to criticism are desirous of praise: this desire is not only

only innocent, but virtuous, while it is undebased by artifice, and unpolluted by envy; and of envy or artifice those men can never be accused, who, already enjoying all the honours and profits of their profession, are content to stand candidates for public notice, with genius yet unexperienced, and diligence yet unrewarded: who, without any hope of increasing their own reputation or interest, expose their names and their works, only that they may furnish an opportunity of appearance to the young, the diffident, and the neglected.

“ The purpose of this exhibition is not to enrich the artists, but to advance the art; the eminent are not flattered with preference, nor the obscure insulted with contempt; whoever hopes to deserve public favour, is here invited to display his merit.

“ Of the price put on this exhibition, some account may be demanded. Whoever sets his work to be shewn, naturally desires a multitude of spectators, but his desire defeats its own end, when spectators assemble in such numbers as to obstruct one another. Though we are far from wishing to diminish the pleasures, or depreciate the sentiments of any class of the community, we know, however, what every one knows, that all cannot be judges or purchasers of works of art; yet we have already found by experience that all are desirous to see an exhibition. When the terms of admission were low, our room was thronged with such multitudes as made access dangerous, and frightened away those whose approbation was most desired.

“ Yet, because it is seldom believed that money is got but for the love of money, we shall tell the use which we intend to make of our expected profits.

“ Many artists of great abilities are unable to sell their works for their due price: to remove this inconvenience, an annual sale will be appointed, to which every man may

send his works, and send them, if he will, without his name. These works will be reviewed by the committee that conduct the exhibition; a price will be secretly set to every piece, and registered by the secretary. If the piece exposed is sold for more, the whole price shall be the artist's; but if the purchasers value it at less than the committee, the artist shall be paid the deficiency from the profits of the exhibition."

Happy had it been if the moderation of these sentiments had deeply impressed those under whose direction they were communicated to the public! the commonwealth of arts might then have flourished beyond the utmost expectations of its friends; beyond the abilities of despotic combinations. As to the plan of selling, &c. it was tried, but soon quitted, the chief benefit falling to the share of Messrs. LANGFORDS the auctioneers.

When a charter was obtained, their majesties and the royal family honoured the exhibitions with their presence, and the arts and artists seemed at their zenith of reputation. Afterwards dissention separated from this society the elder artists, who procured the royal authority for the institution of an academy, which at length was lodged in the new buildings erected at Somerset House; and here the exhibition has been annually opened, and has experienced a very considerable share of public favour. The money received at the door is employed in paying the expenses of the academy, salaries to superintendants, the costs of models, &c. Some widows of former officers also benefit by it, and some young artists are supported while on their studies abroad, in Italy, &c. What is not thus employed, accumulates as a fund for the purposes of art, or for other benevolent purposes. Though exhibitions have varied as to their merit, yet they have always afforded ample amusement in return for the money they cost a spectator.

EXPRESSION,

EXPRESSION, as it relates to the human figure, has been treated in the LECTURES.

GENERAL EXPRESSION is assisted by certain adjuncts, or circumstances attendant on the actors in the piece: such are (I.) PERSONALS, dress, equipage, ensigns of dignity, crowns, arms, &c. (II.) AMUSEMENTS, books for a student, musical instruments for a lover of that recreation; horses, dogs, &c. for the chase. (III.) ALLUSIONS, of which many are to be found in HOGARTH'S works. (IV.) WRITING, when no other way is left to certify or distinguish persons and things.

A few instances may illustrate this principle. In HOGARTH'S "Progress of Cruelty," he has identified the principal character, first, as a boy writing his name "TOM NERO," on a wall: afterwards he is identified by the letter to him, "Dear TOMMY," and when being dissected, by the letters T. N. supposed to be made by gunpowder on his arm. On the same principle has ANNIBAL CARRACHI written on a footstool, in his picture of Anchises and Venus, *Genus unde Latinum* (referring to the origin of the Latian line), because, Venus having many lovers, by what other means might Anchises be distinguished so evidently?

Mr. RICHARDSON observes, "there are certain little circumstances that contribute to the expression. Such an effect the burning lamps have that are in the carton of healing at the Beautiful gate of the temple; one sees the place is holy, as well as magnificent.

"The large fowl that are seen on the fore-ground in the carton of the draught of fishes have a good effect. There is a certain sea-wildness in them; and as their food was fish, they contribute mightily to express the affair in hand, which was fishing. They are a fine part of the scene.

"Passerotto has drawn a Christ's head, as going to be crucified,

crucified, the expression of which is marvellously fine; but (excepting the air of the face) nothing is more moving; not the part of the cross that is seen; nor the crown of thorns, nor the drops of blood falling from the wounds that it makes; nothing can express more than an ignominious cord which comes upon part of the shoulder and neck.

“ If there be any thing particular in the history of the person which is proper to be expressed, as it is still a farther description of him, it is a great improvement to the portrait, to them who know that circumstance. There is an instance of this in a picture of Vandyke, of John Lyvens, who is drawn as if he was listening at something; which refers to a remarkable story in that man’s life.

“ In the carton where the people of Lycaonia are going to sacrifice to St. Paul and Barnabas, the occasion of this is finely told: The man who was healed of his lameness is one of the forwardest to express his sense of the divine power which appeared in those apostles; and to shew it to be him, not only a crutch is under his feet on the ground, but an old man takes up the lappet of his garment, and looks upon the limb which he remembered to have been crippled, and expresses great devotion and admiration; which sentiments are also seen in the other, with a mixture of joy.

“ When the story of Joseph’s interpretation of Pharaoh’s dreams was to be related, Raphael hath painted those dreams in two circles over the figures: which he hath also done when Joseph relates his own dream to his brethren.

The hyperbolical artifice of Timanthes to express the vastness of the Cyclops is well known, and was mightily admired by the ancients; he made several satyrs about him, as if he was asleep; some were running away as frightened, others gazing at a distance, and one was measuring his thumb

with his thyrsus, but seeming to do it with great caution, lest he should awake.

“ I will add but one example more of this kind, and that is of Nicolas Poussin to express a voice, which he has done in the baptism of our Saviour, by making the people look up and about, as it is natural for men to do when they hear any such, and know not whence it comes, especially if it be otherwise extraordinary, as the case was in this history.

“ Another way practised by painters to express their sense, which could not otherwise be done in painting, is by figures representative of certain things. This they learned from the ancients, of which there are abundance of examples, as in the Antoninian, or rather Aurelian pillar, where; to express the rain that fell when the Roman army was preserved, as they pretended, by the prayers of the Meletenian or thundering legion, the figure of Jupiter Pluvius is introduced.

“ One instance more of an improvement upon the subject well deserves to be added. I have seen a picture of Albani, a Madona; the child is asleep; the subject is a common, a plain one; to heighten it, the painter has represented Christ dreaming of his future passion. How is this indicated? By placing just by his head a sort of glass vase, wherein is seen faintly, and, as it were, by reflection (seen through a glass darkly), the cross, and other instruments of his suffering.”

Sometimes the general expression is spoilt by oversight; as in the instance of a bird sitting on an ear of corn *without bending it*: or, that of a *straight string* from a blind beggar's hand, to his dog's neck; which would certainly choak the dog; or that of a dead body seeming to *help itself* into the sepulchre: or by other inattentions.

EXTREMITIES, in a figure, are the head, the hands, the feet, the knees, and other junctures. The extremities should

should never be concealed: if they *must* be clothed, yet they should shew themselves through the drapery, by their protuberance and effect: they are the obvious machinery of nature, and by them and their exertions, the forms, the actions, the symmetry, of the person is manifested, not covertly but openly.

F

FACE, *the*, is the most beautiful part of the person, as it contains the greatest variety of form, of colour, of character, and of animation: it is indeed the seat of picturesque life; and the seat too of expression mental, personal, and sympathetic. Hence it is the peculiar study of artists, and many who succeed in it can represent scarcely any thing else, as is notorious among portrait-painters. Some succeed best in profile faces; others prefer three-quarter faces; others full faces. Some suppose a slight turn of the eyes contributes to the grace of a face, &c. History-painters and sculptors rather speak of heads than of faces: and indeed this is thought the more becoming term, though the other be very common.

FACE. Some artists have chosen to measure the proportions of the human figure by *faces*, instead of heads: in which scale of measurement they would fall as follows:

From the crown of the head to the forehead, is the third part of a face.

The face begins at the root of the lowest hairs, which are upon the forehead; and ends at the bottom of the chin.

The face is divided into three proportionable parts: the first contains the forehead, the second the nose, and the third the mouth and the chin.

From the chin, to the pit betwixt the collar-bones, are two lengths of a nose.

From the pit betwixt the collar-bones, to the bottom of the breast, one face.

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

From the navel to the lowest part of the body, one face.

From the lowest part of the body to the upper part of the knee, two faces.

The knee contains half a face.

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

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

A man when his arms are stretched out, is, from the longest finger of his right hand to the longest of his left, as broad as he is long.

From one side of the breasts to the other, two faces.

The bone of the arm, called *humerus*, is the length of two faces, from the shoulder to the elbow.

From the end of the elbow to the root of the little finger, the bone called *cubitus*, with part of the hand, contains two faces.

From the box of the shoulder-blade, to the pit betwixt the collar-bones, one face.

If you would be satisfied in the measures of breadth, from the extremity of one finger to the other; so that this breadth should be equal to the length of the body, you must observe, that the boxes of the elbows with the *humerus*, and of the *humerus* with the shoulder-blade, bear the proportion of half a face, when the arms are stretched out.

The sole of the foot is the sixth part of the figure.

The hand is the length of a face.

The thumb is the length of a nose.

The inside of the arm, from the place where the muscle disappears,

disappears, which makes the breast (called the pectoral muscle), to the middle of the arm, four noses.

From the middle of the arm to the beginning of the hand, five noses.

The longest toe is a nose long.

The two nipples, and the pit betwixt the collar-bones of a woman, make an equilateral triangle.

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

How character varies these proportions has already been noticed in the LECTURES.

FACILITY signifies the readiness, promptitude, and alacrity of an artist's mind, in conception, or of his hand, in representation; the fertility of his ideas, their justness, and application to the subject, their disposition, &c.

Facility of hand requires a free and spirited touch, liberty, and vigour of pencil, &c.; but this boldness and vivacity becomes a fault where it is not regulated by scientific accuracy: so that to acquire facility, are necessary, intimate knowledge of the objects represented, their forms, combinations, &c. and an habituated practice. Thus it appears that judicious theory, and confirmed experience, contribute to facility.

FALSE LIGHT. When a picture is so placed in an apartment, &c. that the natural light which it receives, comes from the side *contrary* to that artificial light which enlightens the picture itself, it is said to be viewed by, or to be placed in, a false light: and this is very detrimental to the effect of a picture, as it takes off greatly from the verisimilitude of the objects represented in it; and, in fact, tends to counteract much of the artist's management of the *chiaro oscuro*. Art in its best productions requires every assistance

ance that may be derived from place, or situation; consequently, it must suffer greatly when seen in a false light, and thereby its utmost, or happiest exertions superseded by inadvertence, or mismanagement.

FEEBLE is spoken of effects, general and partial, and of a performance itself. A capable master may occasionally produce a feeble performance; when he has not exerted the vigour of his genius upon it: a piece may be feeble from the want of vigour in the genius, or in the hand of its author; it may be flat, insipid, uninteresting from its subject, from the manner in which the subject is treated, or from the inadequate result of the whole together: of two pictures, though painted as companions, one is usually less vigorous than the other—but it may compensate the want of vigour by other appropriate excellencies, which may render it a proper associate, though possessing merit of a different kind.

FESTOON is an ornament composed of fruits, flowers, &c. tied together, and supposed to be suspended at each end. It is probable this ornament took its rise from garlands, &c. hung over the doors, &c. of temples on the days of solemn festivals in heathen worship, when such kinds of offerings were made to the deities. Or they might be the first fruits which had been carried to the temple in procession, and which were hung up as long as they kept together, and were afterwards commemorated by being sculptured as ornaments.

Festoons are not now restricted to flowers, or fruits, but many other articles are employed to the same purpose.

FIELD *of a picture* signifies the depths, the hinder parts of the composition, those upon which the nearer parts are placed, and from which they ought to appear detached. To produce this effect, the field of the picture ought to be of a nature and appearance distinct from, yet allied to, the nearer objects: if these be light, the field may be sober
and

and grave; if these be solid and firm, as it were, the field may be light—yet always harmonizing in form, and especially in colour, with the forms and the colours of the principals of the piece.

FIGURE, in terms of art, signifies whatever is capable of representation: hence we have geometrical figures, mathematical figures, &c.

In painting, “figure” is usually restrained to import the human figure: but animals are also figures in landscape. Many landscape-painters succeed but ill in figures: and it would well become painters of every kind to study the human figure; it must improve their style, and their manner of viewing even the most ordinary objects. Too many figures in a picture embarrass the general effect, and load the composition. *Annibal Carachi* said, “twelve figures was the greatest number necessary for most subjects;”—those which were useless, or redundant, or unemployed, or misemployed, he used to call “figures to be lett.” Such should be avoided; but it is not every figure that seems to be useless which really is so in a composition: very often, to remove figures which seem to be doing nothing, would impoverish the ordonnance; and they may safely be retained till that something better which can be substituted, is determined by competent judgment.

FINISHING proposes as its pursuit, the most scrupulous attention to every part of a piece; to give the utmost truth to its objects. Very great care to finish some parts of a picture, is apt to injure the effect of others; it is apt, also, to weary the mind of the artist, and thereby injure the liberty of his hand: but when finishing is united with freedom, when it is delicate and light, it by very much exceeds (for cabinet pieces especially) the slight productions of haste and celerity.

FIRE is spoken of that animated and lively expression, action, &c. which some masters have communicated to the figures introduced in their pictures. Those bold touches which mark and characterize each individual thing as distinct from others, those judicious selections of actions, those animated inventions, those vigorous conceptions and compositions, which realize, as it were, the subject represented; these are the offspring of that *glowing* imagination, that *fire* which is a talent received from nature, an endowment of the artist's mind; a quality not to be expected as the result of studies however long continued, or sedulously pursued.

FIRE-LIGHTS are a class of pictures in which the effect of light is seen to great advantage. They differ something from candlelights, and altogether from daylight pictures. To be in any degree striking, they must be studied from nature. The late Mr. WRIGHT, of Derby, was a wonderful proficient in pictures of this description.

FLATTERY is spoken of a likeness in portraiture, which has improved on the original. *Flattery* is certainly a crime in morals, but unless pushed to excess, it is no crime in picture: for as it may not happen, that the time when a person sits for his portrait, is his most favourable time; or, that he then is most agreeable, in his general appearance; it is a very pardonable liberty, if the artist endeavour to represent him as he would appear, at such most favourable moment. This liberty we allow in views of places, and in representations of things; why should we deny it in portraiture of persons? but that this should be done with dexterity and skill, with modesty and delicacy, all admit and all desire: when the flattery is too gross it offends more by its excess than it gratifies by its complaisance.

FLESH is always understood, in terms of art, of those parts of the human figure, which are seen naked in a picture.

ture. To represent this well, is among the highest exertions of art ; as it requires good drawing, and good colouring. If the term *carnation* differs from the idea conveyed by the term *flesh*, it is, in referring to a greater quantity, such as a whole figure, or a number of figures, or the general mass of the whole : or as we say of a master, “ his carnations (meaning his naked, generally) are so, or so.”

FLOWER-PAINTING is a distinct branch of art ; like landscape, portrait, &c. It requires clearness of tint, a happy adjustment of the various flowers, as productive of harmony and effect, and a certain sprightliness, and gaiety, without which, flowers are heavy and inefficient.

It is a too frequent error, to represent in one groupe, flowers which do not blow or appear at the same time : this mixture of summer and winter is very reprehensible.

FLUTINGS, the hollows or channels, which are cut perpendicularly in columns by way of ornament, and which should always both begin and end in the shaft, near the extremity of the apophyges ; though there are examples to the contrary. When flutings are used the capital should be enriched.

FOLIAGE, an assemblage of leaves : used as an ornament in architecture. Foliage expresses likewise the leaves of trees, &c. in landscape ; and the manner in which the foliage of various trees is treated, as to truth, character, keeping, &c. is of great importance to the good effect of a picture.

FORCE is the result of a judicious application of the chiaro oscuro ; its leading principle is contrast.

FORESHORTENING is the effect of perspective, and has been explained in the LECTURES. In general, this is a difficult part of study, but when well executed very deceptive, as it gives the idea of projection and interval, which

otherwise is unattainable : yet this principle too abundantly repeated loses its effect, and injures the *whole* of a picture.

FORM is sometimes spoken of a figure ; as when we say, character regulates the forms of figures : it is also applied to the parts, as a hand, or a foot, of a good form.

FORM is also applied to the contours, and proportions of vases, ornaments, and other inanimate things : in this sense a *form* is elegant, or beautiful, is clumsy, or disagreeable.

FORM is also applied in the sense of shape, to the figures of the masses, the lights, the shadows, the groupes, and, in general, to all the lines of a composition.

FOXY is a term used by painters to express the prevalence of a particular kind of redness, resembling that of the animal from which the expression is taken : as this is by no means the most agreeable of reds, care should be taken to avoid the excess or predominance of this hue or tone in a picture.

FRAME, that which surrounds a picture when finished. The uses of a frame are (I.) to defend the picture, &c. from injury ; for which purpose frames should be, though not heavy, yet sufficiently firm, and strong. (II.) To terminate the apparent surface of a picture, to confine the eye from wandering beyond the dimensions which are proposed to be submitted to its inspection, whereby the parts on which art has been employed, may produce all the effect of which they are capable. (III.) To heighten and improve the vivacity of the colours, &c. which appear in the piece : for this purpose, frames are commonly made of wood, gilded, and the gold burnished. A variety of patterns are employed on frames : if they are too showy and glaring, they injure the picture by attracting the eye from it : if they are composed of too small ornaments, the eye may regard these, when it should be considering the picture ; nevertheless,

less, as handsome frames greatly ornament an apartment, where ornament is desired frames may be embellished accordingly; they are very expensive if large: from ten to sixty guineas.

The framing of *prints*, is now an article of great trade: as the dimensions of these are not so large as those of pictures, the frames should be proportionately narrower; and as prints have no colours to compare with those of a picture, they should be modest, and sober rather than glaring. Some artists never choose to shew their works unless framed: as the frame is a kind of dress to a picture.

FREE is spoken of attitudes, draperies, &c. as opposed to constraint, and stiffness. In general there is danger that parts surrounded by too much drapery, or by drapery drawn too tight, should want freedom: there is also great danger that attitudes, intended to be very expressive, very solemn, or very attentive, should want freedom. A just medium between slovenliness and constraint, is a proper estimate of freedom.

FREEDOM OF HAND, is the result of an intelligent mind, actuating a practised hand; if good sense does not direct the hand, it will produce scrawls, not instances of freedom; but the best sense in the world requires practice, to be able to express its intentions by its hand. Constraint at first may prove no enemy to freedom at last.

FRESCO, a manner of painting on walls, &c. while wet. Vide the COMPENDIUM OF COLOURS,

FRESH is said of colouring, when it possesses truth and brilliancy: but particularly of carnations. A freshness of colour in the naked is that of a healthy, animated, sanguine, vigorous person: as opposed by livid, diseased, leaden, earthy, or brick-coloured carnations.

Colours are sometimes praised for their freshness after

ages of duration : this is a very commendable quality, and proves, not only that the colours were themselves good, but that the masters knew how to use them. Modern masters are perpetually seeking after colours that will stand as well as they see some ancient colours have stood : they should recollect, (I.) that ancient masters superintended the preparation of their colours themselves : (II.) that they disturbed them as little as possible in the using of them ; and, (III.) that it is usually the fault of the menstruum, oil, &c. when colours change, rather than of the pigments themselves.

FRET is an ornament in architecture used to embellish flat surfaces, chiefly : it is a kind of broad band or riband (or several bands), as it were, folded on itself, at right angles, and carried along the member it is intended to decorate. This kind of ornament is sometimes very complex : but a single fret is simple enough.

FRIENDLY COLOURS, are those, which, when united, form a pleasing mixture ; those which when placed close together present no harshness, no violent opposition, but an agreeable result : in general, those which mix kindly together into one pleasing hue, associate in a friendly manner. See SYMPATHY.

FRONT OF A PICTURE requires a boldness and freedom of touch, a distinctness, and force of treatment, in order to make a strong impression on the spectator : as this part of a picture is always supposed to be near the spectator, the objects may be rendered as natural as possible, so that by a little exertion it should seem easy for him to feel as well as see them ; yet always avoiding *hardness*.

FRONTISPIECE sometimes signifies the whole face or aspect of a building, but is more properly applied to the decorated entrance of a house.

FRONTISPIECE sometimes means an introductory ornament to a book.

GALLERY.

G

GALLERY. In a capacious residence there are usually some rooms not peculiarly occupied by the family, but allotted for the reception of decorations. These, when hung with pictures, are called picture-galleries; but, in truth, a gallery should be an apartment extended into considerable length, and whose windows are so disposed as to afford the most favourable light for the pictures which are hung in the gallery, for the statues, busts, vases, &c. which stand in it, and for whatever other decorations of art it contains. Probably the origin of galleries was the length of those apartments connected with colonnades, and which formed communications of intercourse between the parts of extensive mansions; these being adorned with works of art, other receptacles for works of art received their appellation from them; and hence a gallery is understood to contain such works, and indeed to be composed of them; for so, when we regret the removal of the Houghton gallery from England to Russia, we mean the pictures, though the apartment which contained them remains.

GENIUS. The principles of natural genius have been pretty much considered in the Lectures, to which we refer the reader.

GENIUS, a, expresses one of those little winged boys (in religious subjects often called *cherubs*) which painters place flying about on some occasions. They may sometimes illustrate a subject, by contributing to tell some episodic part of the story; but as they are accessories only, very rarely indeed should they occupy a principal place: their business is ornament, and their use is to express what cannot

not be so well suggested any other way, by which they are restricted for the most part to ancient subjects. Naked *genii* flying about in clouds, in composition with modern personages, habits, and facts, are seldom tolerable: yet there are exceptions; witness Pope's Rape of the Lock, and its very amusing and expressive aerial machinery, which is no less picturesque than poetical.

GLAZING. Vide what has been said in the COMPENDIUM OF COLOURS on this subject.

GLORY. Vide AUREOLUS, or NIMBUS.

GLUE is a tenacious matter, employed to unite two or more pieces of wood or other things; it is also, in some of its preparations, used as a kind of menstruum to liquefy and assist the application of colours and other things. The strongest glue is made in England, from the cartilages, nerves, feet, &c. of oxen, first macerated in water, then entirely dissolved by heat. There are various kinds of glue, as that used by carpenters, as above; that made of parchment-shreds, &c. The fan-manufacturers make a very neat glue. A kind of stick made of glue is composed for the purpose of joining paper together, in order to enlarge drawings, &c. or to repair those which have been damaged, &c. It may be carried in the pocket, and is used by being moistened with warm water, or even by a little saliva, for immediate application.

GOTHIC may be generally understood in much the same sense as BARBAROUS; though in fact it was the taste of certain northern nations, whose ravages and desolations of the fine arts in Italy, &c. are well known. As most of our old churches, &c. are Gothic in their architecture, there is no need to particularize this manner; which, however inferior to the elegance of the antique, has nevertheless, in its best examples, great richness and solemnity. Some derive

derive this style from the Saracens or Moors, rather than from those nations properly called Goths.

There are various kinds of Gothic. The early examples of this style in England are called *Saxon*, and are characterized by circular arches springing from massy columns. A subsequent style adopted the pointed arch, and high rising proportions, turrets, &c.; the windows of such edifices were beautifully ornamented with foliage, and the roofs at length partook of equal decoration. The former are called *Norman Gothic*; the latter are described as either *enriched*, or *English Gothic*.

GRACE is a certain characteristic quality, which renders objects agreeable and delightful to the spectator.

A figure may be well drawn, yet not be graceful; or well coloured, yet possess no grace; may even be beautiful, yet not graceful. Whence then is grace?

This subject might be treated negatively and positively. The first is so clear to general understanding, that little difference of opinion is maintained on it. Whatever is not accurate, or in character, or well placed, or interesting, is not graceful: whatever shocks the feelings of a spectator, or is repugnant to humanity, or to civility and politeness, to decorum of manners, and elegance of sentiment, is not graceful.

Is the converse of this grace? Grace is characteristic: there is grace peculiar to youth, to maturity, to age. Grace is a happy treatment of beauty inspiring elegant ideas: its source must be sought for in the mind.

As to the influence of rules in producing grace, it seems inapplicable: rules are always more or less mathematical. Now, who conceives of mathematical grace? Rather, the power of designing a graceful figure is a quality of: a happy imagination, which, by conceiving forms and their relations, lines and their directions, images to itself grace
and

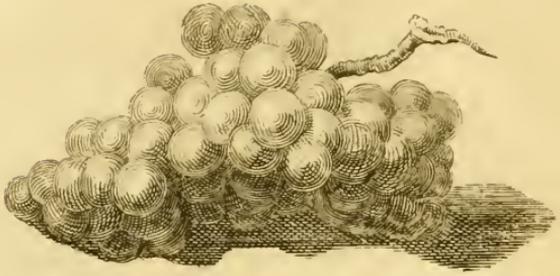
and elegance. If to conception thus graceful, be added judgment to select ideas, and to embody them by appropriate delineation, and application, the result is—delight.

Graceful movement is usually transitory and fugitive; it requires attention and observation to perceive and to profit by it. To the assistance of such observation, a hint or two may contribute.

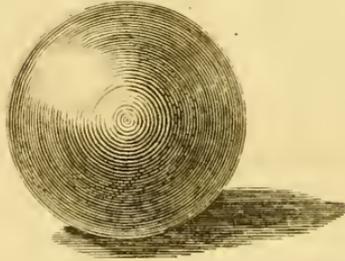
The first thing we notice when a person presents himself in company, is the air of his head: it is more or less bending, forwards or sideways; it is free, or stiff and constrained. This part especially requires notice, because the airs of the heads are the first things which strike in a picture. The attitudes of the arms are of great consequence, whether like or unlike, parallel or varied; the relation of the line or lines they make to that of the head and neck; to that of the body; also the forms of the hands, their motions, the relations of the lines of their motions to that, or those of the arms, the situations of the fingers, &c. In the body, the line of its motion, its attitudes, its ease, and free deportment; the absence of constraint and embarrassment; the absence also of affectation; the polite, kind, and engaging manner of performing certain actions, &c. when a person not only does readily what he does, but gracefully also. In a word, grace is a happy selection of nature, seen in her best moments; which, when repeated, excites love rather than admiration, and pleasure mingled with approbation rather than surprise: it pervades the whole figure from head to foot, by variety, yet union, by harmony and intimate relation, though diversified by innumerable distinctions and changes of personages and character.

GRANDEUR is dignity united to grace; it is a nobleness and superiority, connected with ease and politeness. That this quality, as well as grace, should vary with different persons is not wonderful; and while the sensations of mankind

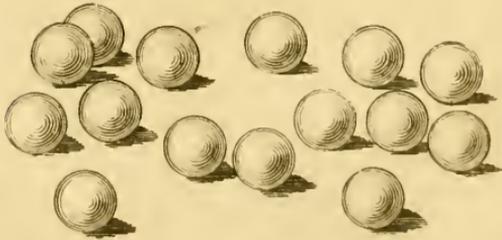
in a Group of objects



in a single object.



Objects Dispersed; therefore without Effect.



mankind are (*ab origine*) distinct, and arise from unequal and variable motions of the mind, there will always be diversity of opinions both on grace and grandeur. In fact, this diversity of opinions, and sentiments, and ideas, is among the insuperable impediments to a definition of grace: at the same time that it is a happy circumstance for artists, whose works are therefore likely, if rejected by some, to be admired by others.

GRANDEUR of manner is intimately connected with a rejection of the minute and trifling parts of a subject, bringing forward the more important and noble parts, and placing them to the best advantage, without any competitors whereby to divert the eye from their complete effect.

GRAPES, BUNCH OF, is the model which nature offers to artists for their conduct in composition, especially of the *chiaro oscuro*; wherein the parts are so disposed, that they form a WHOLE, in which many *contiguous* parts may be enlightened, many in shade, and others varying in medium tints: as in the bunch of grapes, those in the centre are conspicuous, others recede, as well in effect as in situation, going off gradually, without any offensive suddenness, while the infinitely varying reflections preserve a harmony, and augment the *spectacle* without permitting glare. Vide the plate.

GRINDING is an operation very necessary to the beauty of a picture, because the beauty of colours much depends on it: unless they be finely ground they are rough, gravelly, and coarse; and have always a bad effect, especially in works to be viewed near: nevertheless, colours may be injured by over-grinding, especially white. Colours well ground mix better with others also well ground, and produce a smoother and pleasanter surface than coarsely-ground pigments. Careful grinding is thought to have contributed

greatly to the preservation of the colours in the pictures of old masters, some of which have stood wonderfully well century after century.

GROTESQUE is a kind of style in painting and sculpture, which takes unbounded liberties with the human figure, or other objects; beginning, for instance, with a cherub's head and body, and ending in a wreath of ornament; or to a lion's fore part uniting capricious and whimsical decorations, variously coloured, &c.

They are called grotesques, because imitated from the subterranean ruins of the baths of **TITUS** (called *grotta*). **GIOVANNI DA UDINE** was the restorer of this libertine manner, as **VITRUVIUS** has justly reproached it with being: it however maintains a place, because convenient for ornament.

GROUND signifies much the same as *field of a picture*, *i. e.* the part behind a forwarder object. In this sense we say such a thing is the ground to another, as sky to trees or buildings, buildings to figures, or a figure behind another to the figure before it. The *back ground*, as it is often called, is of great consequence to the subject represented; to a portrait it should harmonize well with the figure, in tone and in colours, being always kept down. In general the back ground of a picture should be light, cheerful, modest, sober, and friendly to the principal forms and colours of the piece: the importance of the back ground is felt most by those who best understand the management of the principal.

GROUPE is, both in painting and sculpture, an assemblage of several figures: the term is extended to assemblages of all kinds of objects, animals, fruit, &c. The figures in a groupe ought to have a relation to each other, a correspondencé and mutuality; they ought to contribute to the same action, and to raise the same, or at least a similar sensation.

sensation. Groupes are thus considered with respect to composition. Also in clair obscure, they are objects whereon the light falls, so as to raise attention, and from which shadows originate, so as to support the lights, whereby the eye regards the groupe as a simple object. Any number of figures may enter into a groupe; but it is evident that if they are too numerous, the simplicity of the groupe is destroyed. When a composition requires several groupes, they should be arranged on the principle of a groupe itself; that is to say, that the parts, though related, should yet be distinct, and the principal suffer no abatement: thus a large composition is a groupe of groupes, always offering a first or chief, and such supports as are requisite; generally a second and a third; more groupes would embarrass attention, less would be heavy and confused, as well as prevent the necessary vacancies which divide without distancing them. In a history containing twelve figures (which are usually sufficient for any story), three groupes will permit each figure to be distinct, without injuring the importance of the principal.

GYPSUM is a natural production which forms plâster of Paris after being calcined: it is used for casts of figures, &c.

H

HARD is a term used to express a too sudden termination of outlines, &c.; a dry, awkward, ungraceful contour; when the lights, instead of gradually approaching the shadows, rashly, as it were, join them, and produce by their too sudden transition, a *cutting* of the parts, instead of a tenderness, which is infinitely more pleasing.

HARMONY is the result of a judicious, proportionate, varied, yet connected management of chiaro oscuro, colouring drawing, &c.

The term is generally adopted in reference to colouring: Its principles are, (I.) UNION, the absence of inimical and heterogeneous colours and tints. (II.) VARIETY, whereby every colour is heightened, and rendered more *piquant*, yet with delicacy and skill.

Some persons have supposed that a harmony of colours might be formed on the principles of musical harmony; but the idea seems impracticable.

HARSHNESS is used in a sense not very different from HARD.

HEAVY is spoken of figures, draperies, forms, &c. which are not elegant, tasteful, easy, and agreeable to the eye: it is the contrary to lightness, grace, and beauty.

HEIGHTENED is spoken of subjects which being painted in two or more sober colours, or in *chiaro oscuro* only, are afterwards touched in places where their bright lights strike, with lighter colours; or with *gilding*, sometimes; as the historical pictures in the dome of St. Paul's at London.

HISTORY PAINTING selects, from events real or supposed, the actions which it designs to represent; and generally, it should be some elevated subject, capable of grandeur and dignity, and affording scope for the exertions of art.

This branch of painting claims, and is allowed, the first rank in the art; it is the most difficult, as well as most noble; requiring in the artist an elevated mind, a fertile imagination, an heroic genius, and generous sentiments; together with correct design, taste, fidelity, expression, and learning. Yet these are imperfect, without grace and suavity.

HOLES are those patches of dark or blackish colours, which are placed *mal-à-propos* on the front of a picture; generally with intention to procure force, but which, when viewed at a just distance, by hiding the objects they contain,

tain, seem rather so many impervious pits, than masses of regulated and tender shade.

HONEYSUCKLE, an ornament adopted in architecture, representing the flowers of this plant in their early state.

HORIZON is the apparent boundary of the earth where it seems to touch the sky. To all purposes of art this is the actual horizon: but astronomers extend the horizon into the region of the stars itself! In perspective it is always the height of the eye: subjects above the horizon shew their lower surfaces: subjects below the horizon shew their upper surfaces to a spectator.

I

ICHNOGRAPHY is properly a representation of the horizontal plan of any subject, as of a house, level with the ground; but, in perspective by planes, has been taken with some liberty, for the representation of any plan, vertical, or horizontal.

ICONOLOGY, or the science of **EMBLEMS**, often expresses, by direct means, what narration or poetry fails of, when most prolix; and has the advantage over writing, of being more generally understood. Its **ANTIQUITY** is unquestionable; whether we recur to the *sacred writings*, or trace it in the *hieroglyphics of Egypt*, certain it is, that *emblematical* representations were cultivated, and even communicated as a science, in ages of remotest antiquity.

In later ages, signs of a very general and extensive nature have been chosen to convey the ideas of the iconologist: these are taken from ordinary occurrences of nature, or from various properties of natural productions, which, being open to general observation, are presumed to be generally intelligible.

To most species of creatures, nature has given a certain character, distinct from that of all others; to the lion, courage; to the eagle, quickness of sight, as well as celerity; to the elephant, sagacity; to the fox, cunning: not that we credit every tale related of those animals, yet presume enough to be truth to justify their representations as symbolical of the same qualities or propensities in the human mind.

Not only subjects of the animal, but also of the vegetable kingdom, are used as expressive *insignia*, in this science; trees remarkable for their strength, or shrubs observable for their fragrance, are emblems extremely easy to the mind; and, when well adapted, equally pleasing. Who is there but imagines something mournful in the cypress, or plaintive in the weeping willow? Who is not sensible of the beauty of the rose, or feels not the majesty of the cedar?

The machines, implements and utensils, employed by mankind, become significant emblems: the plough is a just symbol of agriculture, as the sword is of war. To an emblem of music, we use such musical instruments as are known among us; as to a figure of painting, we insert the palette and pencils.

Particular countries, cities, &c. have generally somewhat peculiar to themselves, either the growth of the country, or manufacture of the city; or, perhaps, a particular custom, privilege, or character, distinguishes them from others, and this, when judiciously employed, forms a becoming allusion to the subject intended.

Iconology exacts three principal qualities; *first*, that it be INTELLIGIBLE, that the symbols introduced are such as speak at once to the eye and to the understanding, and whose relation and application to the subject to be expressed, is obvious and clear. It is highly offensive to keep the attention long in suspense, ere it can decypher newly-invented or
roundabout

roundabout related tokens, mysterious as free-masons' signs. This obscurity is contrary to the use of introducing symbols, which is explanation and information.

The second quality necessary in emblems, is, that they should be **AUTHORIZED** by customary usage. This authority is usually attributed to the antique; for my own part, however, I cannot but regret the influence which is allowed to antiquity on this subject. It seems to me, that, with regard to religious emblems or ideas, we are happily placed under a dispensation so different, that most of their sentiments are either contradicted or superseded: and the same may be said of many philosophical truths; our information whereon is infinitely superior to their imaginations. But in what symbols are arbitrary, as those of antiquity are generally received, they are much more intelligible than others now composed might be, so that their use seems indispensable.

The third quality of emblematical figures, is, that they be **NECESSARY**: if the business can be accomplished without them, they must be omitted; for, if introduced without warrantable occasion, like misapplied epithets in writing, they embarrass more than they enforce.

The treatment proper to emblematical introductions, is that of accessories, not of principals.

IMAGINATION is that quality of the mind whereby we think, conceive, invent, and combine ideas. One of the most necessary qualities for an artist, is a lively, graceful imagination.

To assist the imagination, it has been suggested, that recourse may be had to the various effects of accidental causes, which shew themselves in objects around us; such as battered walls, veins of marble, &c.: but however these may aid imagination in an eccentric and irregular manner, they are by no means capable of imparting grace and elegance.

IMITATION is not so much copying the works of another master, as endeavouring by recollection, and by handling, to repeat his manner of thinking and working. Painting sometimes imitates the antique, though from statues, in the turn of figures, the forms, orders, and directions of folds of drapery, &c. It should seem, at first sight, that we cannot imitate nature too closely, but this must be restricted to a good choice and beautiful nature : for whatever is defective, lame, superfluous, offensive, ought not to be imitated, though it be nature no less than what is lovely, or select, and well-chosen ; but of such subjects the more perfect the imitation is, the better.

IMITATOR is the character of those artists who so closely follow the manners of other masters, as not infrequently to deceive the best-informed judges. DAVID TENIERS was so good an imitator, as to procure himself the appellation of *the ape of painting*.

IMPOST, a fascia or small cornice which crowns a pier or pilaster, and from which an arch springs.

IMPRESSIONS are prints taken off copper-plates at the rolling press ; and are either good or bad, according to the truth with which they represent the work on the plate : if they are too faint, or too full, they are equally bad : the first being deficient in force, the latter in clearness ; which two qualities ought to unite in a perfect impression.

INK is a general term for a liquor used to write with, to draw with, to print with, &c. The best *ink* to draw with is Indian ink, which is an artificial composition, originally made in China. A substitute is made by smoke received on a plate, and combined with diluted glue.

INK used in copper-plate printing, is composed of Frankfort black, and linseed-oil burnt (weaker or stronger as wanted), well ground together into on body.

A plate

A plate is *inked in* when the whole work upon it is filled up with ink, forced into it by means of a rubber made of woollen rolled together, and rubbed over the whole face of the plate.

INTERESTING relates either to the nature of a subject, or the manner of treating it. A subject may be interesting by its pathos, or its relation to the spectator, or its general importance: an interesting manner of relating such a subject, is the result of feeling and sentiment, taste and judgment.

INVENTION is a part of composition, which selects the objects, &c. requisite to the subject treated.

When an artist has determined on his subject, he ought well to imprint it on his mind; to interest himself in the action; to transport himself in idea to the very event; to examine every article connected with it, or related to it; every circumstance or accessory which may be useful or becoming; and these he must apply to the best advantage, omitting redundancies, and confining himself to propriety, in his thoughts, expressions, and incidents.

To assist invention, are necessary, constant study, general conversation among mankind, a readiness of remark on occurrent effects, a retentive memory, a habit of rapid sketching, an acquaintance with the works of the best masters, the best histories, the best poets, and whatever is a happy effort of inventive genius.

JOINTS of the various members, or bones, in the body, to be well represented, require great attention. They differ in appearance according to the difference of ages in the subjects represented; they are not capable of receiving much accession of fat, and never are loaded with it; so that the skin which covers them, being always nearer to the bones beneath it, than in other parts, shews their situations and effects. Children, and women of a certain plumpness, not

having the same strength in their muscles as men have, shew the difference greatly at the joints ; for in many parts where the bones shew themselves by rising under the skin, in a man, as at the shoulders, elbows, wrists, knuckles, &c. in children and women these parts are dimpled or sunk in. As this effect is strongly characteristic, art should imitate and pronounce it accordingly ; not with a slavish attention, yet with a faithful, a dexterous, and a liberal hand.

K

KNOWLEDGE is to be acquired only by reflection on good works, and a regular attention to the effects of nature, with the methods of imitation which have been practised by the ingenious and excellent. This latter knowledge is especially requisite to determine the genuine productions of any particular master.

KNOWLEDGE is the art of distinguishing and judging of the beauty and the merit of a performance of art, and of the manner of the principal artists, so far, at least, as to determine, whether a picture, &c. be an original or a copy ; and whether it be of the master to whom it is attributed. The best judges are by no means infallible on the latter article, and are often deceived by taking the works of the scholar for those of his master, whose style he has imitated closely : for by having repeatedly, and for a long time, copied his master, he insensibly acquires his manner, both of thinking and of operating. Though it is undoubtedly agreeable to be able to attribute a work to its real author, yet it is much more necessary to be able to determine whether a performance, of whatever nature, be meritorious or insipid, whether it deserve
praise

praise or censure: and this degree of knowledge may be acquired when the former cannot.

The knowledge of nature is the first ingredient toward a just estimation of the merit of art: the eye which is well instructed will unquestionably be agreeably affected at the sight of an elegant statue, picture, or design: and if such an eye be not attracted, it is a probable proof that the performance does not combine, in any high degree, the requisite qualities of excellence. A man of knowledge should have no prejudices in favour of the dead or of the living, of old masters, or of living professors: merit is all he should concern himself to observe and to applaud: he may, indeed, have his favourite taste, but in general he should esteem art, and art should be the subject of his impartial judgment.

What we have said supposes the knowledge of the principles, at least, of invention, composition, design, expression, colouring, handling, costume, grace, and grandeur. Invention pleases and instructs, composition places to the greatest advantage the efforts of design, and expression; colouring, and handling, please only; but the just observation of the costume is instructive also; grace and grandeur complete the assemblage of excellent qualities, and are not confined to works of one kind, usually esteemed the superior walk of art, but are communicated by the magic of some masters' skill to what, on the first mention, is hardly supposed capable of such merit and interest. The best of masters have, from time to time, produced performances unworthy of their reputation; to be governed by a name, is therefore no proof of knowledge: on the other hand, indifferent masters have sometimes exceeded themselves, and these fortunate productions ought to be honoured in propor-

tion as they are excellent, not in proportion to the fame of their authors. Vide ORIGINAL.

After all, as artists are not always successful, neither are critics always just. It is probable that artists more frequently copy what they see in nature, than critics who have not had the same opportunity of study incline to suppose: insomuch that while it must be recommended to artists not to reject advice, because that would be to forbid improvement, it must also be desired of those who take upon them to judge, not to decide hastily, nor by their own favourite lines of study, nor by insinuations from prejudiced minds, but by the genuine principles of art, and by the proprieties of understanding and knowledge.

KEEPING has been already explained in the LECTURES.

L

LAME. A figure is said to be *lame*, when its parts are not correctly drawn:—one leg, perhaps, is longer than the other, or one hand does not match its fellow, or a finger is so placed as just anatomy forbids. Nevertheless, the precision of proportion is not always to be so strictly maintained as to produce constraint; the finest figures of the antique are not precise in their measures, but they appeared to be perfect in the station from whence they were intended to be viewed.

LANDSCAPE. Vide the LECTURES.

LARGE describes those broad masses of light and shadow, of pencilling and handling, which, instead of being frittered by divisions and subdivisions into so many nothings, void of power and effect, are composed on the principle of producing

producing their just impression on the spectator by *attracting* his notice, which cannot be accomplished by narrow, or scanty, or ill-supported distribution of light and shadow; of colours, and oppositions.

LAYMAN is a figure generally of wood (especially when large), but often of cork, ozier twigs, or even of cane, card, and other light substances: the parts are proportioned to those of the human body, and the joints are capable of motion; sometimes being made of brass, on the principle of ball and socket (these are very much the best), but in cheaper constructions the joints are made of balls, cut crosswise to the centre, and a catgut string passed through the orifice thus procured.

The use of the layman is, to serve as a model, whereon to dispose draperies; especially in such attitudes as, being difficult to maintain, would tire a living model; they hint also at the effects of foreshortening in ceiling figures and others. Lay figures of animals, also, are useful, by taking such attitudes as the animals themselves would not assume at command.

As the too frequent use of the layman is very injurious, we shall offer a few hints which may regulate its introduction.

Artists acknowledge that correct design is only to be attained by study of living nature, and therefore, notwithstanding the natural mobility of the life, and the instability also of the light, they yet attentively study nature. Wherefore then should they not surmount the same difficulties in treating drapery? and why should they *copy* from a lifeless block, in hope, perhaps, of imitating somewhat more nicely the exactitude of folds, or the *minutiæ* of the demi-tints; and this at the expense of the ardour and vigour of instantaneous effects? Nor is this all; for by having constantly
before

before their eyes the imperfect and clumsy proportions of a layman, they will be liable to slide into an awkwardness of design and representation, which cannot but be injurious to their works. Add to this, it often happens, that the drapery they studied is much more highly finished than the naked, or principal parts, whereby the unity of the imitation is lost, and the care and pains of the artist worse than lost. If these evils be avoided in the use of the layman, and if it be treated with freedom and liberty, its services are great: the means of attaining such freedom are, to study this article (drapery) in nature at large, and to endeavour at a facility in giving to each species of stuff that touch which it requires, with lightness and dexterity; whereby will be avoided the too close imitation of those innumerable little lights, reflections, and trifling demi-tints and shades, which bewilder the artist who too closely copies a motionless layman.

LEAFING is of great consequence in painting landscape. Each master has his manner of leafing. The general rule is, to lay in the leafing parts by masses of shade, and to relieve them by masses of lights inserted upon them, and carefully graduated; these are further strengthened by such smart touches, as well of dark as of light, as are requisite. These touches should always follow the course of the leaves, but without degenerating into detail and dryness, as if the artist had *counted his leaves*.

LICENCES are certain liberties granted to artists in the conduct of subjects, whereby they are freed from that slavish attention to absolute identity of representation, of which the article treated is capable. If, for instance, an artist is spectator of a scene which he wishes to compose, it does not follow, that he shall not deviate from the lights which fell on the figures, or, that he shall place every person exactly in
the

the attitude he really was in ; or every groupe exactly on that spot which it occupied ; when by a little variation the whole may be greatly amended in regard to picturesque effect, and artist-like treatment. On the other hand, it would be insufferable in an artist, who, treating the story of **DIOGENES** and **ALEXANDER**, should make the *shadow* of **DIOGENES** fall on the monarch : or, if a general had contrived that his enemies should attack him with the sun shining in their faces, if an artist represents either his enemies in shade, or no sun at all, this would be almost criminal in treating such a story.

LIGHT AND SHADOW. Vide **CHIARO OSCURO.**

LIGHT *to study by.* It may be of use to hint to our young friends, that not every light is equally proper for study. Abroad, for instance, in an open country, care should be taken not to study with the full glare of strong sunshine striking on the book, or paper, which receives the study. The most agreeable time of the day in which to study objects, is directly after the sun is set, while the heaven is filled with the light he has communicated : and, indeed, the true colours of objects are not perceived while the sun shines on them, the solar rays, by adding their own colour, debase that of the object : as blue, in sunshine, is not truly blue, but blue surfaced with yellow ; and the same of other colours ; even black may in some aspects appear white, by reason of improper light reflected from it.

The same principles hold good respecting studies by candle-light : glare is extremely prejudicial to the eye. Beside this, the angle at which the light falls on a subject studied, as suppose, a plaster figure, should be neither too high nor too low ; for though it is well to know the effect of light at all heights, yet the *general* and most pleasing angle is about 45 degrees, at which the shadows fall most agreeably to ordinary

dinary observation. If any person wishes to know how greatly the effect of light alters a countenance, let him place a candle above, or below, on one side, or on the other, of an intimate friend, and it will soon appear that he would scarcely know his friend to be the same person, so greatly is his appearance changed, in different lights.

LIGHT in which to place a picture, should always be the same as that supposed in the piece, otherwise it is a false light, and detrimental to the effect of the picture; it is still worse when the light glistens against the surface of the canvas. Vide **FALSE LIGHT**.

LIGHT HAND is equivalent to freedom, liberty, &c. of management and conduct of the necessary utensils; whether the chisel, pencil, graver, &c.

LIBERTY of hand, is used in a sense not very different.

LOCAL COLOUR is that proper and natural to an object, and to every part of an object, that which distinguishes it from others, and which it always preserves. Local colours are good, in proportion to their veracity.

LOCAL COLOUR is, in its strictness, that tint proper to, and chosen by the artist for the place which it occupies: it should be, according to the laws of gradation and keeping, that which, by the help of the colours around it, expresses the true appearance of what it is intended to represent: for instance, a silk, a stuff, flesh, or other object. It is called *local*, because the *place* which it occupies, requires it to be of its present tone, though, perhaps, were it removed from this place to another, and surrounded by different colours from those which now surround it, or were it seen under another light or aspect, truth itself would require it to be very different: because, by reason of its new neighbours, &c. it would lose that propriety which now becomes it. Hence it follows, that local colours are not al-

ways exactly those even of nature itself; but those which are best suited to make their subject resemble the general appearance of nature to the eye which inspects the piece.

LOW is spoken of the subject of a picture, when it is drawn from vulgar incidents, and represents vulgar manners: such are many Dutch pictures; they represent occurrences which ought in nature to be private, and therefore ought not in picture to be public,

Low is also spoken of the manner of treating a superior subject, when the artist shews no elevation of mind, no grace, or grandeur of idea; the noblest subject possible may be ruined by being treated in a low and unworthy style.

LOZENGE STROKES in engraving, are strokes crossing each other with more or less obliquity; too lozenge is bad.

M

MADONNA is the holy virgin mother of our Lord; the term is Italian, and signifies "Our Lady;" it is usually restricted to a single head of the Virgin. *Madonna e Bambino* is the holy mother and her infant, more or less grown in stature, as the painter has pleased. As the religion of Italy occasions a kind of trade in these subjects, they have been treated by all manner of artists in all manner of ways; hence their quantity is usually more considerable than their quality. It has also been customary for pictures of this kind to be distinguished by some accessory inserted in the composition; hence one shall be named, *Madonna* of "the cushion," another *Madonna* of "flowers," another of "the fish," &c. &c. The Virgin at the Cross is usually called *Mater*, rather than *Madonna*;—as *Mater Dolorosa*, "the sorrowful mother," &c. &c.

MAL-STICK is a light rod of wood, of three or four feet in length, having at one end a small bag of cotton, or other soft substance tied to it. Painters use it by holding it in their left hand, and leaning the soft bag against some dry part of the picture on which they are working: it serves to rest the right hand on, and to keep it steady while painting.

MANNER is that method of working, that touch, that taste, that habitude, as well as that train of thought, invention, and management, which is proper to every particular master; which characterizes his productions, and distinguishes his works: as sometimes a manner distinguishes a whole school.

MANNER, in painting, may be considered as equivalent to manner or style in writing: thus the manner of **CICERO** or of **DEMOSTHENES** is as proper, as the manner of **RAPHAELLE** or of **TITIAN**.

To form a manner, and to be a mannerist, are two distinct articles. Although an artist proposes to himself to imitate nature, and nature has no manner, yet by that peculiarity of seeing nature, which is proper to himself, he will actually acquire a corresponding method of imitating those effects, which he is perpetually inspecting: whereas a mannerist not only quits nature and truth, but also repeats himself, not nature, in his productions: as if all his objects were cast in the same mould, and never varied in their appropriate characters or colours.

In the course of an artist's works, it is usual to distinguish three manners: first, that acquired while under tuition; which ordinarily remains a long time, as being powerful impressions, received in youth, and strengthened by that respect with which young persons survey the productions of their masters. If the manner of the master is

good, it is infinitely happy for the pupil; if bad, he has two difficult things to perform, first to relinquish a bad manner, secondly to acquire a good one: in reference to this difficulty, the Italians occasionally say, "Young man, if you knew nothing, you would soon know something."

The second manner of a master is, that which he forms to himself as the result of mature reflection, study, and judgment, wherein his abilities having attained a ripeness, and sufficiency, he is able to depend on his own talents; and this is usually the best TIME of an artist; he producés his happiest works, and giving full scope to his genius, shews of what it is capable.

As life declines, the manner of an artist declines with it, and he slides into a third manner, less vigorous, less bold, less decided, than his best. His works now are rather the result of former habit, than of present energy; rather the remaining vibrations of a string, than harmonious tone; and this more or less, according to the temperament or situation of an artist, and the nature of his works.

It is not more difficult to a well-informed judge to distinguish the manner of a master, than to know the handwriting of any one; and if two men do not form exactly alike their A's and B's, no wonder they differ in representing a hand, a head, or a figure. This is to be understood of natural and regular manners; not of imitations and intentional forgeries.

MANNER, as spoken of the *Antique, Gothic, Chinese,* &c. is easily understood, as relating to the mode of workmanship peculiar to such instances.

MANNER is said to be strong, weak, dry, heavy, &c.

MANNERIST is explained above.

MARBLE is a hard stone capable of receiving a beautiful polish. The kinds of marble are many. That preferred

for sculpture of figures is white, clear, and void of streaks. But many of the most beautiful kinds, finely figured and variegated, are employed to decorate apartments, in columns, chimney-pieces, &c. Several kinds of marble used by the ancients, were drawn from quarries not known to us; accordingly these are distinguished by the name of *antique* added to them, as *verd antique*, i. e. green antique marble, yellow antique, &c. Some kinds of marble are imitated by composition, as *scagliola*, &c.

MARINE PICTURES, otherwise sea pieces, or sea ports; scenes on the coast, vessels, &c.

MASQUE, the representation of a face only, separate from the head, neck, &c.: it is used frequently in sculpture, for key stones, &c. over doors and arches; when it represents an animal, it is termed a **MUFFLE**.

MASSES are those larger divisions of a composition, whereon depends the effect of the whole; they are aggregates, or collections of parts, and ought to be varied in colours, forms, effects, &c. as well of lights, as of shadows.

MASTER is spoken of an artist whose genius and study have overcome the difficulties of his art; and especially of those artists who have been most famous: it is understood also of one who has taught scholars, or disciples. The choice of a master is of great importance to a young practitioner, as he always retains something of the manner which he acquires while under the original director of his studies.

MAUSOLEUM, a famous sepulchre erected for a king named *Mausolus*, by his wife *Artemisia*; it was extremely pompous and splendid; whence pompous and splendid sepulchres in general have received the name of *Mausoleums*.

MEALY is spoken of colours which appear faded, *whitened*, grey in their shades, and white in their lights;

as if they had been sprinkled with meal. This is a disparagement by all means to be avoided.

MEDALS are a considerable source of information from whence an artist may draw much useful knowledge. They usually contain some emblem of the place where they were struck, the deity, temple, or &c.; with a portrait of the reigning prince, or &c.; so that they represent the dresses of their times, also the customs, temples, vases, and implements of many various kinds. Sometimes they contain copies of the most celebrated figures of antiquity; and from them we not only identify the likenesses of great personages, but also the attitudes of famous works of art. The use of medals was widely extended anciently, it being a privilege to a city to possess its own mint; hence they are associated in collections of medals by their countries, as Roman, Grecian, Syrian, Persian, &c. Whether medals generally were used as coins, is uncertain: some appear to have been so used; others are so well preserved as to demonstrate that they never passed current from hand to hand: but perhaps they were for the most part intended as coinage, though not all were applied to that use. It is very remarkable that out of the thousands of medals known, very few are exact duplicates: their types may resemble each other pretty closely, but they usually differ in *something*.

MEDALLION is a medal of larger size than ordinary.

MELTED. Colours are said to be *melted*, when they are united into each other, with softness, gentleness, and gradation: so that they are free from harshness and rawness of appearance, but agreeably amuse the eye. As nature has nothing harsh in its appearance, but always interposes a medium between two extremes whether of light and shadow, or of opposing colours, it is of great consequence to imitate her in this management; and to this the proper intelligence
of

of reflections, whether of light, or of colours, greatly contribute.

MINIATURE PAINTING has been already explained.

MINUTE, an *architectonic measure*, the lower diameter of a column divided into sixty parts ; each part is a *minute*.

MIRROR is a very useful article to a painter, as a kind of critic to which he may appeal on all occasions : by the distance it gives to objects, and by reversing them, it shews many defects, of which an artist might not otherwise be convinced. It shews principally the effect of the masses, their relations, the force and distribution of colours, &c.

MODELS are objects of whatever nature, which are particularly studied, and copied, by artists. At the academy, the model is usually set naked, for the study of the figure.

MODELLING is explained in COMP. of COLOURS.

MODILLION, an ornament resembling a bracket, adopted in the Ionic, Corinthian, and Composite cornices.

MODULE, an *architectonic measure*, the lower diameter of a column divided into two parts ; one is a *module*: each module is divided into thirty *minutes*; thus neither is a determinate, but a proportionate measure.

MOSAIC, anciently and properly called *Musaique*, *opus Musivum*, is a manner of work, wherein, by placing side by side a vast number of little bits of coloured stones, or glass, and suiting their forms, and colours, to the requisite drawing, it produces representations of various subjects. The pieces are inserted into, and united by, a kind of strong stucco; and being themselves of durable materials, they retain their freshness and effect for ages. Mosaics are always copies of pictures, and their progress is extremely slow and tedious; it was in request among the Romans, but is not practised in England.

MOULDS are hollow casts from some original, which, having

having received the exact form of the subject, are afterwards used to multiply the same, by casts from themselves. They are often of sulphur, which being melted and poured on to a medal, or *bas relief*, will take the impression very sharply. When applied to larger articles, plaster of Paris is usually chosen; and the cavity of the mould being oiled, when the plaster which is to form the cast is poured into it, this being mixed with water, will not stick or adhere, but come freely out of the parts it had entered. Vide GYPSUM.

Plaster of Paris, which is prepared and calcined *gypsum*, is chosen to form moulds and casts, because, contrary to most other mixtures, it swells in drying, so that it completely fills up those parts from which other mixtures would shrink.

MOUNTING is the drawing of a kind of frame, round a print or drawing, which answers the purpose of terminating the subject; and, by the opposition of its colours, of heightening the effect of the composition. If a mounting is gaudy by its colours, or its contents, it attracts the eye from the subject which it surrounds. It is better therefore when kept grave and sober; but this is very different from being heavy, or offensive.

MOUNTING is also used to express the pasting of prints on cloth, or &c. whether for the purpose of being framed and glazed, or of being rolled on a roller, as maps are, when intended to be hung up in an apartment.

MUDDY is a term used principally in engraving, when strokes, &c. instead of being distinct, clear, and well defined, produce that kind of effect which we see in lines drawn by a pen upon paper which sinks: the sides of such lines being foul, confused, and irregular: this arises sometimes in etching, from the point being irregular, or being unskilfully handled; or, from the copper being porous, in which case the action of the *aqua-fortis*, in biting, is not properly

properly restrained and confined to the lines made. In working with the graver, a muddy line is usually the effect of negligence in whetting the tool.

MUDDY is sometimes spoken of colours which are dirty, not clear, nor pleasing; but negligently, or affectedly, dark, gloomy, and heavy.

N

NAKED expresses all those parts of a figure which are not clothed. As it requires skill to execute the naked well, artists in general are fond of shewing their ability in this article. It is, however, reprehensible to introduce it on all occasions; and however excellent may be the groupe of LAOCOON and his sons, yet, as it is not to be thought they engaged naked in the solemnity of a sacrifice, it shocks probability to represent them so; a license which it would ill become any modern artist to assume.

The naked requires softness and delicacy; this is, however, carried too far by some artists, who forget its firmness; but this is a better fault (if faults can be at all good) than hardness and stiffness.

NAKED is also spoken of a composition, where the objects are thin, and scattered; which requires more variety, fullness, and richness, to render it picturesque.

NATURE comprehends every visible object which may be represented: whatever throughout creation is an object of sight, may be also an object of imitation.

To imitate Nature, is not to follow or copy objects, point by point, even supposing the articles are of a good choice: still less is it just imitation of Nature, to take up contentedly with her ordinary and inferior productions, without seeking

seeking for beauties more exalted and noble : these ought to attract the artist's attention ; nor should he think himself successful short of that perfection which nature is capable of producing. Nature is the sovereign and arbitress of art, yet rarely or never is totally exempt from defect ; this the artist must correct in one instance, by assistance drawn from observation of other instances, which are free from such blemishes. Moreover, many of the beauties of nature are fugitive and transitory ; these, though of momentary duration, the artist must, as it were, seize and appropriate, in order to introduce and imitate them in his works.

We must not, however, so implicitly attach ourselves to nature, as to forbid exertions of genius or study ; for most parts of nature, when combined with, or opposed to others, are liable to ill effects, unless they receive from the artist a certain turn, disposition, and application, which harmonizes them, and renders them acceptable to their associates.

Unfortunately, many artists, perhaps most, see nature in a false or artificial light, such as they have *learned* to see her. Whereas, though art, as we have said, is necessary and useful, yet its province is not to control or contradict, but to regulate nature : art may be termed the editor of nature. The ancients arrived at their perfection on this principle, and by judicious assemblage of beauties they exceeded the beauty of general nature ; not by surpassing, but by combining the divided excellencies of nature.

NEAT describes a manner in which care has been taken to avoid whatever might offend the eye of a spectator ; large subjects are the better for boldness, small subjects for neatness. In miniature we expect smoothness, softness, an arrangement of dots, hatches, &c. which is agreeable, and shews *finishing* ; not so in large history

pieces. In engraving also, neatness is a commendation; it denotes a regular, orderly, and suitable conduct of the lines and hatches employed; not some thin, others thick; some rough, others smooth; but a pleasing and elegant symmetry regulating the whole.

NICHE, a cavity or hollow in a wall for statues, &c.

NIGHT-PIECE is a representation of some of those effects which occur by night; such as moon-light, star-light, torch-light, &c. Night-pieces being often illuminated by artificial light, are capable of effects very favourable to art: we have lately seen Mr. WRIGHT demonstrate this truth. There is a Nativity of CORREGIO, in which the beauty of effect is so conspicuous, that it has, by way of eminence, been entitled "The Night of *Corregio*." The idea of night has usually something gloomy connected with it; but certain masters have found the method of rendering night-pieces equally pleasing with those of any other time, or of any more customary effect.

NIMBUS is an obsolete term, signifying the rays placed by painters, &c. around the heads of saints, &c. At present it is rather termed a GLORY. Its use is to distinguish the personages to whom it is applied, when no action particularly striking is performing by them.

NOBLE is spoken of an artist who has elevated and grand ideas of his subjects; or of a picture, which contains a subject nobly treated, free from base, low, mean, and vile ideas, characters, expressions, &c. from degrading and disagreeable effects of any kind. Some persons have a happy talent of rendering even trifling subjects in a dignified and noble manner.

NUDITY is sometimes taken for the naked in general, but usually for those parts which nature teaches to conceal: that any good painter should find satisfaction in representing, or in omitting to conceal them, is astonishing!

OBJECTS,

O

OBJECTS, *in the arts*, are whatever is capable of imitation in design and painting. Objects should be touched according to their places; whether near or remote, they should be drawn and coloured, and in short throughout represented, as nature itself would appear if so situated.

OBSCURE is in one sense the same as shadow, *i. e.* in opposition to light. In another sense, a subject is obscure when it is not easy to determine what it represents, and this is but too frequently the case in emblematic subjects; or a well-known subject may be treated with so little intelligence, that the representation of it becomes obscure. Pictures become obscure when their colours are so faded that scarcely any traces of their effects remain; and a master is obscure when his reputation has been confined to a small circle, and is not generally known.

OIL-RUBBER, in engraving, is a roll of felt, such as hats are made of, or of woollen cloth, &c. which, being tightly rolled up and tied, is used to polish plates, to take off the tarnish from them, and occasionally to fill in the strokes made by the graver, that their effect may be the better seen. Too much oil-rubbing wears away delicate work; for which reason the oil-rubber is useful to erase slight scratches, stains, &c. from the surface of a plate.

OPPOSITION of colours (the same as **ANTIPATHY**), of lights and shadows, of forms, of characters, of effects, of expressions, contributes to excellence by diversity and force.

OPTICS is a necessary study to artists; not only as it forms part of perspective, but as it teaches them what effects their works are likely to have when finished, and

placed in their stations. The effects of natural objects being altogether subject to the rules of optics, must needs render this study desirable to an artist. Its principles, though not very abstruse to diligent attention, are yet too extensive to be treated here.

ORDER, in architecture, a column entire, consisting of base, shaft, and capital, with an entablature.

ORDONNANCE, in painting, differs little from disposition, or the distribution and situation of objects which compose the representation. To display well the subject of a picture, an artist should long meditate on the ingredients of it, even before he sketches them; then let him draw from his ideas their disposition, situation, plan, correspondence, relation to each other, and to the whole, thereby producing order, elegance, spirit, and effect: by such proceeding we sometimes see objects, as it were, take of their own accord their places on the canvas, and without much labour of the artist's hand they seem to associate, and compose with each other, as if by a magical inspiration derived from the mind of their author.

ORIGINAL is spoken of any work of painting, sculpture, design, &c. after nature, or the fruit of invention. It is not easy to determine whether a work be an original; or a copy, if by a good hand: but, as in treating the minor parts, and in the constraint visible in the execution and touch of smaller objects, the copyist usually fails; therefore, in examining a picture, &c. with intent to determine whether it be an original, we should attend (I.) to the invention, and (II.) to the execution. If the *first* be good, well studied, and noble, while the *latter* is poor and graceless, it indicates that the same master did not perform both parts; while, on the contrary, if the handling and touch correspond to the dignity of sentiment,

and shew facility and promptitude, such as might be expected from the master whose manner of thinking and conception appears in the composition, &c. it may be pronounced either an original, or equal to an original in merit and value.

JULIO ROMANO is said to have taken for an original on which himself had worked, a copy by ANDREA DEL SARTO. On being convinced of his error by a private mark behind the canvas, he exclaimed, it was superior to an original, as containing the merit of three masters, viz. RAPHAELLE (the author of the piece), himself, and DEL SARTO. Although it is not easy to determine whether a piece be original, yet if it be meritorious, what more is wanting to give satisfaction on inspecting it?

If it be difficult to distinguish whether a performance be an original or a copy, it is no less difficult to distinguish whether it be a work of the master whose name is affixed to it: both connoisseurs and picture-dealers understand very well the art of *christening* their pictures, either with or without sufficient authority. Although it be pleasing to possess the work of a great master, and so far a name is of value, yet as a name adds but little to the merit of a piece, we should by no means overvalue the name of the reputed author. There are many drawings and pictures of great merit, whose authors are unknown; but which are amply recommended by the spirited invention, the forcible expression, and the liberty of pencil they manifest, and which demonstrate their originality. In some cases an original cannot be procured, as when painted on a wall; then a copy must content us. Often an artist made several repetitions of the same composition, though seldom a capital artist did so without some variation: these, if executed by himself, are all originals, though in fact one

was

was the prototype of the others. As copies are less esteemed because they are servile, stiff, and heavy, so originals are valued for their freedom and firmness; to which should be added, an original and just manner of thinking, of composition, and of interesting the mind of a spectator by the medium of his eye.

ORNAMENTS, although they contribute very much to the decoration and embellishment of a picture, yet require great taste and discretion in the artist to distribute them well: as accessories they are apt to predominate. Pearls, precious stones, gold, &c. ought to be happily introduced or totally omitted; at any rate they ought to be rather scarce than profuse. Even ornaments in architecture, if too crowded, lose their effect, and injure more material articles: in a picture they are too closely allied to minutiae.

OUTLINE is the same as **CONTOUR**. Outlines ought to be pure, gliding, graceful, and free; not hard, nor offensive, nor every where equally visible, or equally detached from the back ground.

OUTRE, excessive, exaggerated, forced, beyond nature.

P

PAINTING is the art of representing objects by means of design and colours. As nature is infinitely various, as well in objects as in effects, and painting an imitative art of unlimited extent, like the source from whence it originates, the greatest genius may find sufficient scope for exertion in any one branch of art to which it inclines; and excellence in this is very much to be preferred before a superficial acquaintance with many branches.

Painting

Painting is usually divided into several classes.

PAINTERS of HISTORY.

PAINTERS of PORTRAITS.

LANDSCAPE PAINTERS.

BATTLE PAINTERS.

MARINE or SEA-PIECE PAINTERS.

ANIMAL or CATTLE PAINTERS.

FLOWER PAINTERS.

ARCHITECTURE PAINTERS.

DECORATION and SCENE PAINTERS.

STILL-LIFE PAINTERS.

MINIATURE PAINTERS.

PAINTERS in ENAMEL.

PAINTERS on GLASS, &c. &c.

As to the manners of painting, they have already been treated: it is easy to perceive that each department requires much study and knowledge, as well as management proper to itself.

PASSAGE signifies the gradation of different tints of colours, &c. into each other, and the interval between the lights and shades of an object represented: such *passage* should be insensible and imperceptible. For this effect the light should gradate into the shadow, and the shadow into the light, the whole harmonizing by means of the demi-tints; so that each seems to be but a continuation of the other, and losing itself, as it were, in the other, yet manifesting a distinction, though not a harshness.

PASSIONS have been already treated in the LECTURES: they must always be studied from nature, and in the best antiques and pictures. The philosophical study of the passions, if not indispensable to an artist, yet cannot fail of being extremely useful to him on many occasions.

PASTICHE.

PASTICHE. This is an Italian term, applied to pictures painted by one master in the manner of another master, counterfeiting not only his style of drawing, but also his colouring, handling, &c. Vide **IMITATOR**.

MIGNARD, to pique **LE BRUN**, painted a Magdalen in the manner of **GUIDO**; he put on her head a cardinal's cap, and painted the tresses of her hair, &c. upon it: it was so perfect an imitation, that **LE BRUN**, and every body with him, regarded it as a genuine **GUIDO**. **MIGNARD** alone maintained the contrary, and, to prove his property, told them they would find painted under the hair a cardinal's cap. **LE BRUN**, thus convinced, replied to him, "Well, then, always paint Guidos."

PATERA, a shallow vase, or rather a kind of saucer, used by the ancients in their sacrifices. On medals we often see the figures of divinities, &c. holding out a *patera*, as if to receive their share of the offerings. In architecture, the *patera* serves as an ornament in the frieze of the Doric order, &c. As this was a sacred utensil, its application is proper to sacred edifices, temples, &c. among the ancients.

PEDESTAL, a square body on which columns, &c. are placed.

PEDESTRIAN, in sculpture, is a figure standing on its feet, in contradistinction from equestrian.

PEDIMENT, a low triangular ornament in the front of buildings, and over doors, windows, &c.

PERSIAN FIGURES. Vide **CARYATIDES**.

PERSPECTIVE has been treated in the **LECTURES**.

IL PETIMENTO is an Italian term, used to signify those studies in which the parts are turned various ways; for instance, several heads, or arms; legs thrown about on all sides, &c. whereby the author has endeavoured to discover and select that attitude which best suited his subject.

PIAZZA,

PIAZZA, a continued arched way or vaulting, under which to walk, &c.

PICTURESQUE signifies what is allied to picture, and coincides with its principles, relating either to attitude, composition, or expression. It has been defined—"a piquant and singular choice of natural effects, heightened with spirit and taste, and supported by reason and intelligence."

PIER, a kind of pilaster or buttress, to support, strengthen, or ornament. The pier of a bridge is the foot or support of the arch; the wall between windows or doors is a pier; also square pillars of stone or brick, to which gates to an entrance are hung.

PILASTER, a square pillar or column, usually placed against a wall, projecting not more than one fifth or one sixth of its diameter; has the same proportions and ornaments as a column, but no diminution.

PILLAR. This word is generally used in architecture, in common with column, though, strictly speaking, they are different; thus the supporters in Gothic architecture are pillars, but can never be properly termed columns, from which they vary in shape and every particular.

PLASTER FIGURES are casts from moulds taken from originals of the same size: they are among the most agreeable, convenient, and beneficial subjects of study, and by their means the beauties of the most exalted models of art are communicated to many students, and at a reasonable purchase. Vide **GYPsum**.

PORCH, an arched way or covering at the entrance of great buildings, particularly churches.

PORTICO, a continued range of columns covered at top, to shelter from the weather; also a common name to buildings which have covered walks supported by pillars. It had anciently these distinctions, when on the outside of

the building it was called *peripterium*; and when on the inside of a hall, court, &c. *peristylum*; the place for walking, *porticus*. Among the ancients these were highly ornamented, and of great extent. The remains of the portico at Palmyra shew it to have been full four thousand feet long. There was a square portico at Athens, whose circumference was fourteen hundred feet, adorned with Corinthian pillars, and a great variety of excellent paintings, and therefore called *poikile*.

PORTRAIT, a representation of some particular person, whom it so closely resembles as to be readily known by those acquainted with the original.

The merit of portrait-painting is not confined to mere likeness, line for line; a very middling painter may herein perform wonders; but to likeness must be added, expression of the temperament, the character, air, and disposition of the person painted. Every person has his appropriate character, which must be *hit* at the most favourable moment, and to the best advantage; for although flattery be with reason condemned in portraits, yet as every person looks better, in every sense, at some times than at others, it is surely very allowable that his best and most agreeable appearance should rather be selected than his less happy moments; and if when he sits for his picture it be not his most favourable time, why should not a painter artfully treat his portrait with reference to such favourable appearance? But this must be done *secundum artem*, without exaggeration, or violation of fidelity: it must be so concealed as to seem the spontaneous effect of nature itself.

It is allowable, when the original has defects or blemishes, to conceal them by art: for instance, Prince ANTIGONUS, who had but one eye, was drawn by APOLLO in profile on the *other* side of his face; and thus LE BRUN has represented

sented ALEXANDER (who stooped in his neck) in such an attitude, as, by its condescension, artfully conceals that bad habit.

The natural character and mental disposition of any person should be faithfully preserved and gracefully adorned; if he be naturally grave, by no means represent him laughing, but endeavour at dignity; if he be naturally jovial and merry, let him not be austere in his portrait, but temper his mirth with manliness; keep beauty free from affectation, and only heighten it with grace.

POSITION. Vide ATTITUDE.

PRIMING is an operation performed on the cloths prepared for painters' use before they are fit to receive colours. As the cloth is not close between the threads which compose it; these interstices must be filled up, roughnesses, &c. must be smoothened, so that the whole surface may be level, uniform, and neat. The first layer is usually, we believe, a coat principally of glue to fill up the threads, then the cloth is rubbed with pumice-stone, afterwards a coat of oil-colour, of a proper tint and mixture, is spread over the whole with a large and pliable knife. Many old painters preferred *white* for the primed grounds of their cloths, others painted on the cloths without priming. The present cold grounds were introduced by Sir GODFREY KNELLER: a much better effect would be produced by priming of a redder, warmer hue; some have thought a priming of distemper was superior to all others.

PRIMITIVE COLOURS are white, yellow, blue, red, and black; from mixtures of which all others may be composed.

PROFILE is a side view of any object, as of a building, &c.; but is generally used in reference to a face seen on one side only, as on medals, coins, &c. It is seldom a

profile is so graceful a likeness as a three quarters or nearly full face, because it permits less artifice of light and shadow, and possesses less variety.

PRONOUNCED, a metaphorical expression, used in design, to signify a part, &c. well marked, accurately rendered and expressed; as of hands and feet, for instance; to express with firmness and decision the outlines, the joints, &c.; and in a figure, the hands, the feet, &c. As in language we *pronounce* our words distinctly by which we compose a sentence, so in design we *pronounce* distinctly the parts by which we compose a whole; but as we wish to speak without harshness, though articulately, so should our figures appear without harshness, though well pronounced.

PROOFS are impressions taken off at the rolling-press by engravers, in order to observe the progress of their plates, and the truth of their work.

PROOFS are also a small number of impressions taken off when the plate is finished, but usually before the insertion of the writing (which omission is meant to distinguish them from succeeding prints): they are therefore printed in the prime state of the plate, before it has received any injury from working, and may justly be supposed to present the workmanship of the engraver in all its beauty. This, together with the small number taken off, greatly enhances their value.

PROPORTION is the relation of the dimensions of parts to the whole, or to each other; it is that establishment, or law of nature, whereby lengths and breadths of members, &c. are fixed and decided. As without the just intelligence of proportion, every object runs the risk of becoming unnatural, it is evident that those whose study and business

It is to follow nature, ought to be intimately acquainted with those regulations which nature has appointed.

PROPRIETY is the regulator of composition, determining not only the whole, but also the parts; including the disposition, character, and effect of every object; the truth, decorum, and probability of every thing introduced.

It is to be lamented that many artists will not give themselves the trouble to acquire competent information on this article, whose control would prevent those absurdities which disfigure many capital productions; such as naked figures in sacred buildings; dogs fighting for bones in royal palaces; modern dresses in treating antique subjects, &c. which are no less misplaced than cannons and muskets in Alexander's battles. These glaring faults are not less reprehensible, though less laughable, than a straight sheath to a bended scymitar; Vulcan's forge placed against tapestry hangings; or a Cyclops holding in his hand one end of a bar of red-hot iron, while he hammers the other end: nor will propriety permit Eve to wear woven and silken garments, or Adam to *support* an immense peruke full curled and powdered. The control of propriety extends even to smaller subjects, and when consulted by artists, is of very great utility in preventing errors.

PYRAMID, a structure, which, from a square, triangular, or other base, rises gradually to a point.

R

RASP is a tool used by sculptors: there are several kinds, as straight, bent, &c. having teeth of different degrees of fineness. The *rasp* differs from a file by the projection of its teeth.

RECESSION

RECESSION is the reverse to ADVANCING : its principles are tenderness, union, and even indistinctness. It is best seen when opposed to its contrary.

REDUCTION is the manner of copying large subjects on a smaller scale. To do this with accuracy, the original is divided into a certain number of squares, by means of lines (threads, if it be a picture, just tacked at the outside on the straining frame) drawn from top to bottom, and crossed by others from side to side; the proposed copy is next divided into an equal number of squares, which are so much smaller in proportion to the former, as the copy is less than the original. By observing accurately in the corresponding parts of the squares, where the contours fall, the whole is outlined with great readiness and exactness. This method is not only the simplest, but also the most correct, notwithstanding all endeavours to perfect mathematical instruments for this service.

REFLECTION is the rebounding of rays of light from one body or surface to others; rays thus reflected always partake somewhat of the colour of that object which rebounds them, and hereby produce a variety of tender effects, which in painting have an admirable delicacy and truth, very greatly promoting harmony and union.

RELIEF or RELIEVO, in sculpture. Vide ALTO or BASSO.

RELIEF, in painting, signifies that distinctness and difference of objects from their back grounds, whereby they seem to project and advance. Thus white *stands off* from black, as black from white; thus a dark tree relieves against a bright sky, or a white steeple against a heavy cloud: this is a principal ingredient in force.

REPETITION of a design, picture, &c. is one performed by the same artist who produced the original, generally

rally to oblige some friend. Repetitions are not always mere copies, but the artist inserts variations, &c. according to his fancy or his judgment.

To REPEAT HIMSELF, is equivalent to *copy himself*, and is a fault arising from want of variety, and fecundity of genius.

REPOSE is that effect of a piece on the eye, whereby it becomes an object to be inspected with pleasure and continued satisfaction.

Glare exceedingly offends the eye; it may attract notice at first, but after a very little time the eye turns away satiated, for want of something to relieve and interest it. But when glare is moderated by repose, the composition becomes not only attractive to the eye, but also retentive of its inspection.

The principles of repose are breadth of tender lights and shades supporting each other, forbidding all strong spots of light, or holes of dark, but delighting in gentle gradations and allied variety.

REPOSO is an Italian term, applied to a picture representing the Holy Family resting on their journey to Egypt, or in Egypt after their journey.

RESEMBLANCE, a conformity of lines, colours, expressions, &c. of a copy to an original, whether that original be nature or any other, or in whatever manner that copy be made. In portraiture, to which it is most frequently applied, it expresses the likeness produced in a picture to the person who sits for that purpose. Very accurate resemblance is sometimes the result of labour; but as this is not the whole which ought to be sought in a picture, it should always be remembered that grace, character, expression, and dignity, are proper associates with resemblance. It is not always that a resemblance is caught in

the first stages of a picture; and let not the artist nor the patron be discouraged at this—if the picture be like when finished, that is enough. On the other hand, it often happens that a picture which is like the party at first, loses part of its resemblance in finishing. Many masters when in the early stages of a portrait they have been happy in catching the resemblance, have there terminated their labours, and would proceed no further.

RETOUCHED PICTURES, are those which having been nearly completed by a master's disciples, are afterwards finished by his own hand. Among masters of great business, this is a common practice, and many have regularly retouched their pupils' copies.

RETOUCHED is also spoken of a picture repaired, or restored where damaged. In speaking of engravings, it is always taken in this sense, for reparations done to a plate after it has been injured, by working a great number of impressions.

RICH. A *rich* picture is one in which all that relates to the subject is represented by figures placed with elegance and propriety, where the groupes, the forms, the tints of colours, &c. are so managed, allied, and supported, so distributed throughout the whole, that the eye wanders, as it were, from part to part with complete satisfaction, and without injury to the principal or leading ingredient of the piece, which retains all its precedence and importance. *Rich* is sometimes spoken of the accompaniments of a subject, when the accessories are noble, grand, ornamental, and becoming, and when they not only mark, but illustrate the main incident represented.

ROTUNDA, a building which is round both within and without.

To **ROUND** A FIGURE, or other object, is to give it the appearance of those prominent, and those withdrawing parts, those advancements and retirings which nature offers. As this is to be effected on a flat surface, it has its difficulty; but is usually accomplished by close attention to the lights and shadows; and especially to the *reflex* lights, whose effect is weaker than that of the main light, and contributes greatly to produce a rounding of parts.

RUINS, as a part of **LANDSCAPE**, have already been treated in the **LECTURES**.

In general, when Ruins are spoken of, the expression refers to views of those majestic remains of antiquity with which Italy abounds, whose mutilated remains produce very noble effects.

RUSTIC: the term is applied to those stones in a building which are hatched, or picked in holes, resembling a natural rough appearance.

S

SANDBAG is a kind of cushion used by engravers; it is from four to six or more inches in breadth, in thickness one to three inches: it is composed of two surfaces of leather, strongly sewed together, and filled with fine sand. It is used by being placed on the table, where it keeps the plate which is laid upon it somewhat raised from the table, for the greater facility of being turned in all directions, according to the course of the stroke then cutting. Some engravers use a tin case, flat at bottom, but somewhat rounded at top, and covered with leather, which at once serves the purposes of a sandbag and of a case to hold tools: it is made of a convenient size for being carried in the pocket.

SCHOOL is a term expressing that series of artists who
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have lived in any country, and whose works, therefore, have possessed more or less conformity of manner and principles.

The term also describes the disciples of a great master, who, drawing their principles from the same source, may naturally be supposed to have many ideas and modes in common. The term school, therefore, is rather allied to the style of art and resemblance of manner, than to identity of country or of residence.

Of national schools, the principal are the ROMAN; the VENETIAN; the LOMBARD, the FLEMISH; to which may be added, the GERMAN, the FRENCH, and latterly the ENGLISH. As each of these schools has its respective manner, a few hints on each may be acceptable.

The Italians drew from the antique such superior advantages of style and elegance, that the Romans (who especially abounded in antiquities) surpassed all their competitors in purity of Design: not contented with a mere imitation of nature, they endeavoured, like the authors of the examples before them, to surpass and improve it. They happily adopted the most noble and interesting attitudes and expressions of the figure. The countenance they rather wished to render vigorous than beautiful; considering it as the mirror of our passions and sensations.

The Venetian school, unequal in purity of design to the Roman; because not favoured with such excellent instructors, applied itself to the more captivating graces of colouring; and its dependent principles; nor was its labour without success; the abilities of TITIAN, PAULO VERONESE, &c. have secured its reputation.

CORREGGIO, as chief of the Lombard school, succeeded wonderfully in colouring, in breadth, and greatness of manner; but being, equally with Venice, destitute of capital antiques, the Lombard school has little to boast of in Design.

The Flemish, and German schools, never proposed to themselves (like the Roman) to surpass nature, to add new beauties, to omit, or conceal actual blemishes, but confined their excellence to fidelity. They succeeded, indeed, in that, to the prejudice of other no less important branches of art. If the person, for instance, who sat as a model of Venus or Juno, was herself beautiful, the goddess was a gainer by her beauty, and appeared in correspondent charms; if, on the contrary, the model was unamiable, so much the worse for the goddess, who suffered correspondent injustice. To this exact and faithful imitation of nature, they owe nevertheless, that truth and vigour of colouring, and that union of effect, for which their productions are examples to painters of other nations.

The works of the French school, coincident with the genius of the nation, possess vivacity and lightness: compositions lively and animated; brilliant, not solid; sparkling, not rich; and fluttering, rather than elegant. The quick imagination of the French forbids that continuance, perseverance, and depth of study, which might raise them to equality with the Italian schools. Yet they possess a certain sprightliness, pleasure, joy, all life and spirit, the *toujours gai*, the laughing loves, which to those who object not to fairy land, are highly entertaining.

The English school seems to bid fair for rivalling the Italians in solidity of style and depth of thought; but whether it will equal them in composition, or in colouring, is a problem not yet solved; nor, perhaps, capable of solution, while portrait-painting is the branch of art principally encouraged by the British public.

In sculpture, the genius of the various nations seems much the same as in painting. In engraving, the French *have* taken the lead, which seems *now* abandoned to the English.

It must be understood, that exceptions to these cha-

racteristics of the schools, are not infrequent: not all the Romans were great designers: and among the FLEMINGS, RUBENS, VANDYCK, and others, have much to boast of beside colouring. LE SUEUR, LE BRUN, POUSSIN, were hardly French in manner or composition.

SCRAPE is a term used to express the operation of conducting a subject in mezzotinto, which is not properly by engraving, for that requires that the copper be cut out with a tool, whereas the progress of mezzotinto is effected by scraping away that *burr* which otherwise would print entirely black.

SCRAPER is a thin tool somewhat like the blade of a penknife, which being whetted to a sharp edge toward the point, is used by engravers in mezzotinto, for cutting away the *burr* from the plate, in order to produce the lights.

SCRAPER is a tool used by engravers to cut off the *burr* which accompanies strokes made by a graver. It is sometimes square, sometimes triangular, &c. It is used also to scrape away blemishes, or to take out parts which require to be replaced by others.

SCULPTURE has been already treated.

SECTION is a term in architecture, signifying a geometrical representation of the internal construction of a house, &c. the wall which forms the impediment to such a sight being supposed absent. If the front wall, for instance, be supposed absent, then the whole interior of the front rooms is shewn in the section: if the side wall (or any other) be absent, then so much of the rooms, &c. as adjoined that wall is rendered visible. This representation by sections, though absolutely ideal, is yet very useful to shew the connexions of apartments, and how they are adapted to each other. It shews also their measures, proportions, &c.

TO SET A MODEL is to give it that situation, light, attitude, &c. in which it is to be studied,

SHADES

SHADES may be taken in senses somewhat different, as being more or less gradated toward shadow. It seems improper, to say a light shadow; the terms are contradictory: yet we say, a *light*, or perhaps, more properly, a *slight* shade, and thus it may be considered as allied to demi-tint; and shade may be intermediate between demi-tint and shadow.

SHADOWS. Vide the LECTURES: vide also CHIARO OSCURO, DARKS, &c.

SHADOWS are those stronger shades, which being almost totally deprived of light, seem dark and deep. Shadows by their opposition relieve and heighten the piquancy of the lights: but they should support each other, by composition, and by apposition. Being well composed, they should form masses of combined effort; being properly placed, they should relieve the eye of a spectator, by sober harmony, and by correct reference to the general principles of the piece.

SHADOWS deprive the parts they obscure, of much of that difference of colour, and piquancy of colour, which other parts exposed to the light possess: so that green, blue, brown, &c. differ less from each other's colour in the shadows, than they do in the lights. In fact, if all shadows were assimilated in colour, the eye, properly placed, would hardly distinguish the deception.

Strong shadows should never mingle among strong lights.

Strong shadows should never cross the members of a figure, whether naked, or clothed.

Strong shadows should be reserved till wanted.

SHARPNESS is a fault, when found at the edges, or outlines, of objects, it renders those objects too cutting to the eye, and as if they were pasted on the picture, or drawing, in which they occur: but *sharpness*, as signifying
a more

a more marked and distinct representation of certain parts, is an advantage, not to those parts only, but to the whole piece, if it be well placed, as it contributes to verisimilitude and to finishing; and greatly to effect; as making certain parts *tell* more effectually to the eye of the spectator.

SILENCE is a name given to a picture representing the sacred Child, who is asleep, held by his holy Mother, who is reprimanding somebody, usually St. John the Baptist, for attempting to wake him. To desire authority for such representations, would be to embarrass painters beyond their ability; they must stand as instances of unrestrained imagination.

SILVERY is spoken of a tone of colouring which is bright and clear; rather a little grey, perhaps, but no more than is agreeable. The silvery tone of Teniers in some of his pictures is much admired.

SIMPLICITY is equally removed from insipidity, and extravagance. It is the effect of a good choice, the enemy of affectation, the usual companion of grace, and the general attendant on nature, especially when not vitiated by over refinement.

SKETCH is the first labour of the hand to represent conceptions of the mind; the first form given to ideas: a sketch perfected becomes a finished performance. The slight *sketch* of a master is more valuable than the laboured finishings of ignorance.

Sketches are usually first thrown upon paper with chalk, &c. Those smaller pictures are also called *sketches*, which a master makes before he proceeds to forward a large work: in these he sees not merely the effect of his design, but of his colours, his keeping, and of the whole ordonnance in general, and he varies them in his finished performance according to remarks and improvements made on his sketch.

SKETCH.

SKETCH. Vide DRAWINGS.

SKY. Vide the LECTURES ON PERSPECTIVE.

SLAVISH. Vide COPY, CONSTRAINT. To copy even nature slavishly, is to injure genius; whose flights, when conducted by judgment, are not depreciated by freedom. But in general slavery may be considered as indicating a little (and perhaps ill-taught) practitioner, accustomed rather to see nature obscurely through borrowed optics, than clearly for himself.

SOFFIT, the under part or ceiling of a cornice, which is usually ornamented; the under part of the *corona* is called the *soffit*; this word is also applied to the ceiling of an arch, the under side of an architrave, &c.

SOFT. This term has two senses: in painting the softness of flesh is commendable; it results from freshness and delicacy of tints, from sweetness of outline, and from tender management of the articulations:—i. e. the muscles are plump, as if in health, instead of being shrunk, as if suffering under famine; they are full, as if clothed with fat, and with skin, rather than as if they were stripped to shew their anatomy.

SOFTNESS is in draperies a defect; though draperies should not be hard, or dry, yet they may be treated on the other extreme, and, through excess of softness, fail of that effect which they have in nature, and ought to have in imitation.

To SOFTEN THE TOUCHES in a picture, is to work the edges of them kindly into their neighbours, to avoid hardness: it is to manage the lights and shadows, so that they agreeably issue in each other; without cutting against each other, and thereby offending the eye.

SOFTNESS is spoken of the general result or effect of a representation:

representation: this arises from judicious combination of principles, and from delicacy in management of the parts.

A picture may be too *soft*; it may want spirit. A drawing, especially in water-colours, may be too *soft*; it may want decision: and an engraving may be too *soft*; it may want force and effect.

SOUL of a figure, or of a picture, is taken in a sense related to **ANIMATION**, signifying that almost reality and life, which happy management bestows on some compositions, wherein the figures seem intently employed in such actions as the painter has represented. Copies seldom possess this fire, and vivacity; they lose it in transcription; and this deficiency forms a principal distinction of such imitations. Finishing often deprives a subject of that lively and animated touch which it received from the master at first: over-scrupulous correctness has the same tendency.

SPATULA is an instrument not unlike a spoon, somewhat broad, and rounded at one end; the other end is cut square. It is used by sculptors to model in clay, also by modellers in wax, to scrape their figures into form.

SPEAKING PICTURE is one which possesses so much fidelity, nature, and **SOUL**, as to seem almost possessed of speech also; and to need no other endowment to give it life.

SPHYNX is a monstrous compound figure, only tolerable in allegory. It represents a lioness in the body, with a woman's head, neck, and breasts. What it originally intended is not known: it appears among the hieroglyphics of Egypt; and adjacent to the famous pyramids of that country, is the no less famous sphynx, whose length exceeds one hundred feet: sphynxes are used as ornaments to gateways, &c.

SPIRIT is, like effect, the result of careful combination, wherein, by judicious contrast, by force, by life, and animation, the objects represented seem to vie with nature herself.

SPIRITED

SPIRITED PENCIL, design, colouring, &c. expresses the vigorous exertion of those particular branches of art.

SPLENDOUR, like **BRILLIANCY**, to which it is equivalent, relates either to effect, or to colouring. The splendour of colours is best seen in **RUBENS'S** pictures. Splendour only, is a very moderate recommendation of a picture: but splendour heightens other merits, and renders the whole more *piquant*.

SQUARE. Vide **REDUCTION**, in *Perspective*.

STATUE is a representation in sculpture, of a figure which should be standing (from the Latin *stare*, to stand); but the term is applied to figures in any attitude.

The **GREEK** statues are generally naked, and of beautiful proportions, and execution.

The **ROMAN** statues are generally clothed, and from their dresses, receive a variety of names, as Consular, Imperial, &c.

CURULAR statues, are figures seated in chairs.

ALLEGORICAL statues, are virtues, vices, rivers, cities, &c. Vide also **EQUESTRIAN** and **PEDESTRIAN**.

STIFF is generally used in relation to attitude, and outline. A stiff attitude is one which represents a figure as if constrained, uneasy, forced, in respect of the muscles and their actions. Stiffness often arises from the lines formed by the actions of the members of a figure being too much alike, or seen too direct, without variety, without grace. A *stiff outline* is one which has too much strength, too much uniformity, a hardness, a dryness, which shews neither liberty of mind, nor liberty of hand.

STUDIES are designs taken from nature, of whatever subjects are requisite to enter into a composition. Whenever an artist has his doubts, he recurs to nature; whenever what he has done appears not equal to what it might be, either in correctness, or in effect, he consults nature. Studies,

dies, therefore, comprehend figures, heads, hands, feet, trees, plants, animals, flowers, fruits, earth, sky, and water, &c. &c.

As studies from living models, draperies, &c. may be not only composed, but even painted from nature at home, nothing need be said concerning them : but with regard to landscape, a few hints, relating to the manners of study, may be of use.

The principles and divisions of landscape have been given in the LECTURES : to these we refer, and shall only notice the smaller parts, or objects. Some painters study the objects of their landscapes after nature, in the open air, by making exact and finished drawings from them, without the addition of colours : others paint them in oil, upon strong paper, primed with a demi-tint ; this manner they think convenient, as the colours, by sinking somewhat into the paper, permit a repetition of colour upon colour, and consequently great exactness. For this purpose, they carry a small flat box, which holds palette and pencils, &c. This method is no doubt the most likely to be correct, but it is attended with some incumbrance, especially if the objects, or the scene to be studied, be distant. Others only draw the outlines, and slightly tinge them with colours, to secure their memory, and this may be done very conveniently by means of a small box of water-colours, which is put in the pocket, and holds every material in little room. Some painters only inspect very accurately the objects they require, and by strength of memory carry away their likeness ; while some return often to the same spot, or the same object, and by repeated investigation study it intimately. In fact, it is well known what changes different lights make in the same view, or the same objects, and it seldom happens that a single inspection selects the happiest time, or discovers every

every beauty of which a scene may be capable. Moreover, many beauties of nature are transitory and volatile; these ought to be caught by the black lead pencil, and such marks or notes inserted, as may insure a recollection of the colours, and other *peculiarities*. In fact, this is a most useful companion; as, without loss of time, it secures hints sufficient for future reflections, and service. These should always be transcribed into colours as soon as may be, while the memory retains the ideas with certainty.

The best time for study has been said to be the evening, during twilight, for general light; because, not only the light is more equally diffused than in the sharp light of the sun, but the effects are *warmer* than in the morning twilight, whose *freshness* is peculiar to itself. All times of the year, or of the day, are best as they are most applicable to the business in hand. Studies by night are rather meditations, or remarks, than studies.

STUDIED is spoken of a picture, when it has, throughout, the air of exact resemblance to nature, when its parts are accurate in form, and effect, and the whole is carefully completed and finished.

STUDY has for its object, whatever is beautiful or excellent in nature; and by means of constant examination and reflection, study acquires judgment and knowledge, discerns accurately the truth of imitation, and ripens the genius to maturity.

STUMP is a small roll of paper or soft leather, used to *stump* in the shadows, &c. in drawings, in chalks, or crayons.

STYLE, in painting, is much the same as style in writing, signifying the **MANNER** in which a master treats the subjects he undertakes; whether nobly or meanly; with spirit or heavily.

SUBJECT, is the action, or passage related by the painter,

whether originating from history, fable, or life. History furnishes the most noble and interesting subjects; mythology or *theistical* fable, the most magnificent; common life the most entertaining; and low life the most droll and laughable. But, be it always remembered, that no subject which is not perfectly in nature, can possibly be applauded by competent judges.

SUBLIME is a quality not to be attained without exertion of the greatest abilities, in the happiest manner: because no rules can be given to produce what shall be sublime.

In general we conclude, that unless a composition be noble and interesting, the action grand and lofty, the conduct masterly, the figures graceful, and the effect striking, it cannot be sublime. Sublimity is allied to strength of thought, to simplicity of relation, and expression, to pathos, and to repose: majesty and dignity, elevation, and sometimes terror, contribute to the sublime. But, after all, this quality must originate in the mind of the artist, and is not to be expected as the fruit of precept or labour.

SUNK. Colours are said to be *sunk*, or *sunk in*, when, being laid on a cloth, &c. they appear flat, lifeless, and void of brilliancy: this depends on the state of the cloth, or ground colour, upon which these colours are laid: for if not sufficiently dry, and hardened, the oil of the colour laid over it is absorbed, and the colour itself is left dull. Sometimes colours which are sunk recover on being varnished, sometimes the parts must be re-painted.

SWEETEN is spoken in much the same sense as soften, in reference to the melting of the edges of colours, &c. into each other.

SYMPATHY is spoken of colours, and is the contrary to ANTIPATHY.

When the mixture of two colours produces a third, whose
tone

tone and appearance is agreeable, such colours are said to be friendly, or sympathetic. Blue, for example, united to yellow, forms green; therefore blue and yellow are friends. Blue, on the contrary, mixed with vermillion, produces an offensive colour; whence it follows, that blue and vermillion are enemies: although the same blue mixed with another kind of red, may form a beautiful purple.

T

TAME, is when a composition, figure, &c. wants animation and spirit; when that vigour which ought to enliven it, seems evaporated, and the whole appears as if the artist had been void of sentiment, and feeling, while producing it.

TASTE is a term used to express the mental sentiment of the artist while engaged in his work, and which, it is natural to suppose, he infuses into his performance: so that if his taste be elegant and genteel, his works will be graceful; but if irregular and wild, his works will be extravagant. When a picture, &c. is said to possess taste, it implies that it exhibits lively impressions of the artist's mind. The term is generally used in a good sense, unless some distinguishing adjective be prefixed.

TASTE is also used to express the satisfaction of a spectator in surveying a performance, which appears to him excellent: thus we say, such a thing is, or is not, to one's taste; *i. e.* agreeable to one's mental perceptions.

TASTE is sometimes used in the same sense as manner; for the peculiar touch, colouring, drawing, &c. of any master, or school: and is either *natural* to an artist, and good, or bad, according to his views of nature, and objects of study:

study: or *artificial*; the result of education and habit. Taste is also *national*: every nation having a character peculiar to itself, in its works of art, which, more or less, pervades the manner of the artists of that nation.

TEASED is spoken of colours, which instead of being laid on, and imparted to the canvass at once, are too much *worked about*, whereby they lose their brilliancy, and just effect. This over-care, and want of determinate handling, is injurious to all colours, but especially to the lighter.

TENDER COLOURS are those of lighter hues, and best adapted for distances, &c. where forcible colours would be improper.

TENDER MANNER, consists in a certain sweet, and soft union, of agreeable and pleasant colours; it rejects all sudden and harsh passages from colour to colour; or from light to shade; and delights in harmonious gradations, and demi-tints.

TERM, is a statue, whose upper part represents a human figure, and the lower part usually ends straight: or, with mouldings, and sometimes (but rarely) with feet only. They were used anciently to mark the boundaries of lands, &c. whence they were called *termini*; or from the god *Terminus*, who was thus represented, and thus employed.

Terms, as ornaments, are usually placed in gardens, in walks, in palisades, &c. being less expensive than statues.

Marine terms are those, whose lower parts end in fishes' tails, &c.

Double terms, and even quadruple terms, are sometimes composed.

THEATRE. The Theatres of the ancients were of a semicircular form, the benches or seats (*cunei*) rose above one another, and were distributed to the different orders, in the following manner: The foremost rows next the stage,

called *orohestra*, answering to our pit, were assigned to the senators, and ambassadors of foreign states; fourteen rows behind them to the *equites* or knights; and the rest to the people. That part which we call the stage had this division; *scena*, the scene itself, adorned with columns, statues, pictures, &c. according to the nature of the play exhibited. *Postscenium*, the place behind the scene, where the actors dressed, &c. *Proscenium*, the place before the scene, called also the *pulpitum*, where the actors played, and the *chorus* came to rehearse, answering to our stage. In the Greek theatres, the *orohestra*, which included a very large space, made part of the scene, and here the actors danced: the proscenium being very shallow or small. But in the Roman theatres, this part was assigned to the senators, &c.: there was a kind of canopy, or covering, stretched across, to shelter from heat or rain, called *peplus*.

THEATRES were, for a long time, of wood and without seats: Pompey first erected a theatre of stone, which would contain forty thousand people; and to avoid the animadversion of the censors, he dedicated it as a temple to Venus: there were afterwards several others built; one by Balbus; and another dedicated to Marcellus; which was large, and very handsome, as appears by its remains. Adjoining this theatre, behind, and round the stage end, was a large double portico, where the spectators took shelter in bad weather.

THUNDER, or THUNDERBOLT, is the name given to that flame, which more properly represents lightning, and is held by Jupiter as God of the sky. It should be a flame from which issue darts; but this is varied as suits convenience. Sometimes it is represented as darting to a considerable distance.

This device is occasionally used as an ornament in architecture.

TIMES. Vide MANNERS *first, second, and third.*

TIMID is nearly the same as CONSTRAINT ; it is the absence of liberty and freedom, and usually marks a copy.

TINTS of COLOURS, may be conceived as a regular scale of colour, descending from light to dark : thus, red may be very light, then somewhat lower, then middling, then darkish, then very deep ; according to its participation of, or distance from white, or the nearest approach of redness to white. And the same may be said of its relation to any other colour : as a reddish-brown tint, a reddish-yellow, &c.

TONE of COLOUR, though partly explained by TINT, yet differs from it, as it relates to the comparative effect of colours ; for the actual tint of a part is not varied by the introduction of another colour near it, but its apparent tone is almost totally changed, by the sympathy or antipathy of such a neighbour. A good tone of colours is when the whole is well adjusted as a composition of colours.

TORSO is the Italian name for the *back* : this name is given by way of eminence to a fragment of a statue of Hercules reposing, which is of capital merit, and of unlimited celebrity, ever since *Michael Angelo* declared he had learned from it the noblest principles of his art, as a sculptor.

TOUCH is that manner which every master acquires in applying his colours on the canvass ; in this sense, we say, a touch is light, delicate, spirited, firm, bold, large, &c.

Every object in nature is not the same in its appearance ; some are rough, others smooth, some very opaque and solid, others almost transparent : these require distinct touches, according to their distinct characters. This principle has been carried to excess, by those who have laboured on large pictures to touch every thing variously ; because, the distance at which such pictures ought to be viewed, counteracts the result of their care ; and thus, though the hair of
the

the head, of the beard, &c. require a different touch from the smooth flesh, in a picture calculated for close inspection, yet in a large subject they are taken as masses, because their details would be injurious. Bold and strong touches are necessary, in whatever is to be surveyed from afar, in order to produce their effect more fully. The great art of a good touch is, to be neither feeble nor excessive; endeavouring at boldness we should avoid hardness, as in endeavouring at delicacy we should avoid tameness.

TRANSPARENT COLOURS, are those possessing so little body that they permit the colours underneath them to appear through, thereby producing the effect of glazing.

TRANSPARENCIES are paintings upon silk, &c. with such thin and transparent colours that the light passes through the picture; these are much used for decorations, illuminations, &c. and by means of artificial and brilliant lights placed behind them, they have a very gay and sprightly effect. They are painted with oil of turpentine.

Paintings on glass are transparencies, though not usually included under the term.

TROPHY was originally an assemblage of arms, and spoils of an enemy, raised by the conqueror in the field of battle, as commemorative of his victory: afterwards, imitative trophies were cut in stone, marble, &c. as triumphal monuments. They are generally used as ornaments and decorations.

The *trophy of war* is composed of shields and bucklers, helmets, swords, lances, &c. and other military implements.

The *marine trophy* is formed of prows of ships, oars, anchors, &c.

The *trophy of science* comprises books, globes, and other articles of study and investigation.

The *trophy of music* consists of violins, flutes, guitars, &c.

The *rustic trophy* represents ploughs, rakes, harrows, &c.

Whatever is explicit, and intimately related to the subject to be expressed, may enter into a trophy. Vide **ICONOLOGY**.

TRUTH is spoken of objects so well represented, that they are distinguishable at once: they are so natural as to require no hesitation to determine for what they are meant.

There are upon record several very curious instances of picturesque truth, such as that of **ZEUXIS**, who painted so naturally a boy holding grapes, that the birds came and pecked at the fruit: though it must be confessed, the remark of **ZEUXIS** himself was extremely just, who said, that this very deception was a sign the boy was not nature, or else he would have frightened away the birds. The rival of **ZEUXIS** was **PARRHASIUS**, who deceived his competitor, by painting a curtain so naturally, that **ZEUXIS** endeavoured to lift it up, that he might see what was under it. It is related of **REMBRANDT**, in modern times, that having painted the picture of his servant maid, he placed it at the window of his house, as if she had been looking out; and diverted himself highly, by standing behind it, and hearing the addresses of passengers to it.

TYMPAN, the flat surface or space within a pediment.

V

VALUE of COLOURS. Vide **COLOURING**.

VASE, an ornament of sculpture, usually round, single, and hollow; placed on a pedestal, or base, to decorate parts of gardens, tops of walls, of houses, &c.; and sometimes to serve for ornament, instead of chimney-pots, which certainly can boast of little beauty. Vases are often enriched with *bas reliefs*, and other embellishments. Vases are used

to

to adorn tombs, &c. in which case they have usually garlands, festoons, &c. flung over, or around them, and they are crowned as it were with flames, &c. All these are emblems of ceremonies heretofore used in burying the dead. Vases are also derived in some of their kinds, from the drinking-cups of antiquity: so that being appropriate both to the dead and the living, no wonder the use and adoption of them in ornament is pretty general.

VASE, the body of a Corinthian capital, also an ornament used in architecture, &c.

VAULT, an arched roof, the stones or materials of which are so placed as to support each other.

VICTORY, a female figure holding a trophy, or palm, &c.

VIGNETTES are little ornamental engravings, placed at the beginnings of books, sections, chapters, &c. (and then termed head-pieces), or at the close of similar divisions of a work (and then termed tail-pieces). They have, when neatly executed, an elegant effect.

VIGOROUS TOUCH is an assured, determinate, certain laying on of the colours; which, without being *teased* and scumbled about, produce the desired effect: it is the result of skill and facility, of promptitude and judgment.

VIGOROUS PICTURE, is one wherein the lights are strong and bold, the shadows give a roundness to the objects, and where the natural opposition between the lights and shadows is well managed; so that making a striking impression on the eye, its effect is nevertheless soft and agreeable.

We must distinguish between a black or dark picture, and a vigorous one: the first is bad; either occasioned by a bad choice, or bad breaking of colours, and is in a master a negligence, but oftener the effect of inexperience, either in the mixture, or handling of colours. Many Flemish

painters have so far adopted a black manner, as to confound the objects in shade; and some Italians have been no less fond of brown: but nature is neither black nor brown, nor does vigour arise from excess of such principles; for even in a moonlight, the reflections and softened lights must be so managed, as to permit the contours of objects to be distinct. The major part of those pictures of great masters which are obscured by the prevalence of brown, are thus injured, by the lapse of time, and we ought rather to give them credit for the harmony they once possessed, than to criticise too severely their present appearances; for it is to be noted that oil *tarnishes* colours even on the palette, but much more in a course of years after a picture is finished. A masterly hand, therefore, *risques* nothing in keeping his picture of a clear, bright, and vigorous tone; that when somewhat moderated by time (the only sense in which time can be said to improve a picture), the harmony and vigour may still be visible.

VIRGIN SUBJECT, is a story not before treated by any painter or designer, &c.

It would be infinitely better for artists, if, instead of torturing imagination in order to treat in a different manner subjects already hackneyed, they would draw from pure and exhaustless sources, those striking and agreeable subjects which have not hitherto engaged the canvass; since, in multiplying such subjects, they increase variety, augment the satisfaction of the public, and give scope to technical abilities. The acquisition of virgin subjects can be no difficulty to those who possess the Bible, ancient history, the poets, and productions of the British muse.

VIRGIN TINT is that which is first of all laid on the cloth; the nearer it approaches to the just tone of the finished

UNITY

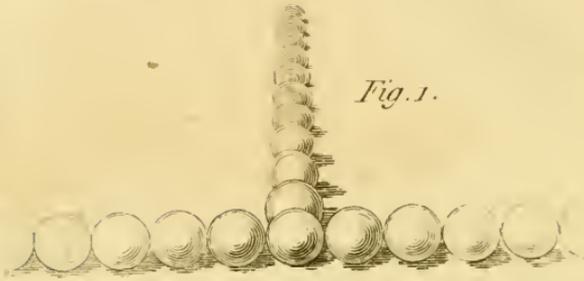


Fig. 1.

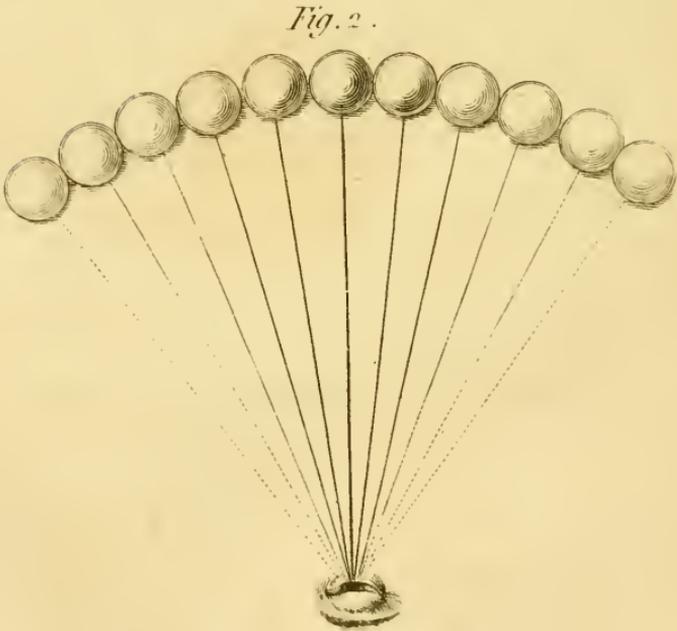


Fig. 2.

finished picture, the greater advantages it furnishes the artist in his progress towards finishing.

VIRTUOSO is an Italian term, now naturalized among us, importing a person who has made the arts his study, and who has attained a competent knowledge of their rules, their practice, and their principal productions and requisites in their various branches.

VOLUTE, the scroll or spiral horn, used in Ionic and Composite capitals.

U

UNDERSTOOD, is spoken of a subject, in which the rules of art are well, or ill observed. *Well understood*, is a commendation of that part of the art employed on a subject to which it is applied: whether it be design, expression, colouring, &c. the part praised is conducted in a masterly, ingenious, and natural manner: and the author of it appears to have well understood the principles of the art, which he has manifested by his judicious execution and arrangement, or effect.

UNION expresses the relation of parts to their whole: it is in general the **HARMONY** which results from the judicious management of the principles of art, proportion, colouring, &c. whereby each object has its place, its force, and consequence, regulated and determined. For union of colours, **BREAKING** (which see) is of principal utility. For union of light and shadow, vide **CHIARO OSCURO**, &c. Harshness is the great opponent of union: union forbids any sudden, unpleasant changes of light to dark, &c.

UNITY. Fig. 1. Represents a number of balls which
the

the eye is supposed to look at direct ; in which case, those in the centre, and those only, would be distinct, clear, and forcible, the others becoming weaker as they recede from the centre ; the balls on the sides, though they do not diminish in form, yet they diminish in force.

Fig. 2. Is to the same purpose, and corroborates the idea in LECTURE I. 2d Series, the centre beam, or ray from the eye, being by far the strongest, and the lateral beams weakening according to their distance from the centre.

The utility of this principle is to render the whole of a composition UNITED, by introducing that management of forms and of force, which may adapt to each part its proper importance.

UNITED is descriptive of pictures, wherein are applied in a happy manner, the principles of union : wherein the whole seems to be done by the same artist, on the same principles, with the same palette, with equal pleasure, vigour of mind, and attention.

URN is a funeral vase, supposed to contain the ashes of bodies which have been burnt, as in the days of antiquity was the customary manner of disposing of their dead : the allusion still continues, though the custom be no longer practised.

W

WARMTH. Vide COLOURING.

WAVING. In speaking of design, we say the outlines of a figure should be flowing, waving, gliding, that they may not appear hard, starved, and stiff : they should resemble, says FRESNOY, the free forms of a flame of fire ; but in applying this principle to practice, we should be very careful,

ful, that the outline does not by any inaccuracy of form produce an effect as if the bones were awry, or broken, or rickety. Such outlines could not be truly graceful; but if they could, grace would be ill purchased at such expense.

WHOLE TOGETHER, is taken as expressive of the effect of the parts in producing a whole: and in this sense it is nearly equivalent to UNION: but it sometimes is also taken to mean, that although a piece may be in some respects deficient, or smaller errors may have crept in, yet upon the whole, or take the whole together, it is good.

WORKS are the productions of any particular master; as we say such an one's works, &c.

GREAT WORKS are those performances which occupy extensive spaces in churches, halls, &c.: but sometimes the epithet *great* is applied to works, as significative of abundant merit.

WORKS are often denoted by the mode in which they are executed, as works in mosaic, works in sculpture, finished works, large works, &c. These terms are sufficiently descriptive without explanation.

PLATES TO THE DICTIONARY OF TERMS, &c.

- ATTITUDE. Plate 1. Antinous.
2. Apollo, &c.
3. Peasants, &c.
4. Principles of

These plates are explained under the article *Attitude*, page 18.

CAMERA OBSCURA, p. 35, &c.

DRAPERY, Plate 1. No. 1, 2, 3, from the Apollo, explained under the article *Drapery*, p. 99.

———— Principles of, explained by an original drawing by Poussin, p. 100.

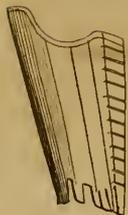
———— Do. explained by two figures from Leonardo da Vinci, p. 101.

GRAPES, bunch of, explained, p. 129.

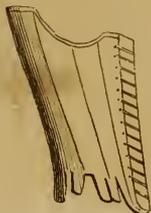
GRACE, *principles of*, as suggested by Mr. HOGARTH, with a plate.

Though we cannot but maintain, that the general principles of grace are by no means mathematical, yet as undoubtedly natural grace may be viewed the better for assistance and precept, from whatever quarter it is drawn, we have inserted some of those examples which Mr. HOGARTH very ingeniously applies to the support of his main argument in his "Analysis of Beauty." The first two rows upon the plate are stays; of which, A 1 offends the eye by its stiffness and contracted appearance, its lines being straight; the lines of A 2 have a little remove from this straightness; which remove increases in A 3: this stay for form might fit many persons; but A 4 is yet more genteel and graceful;

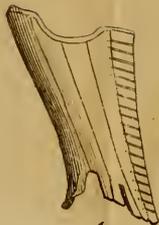
its



A1



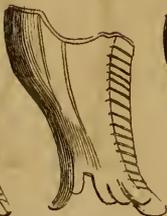
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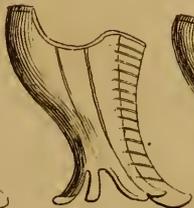
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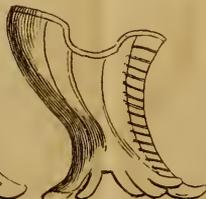
A4



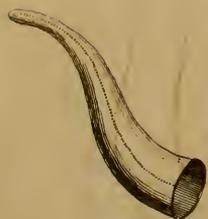
A5



A6



A7



B1



B2



B3



C



E



D



F1



F2



F3



F4



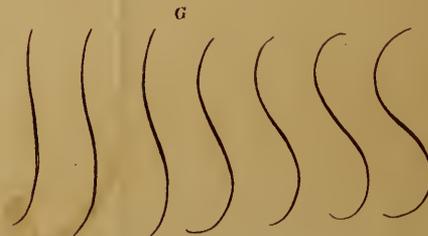
F5



F6



F7



G

its lines being more winding and free: this winding is increased in A 5, but in A 6 and A 7, is by excess so greatly removed from elegance, as to fit only a Wapping landlady.

The fashion of stays, as of other parts of dress, varying from time to time, these instances must be taken only in their general principles: Mr. HOGARTH composed them in 1753.

The different twists of the horns beneath, relate to the same idea; B 1 is less curvated than B 2, which has a dotted line running up it (as has also B 3), which shews how easily excess may be introduced. B 3 is not only a general curve of the whole figure, but is also twisted in its parts; the windings of which attract and engage the eye to trace their progress. C shews the variety of lines in the form of a bell; the serpentine windings of the contours of the sides, contrasted by the regular oval of the mouth, the infinite variety generated by the serpentine lines of the sides, appears, in that no two parts of its body are in a diameter of equal dimensions, although the whole body is nearly equally large.

D is the figure of a pine-apple, whose varied surface is still further varied, by the serpentine lines made by the pips, by their regular decrease toward the top, and by the leaves at the bottom; it may also be observed, that the pips are likewise varied in their forms (in nature), by projecting somewhat at their tops, and by small hollows, &c. grooved in their surfaces.

E, is a straight horn, which is merely a cone, and which, if supposed bent into the same form as B 3, would acquire the same elegance, but is now contrasted by the serpentine line which is carried around it, and shews its deficiency.

F 1, 2, 3, &c. are legs of chairs composed on the same principle as the stays, and proceeding from too straight to too crooked; the medium is the most elegant.

Dier. Edit. 7.

c c

G exhibits

G exhibits simple lines nearly similar to F, and also proceeding from straight to crooked.

The result of the whole is—straight lines are stiff, poor, mean, and inelegant; lines too much bent are redundant, clumsy, bulging, and inconvenient; in the medium, therefore, we must seek for grace, which is equally removed from extremes; and which, by that very circumstance, is capable of being more accurately adapted to character and composition.

Pl. I. SKETCH, by the late Mr. Mortimer, being the original thoughts for a Bacchanalian subject, and from which he afterwards painted a picture.

Pl. II. Revised Sketches of the principal figures of the same subject, shewing the advance of improvements in character and expression, made by the painter in the progress of his studies.

FRONTISPIECES.

THE ORIGIN OF DESIGN,

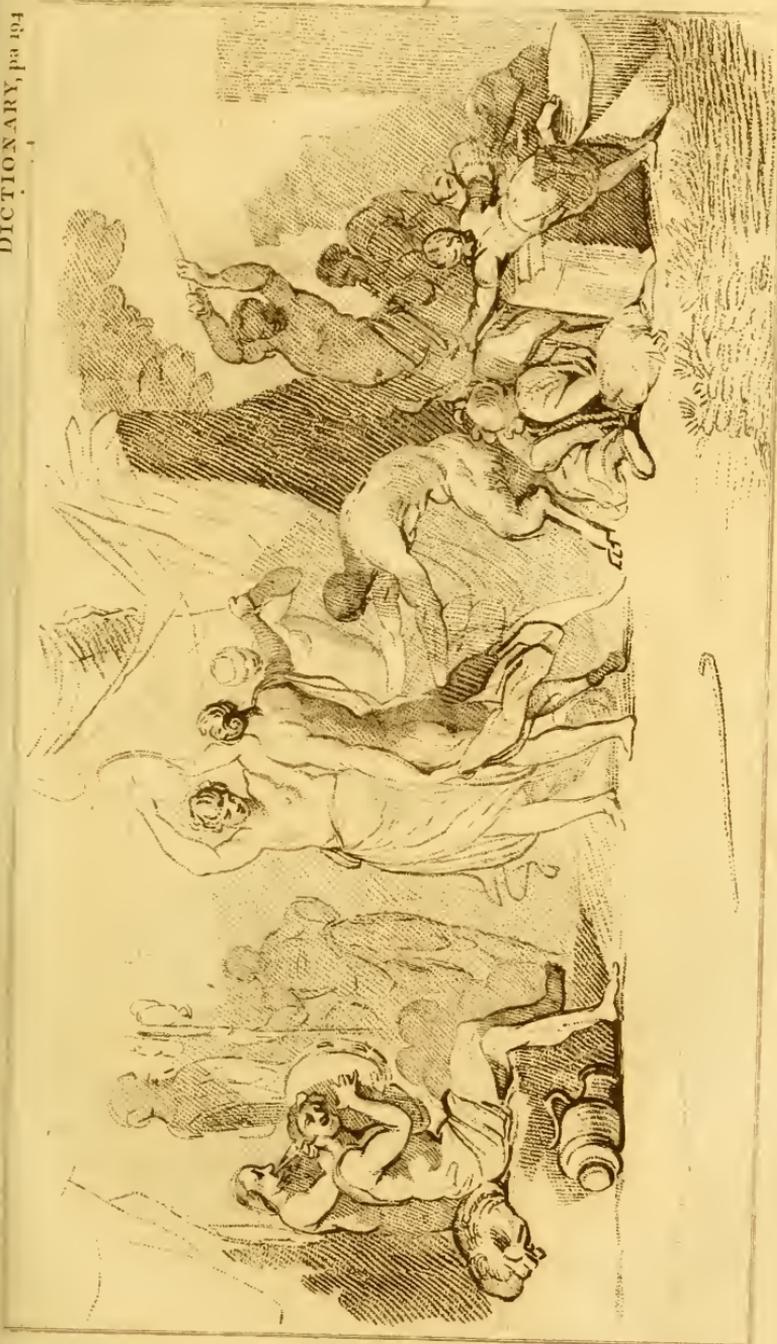
Refers to Pliny's account of that event, noticed in the INTRODUCTORY LECTURE.

BRITANNIA REWARDING THE ARTS.

The Arts are represented as boys or genii, to signify that they are not yet arrived at maturity. BRITANNIA accepts with satisfaction their various performances, supposed to be exhibited in the ROYAL ACADEMY (seen in the back ground), and, by rewarding, excites them to superior excellence.

DESIGN.

Before the invention of paper, many ways were contrived to



SKETCH from Mortimer. Pl. I.



to procure those advantages which now we receive from that commodity, for parchment was much too dear in price to permit the use of it on ordinary occasions. The ancients generally used tablets of wood *waxed* over; therefore, whatever was inserted upon them might easily be defaced: on these they wrote with an iron instrument or pen, called a style; and on such tablets, PLINY informs us, that ALEXANDER the Great ordered all the young officers in his army to learn to draw or design. This explains the attitude of the figure which refers to that circumstance. The object he is drawing from, is the celebrated antique back of an Hercules reposing, usually called the **TORSO**, in which MICHAEL ANGELO BUONAROTTI declared he had discovered all the principles of his art, and which he regarded as an exquisite production: his opinion has rendered this piece of antiquity so celebrated, that it has ever since been universally admired.

It is but justice to such exalted talents as command universal applause by a single specimen, to repeat the name of the artist; which fortunately yet remains in the inscription, from which it appears to be the work of APOLLONIUS NESTOR, an Athenian.

ΑΠΟΛΛΩΝΙΟΣ ΝΕΚΤΟΡΟΣ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ.

COLOURING.

Colouring is represented by a figure attentively inspecting a rainbow, with design to imitate its tints on a picture she supports: the utensils of this study, the pencils, palette, colours, &c. are lying by her on the ground.

Among all the productions or effects of Nature, none is so brilliant and striking as the RAINBOW; which exhibits not only the most lively colours, but their most harmonious disposition and effect. Without offending the eye by glare, it is sufficiently distinct; without confusion, it is intimately
 C C 2 blended,

blended, and softened : at the same time that its simple and noble arch impresses the spectator with a forcible idea of *greatness*. The PEACOCK exhibits, in the decoration of many of his feathers, that vivacity and splendour of colours which justly entitles him to a place in this representation.

In the emblem of COLOURING placed in the ceiling of the council-room of the Royal Academy, painted by ANGELICA KAUFFMAN, she has represented the figure as dipping her pencil in the rainbow ; but when we consider that the rainbow is merely an illusion of sight, and no real object, this idea seems rather hyperbolical ; not to insist that, from the inevitable ambiguity of these kinds of subjects, the figure may be thought as well to be imparting colour to the rainbow, as borrowing from it.

SCULPTURE.

The same passion as gave rise to the origin of PAINTING, is said to have been the parent of SCULPTURE. A young woman, daughter to a potter, having endeavoured to model some of the clay on which her father was at work, into a likeness of her lover, gave occasion to those more expert in the art of design, to produce the same effect on the more durable materials of marble and stone. Without vouching for the truth of these relations, we shall only repeat the remark, that it was prettily imagined, to make the most amiable passion the parent of the most agreeable studies.

The figure of SCULPTURE holds in her hand a mallet, being one of the principal utensils in that profession ; she leans on a block, which appears decorated by a bas-relief : the busto, the level, &c. accompany and distinguish her.

If the size of this composition had permitted, it would have been proper to have introduced some of those matchless performances which time has not destroyed ; but as our





Præ.

size forbids this, they are better omitted than inserted by piecemeal.

Whatever comparisons may be drawn between the merit of the ancients and moderns in other branches of the arts, they are allowed to be our superiors in SCULPTURE; the Antinous, the Apollo, the Laocoon, are unrivalled performances, and probably will ever continue insuperable examples of art.

ARCHITECTURE

Is represented by a figure sitting in the midst of a circus, composed of various edifices in different stages of forwardness; she holds in one hand a plan of sundry buildings, in the other a pair of compasses. As the column is a principal ingredient in Architectural Composition, that, together with her sitting posture, expresses stability. The plumb-line, the ruler, &c. being implements used in the art, need no explanation.

PEACE.

Peace is represented here, under the figure of a young woman in handsome attire, sitting, and holding in her hand an olive-branch, with berries on it: at a distance the implements of war consuming on the altar of Peace.

This subject scarce needs any further explanation. The olive being one of the noblest productions of the earth, and which cannot come to maturity, if molested by the insults and horrors of war, is with evident propriety introduced with a figure of PEACE. Not the victorious laurel, or the triumphant palm, but the fat, the fruitful olive.

PEACE seems to be rather a passive, than an active quality: we have therefore placed her in a quiet and sedentary attitude; not as she often is introduced, herself employed in burning the destroying sword, or the bloody spear.

PLENTY.

PLENTY.

The story of the CORNUCOPĪA is so well known, that a repetition of it is unnecessary: as an attribute of PLENTY it holds a principal place; it appears filled with those productions which are held in the greatest esteem by mankind in general, as well for their utility as importance. Since human life is supported by the fruits of the earth, and “kings themselves are served by the field,” an abundance of those fruits is not only desirable, but necessary. Should any inquire by what means they are attained? we reply, Not by sloth and idleness, by wishes and desires, but by the well-directed efforts of persevering diligence, by the indefatigable labours of industry (hinted by the bee-hive), to whom PLENTY unveils herself without reserve, and to whom her productions are freely offered.

Should the sentiment expressed by this design be justly felt by the younger part of our readers, they may eventually have reason to remember with pleasure the subject which taught them this useful lesson.

WAR.

Very different from the foregoing figures is that of WAR. Instead of the complacent countenance and beneficent donations of the former subjects, this deals around destruction; delights in the ruined battlement, the falling tower, the wall breached by force, and the explosion of the most solid buildings from their very foundations. Ferocious in disposition, barbarous in character, he spreads devastation wherever his power extends: he grasps in his left hand double torches, the signs of conflagration and terror; in the right hand he brandishes the unrelenting poignard, which strikes not only those who resist him, but too often the suppliant



Plenty.





Her.)





Hope.



Encouragement.





Tasting.

liant and defenceless: and the fury of his action manifests a mind cruel by disposition; by habit and occupation, remorseless, sanguinary, and inexorable.

HOPE

Is "the medium between fear and certainty;" we have therefore represented her as looking forward with expectation; at the same time she supports her head with her hand, expressing a kind of pensiveness and hesitation. The anchor being the hope of a ship, is usually introduced into this emblem, and appears to be a principal support of this figure.

ENCOURAGEMENT

Is a proper companion to HOPE, and in the character of an angel, is exciting her attention and confidence towards Heaven, expressing, that from thence assistance and protection may be expected. To this figure may be justly adapted the lines of Dr. PARNELL:

———confess the Almighty just,
And where you can't unriddle, learn to trust.

TASTING.

In order to procure that variety which is a principal source of pleasure in the arts, and of which they boast as a distinguished peculium, almost confined to themselves, we offer representations of the senses under the character of BOYS. Perhaps in conformity to this idea, there may be a propriety in supposing that our bodily senses are not enjoyed by us in perfection. TASTING is surely much debauched by the contradictory variety presented to it; in many kinds of animals, this faculty seems much more exact: and the same observations are true of the other senses.

Under the idea of a boy indulging himself in the enjoyment of fruits of most exquisite flavour, we represent TAST-

ING.

ING. The grape, the fig, the date, the water-melon, are a specimen of the copious stores provided by nature to satisfy this sense. Not to one region or climate is this bounty confined: every country produces for the support of human life, and for the gratification of TASTING, that which appears to its inhabitants most agreeable and salutary.

Happy Britain! to whom if nature has denied the most poignant fruits, she has likewise forbidden the most fatal, but, whose commerce supplies even the productions of the tropics; whose skill raises even the pine-apple!

HEARING

Is expressed by a boy playing on a guitar, to whose melodious tones he is listening with earnest attention.

SMELLING.

As none among the productions of nature are so cheering, reviving, and fragrant to the sense of SMELLING as flowers, which seem created on purpose to regale this faculty, we have represented a boy enraptured with the perfume he inhales from the scented bouquet; which is evidently the most natural attraction of this sense.

SEEING

Is represented by a boy looking at himself in a mirror; and as the operations of this faculty have been immensely extended by the discovery and use of the telescope, he holds that instrument in his hand.

FEELING

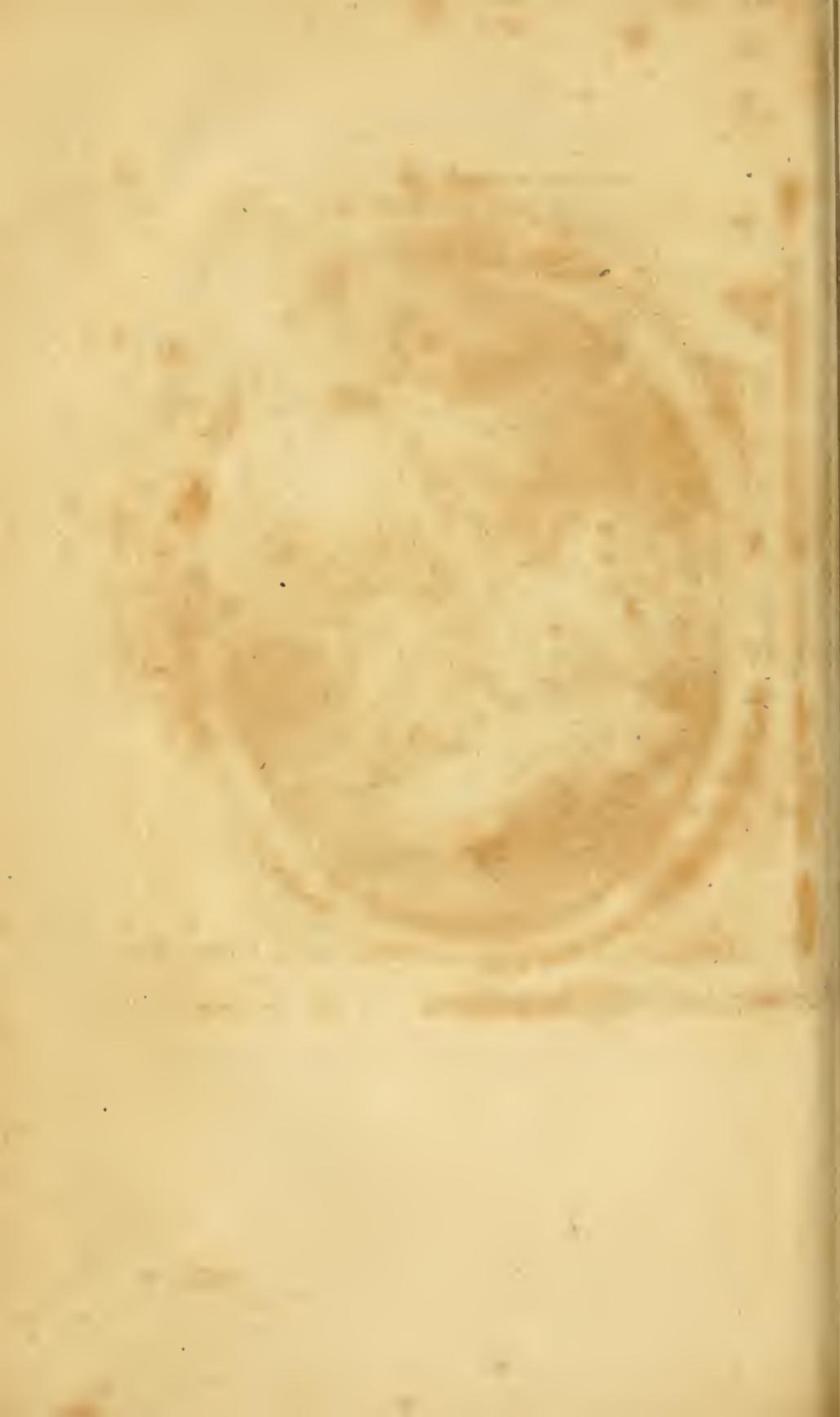
Is represented by a boy, whose eager grasp in seizing a bee has subjected him to the insect's sting; the smart arising from which has obliged him to liberate his prisoner.

MORNING.

This part of day is represented rising over the earth, with the earliest beams of the Sun: the figure is supposed flying
very



Heuring.





Smelling.





Spring.



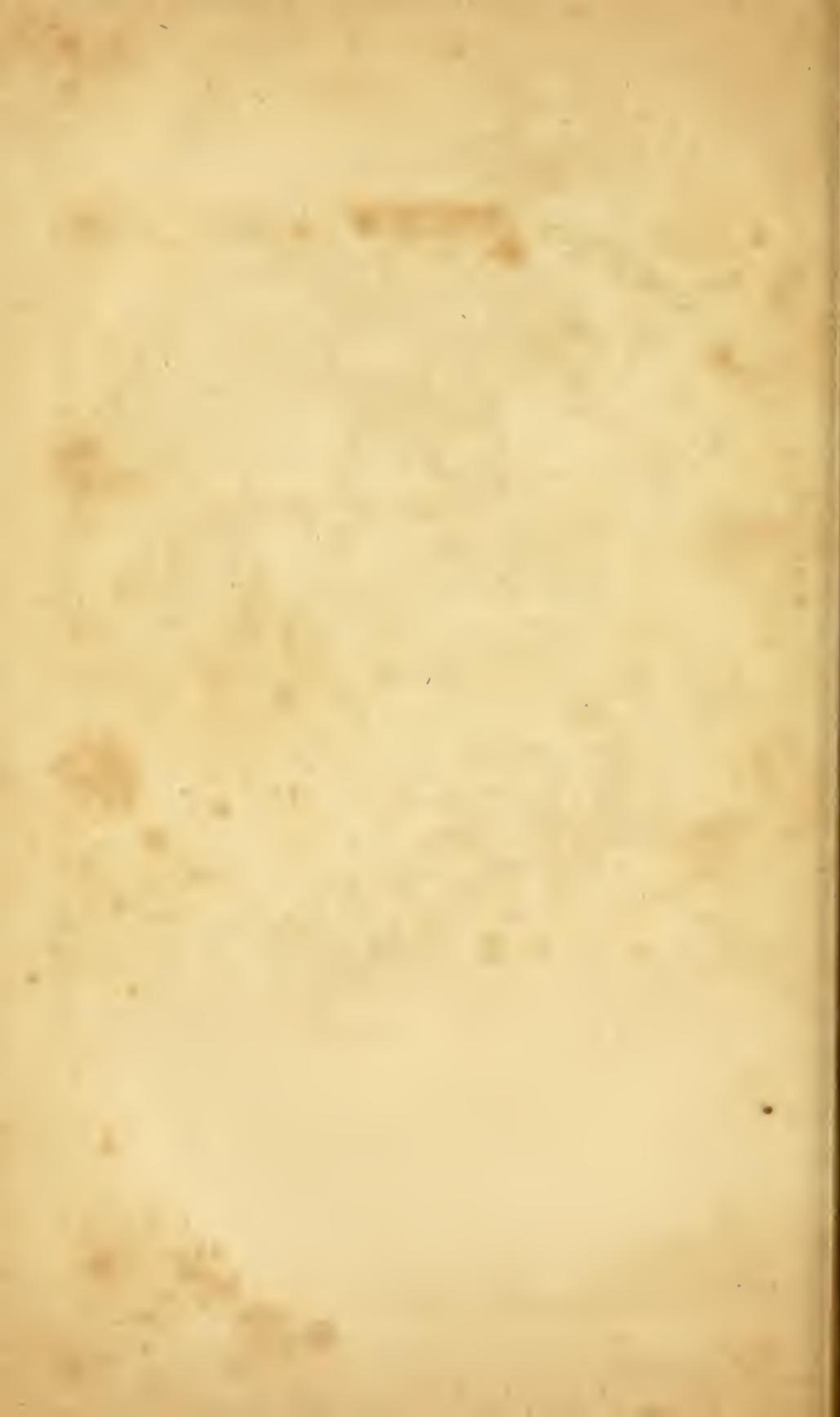


Feeling.





Morning.







(22)



Portrait

very high in the air, and therefore being viewed from *below*, is seen entirely *underneath*: the light also comes on the figure from *below*, the solar rays darting *upwards*. It is proper to remark, that this would be an injudicious representation, if the globe of the earth were introduced; because, as we have elsewhere shewn, rays from the celestial luminaries never *rise* on the earth, but are either descending or parallel; the horizon intercepting them, when the Sun declines below it: but, as here nothing is introduced whereby to determine the distance of this figure above the earth, the spectator may suppose it extremely high indeed, and then the liberty is not offensive. The fragrance of **MORNING** is signified by the flowers which she strews as she advances; and the congelation of the vapours into dew, by the vase from which it falls. Her head is also dressed with flowers, significative of the pleasures of **MORNING**.

NOON

Is represented under the idea of **APOLLO**, as the God of Day, arrived at the highest point in his course (the meridian), and rather inclining downwards, than urging his coursers to further ascent. This idea is very frequent among the Poets, whose licence we have here followed.

EVENING

Is a single figure turning from the spectator, and seeming to recede gradually from him. She is supposed to be drawing a veil of mists and vapours, which arise from the earth, over the adjacent country; thereby obscuring and concealing it.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds:—

The sky is serene; the Bat is a creature which flies prin-

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cipally at twilight, and follows Evening: the Evening Star needs no explanation.

NIGHT

Is allegorized by a figure warmly clothed; on her head a radiant crescent, whose form being yet very imperfect, affords little light, and its rays are few and dim: the veil of the figure is embellished with numerous stars; allusive to the host of heaven. NIGHT being the most proper season for repose, she is represented with her finger laid on her lips, indicating silence; she seems also watching the sleeping child, whose balmy slumbers she is unwilling to disturb. The narcotic effects of the Poppy are well known; this plant was constantly used by the ancients to express the repose of peaceful slumber.

THE VIGNETTE TO THE TITLE OF THE FIRST VOLUME

Represents a figure of GENIUS, holding in one hand a laurel wreath, as the reward of excellence, with the other pointed to a variety of implements used in the arts of Design: the port-folio in Drawing; the palette and pencils in Painting; the pillar signifies Architecture; the points, &c. Engraving, and the books, the theory of these sciences.

THE SECOND VOLUME.

GENII, employed in exercising the sister arts of Painting and Sculpture.

THE THIRD VOLUME.

The applause and commemoration attendant on the successful efforts of the arts of design, indicated by the laurel crown and the records of history.

THE FOURTH VOLUME.

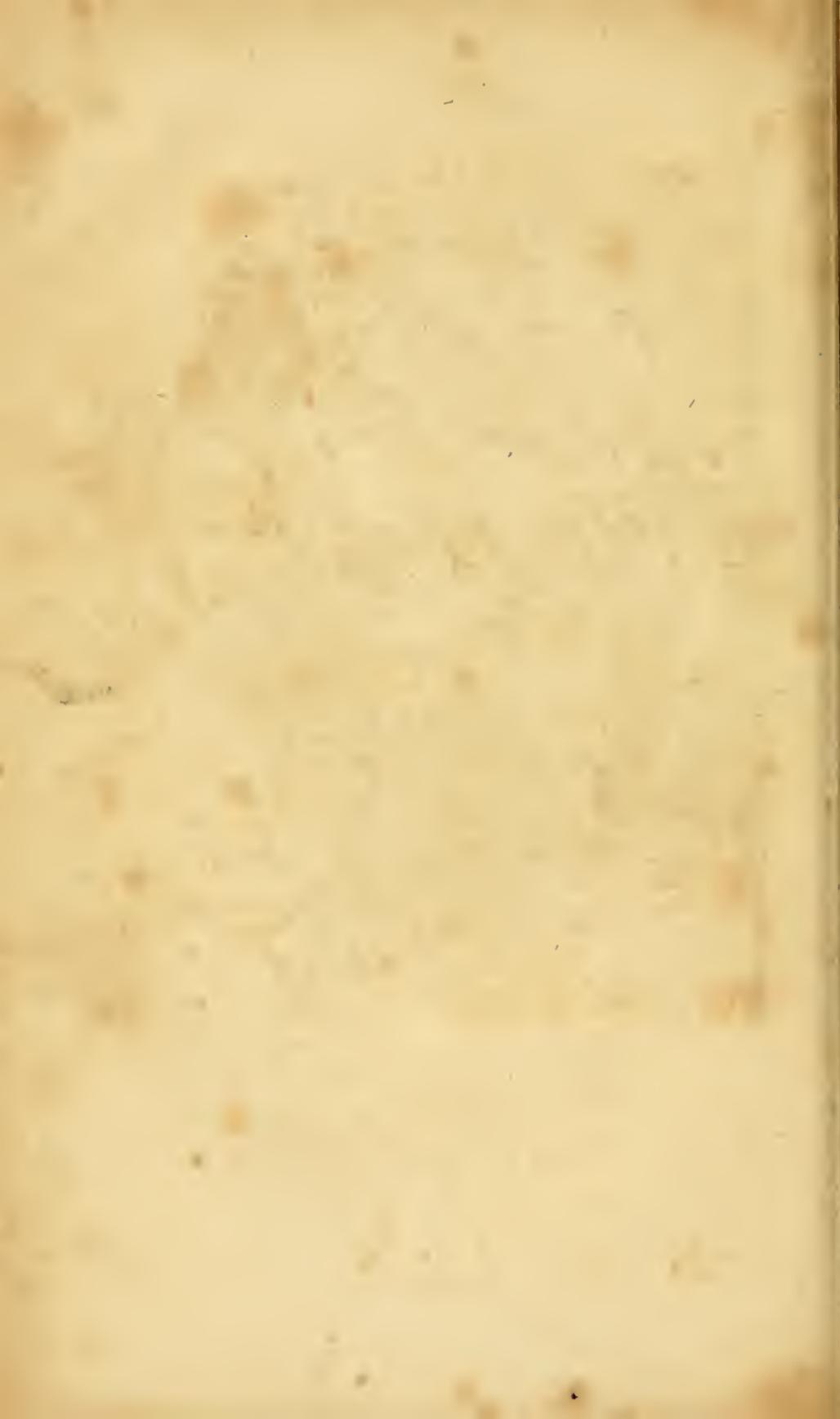
GENIUS studying NATURE.

These Frontispieces and Vignettes illustrate the Article **ICONOLOGY**.

DIRECTIONS

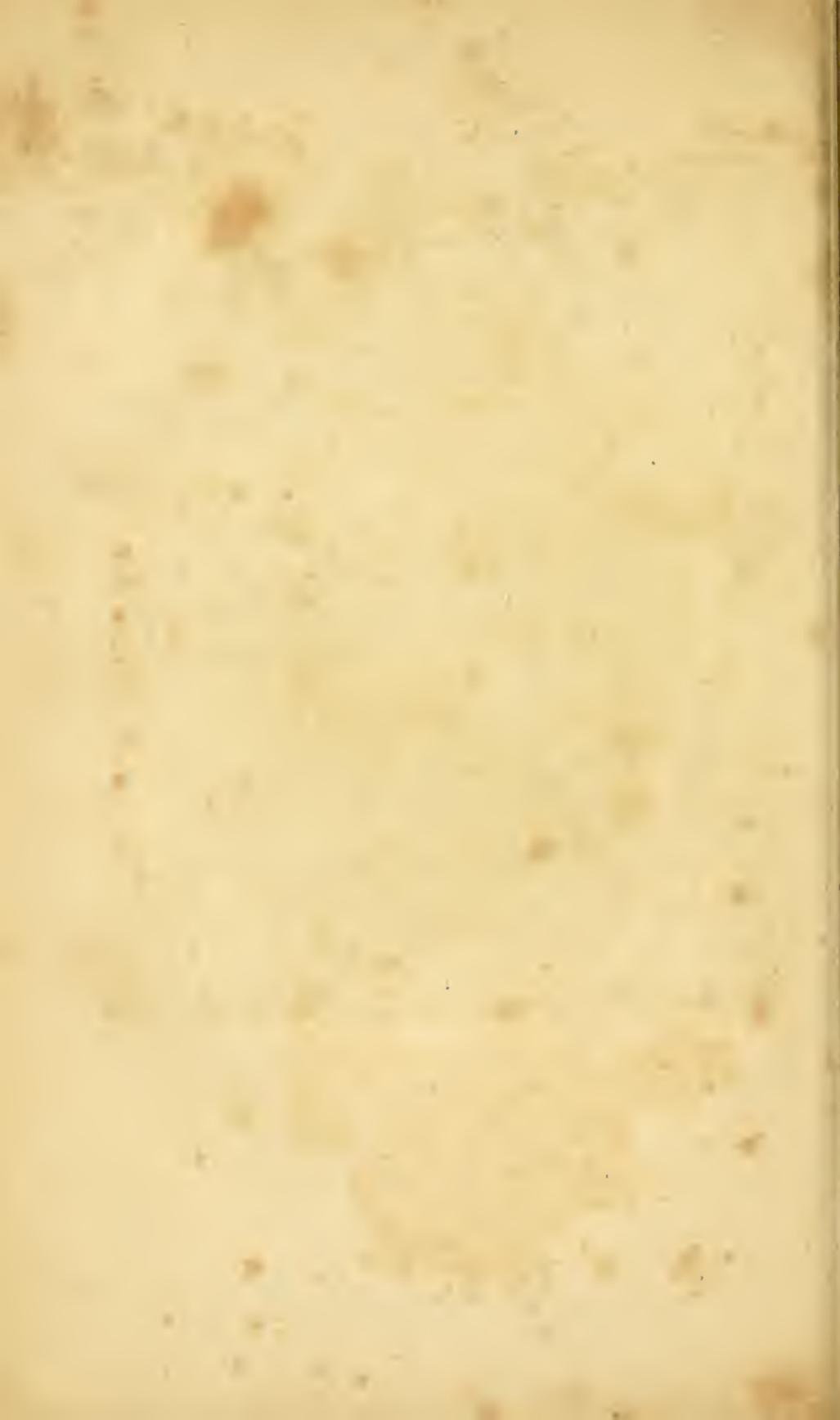


Night.





Justice.



A CONCISE

HISTORY OF THE ARTS OF DESIGN.

THE origin of most arts, and perhaps of most professions, is attended with so much uncertainty and indecision, with so much obscurity and silence, that correct information on the subject of any particular art is at this time hardly to be expected. When the happy idea first occurred, when the happy effect was first produced, were circumstances favourable to the discovery? Was its worth acknowledged, and felt? Did the person who actually conceived it, conceive also its future progress and importance? Did those who might observe it, impart their observations, and were such observations accurate and liberal, or false and invidious? Were they treasured up among facts, transmitted to inform posterity, or scattered amid the floating rumours of the current moment? Such are the questions of inquisitive minds: questions easily asked, but not easily answered.

There is reason to conceive the elegant arts have experienced various fates: proportionate to the urgency of present necessity was the importance of that invention which supplied its demands. The most dextrous contrivance of a wattled structure, the most ingenious

mode of strongly fencing the opening of a cave, or of bending the stubborn branches into a circumference connected with the earth, were talents of such value among nations who thus constructed their dwellings, that doubtless their possessors were celebrated, admired, and imitated. The perpetual recurrence of these wants made every improvement of consequence; and till the mode of construction had become equal to the desired degree of convenience, every improvement was likely to be popular. Necessity, then, was the parent of exertion: of exertion of body—as labour and skill were requisite to accomplish the incumbent task with solidity and dispatch: exertion of mind—as without contrivance, plan, and adaption, labour would never render the intended residence convenient and habitable.

These hints imply, that the arts now esteemed elegant, were not suggested by the prospect of attaining some future good, but were exercised by the desire of obviating some present evil; they were not at first directed to the acquisition of pleasure, but to the prevention of pain; they were not excited by expected enjoyment, but were impelled by actual uneasiness. Fear, not hope, dread, not delight, first roused the human mind to what eventually has afforded enjoyment and satisfaction, splendour and magnificence; to what has augmented the talents of that mind, extended its conceptions, and ennobled its powers.

In vain, therefore, is research after the origin of art: it is contemporary with the wants of life; previous to those wants, art was not; with their commencement it commenced; whatever were the first necessities of mankind, they directed the first application of art: but as art arises from mental powers, its application did not cease with the provision it afforded against those objects; a principle was called into action which was not

to

o be satisfied with merely equipoising convenience and inconvenience, but which studied further improvement, sought novelty and variety, indulged genius and fancy; and which, after a while, prided itself in discrimination and choice, in judgment and taste, in propriety and elegance.

Nevertheless, though we cannot now relate the absolute origin of art, observation may sufficiently supply the vacancy, and trace its probable course. For, being similar in principle, why not also similar in progress, to what passes under our inspection? Being adapted to certain states of life, why not also correspondent to what among mankind in such states it appears at this time? The rude efforts of the untaught mind may indicate what might be the first essays of primitive genius. The feeble conceptions of childhood when it compounds water and clay, and mingles the moistened earth into a wall, is the first dawn of Architecture; the fancy that sees figures in the fire, or the likeness of some acquaintance in the accidental form of a hooked stick, is the nidus of Sculpture; and Sculpture it becomes, if the knife be employed to pare into more exact likeness the projection that represents the nose, or to liberate the appended chin from some supposed deformity, or uncouth mis-resemblance. When a boy chalks on a wall the figure of a beast, or bird, or (if his turn be historic) the figure of his companion in some noticeable attitude, or event, is not this the origin of Design? nay, of Composition, and of Caricatura?—though the lines be disproportionate, though a great round crowded by two immense eyes, which squeeze the nose and mouth to the very bottom of the circle, surrounded by half a dozen strait strokes on each side to represent hair, while the body is denoted by double lines, and the arms and legs by single lines—though such be the whole form—

yet here is the origin of Picture; here is a mental exertion which, properly directed, shall flourish into art. This is an imitation by memory; but bring into view the object represented, let the eye see at one glance the original and the copy, then the likeness increases, a portion of incorrectness is dismissed, what was too long is shortened, or what was too short is lengthened; this is study; and study continued is the parent of excellence.

Moreover, various parts of the world, even in the present day, furnish various states of life: hordes of men in all imaginable degrees of distance from what was their first situation and manners; whether we suppose civilized life to have been that first situation, and themselves to have declined from it, down to almost brutality; or whether we conclude the rude attachment of savage society to have been that first situation, and civilized life to have arisen after numberless improvements, and progressive cultivation.

The more liberal Nature has been to man, the less active is his disposition; the more she has done for him the less he will do for himself; content is sloth, activity is the effect of stimulus; when a cave affords a dwelling, what need of an arched roof? when a few stakes become an habitation, wherefore a colonade? But in a level country; which is destitute of caves, the dwelling must be an erection; in a rigorous climate, the habitation must be substantial; where ferocious animals are unknown, to surround the inclosure by a hedge of thorns may be superfluous; but where they abound, every defence is indispensable.

Let us endeavour then to trace the progress of Architecture, (the first of the arts) as instanced at present among the tribes of mankind. What was originally the dwelling of man? Much might be offered in support of the idea that the palace of man was the verdant grove,

grove, and his residence was beneath the spreading shade of some tall tree; equally distant from the confinement of the gloomy cavern amid mountain-precipices, and from perpetual exposure to the vehement heats of the sandy desert, his bower was—

Chosen by the Sovereign Planter when he framed
 All things to man's delightful use, the roof
 Of thickest covert was inwoven shade :
 Laurel and myrtle, and what higher grew
 Of firm and fragrant leaf; on either side
 Acanthus, and each odorous bushy shrub
 Fenced up the verdant wall; each beauteous flow'r,
 Iris all hues, roses and jessamine,
 Rear'd high their flourish'd heads between, and wrought
 Mosaic: underfoot the violet,
 Crocus, and hyacinth, with rich inlay
 Broider'd the ground, more colour'd than with stone
 Of costliest emblem:—

The luxuriance of this description, is, indeed, not now to be instanced; (alas! circumstances are but too much changed for the worse) we cannot now allude to Eden; but must describe, as dwelling under trees, a few miserable tribes of African *Shangalla*, who when spring shoots into vegetation the forests around them, bend the branches, insert them into the earth, and reside under the leafy shelter, compelled, when the wintry torrent swells, to quit these abodes for the caves of Ethiopian mountains; or a few Indian *faquirs*, and enthusiasts, who forsaking the society of men, retire to the woods, and pass their cheerless hours exposed to the attacks of blood-thirsty tigers. Neither can we justly represent any considerable proportion of mankind as dwellers in caves (*Troglodytæ*) for, though a few depend thus entirely on Nature for habitations, yet, in general

neral, some kind of industry has been employed to render them less inconvenient.

The permanence of a cave has none of that variety which is sought by man, and supplies but few of those necessities which daily beset him; caves are rarely situated among forests, where his hunger procures food, or by the river side, where the stream slakes his thirst; if he has domesticated any animals, caves are unfit for them, and ill adapted to accommodate at once both the master and his property. Banished from his arbour and from his cave, his next step in architecture is to construct a tent, or a hut; these, easily set up, easily taken down, easily carried from place to place, have long been favourite among great part of mankind; used to these, they despise other accommodations, and stigmatise as contemptible the inhabitants of cities. Nay, so far has this prejudice carried them, that forgetting the bonds of humanity, many battles have been fought, and much blood has been shed on its account: nor are its effects destroyed even now, the Arabs of the desarts as well those of Asia as of Africa, though honest among themselves, plunder those stranger-travellers they can overpower; and though at peace with their fellow dwellers in tents, hate other tribes attached to one spot, and encircled by one common wall.

We reckon among those who prefer tents, the Arabs, the Tartars, many Cossacs, and other Asiatic tribes. Among those who prefer huts, the Hottentots, the Negroes, and sundry other African nations: the American Indians, and many inhabitants of tropical climates. Huts below the surface of the ground are used in many parts of the polar regions, as the best security against intense cold.

Among the Rabbins some have said, that what we render 'coats of skins,' Genesis ch. xi. ver. 21. should be
rather

rather considered as 'tents, or tent-coverings of skins;' this may be uncertain: but certain it is, that the simplicity of those erections where a few poles covered by skins, or by cloth, composed the whole structure, rendered them highly useful, as they were extremely well suited to the wants and abilities of their inhabitants; whether meant as permanent, or as tents removeable at pleasure. We consider immoveable huts as cottages; and these being fixed, were required to possess advantages over those not fixed: for, as they admitted of enlarged dimensions, and they were not to be carried about, no consideration of incumbrance attached to them; if composed of numerous pieces, or if bedecked by superfluous ornament, it increased not the labour of package, nor the load of the camel or the ox. These edifices required in their construction various implements not used in tent-making; and in supplying these, invention made considerable advances toward perfecting others. The remark seems just, that dwellers in tents have been little inventive, little famed for science; cities have ever been the nurses of arts, of study, and of emulation. For it deserves notice, that no art is so entirely singular as to reach perfection while alone; usually, improvements in more than one are contemporary, and usually they yield mutual light and mutual assistance.

The progress I have described appears so evidently to be natural, that it may rationally be applied to all ages of the world; even before the flood the same was probably its course. CAIN first built a city; no doubt intended for protection, though possibly no better than a composition of mud walls and rushes, rather marking than concealing the trembling vagabond. CAIN however built a city; and in the line of CAIN we read of the earliest sciences, and their progress: first husbandry and pastoral property, then music, then workmanship in
metal

metals. Did the leisure of husbandry require intervals of joy?—music afforded expressions of that joy; but vocal music was imperfect without instrumental, and to furnish this required the skill of the artificer in brass and iron. “JABAL,” says MOSES, “was the father of such as dwell in tents and have—*cattle*”—says our translation: but the Syriac reads it—“*possessions.*”—Probably, all property hitherto was public; but as personal property is what most nearly affects us, perhaps from the institution of private property may be dated the first considerable advancement of art; and it should appear evident, that such advancement was greatly promoted by distinct professions being undertaken by distinct families.

I confess, in my opinion, the antediluvians had little occasion for very extensive study of the science of Architecture: the seasons, I conceive, were by no means so rigorous and so dissimilar as now; the earth being more temperate, was also more fertile: man had no need to provide against *extremely* inclement skies, or annual torrents, against rigid frosts, or ardent suns. The productions of the earth being more abundant, and more constant, considerable repositories of stores (*i.e.* granaries) were probably unknown; nor did Avarice itself perhaps think of accumulating unwieldy hoards, for distant consumption. Their constructions, we may suppose, if they were extensive, were not solid, and if capacious were not durable. Does not this seem inferable from the very particular directions given to NOAH respecting the construction of the ark? He is not only told of what wood to make it, but its particular dimensions, form, and divisions, “rooms, or cabins, shalt thou make in the ark, a window, a door, and lower, second, and third stories.” Does not this precision look as if the invention, or application at least, was novel? Every thing announces the first ship; but perhaps also by much the most considerable structure

ture yet undertaken; to complete which required upwards of a century.

The deluge, which changed considerably the face of the earth, most probably changed its temperature; and perhaps, also, the deluge was the first continued rain which fell, and not less astonishing to the sufferers than if it had been fire instead of water. How then was the earth refreshed? By copious dews. Those parts at present watered by dews, are not the least fertile; and certainly they might afford moisture sufficient to the earth in full vigour, and the heat of the sun moderate, uniform, and equal. To this hypothesis agrees the extreme length of human life, not then affected by atmospheric vicissitudes; and, in my opinion, the phenomenon of the rain-bow: for if no rain, no dense compacted clouds; if no clouds, no rain-bow, the rain-bow being the offspring of clouds: this pacific token originating after the waters of the flood.

The foundation of Babel is thought to date about one hundred years after the deluge: it could not be till men were multiplied, and were pretty secure of subsistence, nor till after many erections, and of various sorts. So great an undertaking, as to build a city and a tower that might be, as it were, a metropolis, central to all mankind, and be kept in memory even by those scattered abroad on the face of the whole earth, could not be thought of, till after many lesser edifices had furnished experience in the art of building. Whether the tower of Babel was designed "to reach to heaven," or was to be consecrated "to idolatrous worship of the heavenly bodies," has been doubted: that Idolatry soon commenced its detestable career, seems probable from the name of the city "UR," (or *burning*) of the Chaldees, fire being long the chief idol among the Parsees, and whose worship yet subsists in certain parts of Asia.

Observe, the materials of the tower of Babel were, not stone, but thoroughly burnt brick, and bitumen for cement; which implies a knowledge that unburnt brick was perishable; and bricks proportionately large as the stones employed in some buildings, without cement, would have been unwieldy, even if they were not crushed by the weight they were intended to support. [Probably stones dug from the quarry were not yet used in building.] Was that the original tower of Babel which Herodotus saw? and in its original condition? of which he has left us an account: or had it been so repaired, and enlarged, (by Nebuchadnessar perhaps) that it was now rather a Babylonish and national structure, than that designed by the united efforts of the whole earth when of one language, and of one speech.

Such an undertaking as that of the tower of Babel must have been long held in remembrance by the families of the dispersion; and ideas correspondent to the state of architecture at the time, must undoubtedly have been carried with them to all parts. That many branches had previously separated from the primitive stock, is extremely supposable; but by this general dispersion, the portion of knowledge possessed by each family remained with itself, and instead of having recourse for assistance, when in difficulties, to an original source, as former colonies might, it was obliged to supply its own wants, and those of others its descendants, according to its own restricted abilities.

Those families which in this general quarrel and misunderstanding were most numerous, had the greatest advantages toward soon becoming settled in the parts they occupied: those families which were weakest, were probably driven by the stronger, to the less fertile pastures, and the less favourable soils. In the strongest communities

communities the principles of art were considerable sufferers; in the weaker they became almost extinct: but even in the weaker would remain some trace of what they had seen, some recollection of the well-built city, of the spacious street, of the cloud-topp'd temple; and, gradually, as opportunity offered, would efforts be directed toward the acquisition of such enjoyments. Few would occupy the cave which had first given them shelter, when by means of tents, or of huts, they might maintain intercourse with their companions, their friends, or their posterity: they would prefer social life to solitary; they might proceed to construct adjacent habitations, or to colonize some spot, in imitation of their once admired Babel.

To render this more sensible, let us trace in our imagination, a small society, parting, whether by choice or compulsion, from the tribe to which they belonged, and wandering in quest of a distant settlement. Imagine the vigorous and heroic husband, attended by the no less heroic and constant partner of his bosom: if to these you add the prattling offspring, you increase the anxieties of the expedition. Arrived in an unknown part, the setting sun commands retirement; to remain exposed is dangerous: and how shall the weaker female, and the tender youth, scale the stately tree, and lodge among the branches? Where then shall they find security?—In the nearest excavation of the ground, or perhaps in the fissure of a rock. Let them first see that no savage quadruped harbours there, that no hissing serpent has made it his retreat; let them explore their dwelling, and then fence it. The forest yields its pliant twigs, and the trees their wattling branches, and thus they compose a habitation: this shelters them from the summer's sun, from the winter's deluge and frost; and this becomes their abode.

Increasing posterity increases strength, and mutual assistance procures additional conveniencies; till, by degrees, the father of the family becomes founder of a town, and erects the standards of his dwelling: not now from the first branches which offer, but he selects the straightest trees, and explores the recesses of the woods: not now in the first spot that offers; but he consults the union of accommodation with security, and the benefits of a copious stream with those of a fertile soil. The sturdy youth obey the counsels of age, their unremitting industry at length attains its purposes, and they congratulate themselves on having vanquished their difficulties and deposited the uprights; these support the beams of the roof; the interstices they fill with the smaller boughs, and plaster with tenacious clay. Thus mankind still are beholden to the tree for a dwelling, and of a tree form their habitation. Who would suppose this the origin of extensive cities, and of royal palaces? Yet such was the commencement of Nineveh, of Babylon, of Rome; and to some such beginning is our opulent metropolis indebted for its existence.

The progress of Art is like that of the scarce noticed fountain, which silently glides along the banks a humble water-course; by degrees it becomes a brook, and increases to a rivulet; capable now of utility, it rises into consequence, spreads into a rapid river, diffuses convenience and wealth around its banks, and receives a thousand blessings as it rolls to the ocean.

But, though we have hitherto attended chiefly to the natural and the civil wants of man, we ought, in justice to their importance, to advert to his moral and his sacred wants also: let us recollect that the idea of solemn worship was extremely strong in those early times, that their periodical assemblies, as at the new moons, &c. were very solicitously attended, that many of their rites
were

were performed in public and general assemblies of the community, that they were also accompanied with public and general expressions of joy, and that the pomp and ritual of worship is congenial to the human heart.

In fact, we have seen the proposed tower of Babel collect a city around it; and however other cities may owe their origin to casualty, the magnificence of its sacred structure was the foundation of Babylon. Neither is this instance singular: there seems much justice in the ideas of LIBANIUS in his oration "for the Temples" before the Emperor THEODOSIUS, A.D. 390. "Men" says he "having at first secured themselves in dens and in cottages, and having there experienced the protection of the gods, soon perceived how beneficial to mankind their favour must be; they therefore, as may be supposed, erected to them temples and statues, such as they could in those early times: and when they began to build cities, upon the increase of arts and sciences, there were many temples on the sides of mountains, and in plains; and in every city next after its walls, were erected temples, and sacred edifices, as the beginning of the rest of the body." Again, "For, O Emperor, the temples are the soul of the country, they have been the first original of the buildings in the country, and they have subsisted for many ages to this time."

The expression "first original of the buildings," may express not only their being remains of early architecture; but rather, that often a temple was the cause of a town, and this is true also of Dodona, and Delos, and of many other cities in ancient times: and in modern times, among others, of the now town of Loretto; which is merely an adjunct to the *Santa Casa*, or holy house: in fact, that where there is a great resort of visitors, conveniencies for their use should gradually be erected, and that the profit attending them should attract

tract many settlers, is apparently a rational origin of towns.

Previous to the general dispersion of mankind, their soil and situation, their manners and wants being alike, doubtless one general mode or style obtained among all: but when dispersed, unlimited diversity may be expected,—arising from their infinitely varied situations,—their different talents and ingenuity,—their different remarks and observations on things around them. Let us pause here:—though we have seen social and civil life, to be the primary state of man, yet we are arrived at a period wherein almost the whole race are divested of the advantages arising from that state. Those only who remained settled in the land of Shinar, could now be said to be in civil society. The more numerous bodies of exiles conducted by popular leaders, were less removed from that state, or degree, of civilization. Smaller bodies who followed less favourite chiefs, and especially, families whose numbers were weak, though perhaps obliged to wander farther than their compatriots in quest of settlements, these, being gradually divided and subdivided, were almost, or altogether, insulated from the rest of mankind; they would soonest and most entirely forget those arts which once they beheld, if they did not cultivate, and now, sedulously endeavouring to accommodate themselves to their new situations, they would deviate furthest from the manners and refinements of their former state. Their first concern would naturally be subsistence; this the woods would furnish by the chase, or the streams by fishing; this would often be precarious, and always toilsome, nor could it be intermitted, but whether successful or unsuccessful, would require perpetual application. Sustenance might occasionally be derived from roots, from herbage, from trees, but only occasionally.

sionally. Suffering under uncertainties, yet hardened against distress; improvident of the future, if in present supply; alternately active and idle, laborious and slothful, ingenious and stupid; alternately roused to phrenzy or calmed to lethargy, straining every nerve, or seeming utterly nerveless, such is solitary man: wild as his native woods! savage as the precipices around his den! attached to no spot, he adorns or cultivates none, receives from it but casual benefits, and bestows on it but casual glances: the noblest objects presented to his view by the very sublimities of nature, he passes unnoticed. Solely occupied by one single idea, he views the wide-expanded champaign—as it may afford him prey; the silver-lake—as it yields him prey; the majesty of the grove—as there his prey may hide; rocks rising to heaven he scales in search of prey, or dives into glens, into chasms, into caverns, as directed by his hopes, and expectations, of sustenance. In this state can art flourish? shall he build to-day, who to-morrow may inhabit elsewhere? shall weariness and fatigue, study? or thoughtless inactivity, compose? Or if some happy genius turn his reflections toward amelioration of his present condition, will he not rather think of providing necessaries than of devising arts? how to domesticate the now wild cattle, or to preserve their offspring when chance has found, and pity spared them, that they may always be near at hand for service, how to render them more completely obedient, and more uniformly tractable, or how to improve the product of the trees by cultivation, or to store it up for future use. Then arises some celestial-gifted Ceres, strews the precious grain, watches the rising stalks, gathers the ripened ears, and defies that scarcity which once made winter terrible; the joys of harvest animate all minds, and invigorate all hands; age visits the field,
directs,

directs, and blesses; youth endeavours; infancy strives: the assembled community close their labours by offering united praise to heaven, and the now settled inhabitants gratefully applaud the teeming earth. After the harvest follows the vintage: the press succeeds the plough; to Ceres and Triptolemus associate Minerva and Bacchus. For, if an idea be once started, it is the nature of man to pursue and improve it: if one seed has yielded food, thus encouraged, he will cultivate others; if one fruit be refreshing, he will endeavour to prolong its services, and will seek in others of similar properties, qualities capable, not only of present, but of future utility.

But not every where is this the course of things; corn grows not every where; animals, wild or domesticated, are the chief supports of many parts of the globe. The northern parts sow little: in Lapland the rein-deer is their riches, yielding at once food and raiment. Among all the tribes of North-American Indians, few cultivate the land; their hunting grounds are their dependance: nor is South America better cultivated by the natives, unless as directed by Europeans: the southern people of Africa, the Hottentots, neither plow nor sow; the Caffrees almost as little; these, by their situation, and by their ignorance, (in conformity to our general principle) seem to be the most remote wanderers from Babel, the most remote in their modes of life from the improvement of successive invention, the most remote from the connected advantages of political union. For it is probable upon the whole, that NOAH, and his descendants, if they did not continue at Babel, or in its neighbourhood, after a while retired *east* of Babylon, perhaps to Bactria or India, where from the earliest ages has been the seat of empire,

empire and subordination, and in consequence, the seat of invention, of magnificence, and of art.

The human mind has resources capable of supporting it against most natural evils ; and often is capable of converting them into benefits : where it cannot overcome them by effective resistance, it can divert their course or soften their consequences, can accustom itself to circumstances till they become insensible, and by degrees reduce them to enjoyments. During the long and severe winters of the North, where for many months no solar ray reaches, where triumphs the intensity of frost, (the very idea thrills us with horror !) the natives, well clad in furs, milk their rein-deer or tend their traps, by moonlight ; their dwellings sunk deep in the earth admit no cold, their lamps yield light and fire, their stores of dried fish and of pine bark yield food, and what conversation their single family affords, wears out winter : shall we seek elegance in such structures ? below the surface of the earth—no window is possible—no arch required—no external decoration ;—and internal decoration is little to be expected, where no neighbour visits, and no parties are made.

Little better are the structures of the Americans, or the Hottentots ; they are indeed moveable huts, but by that very circumstance of small dimensions, and proportioned to the powers of those who are to move them ; compact even to filthiness, and ever full of smoke,—to mention style and architecture is degrading the terms.—But then is taste totally banished from the mind thus situated ? and are the rudiments of art entirely obliterated ? No : the Indian of America paints for beauty, chooses the best part of the best fur for ornament, and strings his wampum in numberless patterns with consummate elegance ; the Hottentot adorns his person with a calf-skin, adorns his calf-skin with

beads, and with brass, and studies seriously the effect he means to produce. Yet the seeds of elegance uniformly shoot with most vigour in the female mind: the Indians are painted by their women; and the women among the Hottentots, decorate their krosses with most invention, combination, and taste: they best know what colours most kindly assort together; that neither black beads nor blue suit the delicacy of their divine complexions, while pearly white or tender rose colour, add graceful contrast to the brilliant vivacity of their native charms.

Emerged from the cavern and from the deep-sunk dwelling, to the liberty of the moveable hut, we find art exerting itself in personal decorations; adorning however, not the dwelling but the inhabitant, connected with somewhat of tenderness and affection, combined with a desire to appear to advantage in the eyes of others; this desire most natural to the female sex, is in that sex supported by superior dexterity and skill, as well as indicated by superior elegance. Personal decoration for purposes of terror, is indeed attached to this state of life; and the Indian when hideously painted to dismay his enemies, shews art; and shews it too to a kind of advantage: and, I doubt not, were we spectators of its effects, it would often force our approbation of its principles, however we might regret their application: the well calculated and well disposed "gorgons and hydras and chimeras dire" would shock us into applause, and terrify us into praise. But war not solely enflames the breast; love lights his fires, and sheds his influence too: now the heart softens, now the taste improves; the principles of elegance unite, and every effort is directed to the art of pleasing. The lover studies to appear agreeable in her eyes whom he admires, and neglects no means of displaying

ing at once his taste and his ardour. His imagination, also, alive to its own powers, compares his beloved to the beautiful flower, and he studies the most beautiful flower for comparison; or if he liken her to some favorite animal, that animal is the most charming of its kind; his imagination depicts the most grateful verdure as adorning the pathway to her dwelling; while her dwelling becomes a temple, and herself the divinity. Neither can he conceal his sensations; his love inspires an interest, a vehemence, which kindles into poetry, and bursts into song. Poetry and song are effusions of the mind, which ruminating on its own ideas, cherishes or chases, selects or separates, conceptions more or less relative to the subject: this implies comparison of one with others; and such comparison is a very principal ingredient in the arts of design, if not absolutely their foundation.

We have said, the Arts were greatly related to each other, and commonly received improvements nearly about the same time, but hitherto we have mentioned Architecture only; the reason is, because hitherto we have not seen Architecture advanced to that degree of excellence as to support ornament; but, directly as this branch of art had made a progress toward regularity, strength, and convenience, the next idea was embellishment; and this we find exemplified in the constructions of most of those islanders which have lately come to our knowledge. After Architecture, Sculpture seems to be next in order, which, employed on huge blocks of wood, creates the frightful form of some of their masks; or patiently waiting its task's completion, decorates with winding ornament the handle of a club, or the centre of a bow. Assisted by Sculpture, the head-piece of a war-canoe may characteristically inspire terror, seem ready to devour its opponents, or grin defiance

ance on their despised threatenings. Character and expression no doubt are beauties in art, and in these, excessive efforts are easily seized, and in all their deformity: hence the authors of such works have given vigour, spirit, and force to their productions, and have completed in them the very sublime of ugliness. Real beauty is difficult to represent, but deformity has no difficulty; gliding grace is transitory, and fugitive, not easily seen, not easily caught, whereas grimace is notorious, obvious, and facile of imitation. Such barbarous efforts of Art are found among all savage nations; and their natural effect is rather fright than respect, rather terror than affection.

How far the above sentiment applies in respect to the images of their deities, we cannot at present ascertain; that these are in general terrific is certain; but to what degree, or with what design, their authors intended they should be so, we must refer to better information. Were their sculptors incompetent to the mild resemblance of some placid deity? Or, did their mythology furnish no placid deity to represent? Or, did no occasion call for such representation? Or, those powers which related to death and destruction—were these only thought fit to be personified? Or did terror rather than love support such worship? These are questions whose answers at present are beyond our reach. To return to ancient Art—

Chronology is a very difficult study; the most sagacious writers differ greatly from each other, and in general, freely confess that all their endeavours can accomplish, is, rather approximation than accuracy, rather probability than certainty. It will not be wondered at, therefore, that I propose my own sentiments with the utmost deference, and lay little stress on absolute precision of dates, as not very essential to a
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general idea of the progress of art. Yet I may remark, that, although the very early dates of certain persons and facts in some chronologies may perhaps need abatement, nevertheless, I cannot persuade myself the discovery or practice of several arts should be dated so low as others have placed them. It seems to me incredible, that the discovery of carpenter's tools is to be attributed to *Dedalus*, if *Dedalus* be so late as supposed by Sir ISAAC NEWTON; he might improve, or vary them, but not invent them at that period. Nor can I think that *Tosorthus*, or *Æsculapius*, a physician, was the first who invented building with square stones, not long before Sir ISAAC's date of the Argonautic expedition. The same I suppose of his sentiments on *Osi-ris* and *Isis*: if *Sesostris* was called *Osiris*, he did but apply the ancient worship to his own person; for, certainly, the mysteries relating to those personages were of much older date. On the other hand, to place *Sesostris*, as some have done, a thousand years earlier, is giving a proportionately earlier date to his works; and what perhaps from their magnitude is scarce allowable; notwithstanding what may be said of the tower of Babel: of which, it should be remembered, we have no description that may enable us to distinguish its primary form from the subsequent additions of NEBUCHADNESSAR.

The earliest ages have naturally transmitted to us the fewest accounts of their manners and studies, being absorbed in personal exertions to supply more immediate necessities; and of those accounts which they, perhaps, designed to record for the information of posterity, war, time, and accident, have spared very few. The least disputable record is doubtless the sacred history of the Jews; which, though it contain only incidental hints on our subject; yet is of importance, be-
cause

cause of a date prior to any other. Moreover it is, in a great degree, not the history of the Jews only, but of mankind, and it seems not improper to consider it in that light, till other, subsequent, though early authorities afford their aid.

MOSES, as a writer, may be dated by the Exodus of Israel, ante A.D. 1491. We may, so far as concerns our subject, without offence, consider his works as enabling us to guess at the state of arts in Egypt, and perhaps in Arabia, about his time. That his productions were greatly superior in some respects to those of Egypt, we may readily admit, but that in others they might be rather varied than superior, is no reflection on his abilities. If he had not the stone and marble of Egypt, he could not equal the Egyptian edifices in grandeur, or solidity, supposing him so inclined. All his efforts being directed to the establishment of ritual worship, and ceremonial services; herein, doubtless, he succeeded:—but all other hints, or relations, or histories, that can any way afford light on the subject of art, are little short of foreign from his main design. Neither is it beyond a doubt, that we now receive his expressions, or understand his language, on these subjects, in the very sense wherein he meant them: when *teraphim* were common, any reader understood the word; now its precise import is not clear: neither was the hieroglyphic compound figure of the *cherubim* any difficulty at that time, though now not a little embarrassing. This premised, I proceed to select those instances of Art which occur in his narration.

THE MOSAIC HISTORY OF ART.

We have seen reason to conclude that Babel was the seat of Art, as known when mankind united their grand efforts to perpetuate their fame : certainly they thought their degree of art considerable, and doubtless supposed, by exerting all their powers combined, to ensure the applause of posterity. May we not properly glance at what were the Arts of Babel? We are certain, that beside Architecture, Astronomy was one of those arts ; this science cannot make any great progress without the assistance of some sort of instruments for observation, of some kind of Geometry for delineation, and of some kind of calculation, for determining by past observation the future revolutions of the heavenly bodies ; to be obtained only by the use of Arithmetic. We may conceive of Nineveh as being the daughter of Babylon in all senses, and practising the same arts as the parent city.

Geometry and Delineation bear strong reference to the Arts of Design, especially when combined with a knowledge of Architecture. It should seem also, that embroidery, or ornament analogous to it, was early cultivated in Babylon, as such a dress was found among the spoils of Jericho, and fatally allured *Achan*. Joshua ch. vii. ver. 21. Here we might ask, was this woven, or wrought with the needle? either way some kind of pattern was delineated ; but if this garment was not ornamented, then the manufacture of Babylon was in esteem ; for some kind of beauty it certainly had to render it desirable. Long before this time, in the history of *JOSEPH*, we read of a "coat of many colours," but whether ornamented by any pattern is not determined.

mined. The sum that ABIMELECH gave SARAH (Gen. xx. ver. 16.) for a veil, appears to have been a great price, and was doubtless meant as a handsome present: "a thousand pieces of silver" would hardly be paid for a veil, "a covering for the eyes," unless highly ornamented, and probably finely embroidered. But whether a Babylonish production, or not, does not appear; however, it proves the existence of such expensive taste, and that too in the land of Canaan; a country less populous than Babylonia or Egypt, but lying in the passage from one to the other.

We find no direct allusion to what may be supposed allied to the arts, after the mention of UR of the Chaldees, for a long period; nor is it positive that TERAH, the father of ABRAHAM, had been that gross idolator which the Jews affirm; and from which they say he was converted by the constancy of ABRAHAM's zealous refusal to worship idols, and his miraculous deliverance from the burning of the Chaldees: while Haran, his idolatrous brother, died before (*i. e.* was burnt in the presence of) his father. Nevertheless, it seems probable that ABRAHAM was directed to sojourn in parts less polluted by the crime of idolatry, and that hitherto Babylon and Chaldea were the chief districts which had adopted it; possibly after the example, or by the command, of NIMROD, who is thought to have been the original Baal, and to have had, after his decease, idolatrous honours paid him, but whether by means of any representation, or figure, is uncertain. We find no hint of idolatry in ABRAHAM's transactions in Canaan, in Egypt, with ABIMELECH or with PHAROAH; from whence it seems likely that the idea of Egypt being the original seat of idolatry, and having transmitted it to Babylon, is unfounded; nor is idolatry mentioned as a sin of the cities of the plain; nor in the history of ISAAC;

nor

nor till RACHEL, quitting Chaldea with her husband JACOB, is noticed as having stolen her father's *teraphim*; an interval of about 900 years. Of the nature, design, or form, of these *teraphim*, we can but conjecture: that they were sacred (*i. e.* idolatrous) images [in the plural] is certain; that they were not large, is also certain; since otherwise RACHEL could not have conveyed them away without notice from JACOB, nor have concealed them under her without detection by LABAN. Of what matter were they, of metal, stone, or wood?—probably of the latter; especially, if RACHEL had carried them about her person: and this agrees with the general accounts of historians, and the reason of things, that the earliest images were of wood. Nevertheless, we find afterwards, that Jacob had occasion to purge his household from strange gods (*i. e.* their images) which, together with their consecrated ear-rings, he buried under an oak near Shechem. Gen. xxxv.

Carvings in wood seem to have the greatest claim to being the first sculptures: at the earliest periods they numbered among their votaries most of the nations east of Babylon. Were they received from Babylon after the time of NIMROD? or was the principle active even during the time of NOAH's dwelling in those parts, so that when he journeyed east, as we suppose, some of his company carried this pollution with them? Though we cannot depend implicitly on so much as is related of the ancient histories of the east (India, China, &c.) yet perhaps we may, without much hazard of mistake, credit them so far as to believe their accounts of early ages, which represent their national worship as directed alone to the Creator, and the introduction of image worship as comparatively modern,

and as received from foreign countries, geographically nearer to the scite of Babylon.

The history of JACOB affords another hint or two on the subject of sculpture; as we find in that history the earliest mention of one of those customs which long continued, even after many improvements had been made on the original thought. After his vision at Bethel, JACOB set up as a pillar the stone he had used for a pillow, and consecrated it by pouring oil on the top of it. Again, after his reconciliation to LABAN, when pursued by him, JACOB took a stone and set it up for a pillar; moreover, a heap (perhaps rather a circle around a central one) of stones was gathered, and a festival, as customary, concluded the solemnity. This is the most ancient account we have of consecrated stones, (Bethulia), and these were the origin of consecrated statues. The history will bear the remark, that though this is the first mention, it may not be the first invention of this token. Did Jacob at Bethel first of any one erect a stone pillar? and wherefore add oil for its consecration? if some such rite had not previously come to his knowledge; not that he used this rite as consecrating properly a statue, but rather an altar; which also seems to have been the idea connected with JACOB and LABAN's eating on the heap of stones, "the heap of witness," which each party readily named in his respective language. But though JACOB erected an altar, others might erect a representative (or *personal*) memorial to the honour of the Deity they had worshipped, and this idea of the custom we confirm by sundry instances in later periods of time.

From being at first restricted to the representations of deities, images were gradually erected to such persons as by their actions or merits were thought worthy of similar honours: especially if they might be combined with
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the idea of divinity also; which profligacy is of very ancient date, as hero-gods no doubt are of early introduction.

In tracing the progress of Architecture, we see exertions constantly directed to increase magnitude; and there seems some reason for it, as such extensive structures might be supposed to furnish opportunity of more and greater conveniencies: but we should scarcely have applied the same idea to Sculpture, had not ample authority justified us. Idols portable, and consequently small, we regard as the earliest attempts of their kind; after them those designed to be fixed and permanent;—these might be more weighty, and of larger proportions: those of actually deceased personages, in the state of mummies, were, no doubt, nothing more above the natural size, than the thickness of the case which contained them; but, as in all ages the idea has been familiar, of much greater men in former times than at present, of giants, and extremely tall persons, one might have imagined that when sculpture had extended its limits to an equality with such, it might have been contented, and stopped short of monsters: nevertheless the contrary is evident; not only by the accounts we have of the measures of NEBUCHADNESSAR'S golden image; but also by the actually existing statues (and by other colossal heads and shoulders) now standing in various parts of Egypt, and by sundry colossal remnants dispersed in and about Rome.

We have hinted at the origin of Architecture, and that of Sculpture, but without any reference to Painting; we know very well that it was a custom of heathen antiquity to paint statues, thereby intending to advance them to a nearer resemblance of life; a custom which the Jews, as they were forbidden statues, could not adopt. To me it seems rational to place this kind of

painting before that which endeavoured to represent on a flat superficies the images of figures, though it must be owned, that kind also may fairly claim great antiquity, especially in what relates to forming the outline, and filling the inclosed space with colour, which is the nature of the original *Monochromata*. But were not these monochromata the successors of hieroglyphic writing? many hieroglyphics thus filled up remain to this day.

Were hieroglyphics antecedent or posterior to letters? I mean that kind of letters where each character represented a word or a sound. If we advert to what now occurs, we find in regions where letters are unknown that delineations are used: is then delineation first in order in the human mind, before letters? it should seem so: that the imitation of objects open to inspection, is more natural than the adoption of marks, in their nature entirely arbitrary, unconnected with any determinate and fixed signification, varied *ad infinitum* among different nations, and often contradictory in their mode of application: whereas natural objects, being permanent in form, and character, the native study, and delight of man, what is more easy and direct than their symbolic application, and the imitation of them in reference to mental ideas?

We placed Poetry and Song among the earliest inventions of man, if they be not rather gifts than inventions: these were long prior to communication of them by writing, these draw all their images from Nature, why should not a sister Art, with almost equal facility, tread the same path? If Poetry lamented the early death of some fair infant, as a flower just opening prematurely plucked, why may not a painted flower-bud indicate the same event? (We know it did in after times.) If Poetry lament the separation of friends, and vow fidelity, the joining hands of picture expresses the
idea

idea with at least equal force. Be it remembered, that the forms of plants, their flowers, and their leaves, the forms of trees, and the general spread of their branches, are not difficult of design; and that design of these actually exists, where the higher branches of Art are not studied, and apparently independent of desire to study them. I forbear to enlarge, but I just hint that certain geometrical figures so readily offer themselves for easy imitation, such as crescents, stars, and rays, that one can scarce suppose where these were known Design was utterly unknown.

Though probability strongly inclines to placing the origin of Picture in remotest antiquity, yet we have no authority, that has come to my knowledge, to justify positive affirmation of the fact; no trace of Painting occurs, so far as I recollect, in the writings of MOSES, nor any allusion to it, and therefore this supposition must rest on the reason of things, and candid inference from the state of other branches of Art.

If the ring which PHAROAH gave JOSEPH "from his own hand," says MOSES, was, as I suppose, a signet ring, (JOSEPHUS calls it his signet) we have an early instance of Sculpture applied to Engraving; and if the cup wherein JOSEPH drank, was, as is likely, handsomely ornamented, we see the Art further extended, and doubtless cultivated and improved.

Thus from the accidental hints afforded by MOSES, we have collected what evidence relates to the Arts. From the death of JOSEPH to the Exodus of Israel, a space of 300 years, is a chasm of history we are unable to supply. We may, I think, affirm, that not only many new arts were adopted, but that the ancient were improved: becoming progressively more common and popular, they doubtless furnished employment to greater numbers of professors, among which increased numbers, would naturally arise a greater proportion

proportion of men of talents, and ingenuity; though their memorials, which might have proved them so, have perished: for, though some have suggested that the pyramids of Egypt might date from the children of Israel, yet had that been the case, their historian MOSES would certainly have corroborated the testimony of JOSEPHUS, and have mentioned those labours expressly, as well as the building of the cities Raamses and Pithom.

From the death or embalmment of JOSEPH to the Exodus, no hint that I recollect, alludes to any other Arts than magic arts. Our first period of Art therefore includes from the flood to the erection of the Mosaic tabernacle; whose construction and ornaments being very fully described, together with the ceremonies to which it was adapted, we refer to the Mosaic accounts, and to a comparison of them with the temple afterwards erected by SOLOMON, for further information.

We are arrived at a period when the Arts were not solitary, but in company; not confined to one nation, but cultivated by several; and in various parts of the earth. We may now therefore attend distinctly to each, and to each as practised by various nations: though we cannot particularize their progress, we may obtain some general idea of their states at different periods; and though the style, the mode, and the estimation, of their practice, is concealed by the effects of time, the ravages of war, or the convulsions of nature, yet we have the melancholy pleasure of tracing where they once occupied, and of pointing out the spots where they once flourished.

OF PRIMITIVE ART UNDER NOAH.

THE center of Asia seems to me to have been repeatedly the center of mankind; first, as I suppose it to have been the seat, if not of Paradise, yet of Eden; and secondly, as I think we may justly consider it as that part of the world where NOAH first settled after the deluge, and from whence his posterity replenished the earth. What might have been the state of the Arts previous to the deluge, we have no means of determining, unless some suppositions may be permitted at that portion of them preserved by the care of NOAH and his sons: and these suppositions must rather be guided by probability than by information: for, whatever might be the abilities of the antediluvians (and possibly they were very great) in respect of Art, they could only be called into exercise according to circumstances, and circumstances do not upon the whole seem to have required extraordinary exertions of Art.

The Arts in existence before the flood, were, Architecture—civil—so far as concerned dwellings: and in the instance of the ark—naval—so far as concerned that vessel: beside these, husbandry, music, metallurgy, and probably, weaving, or spinning; for this has been thought to be the distinction of NAAMAH, if not her invention, though not at present mentioned respecting her by MOSES.

Of their Architecture every memorial has perished: nor is it likely any edifice survived the deluge, notwithstanding what Josephus mentions of the pillars of *Shem*, one of stone, and the other of brick. Their music also has shared the same fate; unless some relics of its principles, or of its instruments, might remain among NOAH,
and

and his sons; to be afterwards employed in solemn worship. Their poetry has however been preserved in a single specimen; for which perhaps, it is beholden to its brevity.

Lamech, said to his wives:—

“ Adah and Zillah hear my voice:
Ye wives of Lamech, attend to my speech:
Have I slain a man in my wound,
Even a young man in my hurt:—
If Cain should be avenged seven-fold,
Surely Lamech seventy times seven!”

I think it likely that much other knowledge would be acquired by NOAH and his sons, whether by personal study of it or communication by books or otherwise, after the notice given to the patriarch of the coming deluge: yet as NOAH preserved himself pure from the vices of his times, he must also have preserved a certain distance from the profligates addicted to those vices, and hence perhaps his ignorance of the power and properties of the vinous juice. Rational and intelligent learning, problems of various kinds, historical information, and the whole circle of graver studies, (if not already in the patriarch's possession as having received part of his attention) might be easily obtained without much intercourse among the sons of violence, who probably were ill qualified to communicate useful knowledge; which only could be hoped for from the least debauched of the community. This idea accounts for the surprising knowledge in geometry and mathematics which India offers in early ages.

After so capital an instance of carpentry as the construction of the ark, that art could scarcely be lost among the immediate descendants of those engaged in
it;

it; nor is it unlikely the building itself might endure many years; some have said for ages.

If NOAH resided for a time in the centre of Asia, no doubt he there taught all he knew: whether he there spent his whole life, which is likely, or whether he removed eastward we know not; but I think it certain he did not come westward, with those who travelled to the plain of Shinaar; whom I rather suppose to have been principally influenced by HAM. It may be imagined that HAM, his family, and adherents, quitted NOAH not long after his curse, and in consequence of the offence it gave (for we cannot justly date that transaction) while SHEM and JAPHET remained with their father, a considerable time, if not to the close of his life. Much of their posterity might be sent out to colonize, as they became numerous, and afterwards their original fathers might occasionally visit and regulate them: perhaps after a time, or after the death of NOAH, might settle and govern among them. We have reason to think such visits and journies were the custom of HAM: (agreeably to what is related of him under the character of *Osiris*) and if of HAM, probably of his brothers. We may say then for the sake of a date, that about fifty or an hundred years after the flood, or A. M. 1700 or 1750, HAM and his associates quitted NOAH, or revolted from his government, NOAH having foretold his, and his posterity's fate, to this effect:

“Cursed be HAM: the father of traffic:

A servant of servants shall he be to his brethren.”

I think it likely, that it may at length appear, that NOAH established the divisions of professions by families, as practised by the Indians and Egyptians, (the two most ancient nations we know) I therefore rather render Canaan in its sense of a merchant (which the

word imports) than as a proper name—and if the priesthood (as among the Bramins, Egyptians, Jews, &c.) were also appointed hereditary by NOAH, in the posterity of SHEM, it will include a meaning not hitherto supposed in his prophetic words; which though perhaps misplaced here, I beg leave to introduce, as I conjecture they should be read.

“ Blessed be JEHOVAH, God of SHEM.
For he shall dwell among the tents of SHEM:”

i. e. God shall dwell in the habitations of steady, settled, virtuous persons; the name SHEM importing him who settles: and expressing, I presume, the character of SHEM.

“ God shall enlarge the enlarger”

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i. e. JAPHET: the name signifying the enlarger.

That this prophecy (which should be wholly verse) has been heretofore injured, is generally supposed—that a verse is lost in reference to JAPHET, I think is to be feared; and that we have here a reference to three classes of professions, seems to me probable—*i. e.*

Agriculture to JAPHET.....and his posterity.

Religion to SHEM.....and his posterity.

Traffic to HAM.....and his posterity.

Unhappily, succeeding generations were obliged to add the trade of war to the others; and these *four* now form the chief classes or casts among the inhabitants of India where they still subsist: as they did antiently in Egypt.

N. B. SHEM and JAPHET were, perhaps, blessed separately from HAM's punishment; and toward the close of NOAH's life: which accounts for the distinctive “and he said” in the relation of MOSES.

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The center of Asia though fertile once, is desert now; it is therefore vain to seek for the knowledge, or art, of the parent stock of mankind, except as preserved by the branches:---these may be divided into---EASTERN, *i. e.* India and its dependencies:---WESTERN, *i. e.* Babylon, Egypt, &c.---EUROPEAN, *i. e.* Grecian, &c.

It would be extending this work almost to infinity, to trace very curiously the course of the arts in these divisions;---the materials for it are not to be obtained, in most instances---in others, are very laborious, expensive, or unwieldy---if indeed they are interesting to any but professed antiquaries. A concise view of each may therefore answer our present purpose, as general information is all that can be used to advantage with a view to improvement.

We may here previously suggest a few IDEAS, perhaps we might call them RULES, applicable to this subject.

1. As all Arts originate from one center, they will be more or less resembling to each other, in style, manner, and application.

2. This resemblance will be most apparent, the nearer they are practised to their source, either in time, or in situation.

3. This resemblance will be least apparent, the further distant they are from their source.

4. The intercourse of nations will have a great effect on the productions of Art;---since the artists must accommodate themselves to their purchasers for foreign traffic; and since they must imitate foreign excellence, or rarity, for home consumption.

5. This effect will be the greater the more intimately the nations are related to their first source.

6. Climate, manners, religion, rites, ceremonies, and the application of the productions of Art, have great influence on Art in general.

OF THE

ARTS IN INDIA, AND THE EAST OF ASIA.

THE inhabitants of India boast of supreme antiquity ; compared to them every account the western world can produce, is but as of yesterday ; we have no books dated half a million of years ago, when human life was ordinarily an hundred thousand years in duration, nor yet in that distribution of time when according to them ten thousand years was its allotted period ; a single thousand being more than any man ever reached according to our relations. What shall we say then to this profound antiquity ! If we exchange their years for months, reckoning them lunar, not solar, still they are beyond credibility ; we rather esteem them fables founded on allegory, or perhaps, in astronomy, and concealing the principles of those who composed them from the scrutiny of the vulgar ; an art perhaps not first learned from the Egyptians under *Sesostris*, whatever else they might learn from them, including, say they, Idolatry.

But though these pretensions to excessive antiquity must be rejected, yet we readily admit that this country was very early inhabited, by a powerful and ingenious people, in whose customs and manners may be traced the observance of sundry of those precepts usually called *Noachical*, and whose institutions, and distinctions, bear the stamp of the remotest ages. We are not now estimating their power, but proposing some observations on their ingenuity ; and though we have reason to think that few of their antient monuments are come down to us, yet those which we judge to be the most ancient have their merit, and their general style
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is perhaps transmitted among their successors, more clearly than we are accustomed to observe among the nations of Europe.

We are indeed in this case unable to trace the progress of Art, as transmitted down to us; we must, as it were, climb up to former ages, and guess at them and their productions by later specimens. Revolutions of kingdoms and change of masters, doubtless operate corresponding revolutions in Art; but it should seem that, whoever has conquered India, has been little able to improve the Art found there, and the more we know of the early science of this part of the globe, the more we are led to think highly of those who cultivated such science to so great advantage. Architecture, Sculpture, Painting, Scenical Decorations, Ornaments of Apparel, and Ensigns of Dignity, were from remote antiquity among the articles which afforded employment to the Arts of Design.

The most ancient edifices hitherto discovered in India are ornamented caves, used no doubt as temples (such as that of *Elephanta* for example) they have a regularity and contrivance which is surprising; they manifest an astonishing patience in the execution; they must have been undertaken by rich and powerful patrons; and they must have occupied multitudes of workmen, and for a long period; these circumstances indicate a state of prosperity and population, which can hardly be expected in original settlers, unless such settlers were a powerful colony under very wise direction. But, such as these specimens are, they may afford a hint or two in relation to Art; they are usually immense masses of solid rock, hewn into chambers and apartments by the chissel, their sides smoothed, their ceilings supported by pillars, ornamented by numerous Sculptures in relief, commonly tolerably proportioned, though of
gigantic

gigantic dimensions. These shew the style of the time wherein they were executed; but, I think, I discover in those of *Elephanta* the different tastes of different sculptors though performed at the same time. Doubtless also many additions have been made, at later periods, to the first design; and, if I might venture, without being condemned as too hypothetical, to say so much, I have thought, whether the first design of many cave-temples had not greatly the air of some traditionary resemblance to a floor of the ark, the roof being always low, the center spacious, the columns on either side resembling the uprights of that edifice, the object (or its symbols) of worship being at the upper end, (but rarely hidden by inclosure) and the priests' chambers on each side of it; if this be fact, then the absence of light, except from the door, is no less commemorative than solemn; artificial illumination supplying its place on necessary occasions.

Sculpture attains not to established proportions till after diligent attention; therefore as the figures which adorn the ancient temples of India are commonly well proportioned, and well worked in respect of handling, we must regard these rather as traditionary taste improved, than as original beginnings of Art.

India abounds in magnificent tombs and palaces, as well as temples, but those structures of every kind which seem most justly to claim remotest antiquity, are of very great labour, great masses and magnitude, but of least ornament, and of fewest parts; those temples most approaching to the pyramidal form (unless this form was imported by the Egyptians) and rising by steps, least hollowed within, and rather adapted (in appearance at least) for external ascent, than for internal accommodation. We have reason to believe that the same manners and customs, the same dresses, the same ornaments,
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the same taste, have been cultivated in India full three thousand years; allusions in their ancient writings, accounts transmitted by ancient (foreign) authors, and the witness of existing antiquities, attest the fact; and had not the incursion of SESOSTRIS introduced tenets which afterwards spread widely, perhaps little hesitation need be used in placing Indian Art as the most ancient of all, perhaps the origin of all others; at least it is certain, that where jurisprudence and public institutions of law, of morality, of religion, and of decorum, were studied, and well regulated; where power, and wealth, and plenty were associated; where temples and palaces, and magnificent tombs were common; where dramatic performances were in esteem, and where embellishment in general both personal and domestic, was in request, there might the Arts be expected to flourish.

When we know little of the history of a country, we know of course less of the history of its Arts: a few general principles, are all we can apply to such instances; peace and war, conquest and defeat, doubtless had greatly the same effect in promoting or suspending the Arts in India, as elsewhere; but not perhaps, altogether, for the class of warriors usually contending only with others of the same class, the husbandman often felt not the rage of war, though it did rage, neither was the trader, nor the Bramin, interrupted—and may we not justly add the Artist?—if the artist, as a profession, was not allied to the duties of the Bramin, or at least, under the protection of the order.

We have said the structures of India were magnificent, and the sculptures not ill proportioned; as to the pictures of that country, they display splendid colours, but without harmony; and tolerable drawing, but without grace; they are all light and no shadow; consequently they have no repose. They exhibit no
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knowledge of perspective, or keeping; but are too flat, too uniform, too insipid. I judge from having seen several portraits, &c. of their Nabobs, and other expensive performances, executed by persons certainly esteemed of no mean skill. Ordinary pictures have been for a long time no rarities; but from these we cannot judge.

As to the Arts of other Asiatic empires, China seems principally to engross them. The Chinese have merit, but not that merit which requires extent of thought or sublimity of conception: fidelity and resemblance, neatness and delicacy, we may allow them; patience and labour, the mechanic practice of Art they possess; but they possess not that refined elegance which originates in the deeply reflective mind, or that impressive effect which captivates the spectator, and impassionates the heart.

OF THE ARTS IN THE COUNTRIES ADJACENT
TO BABYLON.

PEACE is the friend and reviver of Art, war is its enemy and destroyer ; as peace has contributed to the security, ease, and riches, of a state, the disposition of its inhabitants has been turned to the acquisition of enjoyments, of amusements, of elegancies, which at less favourable periods were forgotten or relinquished. For, when inhuman war, preceded by alarm and dread, accompanied by terror and distress, followed by massacre, famine, and pestilence, overwhelms mankind, where is the possibility of that sedate self-possession, of that cool contemplative forecast, or reflection, required by every exertion for the improvement of Art? The various political events of the times, therefore, ought to be considered in their aspect on the subjects under enquiry, if we seek intimate and particular information respecting them: but as this would introduce undue length, and irksome repetition in reference to the Arts, it is better to bear in mind the natural connection and influence of these events; in conjunction with that impenetrable obscurity which surrounds the earlier periods of history. This obscurity is the more perplexing, as it arises from various causes;—from the entire want of information, and the total silence of historians;—from their little attention to these studies;—from the confusion of their reports; and from the inadequacy of their judgements.

A stranger who visits a remote kingdom, must be liable to much ambiguous information, even if he can have access to the proper channel for obtaining information; he can scarce avoid embracing the opinions

of his instructor, though perhaps another person might state the same subject in a different manner, and, of all which he hears or sees, he will judge after the mode to which he has been accustomed, and by comparison with the same kind of subject, as he has heard or seen it, in his own country. If we suppose such a traveller designedly impartial, and as far as may be, unbiassed, in his principles of rectitude, though he may not intendedly use the privilege of travellers, and magnify distant objects, yet being under the necessity of communicating his information in such a manner as may be intelligible to his auditors, at home, in another country, and in another language, his accounts must needs deviate in some degree from exactness, and excite ideas not punctually correspondent to the subject under description. Add to this, the rarity of copies in ancient times, and the casual errors of transcribers throughout a series of ages, and we shall form some conception of the allowances necessary to be made in reading ancient authors, and of the embarrassments under which we labour in perusal of them.

As a complete or accurate history of this very ancient empire is little to be hoped for, a glance or two at some of its leading events is all I propose.

We have formerly concluded that about one hundred years after the deluge, men were sufficiently multiplied to think of building a capital city, and an immense tower, which afterwards received the name of Babel: this may well be thought to have remained in some considerable degree, the metropolis of those families who continued seated in the country around it. NIMROD or NIMUS, (supposed to be the first *Bel* or *Baal*, *i. e.* Lord) emigrating from Babylon, built Nineveh about A. M. 1955, which, from the success attending his exertions and prowess in war, and his transplanting

planting the people whom he conquered into this his new city, in time rivalled and exceeded Babylon, becoming the absolute metropolis of the Assyrian empire; which gradually extended itself very far on all sides in Asia. Nineveh, the seat of empire, was doubtless the seat of Art; and by what accounts are come down to us, may be considered as a city of great magnitude and magnificence, including royal palaces of very extensive dimensions. From the foundation of the city, to its ruin under SARDANAPALUS, A. M. 3255, *ante* A. D. 747, was about 1300 years: and though it might afterwards in some degree recover from this fall, yet now Babylon resumed its former superiority, and long maintained it.

On the ruins of the Assyrian power arose two empires, the Median, and the Babylonian; ruled by those who had formerly been governors of these districts under SARDANAPALUS. ARBACES had Media; BELESIS Babylon, Chaldea, and Arabia. ARBACES resided at Nineveh, and there governed his new empire, nineteen years himself, and his successors about 135 years. About *ante* A. D. 612, A. M. 3390, NABOPOLLASSAR in conjunction with CYAXARES besieged Nineveh, and to gratify the Medes, totally destroyed it—from which time Babylon became the sole metropolis of the Assyrians.

With the destruction of Nineveh, no doubt the specimens of Art it possessed were destroyed also; those only that were portable, could be rescued from the general ruin, and, if the Babylonians were not too inveterate against a rival city might be transferred to Babylon.

Babylon underwent various fates; being first subject to BELESIS or NABONASAR, the BALADAN of the scriptures (Isaiah xxxix. 1.) whose son *Merodach* BA-

LADAN sent the famous embassy to HEZEKIAH king of Judah; *ante* A. D. 713. About 87 years after which circumstance NABOPOLLASSAR revolting from the king of Assyria, seized Babylon; and was succeeded by his son NEBUCHADNESSAR, who prodigiously adorned that city. *Ante* A. D. 539, CYRUS took Babylon; as did ALEXANDER the Great, *ante* A. D. 331, whose exploits while there, together with his magnificence, and ostentation, his debauchery and profligacy, are well known: there he died; and his kingdom being divided, Babylon fell to the share of SELEUCUS; and was totally ruined; partly by inattention to its banks for restraining the water, and partly by the rivalship of a new city about *ante* A. D. 293, and the space within its walls was made a park for hunting, by the Parthian kings. When its walls were entirely destroyed is not known: nor is its ancient scite at present ascertained.

In connecting the history of Art with that of Babylon, we may refer principally to three points of time: first, the earliest instance of Art in the tower of Babel; secondly, the ostentation of NEBUCHADNESSAR; and thirdly, its state when supporting the profligacy of ALEXANDER. But as no remains of any of its productions are come to our knowledge, we are of necessity forced to acquiesce in what accounts are transmitted to us: which relate little of those remote times when Art was in its infancy. It seems to me that to acquire ideas of that state, we must advert to the period when MISRAIM the son of HAM, quitting the plains of Shinar, settled in Egypt (this might be A. M. 1800, or *ante* A. D. 2200.) and there practised the Arts then known in Babylon; though perhaps varied, to suit the differences of climate, and soil, and other peculiarities.

OF THE ARTS IN EGYPT.

IF MISRAIM the son of HAM, was, as is usually said, the first prince in Egypt, if he went thither from the plains of Shinar, we may well attribute to the Egyptian polity the remotest antiquity; nor need we hesitate to conclude that the rudiments of Art were introduced by the earliest settlers, and being cultivated with attention, rose to considerable importance. In fact, the remains of Egyptian buildings, excited curiosity and admiration, even in times which we call ancient; and were visited as antiquities by those acquainted with studies of Art, as well as Philosophers; we need only instance, HERODOTUS the historian, and HOMER the poet, among the Greeks; and among the Romans GERMANICUS, who by inspecting the antiquities of Egypt, irritated the suspicious TIBERIUS, A. D. 19.

We find traces of the Egyptian power, and government, in the history of ABRAHAM; which also informs us of Egypt's fertility. In the time of JOSEPH, we trace the same order of traffic, and caravans, as in later ages; and sufficient indications of pomp and splendour to justify our conceiving of much more than is actually expressed. When we consider the nature of the country, that then, as now, the overflowing Nile was the source of plenty, we may infer that then, as now, canals to direct its waters where they did not naturally reach, would be acceptable: and that some of them, at least, would be great works, and require no little skill in their conductors. Add to this, that during the annual inundation, the lower grounds being uninhabitable, the upper grounds became natural stations

tions for cities; that these cities required a solidity of construction, for various purposes; whether to resist the weight of waters in some points, or to contain the stores and property of the inhabitants: these, in conjunction with the usual causes of strength and embellishment in cities, such as fortifications for resistance, palaces for rulers, and especially temples for worship; would prompt, if not rather force, the governors to employ the most durable materials, and the most skilful construction. It is not unlikely that among the nations who first used stone in building, we should reckon the Egyptians; for, though brick in union with timber, might long maintain its station for smaller edifices, yet for larger works, and for works exposed to alternate water and heat, stone is unquestionably the only fit material. We may imagine that a framework of timber, not unlike the skelton of a tent, filled up with tenacious clay, might be the early hut; to this clay succeeded unburnt bricks, which, well dried in the sun, bid fair to be durable in a land rarely visited by rain. The next step was, to burn bricks thoroughly, especially for buildings of size, and then the adoption of stone was an easy transition. We find the Israelites engaged in making brick; but that is not conclusive against the use of stone; as stone was found only in upper Egypt; whereas the soil of Goshen, in lower Egypt, where the Israelites dwelt, was rather earth and clay than stone, rather meadow than rocky. Also, to convey heavy burdens of stone up the Nile, against the stream, was useless; when by the side of the river, in its upper parts, huge quarries offered themselves, with a ready and favourable passage down the stream. The Israelites built for PHARAOH "store-cities"—treasure cities, or magazines, for corn, &c. which the LXX render 'fortified cities.' To consume the
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the labour of so many men as were probably employed on them, they were, we may suppose, of considerable magnitude; but of these we have no remains.

Whether, as JOSEPHUS asserts, the Israelites also built the pyramids, or not, their antiquity entitles them to our earliest attention, and we come now to consider those very astonishing memorials of antient structure. The pyramids, solid by their materials, and permanent by their form, remain to justify the accounts transmitted to us of other edifices. Of these the largest is thought by travellers to be the oldest; it is in length on its sides, about 700 feet, its angular height the same, its perpendicular height not quite 500 feet; resting on a base of rock, of which every advantage has been taken, and which, toward the bottom, is perhaps partly cased; the rest of the building being a solid mass of stones; some of them prodigious large, and all very weighty, especially to raise to so great a height. By what king this was built is uncertain: HERODOTUS calls him CHEOPS: and says the second pyramid was built by CEPHREN his brother: by SYNCELLUS, NITOCRIS is said to have built the third pyramid. In such uncertainty has issued such mighty labours! No mention has ever been made of the name of the architects employed; perhaps as artists they were little regarded.

As these are among the earliest instances of Art, let us consider what principles of Art they possess. (1) Their form is that best fitted for durability, (2) their height renders them conspicuous, (3) their workmanship is excellent: the stones, which compose the chambers usually visited, are nicely joined, well cut, and polished; now as this is the result of experience in workmanship, it demonstrates—these are not the original instances of application of stone in buildings. Moreover the tomb inclosed is of porphyry; whose difficulty

faculty to work is well known, and baffles the skill of modern Artists. Let us also remark some things in which these buildings are deficient. (1) They have no ornaments; not even the tomb has any-relievo on it, (2) they have no hint of columns of any kind, or mouldings to correspond with them: (3) they have no circular arches throughout their construction;—other ancient Egyptian buildings generally have ornaments in profusion, though of hieroglyphics only. Was this the result of the state of Architecture at this time? Had the original tower of Babel, of which I conceive these are imitations, no arches? HERODOTUS indeed mentions arches as supporting parts of it; but were they *circular* arches, and if they were of that form, were they not added afterwards? rather were not these pyramids transcripts of that famous edifice (which STRABO calls pyramidal) before its enlargement, and ornament by NEBUCHADNESSAR? but which, being composed of more durable materials, accredit the accounts of that original which they endeavoured to emulate. With this idea agrees the general form of all the ancient Egyptian temples remaining, which is universally pyramidal, and of several very ancient structures in India; whose general resemblance is little short of exact. We run little risque in dating the pyramids before any other remaining structures.

We can by no means pretend to determine strictly the course of improvements adopted in private constructions, or even in sacred edifices, but as the usual progress of things is from small to large, we may acquire some idea of this course; and we may as well exemplify it in the buildings of Egypt as in those of any other nation. Always remembering, that probability is all can be offered on such very remote subjects; and this, as combined with, and regulated by, the manners of a people, their wants the events of
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their history, their mixture with other nations, and partial, or total adoption of their customs, the accidents of their climate, and the nature of their religious rites and ceremonies.

The private and humble dwellings of ordinary inhabitants, never were, in any country, so solidly constructed as to defy the ravages of time; nor were those of the most opulent individuals designed for purposes beyond their personal accommodation. Palaces indeed were public buildings, and engaged the best Art of a nation; but these, in case of war and capture by the enemy, were most likely to suffer in general pillage. The temples only, whose sanctity might secure them from ruin, while their construction, often superior to that of the palaces, ensured their duration,—the temples only, can be expected to exhibit to later ages, the principles of Art as understood at the time of their erection. To this agrees the present state of all the antiquities existing in Egypt; a few ruins, scarcely discernable, remain here and there, of some of the royal buildings in that country; but, in general, the palaces may be regarded as levelled to the ground; whereas many temples have escaped the fury of men, and the accidents of ages, and remain, though decayed, yet decisive, monuments of antient grandeur.

The first temples were like the first dwellings, simple in construction, and small in dimensions: the supposed habitation of a God, or a Goddess, differed little from the real habitation of the votary. Perhaps a simple cabin; or if a hedge, a mound of earth, or other small inclosure surrounded it, this slight fence was thought sufficient to indicate its consecration, and to prevent intrusion. Afterwards, when the support of an officiator was deemed honourable to the Divinity, the temple must be augmented to accommodate the

residents; and strange indeed would it be, if the residents in one temple did not wish to honour their tutelary Deity with more costly offerings, in more sumptuous structures, and with more numerous worshippers than their rivals. These required enlarged dimensions of the edifice, and enlarged dimensions required additional skill in the architect. If the longer beams were not better sustained than the shorter, they would bend, perhaps break; if the roof were not better constructed, it would alarm, and might destroy the votaries: the beams, therefore, were propped with supports, and Geometry was called in to adjust the roof. It is true, no *wooden* structures remain to demonstrate this hypothesis, yet in some *stone* buildings are preserved very probable vestiges of such a progress.

The position of a column in the middle of an entry, seems by no means so convenient as to be supposed desirable; but it may here support and prop the incumbent weight; and, certainly, a row of columns in the middle of an edifice, from end to end, seems calculated for no superior purpose, being equally foreign from use and beauty. In fact, the awkwardness of this position was soon discovered, and columns were removed to a proportionate distance on each side the centre; thereby acquiring uniformity at the same time that they contributed strength.

Perhaps the word *column* ought not to be used as descriptive of these supports; they were probably mere upright beams; their branches lopped, but their trunks rough as nature furnished them; probably too, the idea of a capital as an ornament might be suggested by an additional block to render one or other of sufficient length; and thus might some happy genius, pleased with the appearance of a *head-piece*, and im-

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pressed with the beauty of uniformity, unite by rule what before was the effect of chance, and originate the rudimental principles of what we now term an ORDER. This appears to me as likely an account of that strange peculiarity in the Doric order, undoubtedly the most ancient, of having no base, but in all its remaining early specimens, going straight into the ground, as the commonly received supposition of its resemblance to the human frame; which can be satisfactory only to those who imagine *that column* was anciently without feet.

The internal distribution of a temple deserves attention; for think not the holy and most holy were equally accessible; the magnificence of the portico first struck the mind with solemnity, before the worshippers entered the sacred edifice, which was not on all occasions, for sacrifices were usually offered in the area *before* the temple, not inside the building, which was totally dark, having no windows; and little light from the door-way. Having passed the portico, the door admitted into the first apartment, beyond which was the adytum or most profound recess. Agreeably to these ideas, and in traditionary imitation of the venerable gloom of consecrated groves, most of the Pagan rites within their temples were performed in obscurity; or torches or lamps added a dim lustre to the mystic ceremonies. Such was their general construction: but temples dedicated to many deities, were constantly open at the top; whether, supposing such an assembly like that of the Gods on Olympus, or whether, to provide against mistakes in votaries, who might worship a wrong God of the *assortment*, I will not determine.

I conceive that most, if not all of the truly ancient Egyptian rites, were commemorative of facts, or of persons, or of both united. Nothing seems more pro-

bably to have been their origin than a desire of informing posterity on the subject of certain occurrences esteemed interesting, and to transmit ideas and relations of them to future generations: but where historic records are unknown, except to a very few, where letters, if existing, do not popularly prevail, what better method can be suggested to assist tradition, than ceremonies imitating and representing in some degree the fact to be transmitted? Suppose it a bloody battle—a sham fight renewed the whole story; especially if the names of the contending parties were annually repeated: Suppose it a death deeply lamented—an annual mourning on the day of decease, and especially if accompanied by funeral solemnities, for such or such a person, revived the grief of all attendants. On the other hand, if it was a signal benefit—joy and exultation had its memorative force on this occasion; and fell little short of that pleasure which attended the original fact. This was doubtless the first mode of historic information; it is in its nature the most impressive, and the most lasting; witness the Passover yet retained among the Jews, the Eucharist among Christians, and many similar instances, though perhaps somewhat changed in their objects by succeeding superstitions, still existing in the east. The Arabs have some which they refer so far back as to Ishmael; and Egypt has some, very plausibly thought to be derived from the generations which succeeded *Osiris*.

The first worship was in the open air, or in the solemn grove: nor was any tent, shed, or protection raised, till a sacred enclosure, at least, if not till an idol, was to be protected; to whom after a while, a guardian was added. To accommodate the idol, a house was built, and to accommodate the guardian, this house had various additions, and augmentations,
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till it became what we term a temple. This, in a few words, is the history of Architecture; varied no doubt, by a thousand different circumstances, local, or accidental, to suit the ability, or the fancy, or the superstition, of the time and place, or of erectors and patrons.

Sculpture in Egypt appears to have early reached a certain degree of merit, and to have adopted a certain style, mode of expression, and effect, which it long retained; and which in some departments became venerable and sacred. That the Egyptians practised sculpture in wood, from early ages, appears among other instances from the number of figures shown to HERODOTUS by the priests of Egypt, representing so many (I suppose, *Royal*) priests in succession, every one being obliged to place there his statue: each of which was denoted as a "*pyromis*, son of a *pyromis*;" *i. e.* a great personage, but no deity. After wood, ivory was a very favourite substance, being easily cut, and of great delicacy. Sycamore wood was in repute among the Egyptians. It may bear a query whether it was not part of the office of the Egyptian priests to provide idols for the temples; perhaps of their own performance: this may derive some support from the Israelites' application to AARON to make them Gods; and from the part he took in that business. Had not the people seen such instances in the country they quitted? Why else overlook the abilities of BEZALEEL, and HOLIAB?

Many circumstances concurred to render statues of wood likely to be the first adopted: the material being easily worked, light of carriage from place to place, when requisite, as in public religious processions, light of weight, if placed on any support, or pedestal, and susceptible of painting, gilding, and other ornament.

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The expence of working stone, was no doubt greatly superior to that of working wood, or of casting metals; while wood was less liable to accidents than statues of terra cotta, (the first of models) to which a downfall was utter ruin. Some of these wooden figures, or imitations of them, also in wood, still exist. As to Egyptian stone statues the labour in working some of them is prodigious; those of porphyry consumed a whole year in polishing only.

We cannot properly call the rough unhewn *styli*, or memorial pillars, or betulia, by the name of Sculpture; though I think, we must allow them to be very early approaches to it; if not the origin of this Art. But we are to consider them as too large and cumbersome to be carried about the person, while yet the same devotion that erected them, would wish to have the fact memorialised by the most convenient tokens, by tokens relating to the power, or divinity, so commemorated; and, as by degrees, the idea prevailed of that divinity in some sort accompanying its representations, the devotee would wish to have those advantages always at hand, always in his house, always about his person, as well as in the public structure or temple; and hence the numerous smaller statues of wood, or of metal, which were little else than so many protecting deities, talismans, or charms. But if we are to consider most of the public Egyptian religious rites, as being commemorations of deceased persons, *Osiris*, *Isis*, and others, we may conclude these persons were represented as present at such ceremonies; often, by their images, together with their symbols;—these images were imitations of those coffins wherein they were inclosed;—those coffins were no other than the mummies of these supposed deities, and as we know
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the general form of mummies, we perceive in them the first objects of study proposed to Art.

I conceive that, at first, the very identical mummies of *Osiris* and *Isis* were used in the commemoration services of the city where they were deposited: some accidental cause might, after a time, change them for copies in that city; and all other cities must be content with copies, or with ideal portraits, as substitutes, from their first acceptance of such worship. If then the images of dead persons were properly the first Sculptures, no wonder they were still and motionless;—their arms hung down close to their sides, as did those of a mummy; their legs were closed, as were those of a mummy; like a mummy too, the features of the face were but slightly marked, and the front of the figure only was paid attention to; because, as mummies originally stood in niches in the walls, the back parts were totally concealed from the spectator. The Egyptians had the mummies of their ancestors placed orderly in their apartments; and boasted in such a gallery, as our noble families do in the pictured portraits of their progenitors. May it not be thought that the embalmers were the first sculptors; and that a wooden image being formed, it was painted like to a mummy, when from some accident (such as dying in a foreign country) the real person was not procurable? and hence we discover why countries at a distance from the original seat of such worship, were less scrupulous respecting the forms and attitudes of their sacred images; because they were less acquainted with, and less interested in, the veracity of the portrait-representation.

Mummies were standing figures; but some of the Egyptian statues were sitting; this we account for, from the subsequent ideas of the country (and certainly these are later figures). Where labour and exertion

tion are consigned entirely to the lower classes, and indolence is supposed to be a privilege attendant on rank; where to be waited on, is to be most strongly distinguished from those who wait; in a hot climate, which produces laxity of habit, and of manners, a sitting posture will be indulged by all capable of indulging it: this obtains in those parts at this day; and probably always was so. Hence, deities were, after a time, among the Egyptians represented sitting: *i. e.* receiving in state the homages, the services, the adorations, of their worshippers; and as being thereby placed at the utmost distance of attitude and appearance from ordinary men.

If SESOSTRIS lived, as some suppose, in A. M. 2800, ante A. D. *cir* 1200 years, and if he was the author of those immense works attributed to him, (which no one doubts) it follows, that Sculpture, as well as Architecture, was cultivated in his reign; as is demonstrated by the great Egyptian obelisks now at Rome; and yet further by the account of his erecting female Hermes in the countries which he had conquered without resistance. If the date of SESOSTRIS be lowered, (to ante A. D. *cir* 1000) although the works attributed to him are correspondently lowered also, yet unless those undertakings could be supposed the very earliest of their kind in Egypt, the Arts lose nothing of their antiquity by this circumstance. However that may be, it is granted their workmanship is excellent in its kind: and the tools with which it is wrought were of ingenious contrivance, and excellent temper; circumstances which indicate progress in skill and manufacture.

But we may with little risque trace the progress in form of the early figures;—placing first, the betulia, or simple stones, erected but not worked; doubtless their first improvement was the addition of a head; and

and this head was meant to be characteristic of the divinity commemorated; barely, perhaps, at first distinguishing whether male or female, whether old or young: yet in time this excellence would gradually be attained. But as the character of the face alone was certainly inadequate to clear distinction, there was necessary some adjunct circumstance, symbol, or peculiarity, whereby the specific deity intended should be discriminated: this seems to imply hands, to hold such a token; these were improved by arms, and afterwards, arms at length, not rising from the breast, but growing from the shoulders; thus the upper part of the figure acquired a kind of perfection, while the whole body and legs were represented by plain stone. (These terms, or termini, were extremely popular, and long in use, and are retained by our Artists). Some of these termini had feet; probably such as were required to stand on somewhat of an elevation, whether altar, or pedestal, separated from a wall: this addition of feet hinted strongly at the division of the legs, which were long indicated, before they were disjoined; and after they were disjoined, were long kept parallel, and together, and straight upright, in perfect conformity to the mummies, their venerated and consecrated prototypes.

Symbols are of very early invention, and of very general use; and as they constantly accompanied certain deities, they became objects of respect, veneration, and worship, even when separate from their peculiar divinities. May we not guess that the expences, &c. attending images of the Gods, rendered these lesser idols popular? also, that these from being substitutes, became afterwards adjuncts, and might occasion that monstrous mixture of animal heads, &c. which prevailed? They were also more convenient of carriage as

talismans, or charms, a custom very prevalent in the east, formerly, as well as at present.

Symbols seem to have arisen from several causes: (1) from the names of persons represented; if *Rachel* signifies a sheep, *Susanna* a lilly, and *Rhoda* a rose,—a sheep, a lilly, a rose, will bring to mind *Rachel*, *Susanna*, or *Rhoda*; put either of these symbols into the hand of an image, you have, if not the portrait, yet an ideal memorial of the person intended. (2) From the favorite animals of great personages: if *Osiris* had a favorite bull, he might be constantly attended by the animal; whence, after his death, a bull might become his representative. (3) If *Osiris* was the first person who tamed and domesticated wild cattle, the bull was not unjustly attributed to him: the same idea we know applies (to *Isis* or) to *Ceres* and her corn. (4) The qualities of the mind were early expressed by reference to animals, &c.—courage by a lion, sagacity by an elephant: and perhaps patient labour, and courageous fortitude, combined with docility and benevolence, as being of great use to mankind, were some of the qualities attributed to *Osiris* when the bull was determined as his symbol. (5) Particular exploits against wild animals, or against persons or states symbolised by wild animals, &c. might occasion a name; and from a name, a symbol to the party; in this case it would be analogous to certain of our own coats of arms. (6) Ensigns of dignity, the crown, the sceptre, and afterwards rays, the nimbus, &c. speak for themselves.

The particularities of the Egyptian style of Sculpture, may be hinted at, under the articles conformation, or feature; attitude, or posture; and idea or expression. Art naturally imitates what objects are before it: if the usual figures of the natives of a country be tall and slim, or short and squab, such will Art produce.

duce. The natives of Egypt were not entirely removed from somewhat of a Chinese figure, and such many of their statues represent them. Some have thought ARISTOLE justifies the remark that the bone of their legs turned outwards.

Their female figures though generally slight of shape have very large breasts.

The Ethiopians, and perhaps natives of Upper Egypt also (often spoken of under the name of Ethiopians) had flat noses; the Egyptians were altogether sun-burnt and brown of colour.

The attitude of their figures is stiff and awkward; often the feet parallel; especially in sitting figures. In standing figures, one foot is commonly advanced. In their figures of men, the arms generally hang down on the sides; to which they also adhere; consequently, so far as depends on the arms, they are motionless. *Harpocrates* with his finger on his lips is an evident exception, yet even his arm adheres closely to his breast. In their figures of women, only the right arm adheres to the side, the left being folded on the bosom; they are very thin waisted. Sometimes their attitudes were crouching, or resting on the knees and heel; a position still retained in the east, and used by servants before their masters. Probably where this attitude occurs it denotes a worshipper, or suppliant.

Their style of drawing has as few projections as possible; a smooth even line prevails uniformly; the bones and muscles are but slightly hinted, the nerves and veins not at all. The knees, elbows, and neck, shew those risings; the spine is rarely visible; not at all in figures placed (as most of them were) against columns.

The heads of Egyptian figures have eyes descending obliquely, scarcely sunk at all into the head, but level

with the superficies of the face; the eye-brows, eyelids, and form of the lips, are usually indicated by lines cut in the stone: the eye-brows rise at their extremities on the temples; the cheek-bone is high, and strong; the chin meagre and short, not forming a well-shaped oval to the head: the junction of the lips, instead of descending somewhat at its external termination, rises; the mouth is always shut; the ears are placed remarkably high; the hands are ordinary, the feet are flat, and large, the toes flat without articulations, the nails are denoted by angular incisions in no degree rounded.

In their figures of certain animals, the Egyptians adopted much freer principles, gliding outlines and winding sweeps; and the parts are well made out: the reason seems to be, that religious veneration did not equally include them as objects of concern, whereas the human statues being usually representations of divinities, or kings, or priests (their substitutes on earth) superstition once satisfied, there fixed its standard. PLATO says the Egyptian sculptures of his day differed nothing from those made a thousand years before: if this should be relied on, we may, by means of the Egyptian statues remaining, give a very good guess at the original productions of Art among them; and perhaps not among them only, as that period of time carries us back to a date when this degree of merit seems what might be natural to the Art, as then practised in most nations.

It was not possible, in after times, when they represented gods with the heads of hawks, or lions, or cats, that elegance could ensue; the composition was ruined at once. Reason supposes that these wild thoughts were adjuncts to the figure, which at first was free from them; the taste that could adopt them, deserves not the name.

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The sphinx was a favourite subject in Egypt; and some of them are well treated; they have the head of a woman, the hinder parts of a lion. There are also men sphinxes, and other variations.

In regard to their draperies, most of their men figures are naked, except a napkin about their loins, arranged in small folds, but none are ever quite naked. Their women figures are covered with drapery, but it fits so close to the body, as to be sensible only at its edges, about the neck, and the legs; and, where folds naturally must be, they are very lightly indicated; whence at first sight they may be thought naked, though intirely clothed. It is likely these dresses mean to represent extremely fine muslin; and I have sometimes thought that muslin of this delicate texture was really the famous fine linen of Egypt.

Their bas-reliefs are nearly flat; which is one reason why many of them are well preserved to this day.

It is to be observed, that many Greek masters have occasionally imitated Egyptian figures; that often, one style is grafted on the other; and that, though the Egyptians themselves never quitted their prescribed mode, yet foreign countries, where the worship of their gods prevailed, were not so scrupulous. Now it sometimes happens that as the most considerable remains of Art (supposed Egyptian) are these imitations, and variations of ancient Egyptian productions, a false idea is conceived from them, in relation to genuine works of that country. Egypt itself affords a few temples only:—Rome offers some truly ancient specimens; but many which are only Greco-Egyptian. Hieroglyphics are a sure sign of antiquity; most others are doubtful. Imitations, however, being once fashionable at Rome, contribute to convey a general, though not an accurate knowledge of the taste they copied.

As to Egyptian painting, none remains that we know of, except a few incrustations of colours on temples in Upper Egypt; these, beautiful and fresh as the first day they were done, attest an excellence in their composition, which raises our admiration. Being painted on relievos they have, no folds, or shades: some parts of them are gilt. As to the figures given by Mr. BRUCE they are not particular, or correct enough, to furnish a decision, even of what they represent: indeed the difficulty of procuring correct copies is insuperable.

There are also a few imitations of their mode of painting discovered at *Herculaneum*; but as these are comparatively modern, we cannot tell by them, what judgment to form of the originals they imitate; nor of their degree of imitation; whether they may justly be esteemed copies conducted by competent masters, or mere *memoranda*, or done by description.

Some few engravings on precious stones remain, to which may be applied the remarks made on their statues.

It may be strongly doubted whether Artists were in any respectable esteem in Egypt, as no mention is made of their names, or any notion of their stations hinted at, notwithstanding the admiration so often bestowed on the temples, palaces, &c. which they erected. A casual hint has preserved the name of MEMNON SYCNITES, and of him only, if indeed it be not the name of a statue, rather than an Artist.

Very little is known respecting the condition of Art in Egypt in ages succeeding the time of SESOSTRIS: the devastations of NEBUCHADNESSAR and CAMBYSES, deprived the country of its records. HERODOTUS says but little on the subject; and very few authentic gleanings of remote antiquity fell to the lot of DIODORUS SICULUS. But after the dispersion of Art and Artists from Athens, by war and DEMETRIUS, the PTOLE-

MIES of Egypt gave great encouragement to skill and ability; I might add to patience, also, since porphyry especially, required no small portion of this quality to complete it as a work of Art, and very considerable works were about this time executed in basalt. As these productions were altogether Grecian, and performed by Greek artists, they can scarcely be directly referred to the Arts of Egypt.

The successors of PTOLEMY EVERGETES, were monsters: Art could not flourish under such tyrants, and Thebes itself was almost utterly ruined under PTOLEMY LATHYRUS; as Alexandria had been by persecution and banishment of its citizens, and the flight of artists, by his father PHYSCON, ante A. D. 136. Arts and learning therefore rather existed than flourished, down to the days of the lascivious CLEOPATRA, and the enchanted ANTONY. Afterwards, when Egypt became a Roman province, the emperors deprived it of many of its noblest ornaments, which they transferred to Rome; where, under various fates, they have been hitherto preserved for the inspection of the curious; and this has been a favourable shelter to them; else had they been also destroyed by the same rude hands, as ruined Alexandria, and by the same barbarity as used the books of its library to light the fires of the baths, to the total extinction of the glory of Egypt.

PERSIA.

PERSIA.

PERSIA had artists from the earliest ages ; but time has deprived us of their performances. Persepolis alone offers any remains of their works in marble, and of their edifices ; but as these buildings are almost totally destroyed, their figures, being bas-reliefs, are greatly injured ; we can however discover the forms of their dresses, and enough to obtain a general idea of the objects of their worship.

The leading principles of their art are allied to those of Egypt ; but no scientific Artist has yet published remarks on them ;—neither can we tell their date ;—nor determine whether they exhibit the best merit of their age : whether Art was then advancing, or declining, or at its height. Some Persian engraved precious stones are extant. After the Grecian manners were introduced among them, and after the establishment of the Parthian kingdom, their works, especially their medals, of which many remain, deviated from their ancient taste to that of the Greeks : but being, no doubt, conducted, and directed, if not executed, by Greek Artists, we cannot justly estimate by them the merit of Persian Art.

PHENICIA.

THE Phenicians had the same principles of Art as the Egyptians, and Babylonians: but of these we can only judge from what medals are come down to us; no figure that we can appropriate to them being known. Carthage, being the daughter of Tyre, no doubt received its Art from thence; and by means of the medals of Carthage, we may estimate those of Phenicia, with little doubt, while the intercourse was frequent, and the relation acknowledged.

But what if Tyre and Sidon, universally placed among the most ancient of cities, and universally acknowledged most mercantile and opulent communities—what if they also cultivated the Arts, as we know they did letters; what if they trafficked in, and exported, gold and silver wares, ornamented with figures, or vases, embellished in various manners; or idols ready prepared for newly erected temples—in such case, it would be no wonder that HIRAM king of Tyre furnished such assistance to SOLOMON when building his temple.—It is at least evident, that the people who were the best cutters of wood, may be thought able sculptors, that those who built the best ships, must understand as well geometry, as astronomy, metallurgy, the mechanic Arts, and a variety of other knowledge—is it likely that where riches, and knowledge of these arts abounded, the Arts of Design should be omitted? It may indeed be thought they only circulated the productions of other countries: but it seems more probable, those who could make their own Hercules, and chains to secure him, could make other deities if a market was open for them.

JUDEA.

THE Jews were by no means exalted as Artists : SOLOMON performed his works by the help of foreign artists ; and their national dread of idolatry discouraged the progress of Sculpture. What images of gods they occasionally adopted, were imported from abroad, and are usually denominated strange, or stranger-gods. Yet that they practised ornaments of various kinds, appears not only from the number of rings, bracelets, &c. worn by them ; but may be further inferred from the number of *craftsmen*, (1,000 of them and smiths together) *chizzellers* which NEBUCHADNEZZAR carried to Babylon. The allusions in the Scriptures to various ornamental parts of dress, to embroidery, to jewels, and to other circumstances, prove they had no small share of ostentation ; and though, it may be, that like the present Turks, they represented no living animal, yet as some few of their medals exist, with the type of the rod, and the vine, and the vase, it is not impossible they might indulge also in other ornaments, which did not require human or other figures.

It is very credible, that after the times of DAVID and SOLOMON, the golden calves of Bethel, &c. Art might receive the patronage of individuals whose houses and furniture, at least, would partake of the national taste, to the time of the Babylonish captivity ; from which time to their subjection to the Romans, probably the eastern taste prevailed ; and afterwards the Greek. HEROD's temple was altogether Grecised.

ARABIA.

ARABIA.

As to the Arabs we know little about their attention to Art; and yet some very curious instances of Art remain among them: not forgetting the famous Caaba of Mecca; and the black stone of Venus, and its crescent.

The literature of the Arabs has been great; when it shall be better understood in Europe, we may find that this people have had their Art and their artists, and that from very distant periods.

Arabia is a region of great extent: the pastoral life is followed in many parts;---where moving tent-towns are in use, whatever ornaments or images Art may furnish they must be small: but in some cities they may be, and probably are, more considerable. Poetry has been, and is, highly cultivated;---and if at present Mahometan superstition has forbidden representations by images, it is because MAHOMET found idols very numerous and popular; and from the gross worship attached to them, they became objects of his especial prohibition, and hatred.

OF THE ARTS IN EUROPE.

IF, as has been supposed by some learned men, HAM was the same person as *Cronus* or *Osiris*, and *Isis* was his wife, there seems much probability that several parts of Greece as well as Asia minor had very early intercourse with Egypt: but if, as Sir ISAAC NEWTON supposed, by *Osiris* is meant SESOSTRIS, and by SESOSTRIS, SEMSHAC king of Egypt in the days of REHOBOHAM king of Israel, ante A.D. 1002, then the antiquity of that deity is very much abated, unless in this case, a revival and renewed application of those original idolatrous rites be supposed, as now transferred to the reigning king; which, from later instances of similar vanity, is not incredible. If *Osiris* be placed one generation lower, and so be the same with MIZRAIM, the various journeys he is said to have undertaken, and the colonies he sent out from Egypt, to settle in various parts, justify the inference of this intercourse.

Not that JAPHET and his posterity (who quitting Babylon has occupied most European countries) was now excluded from them, but that, probably, many advantageous spots, bays, harbours, &c. were not by them at first discovered, and after discovery, were not peopled. Often also the inhabitants of newly erected towns admitted strangers into their communities; and indeed were glad of the additional strength they derived from such association.

Moses says, Gen. x. 13. MIZRAIM begat *Ludim*, (the *Ludites*) which seems to point pretty strongly at the origin of the ancient kingdom of *Lydia*. That MIZRAIM might have a son whom he named *Lud*, is not impossible; but that the form of the word used, expresses

presses a people, is certain; and that this people derived their origin from MIZRAIM, or Egypt. Lydia sent colonies into Italy.

Nevertheless, as the posterity of JAPHET (*Iapetos* among the Greeks) peopled Europe, though we cannot tell precisely the date of their quitting Babylon, except we refer it to the confusion of tongues, they naturally carried with them their share of the knowledge of their native land; to this, when they came to the sea-coast, they added that of navigation; and by this, if they proceeded northward, crossing large rivers, or if they proceeded southward, crossing the Archipelago, they entered and populated Europe. We should do wrong if we imagine any regular train of migration in these instances: we should rather conceive, that after various changes and removals, the colonists settled and fixed their habitations as directed by circumstances.

The most ancient monarchy of Greece whereof we have any historic account, is that of Sicyon, on the north-west side of the peninsula: this kingdom was first called *Ægiælea*, perhaps from its first king *ÆGI-ALEUS*: whose reign is by Archbishop USHER, fixed to A. M. 1915, about the middle of the third century after the flood. It appears from hence, that he was cotemporary with NINUS in Assyria, and MIZRAIM in Egypt, and before the birth of ABRAHAM about 70 or 80 years.

Arcadia and *Argos* were little later in time, if at all; but we are not to consider these settlements in their early state as either numerous or splendid; though termed kings, their leaders were perhaps by courtesy complimented with the regal title, and little able to cultivate even the earth extensively, much less the decorative talents of their subjects, or associates. For as the number of their companion-subjects were rarely
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very considerable, or very wealthy, but rather such persons as sought to improve their circumstances, we must suppose them first attentive to their support, before they could think of elegance.

It appears then that although Babylon furnished Europe with its first inhabitants, and that by means of Asia minor, and Lydia, &c. they kept up some communication with it, yet, that after a while the power of Egypt, and the ready passage thither by sea, superseded the former connection, and strengthened the intercourse between these countries. We may, therefore, rather expect the learning of the Egyptians to be imported into Greece, than that of Babylon, and rather the customs civil and religious, the manners, the taste, and the principles of Egypt, as distinct from, though traditionally, and perhaps closely, allied to, the Babylonish, than those of that intended center of mankind in the west.

Egypt being the seat of a powerful monarchical government, and great population, was early one of the seats of Art, and capable of directing its efforts to very considerable undertakings; was enriched by its traffic with other nations; was furnished with all desirable materials for Art to work upon; and being very populous, and plentifully supplied with the necessaries of life, its inhabitants, and especially its princes, had leisure to cultivate and study the principles of Art, and to unite practice with theory. From these causes becoming famous, foreigners from all parts resorted to Egypt; philosophers to study ethics, historians to procure materials for history, and architects to inspect its buildings, and their decorations, in order to imitate them in their native countries.

Europe was divided into numerous states, and provinces; and Greece especially, far from being united
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under one head, was subdivided into numerous communities, often jealous of each other, and often at variance; nor till their powers were settled, could that emulation, afterwards so impulsive, act with any effect, if indeed in behalf of Art it did really exist. The earliest settled cities were the forwardest in commerce: hence Tyre supplied Greece with many commodities, with manufactures, with letters, and with gods.

The more ancient we suppose the settlements and society of Europe, the more their state of knowledge and of art, is imperfect; their ideas and style are so much the nearer to that of simple nature, nor could the advances made in Art among better informed people, speedily reach them. In later times, after having attained to somewhat of prosperity, and even of renown, after being visited by foreigners for purposes of commerce, and perhaps being shewn by them productions superior to their own, the principle of imitation would exert itself, and latent genius would strike out novelty and improvement. Emulation, the natural companion of ingenuity, would prompt some to seek abroad that information not to be acquired at home, and the history of **DEDALUS** is a striking illustration of this sentiment. **DEDALUS** is dated 50 or 60 years before the war of Troy; and consequently must be placed according to the date of that event, which like most other points of chronology is variously assumed, not without plausibility, whether higher, or lower. He is said, in conjunction with his nephew **TALUS**, to have invented the saw, the turning lathe, the wimble, the chip-axe, and other instruments of carpentry; but is especially noted for having visited the labyrinth of Egypt, in order to build a similar palace for **MINOS**, king of Crete; for separating the legs of statues, and giving them an air of life, and motion; and for the application of sails
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to ships. The time of this illustrious genius forms an epoch in the history of Art. PAUSANIAS says, that some of his figures in wood remained to his time, and that notwithstanding their gross workmanship, they had somewhat noble, and even divine: that their workmanship could not but be gross, we may easily infer from the circumstances of their author; no less than from the relation of SOCRATES, who giving the opinion of the Sculptors of his day, said, if DEDALUS should return to the earth, and perform works like those attributed to him, he would be laughed at by his fellow artists.

It is easy to conceive, that after any master had so far unshackled his Art, improved its principles, and increased its opportunities, succeeding Artists would seek and apply yet additional embellishments, and tread in the steps of their illustrious pattern: their works also would be more esteemed, more in request, and their every power be exerted to the utmost, to acquire or maintain, their reputation.

As we cannot accurately judge of the abilities of any people merely from description of their works, we naturally pay most attention to those whose performances are come down to us; and these I would slightly hint at, as divided into the schools of Etruria, of Greece, and of Rome.

After the Egyptians, the Etruscans are the most ancient people, who by cultivating Art advanced it to a certain degree of perfection; and we are peculiarly interested in their behalf, because, what seem to be some of their earliest specimens of Art have happily survived the calamities of ages, and are now submitted to our inspection.

Etruria was colonized partly from Ionia or Lydia, and partly from Greece: but these colonies peopled it,
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at various periods, and under various circumstances. The first colony was six hundred years before the latter, and under the conduct of TYRHENUS; whether the *Pelasgi* who accompanied him were properly a Greek people, or whether the Greeks of those days did not call all adventurers by sea *Pelasgoi*, may be doubted: I have some persuasion of the truth of the latter idea; which, if just, then the *Pelasgi* who settled in Etruria, might not be exclusively Greeks, from Arcadia and Attica, but adventurers from Asia minor also, and consequently no strangers to the Arts of Assyria, and Lydia. However that might be, they settled in the country of (modern) Pisa, to which they gave the name *Tyrhenia*: they were acquainted with sea-affairs; and traversed the enterprize of the Argonauts; whence we may conclude their commerce, and their navy, to have been what in those days was thought respectable.

A second considerable colony re-inforced the former about 300 years before HERODOTUS; and now they spread throughout Italy, further extended their commerce, and formed alliances with the Phenicians, those universal traffickers.

The Abbé WINCKELMAN is of opinion, that the Etruscan works remaining, are manifest proofs that these latter colonies introduced into Etruria as well letters as Arts: which opinion is supported by their mythology, and the events they represent. But it is, also, every way possible they might have received instruction respecting these matters from Phenicia, if not from Egypt; and no reason occurs why they should not have been (like Sicily and Sardinia) included among the nations visited by those who were every where dispersed under numerous leaders in the days of Cadmus, (or of Joshua) which supposition does not deny their principal connection to have been usually with Greece;

to which the forms of their letters agree. It appears, however, that after the Trojan war, while Greece was tumultuated by civil dissensions, Etruria enjoyed a long peace; and as peace is the most benevolent friend of Art, especially when supported by commerce, Art flourished here, under a government seemingly popular.

The Etruscan style attained considerable correctness of Design, and proportion; was expressive, bold, and well pronounced; but deficient in delicacy, and grace. Softness was by no means its character; but in general, a suddenness of motion, and want of sweetness in its outlines; whose too angular turns produced a stiffness, a harshness, not to be expected from the merit of many of the parts, or the general composition of the whole.

Much of what has been said of the features, and of the attitudes, as treated by the Egyptians, applies to the Etruscans: especially in their more ancient performances: their later works are perhaps scarcely to be distinguished from the best Greek productions. After they were conquered by the Romans, they ceased to improve; and were too much intermingled with their masters, to be distinguished as a separate school of Art, but long before this they had furnished assistance in art and artists, to that, afterwards, emporium of the world.

As to those called Etruscan Vases, of which numerous specimens have come down to us, they are evident proofs of excellence in Art: their forms and compositions, their ornaments, especially the figures, and their variety in shape, and in size (some of them being very large) demonstrate the progressive improvements of a long course of years. The general likeness of their style, and their numbers, manifest also the existence of a school of Art, which conducted its works upon principles;

ciples; and as the artists seem to have been numerous, their profession seems also to have been in esteem. Late antiquarians have endeavoured to deprive the Etruscans of the merit of these performances, and to transfer it to the Greeks: though I do not think it originally of Etruria, yet as it might be imported from elsewhere than Greece, and as it is pretty closely allied to the style of Egypt, and of Asia minor (so far as we can trace it) though greatly improved, I rather think the Lydian parents of the Etruscan colonies may claim this style as their offspring. But if it be thought to have been equally cultivated in the more southern parts of Italy (where specimens are frequently found) I see no reason for denying it; but I do not find sufficient authority to determine, that it is solely or principally Greek, the figures, the dresses, and the ornaments of many vases seem considerably allied to those of India: I believe the fact to be, that many such things were common, by importation or otherwise, to sundry nations, around the borders of Asia. Many of these subjects remind us of the refinements and riches of the court of CRESUS.

GREECE.

UNDER a general idea, the history of the Arts in Greece may be divided into four periods. 1. That of improvement, from **DEDALUS** to **PHIDIAS**; 2. That of excellence, from **PHIDIAS** to **LYSIPPUS** and **APELLES**. 3. That of mediocrity, which gradually issued in decay. 4. That which they still cultivated under the Romans.

The most ancient instances of Art, we can quote, are medals, whose composition and workmanship may impart some leading ideas, though not an accurate estimate, of the state of Art in their times; these being of almost all cities of Greece, of Italy, and of Sicily, and agreeing for the most part with relations of authors, they contribute essentially to direct our judgment on the skill of their authors, and the taste of their contemporaries.

The first style of Art in Greece was properly Egyptian-Grecian, hard and stiff, but gradually acquired dignity; it wanted freedom, but it studied force; it was not equal to graceful distinction of character, but it studied a noble selection of parts; and by rejecting the minutiae of nature, it advanced toward an ideal excellence, whose character was firm and masculine. This seems to have been the character adopted by **DEDALUS**, and this was long cultivated after his time.

From **PHIDIAS** to **APELLES** Art made great progress, in perfecting those principles which it had adopted; it dropped somewhat of grossness yet remaining, it became more polished, more accurate, and refined, and, as Painting advanced greatly during this interval, its progress seems to have had some happy effect on Sculpture also.

Gliding

Gliding and elegant lines, uniting beauty with grace, succeeded the union of beauty with grandure; softness associated with correctness; or perhaps, sometimes, claimed the first attention. As violent action had given place to vigorous expression, so vigorous expression gave place to smooth, gliding, attitudes and forms, and these were esteemed according to their grace.

Grace was of several kinds; severe and sublime; lovely and attractive; wanton and youthful.

After the perfection of Art, succeeded a certain suspence, which, not projecting improvement, was content to retrace the merit of former masters rather in former works, than in present performances: hence arose mediocrity, and, this once established, the Arts declined, especially when untoward events intervened and distressed them.

These ideas may be justified, by reference to sundry statues yet remaining; but we cannot determine in respect of pictures, but by referring to the accounts of those who formerly inspected them. We have no performances of the great masters: if in Herculaneum have been preserved some copies of them, we cannot tell what might be the abilities of the copyist; but if they were rather imitations made by memory, or done in haste, of which most have the appearance, or done at a low price, to gratify individuals; or if they were copies of copies, then, it is clear, we must not decide on the merit of the great masters by what these offer. Nevertheless some of these have much freedom of handling, a good style of design, grace, and beauty; but they are not altogether correct, neither are they well composed or grouped.

The

The most celebrated schools of Greece, were those of EGINA, of SICYON, and of CORINTH.

The school of EGINA, may be estimated almost equal to the age of DEDALUS. It is certain from the number of statues attributed to artists of Egina, that the arts were early cultivated there. The natives were famous navigators, and engaged in commerce; circumstances favourable to Art; and their vases, and other productions were very generally esteemed. Egina was enriched by the spoils of the Persians after the defeat of XERXES: but was afterwards ruined by the Athenians, for having taken part with the Lacedaemonians.

SICYON was among the earliest kingdoms of Greece, at first called *Egiælea*; its school of Art lasted long, being upheld in reputation by a succession of famous artists. This city contained a numerous collection of capital performances. EUPOMPUS, PAMPHILUS, POLYCLETUS, LYSIPPUS, APELLES, completed the glory of this school: whose repute was great in the time of PTOLEMY PHILADELPHUS of Egypt, who in a most pompous procession exhibited a number of pictures all of this school. The city of Sicyon was robbed of its ancient productions by MARCUS SCAURUS, under pretence of a debt due to Rome. Cir. ante A. D. 133.

CORINTH, from the advantages of its situation, rose early to importance and opulence; and became one of the most powerful cities of Greece. It is said, that many improvements in Art were owing to its painters; and it is certain the city was highly ornamented by buildings, statues, and pictures, till destroyed by MUMMIUS, ante A. D. 144, Olymp. 158, 955 years after its building. It lay neglected, till revived again by JULIUS CÆSAR, after 100 years of desolation, ante A. D. 44, but though it speedily flourished greatly, yet its pre-

pre-eminence was now departed. It has the repute of having sent CLEOPHANTUS into Italy to TARQUIN the elder, who taught the Romans the Greek methods of painting: cir. ante A. D. 600.

The victory of Marathon raised ATHENS from a state of no great importance, to signal splendor; this city became the nurse of Arts and letters, and especially in the time of PERICLES, ante A. D. 550. was ornamented by numerous public buildings, whose remains at this day testify the abilities of the Artists, and the munificence, as well as the taste, of the citizens.

SPARTA was rival of Athens, as well in arts as arms; and at length almost its destroyer, under LYSANDER; though it recovered from this calamity, yet it did not attain to equal influence in Greece.

PERICLES governed Athens forty years; and during his administration, PHIDIAS was employed in embellishing the city; at the same time, other parts of Greece were emulous of distinction, and engaged in similar undertakings, so that this is the brightest period of Art in Greece. War interrupted this period: the history of the next thirty years is merely an account of battles, and though intervals of peace succeeded, yet they were too short for Art to flourish in as it had done. Athens at length coalesced with PHILIP of Macedon, who was not without magnificence and munificence. PHILIP of Macedon, and his son ALEXANDER, were successively the leaders of Greece; being warriors, Art had not much encouragement (apparently) to expect from them, nevertheless, contrary to what might have been thought, it met with considerable protection: and indeed in the time of ALEXANDER Art has some excellencies to boast of, wherein former times were deficient. Elegance, grace, and delicacy, were now favourite studies: and, patronized by the prince, the Arts
in

in these new branches, attained a perfection hitherto unknown; the Greeks abandoned themselves to pleasure, even Sparta relaxed its austerity, festivals and games abounded, and the Asiatic modes of luxury almost universally prevailed; the conquest of Persia gave new life to the cities of Greece, and was an event too considerable to be passed over without general celebration, to adorn which, the Arts contributed largely.

The death of ALEXANDER, and the disturbances attending the division of his empire, naturally engrossed the public attention; nor till these important matters were settled, could the Arts expect the honours they might justly claim; and when restored to public respect, they yielded rather ornament than merit, rather flowers than fruits; not long after which Art forsook Athens, for Asia and Egypt.

After the Achaian league had occasioned a war, we find the barbarity of the combatants raging against the monuments of Art, burning the temples and destroying their statues, a certain token that now genius and taste were extinct. The issue of this confederacy was the intervention of the Romans; who at length under LUCIUS MUMMIUS destroyed Corinth, and reduced Greece to the form of a province. The capital works of Corinth were transported by MUMMIUS to Rome, and used in his triumph: but some of the ancient statues of wood remained buried under its ruins, till restored by JULIUS CÆSAR. The other cities of Greece shared the same fate as Corinth; and so rare were capable artists afterwards in Greece, that to complete the temple of Jupiter Olympus, ANTIOCHUS EPIPHANES sent for CESSURIUS, an architect, from Rome.

THE ARTS IN ROME.

THE Roman School had little to boast of in relation to originality as artists, as a state founded on war, and studious principally of military discipline; when public buildings were necessary, Rome had recourse to foreigners; first to the Etruscans, afterwards to the Greeks. It must be owned, that what remain of the ancient Roman works, have at least the merit of solidity to recommend them; and seem by their construction, as if designed to perpetuate the immortal city. Of their early productions, professedly elegant, we know little; but after the Grecian style was imported, and especially after the desolation of the Greek cities, the Roman buildings became immensely sumptuous; and, requiring correspondent ornaments, statues, busts, and pictures, were lavished upon them. The number of these subjects reported by ancient authors is scarcely credible, did we not know that thousands have been recovered, and that when opulent individuals vie with each other in magnificence, luxury will procure objects of ostentation, far beyond the requisitions of just taste, and real embellishment.

SYLLA destroyed the Arts in Greece ante A.D. cir. 85. but encouraged them in Rome; and CÆSAR, following his example, was even prodigal in collecting works, as well as in displaying magnificence. It should seem, nevertheless, that the Romans themselves produced few artists of considerable eminence, and that most of their capital undertakings were the productions of Greek refugees; who, transmitting their instructions to others in less respectable stations of life, and subject to the capricious tastes of arbitrary masters, to the enervated conceptions and freaks of corrupted manners, lost

that genuine ardor and noble emulation, without which the maintenance of Art is impossible. Moreover, as many of the captives imported into Rome became slaves, and probably, of these, other slaves were commanded to learn, the Arts gradually sunk under the weight of such fetters, and rather referred for merit to remains of former ages, than endeavoured to equal or surpass them. This representation is but too true: yet we find very honourable exceptions, and have sundry excellent artists on record, from the time of AUGUSTUS to TRAJAN, A.D. 98, who notwithstanding the decay of taste, and the substitution of affected beauty for genuine graces, of pomp for accuracy, and of profusion for simplicity, yet produced master-pieces not unworthy of their noblest predecessors. TRAJAN revived Art all in his power; and the pillar erected to his honor proves his endeavours to have been successful. ADRIAN continued the same encouragement; and even extended the studies of Art; which prolonged the existence of these yet declining professions, to the time of CONSTANTINE; when the seat of empire being removed from Rome, A.D. 329 or 330, a considerable part of what merit then existed passed to Constantinople, and though degraded and overwhelmed, there, if any where, it continued to exist: while Rome and Italy were ravaged by the barbarous nations of the north, their noblest monuments destroyed, temples, arches, statues, pictures, in one general ruin confounded, and desolated with truly gothic fury. What time had spared, brutal force destroyed; and what had for ages been beheld with veneration and respect, these invaders treated without regard, and destroyed without mercy; nor, till the revival of letters, and the dispersion of learned men (according to the learning of their age) occasioned by the taking of Constantinople by the Turks, A. D. 1453, did the Arts revisit Italy.

A. SUC.

A SUCCINCT

CHRONOLOGY OF ART,

FROM

THE CREATION TO THE TABERNACLE.

.....

A. M.
1.

THE CREATION.

Ante A. C.
4004.

In the eighth generation from ADAM, MOSES mentions,

JABAL as the father of Husbandry;

JUBAL as the father of Music;

TUBAL-CAIN as the father of Metallurgy;

NAAMAH the inventress of Weaving and Spinning, as the Rabbins say—but MOSES is silent on this subject. All these in the posterity of CAIN.

1656.

THE FLOOD.

2348.

To this period relates whatever may be said on the construction of the ark: which may justly be esteemed the first ship.

1747. Babel supposed to be begun, by those chronologers who imagine the name *Peleg* (division) commemorates the *commencement* of the confusion, (and the division among mankind ten years later) but those who imagine this name refers to a division of the earth by NOAH among his sons, place Babel later about 30 years.

1757. *Peleg*, i. e. division.

M 2

Celestial

A. M.

Ante A. C.

1771. Celestial observations made at Babylon ; as ap- 2233.

pears from the accounts transmitted by *Calisthenes* in the time of ALEXANDER'S conquest of that city (A. M. 3674) who says they had observations 1903 years old ; but as we are ignorant on what principles the computation was made, and if, as is most probable, it included only 360 days to the year, the difference will justify the lower date for the erection of Babel, A. M. 1778, at which period the structure was doubtless sufficiently finished for such purposes ; though not equal to the first intention of its builders. N. B. The same difference in the length of the year applies to the whole of this part of the Chronology.

1830. Hebron built.

1837. Zoan built.

Sidon built.

1900. BELUS II. *i. e.* *Cush*, reigns at Babylon. 2104.1915. Sicyon founded by *Egialeus*. 2089.1995. Nineveh built: probably by *Nimrod*, if *Nimrod* 2059.

and *Ninus* be the same person. Gen. x. 11. "Out of that land he went forth into Assyria and builded Nineveh, even the streets of the city"—perhaps rather "even the city with streets," or regular places and distributions. Query, Was this the first city, built on a regular plan? if so, the circumstance is very agreeable to the character of *Nimrod*, who first seems to have settled regular provincial government.

2008. ABRAHAM born. 1996.

2083. —Flies from idolatry now spreading in Chaldea: whether memorial images were in use, is unknown; but probable.

Somewhat previous to this date a colony led into Italy by *Tyrseus*, or *Tyrhemus*,—into Etruria.

Cres builds Gnosso, and a temple to Cybele, in Crete. Query, Whether this temple was an edifice, or only an enclosure containing an altar, and surrounded by groves?

ABIMELECH

- A. M. Ante A. C.
 2106. ABIMELECH gives a veil to SARAH. 1898.
 ABRAHAM weighs silver to purchase the cave of Macpelah. N. B. No money coined yet. 1859.
 2148. REBEKAH receives valuable jewels, as a nuptial present: a golden ear-ring, two golden bracelets for her wrists—also jewels of gold,—jewels of silver—raiment—precious things. Gen. xxiv. 1856.
 The kingdom of Argos founded by *Inachus*.
 2163. ESAU and JACOB born. 1837.
 The deluge of *Ogyges*, which wastes Attica; very memorable because the country was ruined for 200 years. To this deluge the poets chiefly refer. 1764.
 JACOB flying to Mesopotamia consecrates a stone pillar at Bethel. 1760.
 JACOB returning, RACHEL steals her father's *teraphim*: *i. e.* images now perhaps, though rarities, yet spreading. JACOB and LABAN's heap of witness. 1739.
 JACOB receives from his household the strange gods that were in their hands, and the ear-rings which were in their ears: images becoming more numerous. 1732.
 2276. JOSEPH sold. N. B. His coat of many colours. 1729.
 2290. ——— Receives PHARAOH's signet from his wrist—also his second chariot, as a mark of honor. Egyptian Arts, magicians, and wisemen, mentioned. Gen. xli. 8.
 2298. JOSEPH's silver cup—wherein he drank—whereby he divined—or made trial. He sends waggons, or carriages, for Jacob. The priest-princes of Egypt retain their lands and power: after the people had parted with their money. Query was the money *coined*? 1707.
 2316. JACOB dies, is embalmed, *i. e.* in the manner of a mummy. 1689.
 JOSEPH dies. 1635.
 2443. MOSES born. 1574.
 2448. Athens founded by *Cecrops*.
 The Trojan kingdom founded by *Scamander*. 1546.

A. M.

Ante A. C.

If MOSES was, as is generally thought, the author of the book of *Job*, that patriarch may be placed earlier about 100 years: about this time the poem is written.

2513. The EXODUS. The TABERNACLE. 1491.

The particulars of this structure, and its dependancies, are so fully related in the book of Exodus, that nothing need be added here.

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FROM THE MOSAIC TABERNACLE
TO ALEXANDER THE GREAT.

The TABERNACLE.

2513. AARON makes the golden calf. 1491.

Shrines, or talismans, of other deities, were frequent, if not popular, among the people.

The worship of images, with symbols expressive of their attributes as deities, altogether common in the land of *Canaan*, as appears from the great variety of names denoting such objects, as being worshipped in the towns of that country.

As the Pyramids cannot be accurately dated, yet are of very remote antiquity, they may be mentioned here; it is usually said the largest is the oldest, but this being contrary to general rules, in my opinion, may be doubted.

2454. SESOSTRIS in Egypt, cut many canals: placed before the temple of Vulcan marble statues, 30 cubits high, of himself and his queen; also four others of his children, 20 cubits high.

2475. *Danaus*, the Egyptian, being expelled Egypt, settles in Greece about this time.

Phenix—Cadmus—both from Egypt, reign in Syria; over Tyre and Sidon; by the e, were letters &c. transmitted into Europe, not that (as I suppose) Europe was absolutely destitute of the art of writing, but that it was more difficult and more rare; being also less favored by public institutions, such as temples, courts of justice, laws, treaties, &c.

than

A. M.

Ante A. C.

than afterwards. At least, the art was revived and propagated by *Cadmus*, and his followers.

ACHAN purloins "a goodly Babylonish garment."

2149. JOSHUA erects the memorial stone. The tribes beyond Jordan had erected the altar of witness. N. B. In after times SAMUEL erected the *Eben-ezer*: this mode of communicating histories of events yet remaining in use.

MICAH loses his gods: they were made by "a founder"—whence the art seems to have been at this time, studied at least, if not a distinct profession. N. B. The date of this story is dubious, and not accordingly to its place in the scriptures.

Minos in Crete.

1406.

In the song of DEBORAH, about this time, *Sisera's* mother is represented as expecting a prey "of divers colors, a prey of divers colors of needlework, of divers colors of needlework on both sides"—the art of embroidery seems now to have been highly valued.

Orpheus the poet.

1284.

Tyre built.

1252.

DEDALUS: this artist merits a history by himself. There is much difficulty in determining his date. Perhaps there were two of the name.

GIDEON surnamed *Jerubaal*: on occasion of his destroying the altar of Baal; and the grove (or *Ashreh*) perhaps an image of the moon, as the former of the sun. The quantity of golden ornaments (Judges viii. 26) received by him, shows their general use.

2716. *Theseus*; famous for his exploits as a hero: having travelled much, and seen foreign cities, at his return to Athens, he adorns that city, and regulates its worship, &c. instituting additional rites, &c.

Troy taken.

1184.

SAMPSON

A. M.

Ante A. C.

SAMPSON overturns the temple of the Philistines, which was sufficiently large to accommodate on its roof 3000 persons, yet which rested on two pillars: the construction of this edifice was unquestionably curious. Probably it was not of stone but of wood. This fact is supported by accounts of the prodigious theatres, &c. of wood in after-ages among the Romans.

2579. SAUL—cultivated decorative Arts.—“ clothed the daughters of Israel in scarlet, with delights, and put ornaments of gold on their apparel.” Probably he introduced the Tyrian dye: and promoted riches by commerce.

DAVID—assisted to build his house by the artists of *Hiram*, king of Tyre—whence it should seem that the Israelites were not competent to capital works. Tyre was at this time in its glory. DAVID begins and promotes a traffic which afterwards became immense.

2930. SOLOMON promotes the study and practice of architecture; adopting a very magnificent, and expensive style, as well in his own places as in the temple of God—in all this he is assisted by *Hiram* king of Tyre, who furnished him both with timber and carvers. The name of *Hiram*, or *Hiram*, occurs as a chief overseer—he was son of a woman of Napthali by a Tyrian father. 1 Kings vii. 14.

SOLOMON's promoting of commerce is remarkable.

3100. HOMER and HESIOD.

Rome built.

753.

3078. SARDANAPALUS, being besieged in Nineveh, consumes himself and his riches by fire.

747.

ARBACES and BELESIS having overthrown the ancient Assyrian empire, begin two empires at Nineveh and Babylon.

AHAZ admires an altar he saw at Damascus, and imitates it.

741.

3210. Syracuse built.

HEZEKIAH—

A. M.

Ante A. C.

HEZEKIAH—The retrogradation of the shadow 726. on the sun-dial, and the embassy from Babylon in consequence, are very remarkable circumstances; shewing that such means of measuring time were in use: also, that the Babylonians continued very attentive to the astronomical science.

SENNACHARIB invades Egypt, destroys Thebes, 710. and harasses the country.

PSAMMITICHUS king of Egypt attempts to unite 617. the Nile and the Red Sea by a canal, but after consuming 120,000 men is obliged to desist. Sends a fleet round Africa.

TARQUIN at Rome builds a circus and introduces ornaments of art.

Nineveh destroyed: though it somewhat recovered from this calamity, yet it never became the seat of government again. Its present ruins are of great extent: at, or near, *Mosul*, on the west side of the river Tigris.

Epimenides builds the altar to the unknown god at Athens.

The eclipse foretold by *Thales* the Milesian, happened Sept. 20, ante A. D. 601. It suspended a battle, and made a peace.

3260. SOLOMON'S temple plundered. One thousand 598. craftsmen and smiths (or workers in ornamental decorations) carried captive from Judea: a considerable number, and shews the general taste for their works.

EZEKIEL mentions portraits, chap. v. 593.

SOLOMON'S temple burnt. 588.

NEBUCHADNEZZAR'S golden image.

3266. Tyre taken by NEBUCHADNEZZAR and destroyed, but the inhabitants had removed to an island about half a mile distant from the shore, which afterwards became, also, a famous Tyre.

NEBUCHADNEZZAR ravages Egypt, destroys and spoils the whole country, and loads his army with plunder.

Vol. IV.

N. part 2

NEBUCHAD-

A. M.

Ante A. C.

NEBUCHADNEZZAR applies himself to adorn and augment Babylon. The most remarkable works in this city, were: (1) The walls, 87 feet thick, 350 feet high, 60 miles in length. (2) The temple of Belus *i. e.* the tower of Babel, which he surrounded by areas, porticos, &c. (3) The hanging gardens. (4) The banks and quays of the river. (5) The lake and canals, &c. for draining the waters.

NITOCRIS finished the works begun by Nebuchadnezzar; and added others which were very great undertakings.

The first comedy acted at Athens on a moveable 561. scaffold.

3400. CRÆSUS king at Sardis; the riches of this king 561. are proverbial, his magnificence, his gifts to the various temples of Greece, &c. manifest the style of Art in his court to have been highly cultivated; and that artists found much employment, recompence, and esteem.

CRÆSUS (after crossing the Halys on an artificial bridge) defeated by Cyrus.

3419. CYRUS takes Babylon. 539.

DARIUS coins the first golden *darics*: which implies an attention to the art of coinage.

Second temple building 536 to 515.

The first tragedy acted at Athens on a waggon by *Thespis*.

CAMBYSES ravages Egypt; destroys the gods, 526. temples, priests, books, &c.

A public library founded at Athens. 513.

DARIUS invades India. 506.

Sardis burnt by the Greeks. Part of the houses 504. were of canes: the others only covered: in which this city, so famous for riches, seems to have agreed with much of the Asiatic (Indian) manner of building.

3459. Battle of Marathon. The Persians defeated by 490. the Greeks, principally the Athenians; who acquired

A.M.

Ante A.C.

quired much riches by the spoil; and thereby became patterns to the rest of Greece in arts and elegance.

XERXES destroys the temples of Greece, except that of Diana at Ephesus. Destroys also the temple of Belus at Babylon: and converts their treasures to his own use. The Greeks suffer the temples to remain in ruins the more effectually to render odious the memory of the Persians; till after the battle of Salamis; when the temples and towns began to appear with fresh splendour, and the arts of architecture and sculpture especially, find great encouragement.

3479. The Arts encouraged in Sicily.

PERICLES governed Athens forty years: this was the most illustrious time of Art in Greece, especially the latter 20 years. Whatever could contribute to the ornament of his city, or could be executed by the ablest artists, this great man accomplished: and some of his productions remain to this day for our admiration.

During the war which preceded the death of PERICLES, Art was cultivated and respected; and maintained at the Isthmian, and Olympic games, every four years, a kind of exhibition of its chief performance. *Phidias* was the principal artist employed by PERICLES: his chief disciples were *Alcamenes* and *Agoracritos*. Theatrical representations were popular, and celebrated with great attention. The sacred mysteries also were exhibited with great pomp, decoration, and expence.

The Abbé WINKELMAN observes with justice, that this was a period when the productions of ancient Art were less esteemed than those of present Art: whereas, after this time, however the Arts might flourish they constantly looked back to excellencies superior to their own.

The war of Peloponessus, which ended 404 years ante A. D. was fatal to Athens: as the jealousy of

A.M.

Ante A.C.

Sparta despoiled, though it did not destroy, that city. THRASYBULUS however repaired the damages; but the allies of Athens sent the artisans to execute much of the works.

EPAMINONDAS cir. 380 years, ante A.D. raised Thebes to the pre-eminence among the Grecian states; and peace succeeded: but it was not of long duration.

Eudoxus the astronomer brings the sphere, &c. 367. from Egypt into Greece.

ARTAXERXES rifles Egypt of its treasures, libraries, &c. li-362.

The battle of Mantinea produced peace again 362. in Greece; and with it favourable times for Art. *Praxiteles*, *Euphranor*, *Zeuxis*, *Parhasius*, were the glory of their times. *Pamphilus* of Sicyon was master of *Apelles*: and *Apelles*, under the patronage of ALEXANDER, became the prince of painters.

PHILIP of Macedon, become the head of the Grecian states, though he cultivated the Arts, yet was addicted to war: his son ALEXANDER succeeded to his station, greatly encouraged Arts, and learning, he himself practised design, and commanded his officers to learn the Art; he patronized *Apelles* the painter in a very remarkable manner, *Iysippus* the sculptor, and *Pyrgoteles* the engraver of gems: these alone had the privilege of representing ALEXANDER: but that they actually monopolized his portrait is not likely.

ALEXANDER, born ante A. D. 356. The Temple of Diana at Ephesus burnt the same night.

Destroys Thebes, only sparing the house of *Pin-* 335.
dar the poet.

Takes Tyre and conquers Egypt. 332.

Builds Alexandria in Egypt; which he designed to render the centre of commerce to the western world; wherein he partly succeeded. The architect was *Dinocrates*, who rebuilt the temple of Diana.

ALEXANDER

A.M.

ALEXANDER takes Babylon. Dies.

Ante A. C.

323.

It is evident, that historians have been more occupied in relating the political events of the times, battles, sieges, and revolutions, than in attending to the progress of Arts: we are therefore obliged to select detached hints from various accounts, and to infer from the state of one science what was likely to be the repute of its fellows. We may characterize this interval by remarking that—

The Asiatic empires seem to have maintained their pomp and magnificence in a high degree, and for a long time, but we are unable to affirm that their taste was exquisite, or their principles correct.

Egypt seems to have suffered prodigiously under successive ravages; but it must have been immensely rich, or immensely commercial, to admit these ravages so repeatedly. That the Arts suffered by them is notorious: but perhaps their losses were more easily repaired than those of learning and letters.

Greece advanced to perfection by a combination of talents, and of favour, not always the lot of artists.

Rome thought of war only; when it wanted Art it borrowed from its neighbours; usually from the Etruscans.

It would be very easy to swell this list with names of artists, and titles of their works, but as no ideas of their merits could thereby be communicated, it seems better to recollect the general taste for increasing statues, pictures, gems, seals, &c. together with their rapid progress in merit, and to infer their value from the very great sums paid for their purchase, which, indeed, seems in sundry instances, very extraordinary.

FROM

FROM ALEXANDER TO AUGUSTUS.

A.M.

Ante A.C.

The death of ALEXANDER was succeeded by re-323. volts and bloody wars; and his kingdom was divided into four. Greece suffered; and the Arts suffered with her. The Athenians took up arms, but were defeated at length. *Cassander* giving them for governor *Demetrius Phalereus*: he became so popular, that in the space of one year, one hundred and sixty statues of bronze (some equestrian) were erected to his honour: but when *Cassander* was vanquished by *Demetrius Poliorcetes*, hardly had *Demetrius* quitted Athens, ere the people demolished every statue they had erected; and even erased his name from the public inscriptions. At the same time they ordered statues of *gold* to their new master. These were not times for genuine merit: but the number of artists must have been very great. Not long after this event, Art deserted Greece for Egypt.

PTOLEMY SOTER received and welcomed Art 323. and Talents: among others who sought an asylum in his dominions was *Apelles*.

In Asia the SELUCIDÆ, as well as in Egypt 312. the PTOLEMIES received the fugitive artists of Greece: but Art did not here yield equal fruits in point of excellence.

Under PTOLEMY PHILADELPHUS Alexandria 284. became another Athens; the celebrated Pharos or light-house was erected: A prodigiously valuable museum was also furnished. The superb procession of works of Art which this prince exhibited, contained hundreds of statues; and in a great pavilion were exposed one hundred sculptures of animals, executed by the greatest masters. Egyptian Art now became so much Grecianised, that it never resumed

A. M.

Ante A. C.

resumed its ancient style : hardly even in its sacred subjects.

The Achaian league, was an exertion of liberty : but the fury of the combatants in the war which it produced, demolished all the productions of Art in their power ; whether honorary to great men, or sacred to the gods themselves.

Sicily afforded shelter to the Arts at this time : and Bithynia and Pergamos yet superior protection and encouragement.

AGATHOCLES from having been a potter, became a king ; and seems to have had a relish for Art : he ordered a picture of a combat of cavalry in which he had been engaged, and placed it to public view in the temple of Pallas at Syracuse : the picture was greatly esteemed, and carried to Rome by *Marcellus*.

HIERO II. from a simple citizen became a magnificent king. Sicily during his reign enjoyed profound peace.

About this time golden cups and vessels were frequent : the city of Naples sent forty to Rome at one time.

In Pergamos EUMENES and ATTALUS highly encouraged Art and bestowed benefits on many cities. Sicyon expressed its acknowledgments by erecting to ATTALUS a colossal statue placed in public by the side of Apollo : and to EUMENES most of the cities of Peloponessus erected statues.

About 194 years ante A. D. Greece was in peace ; and the Romans who had greatly contributed to that peace having politically declared the freedom of Greece, Art again revived and produced works not unworthy of its best times—but the Roman policy at length disunited the Greek cities, a civil war ensued, and issued in the destruction of Corinth, ante A. D. 146. From this city LUCIUS MUMMIUS the Roman pretor carried off the vases, statues, pictures, &c. and destroyed the city to the sound

A. M.

Ante A. C.

sound of trumpets; Greece now became a Roman province under the name of Achaia. The Romans had received from the spoils of Antiochus, ante A. D. 189, the first taste for Art and Asiatic luxury, but the spoils of Corinth procured them the most numerous and most valuable specimens. After this the Grecian cities in general were stripped of their choicest works of Art.

ANTIOCHUS EPIPHANES in Syria retarded the total failure of Art, by his munificence and his liberality to various cities, but his reign was only eleven years. After this, Art languished wherever it had been cultivated; and though many excellent works remaining from former times could be pointed out in various places of Greece, of Syria, and of Egypt, yet they could only shew what success Art had formerly enjoyed, and thereby furnished a striking contrast to its actually depressed and enfeebled state.

As the Roman power gradually increased, Art and artists gradually assembled in Rome. SYLLA ruined Athens, ante A. D. 86. LUCULLUS by his victories over MITHRIDATES, ante A. D. 69, became immensely rich and immensely luxurious. The extravagance of CLEOPATRA in Egypt is well known. JULIUS CÆSAR, though deeply engaged in war, yet patronized the Arts, and the good fortune of AUGUSTUS, which enabled him to maintain his empire long in peace, was highly favorable to those studies whose dread is war, and which only can prosper beneath the fostering care of public tranquillity.

AUGUSTUS reigns at Rome.

31.

Anno Domini.

AUGUSTUS dies.

13.

CHRONOLOGY OF ART AT ROME.

A. M. Ante A.C.

3236. NUMA forbid to represent the divinity under a human form; probably therefore little employment for sculpture: there being neither statues, nor images of Gods, for 170 years, in the temples of Rome; whatever might be elsewhere in that city.

2336. TARQUIN the elder, brought an Etruscan artist to model an Olympian Jupiter: also CLEOPHANTES the painter, from Corinth.

Statues at first, under the republic, limited to three feet high.

Etruscan artists employed Olymp. 121. Art now becoming honorable, the Romans themselves begin to practice it.—Notwithstanding which, Greek paintings were in request.

The first Greek works of importance were brought to Rome by MARCELLUS, ante A. D. cir. 200. after the taking of Syracuse. They were employed to decorate the Capitol. L. QUINCTIUS having vanquished PHILIP, king of Macedon, brought a vast number of works of Art from Greece; which he exposed during three whole days of his triumph. The spoils taken from *Antiochus* in Syria, filled Rome with immense booty, and introduced the ideas of Asiatic magnificence. Greek artists still in repute.—This custom of carrying to Rome all that was esteemed of works of Art became so general, that by degrees, Rome monopolized all that could be procured; and their original proprietors were left destitute. Rome did not yet produce native artists to rival these productions. They first employed their captives; and from these they learned the principles of Art.

SYLLA ruined Athens cir. ante A. D. 86. and carried to Rome even the columns of the temple of the Olympian Jupiter. While Art was thus de-

A. M.

Ante A. C.

stroyed in Greece, it revived in Rome ; but not, at first, with any great vigor. SYLLA however encouraged it, by building sumptuous edifices ; and others imitated him.

JULIUS CÆSAR distinguished himself while young, and a private citizen, by his magnificence, and love for the Arts ; and when arrived at the empire, (in 43 ante A. D.) he made great collections of all kinds of works, and employed many artists by his buildings, and their ornaments.

The latter victories of LUCULLUS, of POMPEY, and of AUGUSTUS, brought to Rome many captives, among others, capable of works of Art, while the expectation of success, and employment, drew to Rome other masters of repute from Greece, so that at this period artists were numerous, and their principles were proportionally spread and cultivated.

A. D.

AUGUSTUS died A. D. 14. He greatly favored 14. the Arts ; purchased the works of the best old masters ; ornamented the public places with statues ; seems to have had an Inspector of Statues. Many portraits of him, busts, and figures remain.

MARCUS AGRIPPA, and MECENAS, patronized Art. Many edifices built.

TIBERIUS employed the arts but little : some capable masters remained, but few are known.

CALIGULA mutilated many statues, by taking off the heads, to insert portraits of himself. Robbed the cities of Greece, &c. of their best works to bring to Rome.

CLAUDIUS affected to promote letters ; but was ignorant of true merit.

NERO coveted the works of great masters ; he 54. built very extravagantly : had colossal figures made of himself ; despoiled Greece of all he could procure ; famous for his golden house.

GALBA to VESPASIAN—Turbulent times : Arts in suspense.

Under

A.M.

A.D.

Under VESPASIAN the Arts flourished; he formed a noble gallery of pictures; embellished his palaces and gardens with works of Art. 69.

TITUS endeavoured to revive and maintain the splendor of Art; but unhappily reigned only two years.

DOMITIAN, NERVA.—

TRAJAN encouraged Art and artists; built very sumptuous edifices: erected many figures, arches of triumph, and other decorations. 98

ADRIAN patronised Art; is said himself also to have practised Art, to have made a statue, and to have designed buildings. He built much in Greece; encouraged others to patronise Art: his villa most nobly ornamented; his mausoleum very superb; he caused many ancient works, Egyptian, &c. to be copied, and imitated. His time produced many of those statues which now we admire as monuments of ancient Art. 117.

COMMODUS suffered the Arts to languish.

Three Emperors in one year previous to SEPTIMUS SEVERUS; the public edifices erected by, and after him, manifest the decay of Art. 193.

CARACALLA affected to encourage the Arts; but by the violence of his manners did them no effectual benefit.

HELOGABALUS—a glutton.

ALEXANDER SEVERUS loved the Arts, and let-221. ters; from this time the Arts of Painting and Sculpture continued to decay: Architecture still maintained its esteem; and produced buildings, at least as rich and magnificent as heretofore; it seems to have flourished while its sister Arts failed, as well as after them.

After this period the character of the empire was instability: the same was the character of Art: nevertheless buildings of various kinds were erected, and especially by

DIOCLESIAN, who not only built magnificent

A.M.

A.D.

Thermæ at Rome, but also a superb palace at Spalatro.

CONSTANTINE removed the seat of empire to 312. Constantinople; having restored peace to the empire, he endeavoured to cultivate Arts, and letters; he procured many statues from various parts, to ornament the Hippodrome at Constantinople; and though Art produced few great names, yet it enjoyed peace, and was tranquil, if not splendid. 324.

After this serenity succeeded troubles; false zeal destroyed many of the noblest temples, and other objects of worship, images, &c. sometimes by the concurrence of authority, sometimes by tumult.

Alexandria taken, and its library destroyed, by the Caliph *Omar*. 637.

Many of the works of Art were removed from Rome to Sicily; where they were afterwards taken by the Saracens; others that were at Constantinople were preserved for a longer time; at length they also became a prey to enemies; but some were carried off to Venice, by BALDWIN, who took Constantinople, in the beginning of the 13th century—what remained were seized by the Turks, 1453.

The taking of Constantinople was the last blow in the destruction of ancient Art: yet by this event the men of learning which it contained being dispersed and driven into Italy, they became the means of reviving letters, and liberal studies, in the west: after which the Arts once more re-originated, and from hence we may date their progress in modern times.

A LIST OF ANCIENT ARTISTS,

Whose Names or Works are known: or whose Names occur in Books, or on their Performances.

AGASIAS of Ephesus, author of the fighting gladiator, at Rome. No date.

AGATHANGELUS, a prisoner under *Augustus*, his name on a Cornelian representing *Sextus Pompey*.

AGELADAS of Argos; master of *Polyceletus*. Olymp. 95.

AGENOR, after the battle of Marathon. Olymp. 67 to 75.

AGESANDER of Rhodes; author of the Laocoon.

AGORACRITOS of Paros; Sculptor, disciple of *Phidias*.

ALCAMENES of Athens; Sculptor, disciple of *Phidias*. Olymp. 87.

ALCAMENES, under *Augustus*, of Rome; prisoner, his name is on a small bas relief, in the villa Albani.

ANTEUS, Sculptor. Olymp. 155.

ANGELION, disciple of *Dipæne* and *Scyllis*.

ATHERMUS, Sculptor.

———— his son, Sculptor.

ANTIGONUS of Pergamus; Sculptor, he wrote on the subject of his Art. Olymp. 141.

ANTIOCHUS of Athens.

APELLES, one of the most celebrated painters of antiquity, was born in the isle of Cos, and flourished in the time of *Alexander the Great*. He was in high favour with this prince; who forbade any other to paint his picture but *Apelles*: in one of his portraits, *Alexander* was represented holding a thunder-bolt in his hand: the piece was finished with so much skill that it used to be said there were two *Alexanders*; one invincible, the son of *Philip*; the other inimitable, the production of *Apelles*. *Alexander* gave him a remarkable proof of regard: when he employed *Apelles* to draw *Campaspe*, one of his mistresses, having found that he had conceived an affection for her, he resigned her to him; and from her *Apelles* is said to have drawn his *Venus Anadyomene*, (*i. e.* rising from the sea.) This prince went often to see *Apelles* at work; one day, when overlooking him,

him, he is said to have talked so absurdly about painting, that *Apelles* desired him to be silent; telling him that the very boys who mixed the colors laughed at him. It seems however extraordinary, if not incredible, that *Apelles* should use such an expression to *Alexander*; or that *Alexander*, who had so good an education, and so fine a genius, should talk so impertinently of painting. *Alexander*, we are told, having seen one of his pictures by *Apelles*, did not commend it as it deserved: a little time after, a horse happened to be brought, which neighed at sight of the horse painted in the same picture: upon which *Apelles* is said to have observed, "this horse understands painting better than his Majesty." One of *Apelles's* chief excellencies was the resemblance of his pictures to the persons represented; insomuch that physiognomists were able to form a judgment as readily from his portraits, as from the originals. His dexterity at a likeness was of singular service, in extricating him from a difficulty where he was involved at the court of Egypt: he had not the good fortune to be in favor with *Ptolemy*: a storm forced him, however, to take shelter at Alexandria, during the reign of this prince; where a mischievous fellow designing to injure him, in the king's name invited him to dinner. *Apelles* went, and seeing the king in a prodigious passion, told him by way of excuse, that he should not have come to his table but by his order. He was commanded to shew the man who had invited him; which was impossible, the person not being present: *Apelles*, however, drew a sketch of him on the wall with a coal, the first lines of which discovered him immediately to *Ptolemy*. The following story is also related of him. Having heard of the fame of *Protogenes*, he sailed to Rhodes to visit him: but finding him absent he took a tablet, and drew therein a delicate line. *Protogenes* at the sight of it, exclaimed, "*Apelles* hath been here;" and he himself drew a second line, with another color in the midst of it, and left it. *Apelles* upon his return drew a third, so correct, as left no possibility for improvement; which when *Protogenes* saw, he confessed he had met both with his match and master, and went to seek *Apelles*. This tablet was kept for a long time, and esteemed beyond any rich or curious work: it was destroyed by fire in the palace of *Cæsar* on the Palatine hill.

Apelles

Apelles left many excellent pictures, which are mentioned with great honor by the ancients; but his *Venus Anadyomene* is reckoned his master-piece. This picture in the lower part of it was hurt by some mischance; but no painter would undertake to repair the same, to make it equal to the rest.

APOLLODORUS, Painter, master of *Zeuxis*, lived in the ninety-third Olympiad, brought the pencil into great esteem. Of his pictures are mentioned a priest at devotion, praying and worshipping; another of *Ajax* in flames by lightning. To speak true, says *Pliny*, before his days there can hardly be shewn a tablet which any man would take pleasure to look long upon.

APOLODORUS, a famous architect under *Trajan* and *Adrian*, was born at Damascus; had the direction of that most magnificent bridge, which *Trajan* built over the Danube, in the year 104. He also constructed the Forum Trajanum at Rome. *Adrian*, who valued himself highly on his knowledge of arts and sciences, and hated every one of whose eminence in his profession he was jealous, conceived a very early disaffection to this artist, on the following occasion: as *Trajan* was one day discoursing with *Apolodorus* on his buildings at Rome, *Adrian* gave his judgment; but very erroneously: the artist, turning bluntly upon him, bid him "go paint Citruls, for he knew nothing of the subject they were talking of:" now *Adrian* was at that time engaged in painting Citruls, and even boasted of it. This was the first step towards his ruin; which *Apolodorus* was so far from attempting to retrieve, that he added a new offence, after *Adrian* was advanced to the empire. To shew *Apolodorus* that he had no occasion for him, *Adrian* sent him the designs of a temple of *Venus*; which was actually built. *Apolodorus* wrote his opinion freely, and found such essential faults in it, as the emperor could neither deny or remedy: observing that it was neither high nor large enough; that the statues in it were disproportioned to its bulk: for, said he, "if the goddesses should have a mind to rise and go out, they could not do it." This vexed *Adrian*, and prompted him to get rid of *Apolodorus*. He banished him first, at last had him put to death; not setting forth the true cause, of which he would have been ashamed, but under the pretext of several crimes, of which he got him accused and convicted.

APPOLONIUS,

APPOLONIUS, of Athens, Sculptor. Olymp. 155. Author of the famous *Torso* of Hercules.

APPOLONIUS and TAURISCUS, authors of the Farnese Bull. Sicilian Sculptors.

APPOLONIUS, of Priene, author of the apotheosis of *Homer*, in the Pallazzo Colonna at Rome.

ARCESILAS, friend of *Lucullus*; his models were bought by artists at higher prices than the finished works of other masters. he made a *Venus* for *Cæsar*, which was taken away unfinished.

ARDICES, of Corinth; supposed to have improved the Art of Painting greatly: one of the most ancient Greek Painters.

ARISTIDES, the Theban, was the first who expressed accurately the conceptions of the mind, its inward dispositions and actions, the very perturbations and passions of the soul; but his coloring was unpleasant and harsh. He painted the taking of a town by assault, wherein was an infant creeping to the breast of its mother who lay dying by a wound received in that part: the poor woman's affection is stated to have been expressed very naturally in this picture, manifesting a certain sympathy and tender affection to her child in the midst of her dying pangs. This tablet *Alexander the Great* translated from Thebes to Pella. He painted a fight of an hundred Greeks and Persians, and sold it to *Manason*, the tyrant of Elate, for ten pounds of silver for every head therein. King *Attalus* also gave him for one tablet, one hundred talents of silver.

ARISTOCLES, 150 years after *Dipone* and *Scyllis*. Sculptor, at Sicyon.

ARISTODEMUS, Artist under *Septimus Severus*.

ARISTOMEDES and SOCRATES, Sculptors. Olymp. 71 to 73.

ARISTOMEDON, of Argos. Olymp. 47.

ARISTOCLES, of Cydonia in Crete. Olymp. 20 to 24.

ARTIMEDORUS, father of *Appolonius* and *Tauriscus*.

ASCARUS, disciple of *Ageladas*.

ASCLEPIODORUS, Painter, master of *Zeuxis*; attempted the powers of light and shade: was richly paid for his works; and was admired by *Apelles* himself for his singular skill in accurate symmetry and just proportion: he painted for the king of the Etrurians the twelve principal gods, and received for every one of them three hundred pounds of silver.

ATHENEUS,

ATHENEUS, Sculptor. Olymp. 155.

ATHENODORUS, son of *Agesander*, assisted in the Laocoon.

ANAXAGORAS, of Egina, before the expedition of *Xerxes* into Greece.

BATHYCLES, of Magnesia, made the cup consecrated by the seven sages of Greece to the Delphic Apollo—about the 47th Olympiad.

BRYAXIS, his master-piece in brass was a man greivously wounded, fainting, and ready to die; this he expressed so exquisitely that one might perceive how little life and breath was left in him.

BULARCHUS, a Painter, lived in the 13th Olympiad. One of his pictures representing a battle, was bought at its weight in gold.

BUPALUS, son of *Anthermus* the old.

CALAMIS, Sculptor: excellent at horses, ante 77th Olymp. He made chariots drawn with two horses, and others with four: for workmanship in horses, he had not his equal: that he might appear to possess the like Art in human statues, he made one of Alcmena, so exquisitely wrought, that no man could set a better piece of work by it.

CALLIMACHUS, Sculptor and Architect, said to have first composed the Corinthian order—rather he first applied the Acanthus in the capital of columns, whose proportions he established into the Corinthian order.

CALLISTRATES, Sculptor. Olymp. 155.

CALLIXENES, Sculptor. Olymp. 155.

CALLONUS, of Egina, Sculptor; disciple of *Tecteus*: lived to be very old, and even to outlive *Phidias*. Olymp. 90.

CALLONUS, of Elis, Sculptor; was somewhat prior to the foregoing.

CANACHUS, of Sicyon, contemporary to Callonus of Egina, about the 95th Olymp. Scholar of *Polycetes*.

CEPHISSADORUS, son of *Praxiteles*, Sculptor.

CEPHISSODOTUS, Sculptor. Olymp. 102.

CHARES, statuary, disciple of *Lysippus*, immortalised himself by the colossus of the sun at Rhodes, which was reckoned one of the seven wonders of the world. This statue was of brass, above 100 feet high; and placed at the entrance of the harbour at Rhodes, with the feet upon two rocks, in such a

manner, that ships could pass in full sail betwixt them. *Chares* employed 12 years upon it; after standing 66 years it was thrown down by an earthquake. *Moavius*, a caliph of the *Saracens*, who invaded *Rhodes* in 667, sold it to a Jew merchant, who is said to have loaded 900 camels with the materials of it. [Some persons have doubted the accuracy of this relation: probably it did not stand in the outward harbour.] The thumbs and great toes of it were so big that few men were able to embrace one of them; bigger than the most part of other whole statues and images: the workmanship cost three hundred talents, given by King *Demetrius*.

CHARTAS of *Lacedemon*. Olymp. 60.

CLEANTHES, a very ancient painter of *Corinth*.

CLEOPHANTUS before 40 Olymp. went to *Tarquin* in *Italy*, and taught *Painting* as practised in *Greece*.

CLEARCHUS of *Rhegio*, disciple of *Euchirus*; *Pythagoras* studied *Sculpture* in his school.

COLOTES, assisted *Phidias* in finishing his *Jupiter Olympus* at *Elis*, the statue was 60 cubits high, composed of gold and ivory.

CONON CLEONEUS, perfected the art of painting, which before his time was but rudely and inartificially exercised; his pictures were sold at a price above any other artist's in that age wherein he lived: he was the first who attempted to foreshorten figures.

CRITON, Sculptor, under *Augustus*.

CTESILAUS. Sculptor. Olymp. 87.

CYDIAS, represented the *Argonauts*, that attended *Jason* in his expedition to *Colchis*: *Hortensius* the orator paid for this piece one hundred and forty-four thousand sesterces, and shrined this picture in an oratory or chapel, built on purpose for it, in a pleasure house that he had at *Tusculum*.

DAMEAS. Olymp. 60. Made at *Elis* the statue of *Milo* the *Crotonian*, who, while his hands were confined in the cleft of a tree, was attacked by a lion.

DAMOPHOON, of *Messina*. Olymp. 97. Repaired the statue of *Olympian Jupiter* at *Flis*.

DEDALUS. It is not easy to determine whether there were not more artists than one of this name: nor to reconcile the accounts

accounts transmitted to us, if they relate to the same person. *Diodorus Siculus* has given us the largest account respecting him; but beside the comparatively late date of this author, there seems to be some considerable difficulties in his story. He says, book 1. sect. 2. "That *Dedalus* built, in Egypt, the wonderful vestibule of the temple of *Vulcan* at Memphis: a work which acquired him so great glory that his statue in wood, made by himself, was placed in the temple: that he even acquired divine honours, and a temple in one of the islands near Memphis was dedicated to him, and greatly venerated."—How is this consistent with the idea of a young student, who went into Egypt to learn his Art, and whose mode of representing figures would have been thought irreligious by the Egyptians? It seems credible however, that he might propose to imitate the labyrinth of the Egyptians, and perhaps might construct in Crete, many years afterwards, some small building resembling it.

In Book IV. *Diodorus* gives us a history of *Dedalus* at large, but confessedly mingled with fable. The truth seems to be thus—*Dedalus* was an Athenian by nation, and of the noble family of the Erechthides: his father being *Hymetion*, son of *Eupalamus*, and grandson of *Erechtheus*. *Dedalus* surpassed all men in Sculpture—he gave also very useful rules for perfecting the Art—his works were admired in various parts. His figures were said to see—to be alive:—which indeed, they were, compared with the mummy-like figures hitherto in use.—But if *Dedalus* had great merit—he had also great crimes:—among other scholars he took his nephew *Talus* under his discipline when a child, but the scholar became more skilful than the master; for *Talus* invented the potter's wheel, the saw, (the hint of which he is said to have taken from the teeth of a serpent) the turning lathe, and many other useful implements in the Arts: *Dedalus* through envy killed him—was condemned—and fled to Crete; where he was employed by *Minos*: but, contributing to the intrigues of *Pasiphae*, wife of *Minos*, with *Taurus*, he fled from Crete in a small vessel; to which he proportioned the quantity of sail so happily, that he made a safe and speedy passage to Sicily; while his son *Icarus*, who accompanied him in another boat, by using too much sail, over-set his vessel, and was drowned. *Dedalus* remained long in Sicily,

Sicily, and embellished that island by his works, as well public as private, under the protection of *Cocalus* its king. He dug near Megaridos a *piscina* through which the river Alabon discharged itself into the sea : he built on the top of a rock an impregnable citadel where afterwards stood *Agrigentum* : he rendered a cavern in a territory of Selinuntum a convenient vapour-bath to promote perspiration : he enlarged the summit of mount Eryx, by supporting the earth with a wall : and he accomplished many other works of Art and merit.

Minos is said to have sought *Dedalus* in Sicily ; and there to have landed troops, but to have fallen by the treachery of *Cocalus*.

It seems then as if we might depend on the following as facts,—that *Dedalus* was an Athenian—that prompted by love for his Art he visited Egypt, where probably he staid some years ;—that he returned to Athens, where he practised and greatly improved his Art ;—that he fled from Athens to Crete ;—from Crete to Sicily :—and that according to the works he performed, he was many years in each of these islands : he must therefore have reached a very advanced age. It is probable however, that these events relate to more than one person ; perhaps of the same family, who assumed the name *Dedalus* in remembrance of their famous ancestor : or perhaps the Egyptians might give the name *Dedalus* to Artists of a particular department ; and this might be retained by more than one who had studied in that country.

DEMOCRITUS, of Sicyon, Sculptor.

DINOCRATES, a celebrated architect of Macedonia, of whom several extraordinary things are related. *Vitruvius* tells us, that, when *Alexander the Great* had conquered all before him, *Dinocrates*, full of great conceptions, and relying upon them, went from Macedonia to the army, with a view of recommending himself to his notice and favour. He carried letters recommendatory to the nobles about him, who received him very graciously, and promised to introduce him to the king. But either thinking them slow, or suspecting that they had no design to do it, he resolved at length to introduce himself ; and for this purpose conceived the following project. He assumed the character of *Hercules*, anointed his body with oil, crowned his temples with poplar, flung a lion's skin over his left shoulder,

der, and grasped a club in his right-hand. Thus accoutred, he marched forth, and appeared in the court, where the king was administering justice. The eyes of the people were naturally turned upon so striking a spectacle, for striking he was, being very tall, very well-proportioned, and very handsome: this moved the king to order him forward, and to ask him who he was. "I am," says he, "*Dinocrates* the Macedonian Architect, and bring to your majesty thoughts and designs worthy of your greatness: I have designed Mount Athos in the form of a man, in whose left hand I have placed a great city, all the rivers of the mount flow into his right, and from thence into the sea." *Alexander* seemed pleased with his design, but, after some little debate, declined putting it in execution. However, he kept the architect, and took him into Egypt, where he employed him in marking out and building the city of Alexandria. Another memorable instance of *Dinocrates's* architectonic skill is his restoring, and building, in a more august and magnificent manner than before, the celebrated temple of Diana at Ephesus, after *Herostratus*, for the purpose of immortalizing his name, had destroyed it by fire. A third instance more extraordinary and wonderful than either of the former, is related by *Pliny* in his "Natural History;" who tells us, that he suggested a scheme, by building the dome of the temple of *Arsinoë* at Alexandria of loadstone, to suspend her image (all of iron) in the middle of it, as if flying in the air; but the king's death, and his own, hindered him from proceeding far, if at all, in the design. It is not impossible this hint might be the foundation of a similar story respecting the body of *Mahomet*.

DINOMENES, Sculptor. Olymp. 94.

DIognetes, Painter and Philosopher, taught drawing to *Marcus Aurelius*.

DIONYSIUS, of Argos, Sculptor. Olymp. 71. to 73.

DIONYSIUS, son of *Timarchides*, Sculptor. Olymp. 102.

DIOSCORIDES, Engraver of heads of Augustus.

DIPÆNE and *Scyllis*, Sculptors. About Olymp. 20. to 30. established the Sicyonian School: were extremely famous in their days: and following generations reaped the benefit of their skill and reputation.

DORYCLIDAS, a Lacedæmonian, disciple of *Dipæne* and *Scyllis*.

DONTAS, disciple of *Dipæne* and *Scyllis*.

ELADAS, of Argos. Olymp. 71. to 73. Master of *Phidias*.

EUCHIRAS, of Corinth. After Olymp. 60. Disciple of *Syadras* and *Chartas*.

EUDOCUS, one of the scholars of *Dedalus*.

EUMARUS, Painter, applied himself to the study of characters and distinction of sexes. Lived little after the beginning of the Olympiads.

EUPHRANOR. Olymp. 104. Of the isthmus of Corinth. Was an excellent Sculptor and Painter, and flourished about 362 years before Christ. He wrote several volumes of the Art of coloring, and of symmetry: yet is said to have fallen into the same error with *Zeuxis*, of making his heads too big, in proportion to the other parts. His conceptions were noble and elevated, his style masculine and bold: and he was the first who signalized himself by representing the majesty of heroes. He was, says *Pliny*, the author of that statue of *Paris*, the excellent art and workmanship whereof represented to the eye all at once, a judge between the goddesses, the lover of Helen, and yet the murderer of Achilles.

EUPOMPUS of Sicily, master of *Pamphilus*, master of *Apelles*.

EVANDER of Athens in *Augustus's* time, a follower of *Mark Anthony*.

EVODUS, Engraver in precious stones, under *Titus*. A.D. 80.

GITIADAS, a Lacedemonian. Sculptor, Architect, and Poet. Before the Mesenian war.

GLAUCIAS, of Egina. Olymp. 71. to 73.

GLAUCIAS, a Lacedemonian Sculptor, lived before the wars of the Lacedemonians against the Mesenians. Olymp. 9.

GLAUCUS of Argos. Olymp. 71. to 73.

GLYCON, of Athens, author of the Hercules Farnese.

GNAIOS, prisoner from Asia (Ionia) probably: his name is to a head of *Hercules* in the cabinet at Strozzi, Rome—on a precious stone.

HEGESIAS, Sculptor, perhaps author of the group of *Castor* and *Pollux*, at Rome.

HEGIAS, of Athens. Sculptor. Olymp. 95.

HYPATODOR, Sculptor. Olymp. 102.

LAPHAES of Phliasia, about Olymp. 47.

LEARCHIUS,

LEARCHUS of Rhegio, disciple of *Dipæne* and *Scyllis*.

LEOCHARES. Sculptor. Olymp. 102.

LEONTIUS wrought in brass, *Astylos*, the famous runner, in a race; which was highly esteemed at Olympia: also the portrait of one that seemed lame; and to halt by reason of an ulcer: but so naturally done, that as many as beheld it, seemed to have compassion and fellow-feeling with him of the pain and suffering of his sore: this was seen at Syracuse.

LYSANIAS, Sculptor.

LYCIUS, of Eleuthera, famous for a figure of a boy blowing a fire. Olymp. 87. Disciple of *Myron*.

LYSIAS, made *Apollo* and *Diana*, in a chariot drawn by four horses, all of one piece: it appears how highly it was esteemed by the honourable place wherein it stood; for *Augustus Cæsar*, to the honor of *Octavius* his father, dedicated it in Mount Palatine, over a triumphant arch there.

LYSSIPPUS, a celebrated Statuary, was a native of Sicyon, and flourished in the time of *Alexander the Great*. He was bred a locksmith, and followed that business for a while; but, by the advice of *Eupompus*, a painter, he applied himself to painting, which, however, he soon quitted for sculpture, in which he succeeded perfectly well. It is said that he asked *Eupompus* "what pattern he had best follow of all the workmen who had gone before him?" he shewed him a multitude of people, and told him, "he should do best to imitate Nature herself." He executed his works with more ease than any of the ancient masters, and accordingly finished more works than any of them. The statue of a man wiping and anointing himself after bathing was particularly excellent: *Agrippa* placed it before his baths at Rome. *Tiberius*, who was charmed with it, could not resist the desire of being master of it, when he came to the empire: so that he took it into his own apartment, and put another very fine one in its place. But, as much as that emperor was feared by the Roman people, he could not hinder them from demanding, in a full theatre, that he would replace the first statue, and so vehemently, that he found it necessary to comply with their solicitations, in order to appease the tumult. Another of *Lyssippus's* capital pieces was a grand statue of the sun, represented in a car drawn by four horses; this statue was worshipped at Rhodes. He made
also

also several statues of *Alexander* and his favorites, which were brought to Rome by *Métellus*, after he had reduced the Macedonian empire. He particularly excelled in the hair of his heads. He alone had the privilege to represent *Alexander*. He was the founder of the colossus of *Hercules* at Tarentum, which was forty cubits high. He had three sons, who were all his disciples, and acquired great reputation in the Art.

LYSTRATUS of Sicily was the first that in plaster or alabaster took off the face in a mould; which image he afterwards copied in wax: nor staid he there, but began to make the very likeness of the person; before him every man studied to make the fairest faces, not sufficiently regarding whether they were like or no.

MALAS of the isle of Chios, his son *Micciades*, his grandson *Anthermus*: a family of Artists from the first Olympiad to 60, when a descendant named *Bupalus* was Sculptor and Architect.

MELANTHUS, Painter, scholar of *Pamphilus*. Olymp. 90.

MEMNON, of Egypt; Sculptor. If not rather the name of the statue.

MENECHMUS, Sculptor, of Naupactus, cir. Olymp. 95.

MENEKRATES, Sculptor, master of *Apollonius* and *Tauriscus*.

MENELAUS, disciple of *Stephanus*, author of the group in the villa Ludovisi, called *Papirius* and his mother.

MENESTRATUS's *Hercules*, says *Pliny*, was in high admiration, as also his *Hecate*, which stood in a chapel at Ephesus, behind the great temple of *Diana*; the wardens of which chapel warn those who come to see it, not to look too long upon it, for fear of dazzling their eyes, so resplendent was the polish of the marble.

METRODORUS. Olymp. 155. Painter and Philosopher.

MICCIADES, son of *Malas* of the isle of Chios. Olymp. 20.

MINESARCUS, Engraver in precious stones; an Etruscan Artist: the only one whose name is known.

MYRON. Olymp. 87.

MYS, a Sculptor or Chaser in silver, principally of mythological subjects.

NAUCIDES, of Argos. Sculptor. Olymp. 94.

NICIAS, of Athens, disciple of *Antidotus*, Sculptor and Painter.

Painter. He exceedingly delighted himself in his profession of painting; and was so intent upon it, that when he painted *Necya*, he frequently forgot to eat, and asked his servants, "whether he had dined, or not?" When this incomparable piece of art was finished, king *Ptolemy* sent to purchase it of him at the price of sixty talents; but he refused to part with it, though for so vast a sum.

NICOLAUS, of Athens, Sculptor.

NICOMACHUS, son and scholar of *Aristodemus*. Painter, cotemporary of *Apelles*.

ONATAS, son of *Mycon* of Egina; before the expedition of *Xerxes*.

PAMPHILUS, Painter. Olymp. 104. A Macedonian: was the first of painters skilled in arithmetic and geometry, without which he judged it impossible to be a perfect Painter: he was renowned for drawing a confraternity of kindred, the battle fought before *Philus*, and the victory of the Athenians. He taught none under a talent of silver for ten years together: and thus much paid *Apelles* and *Melanthus* to learn his art.

PARALUS, son of *Polycletes*, Sculptor, not equal to his father.

PARRHASIUS, son and disciple of *Evenor*. Olymp. 104. A celebrated Painter of Ephesus, or, according to others, of Athens: he flourished in the time of *Socrates*, if we may credit *Xenophon*, who hath introduced him in a dialogue discoursing with that philosopher. He was one of the most excellent Painters in his time. *Pliny* says, that he first gave symmetry and just proportions to his art; that he also first knew how to express the truth and life of characters, and the different airs of the face; that he studied a beautiful disposition of the hair, and heightened the grace of the countenance. It was allowed by masters in the art, that he exceeded all others in a graceful correct outline. But the same author observes, that *Parrhasius* became insupportable by his pride; and was so swelled with vanity, as to assume the most flattering epithets; such as, the tenderest, the softest, the grandest, the most delicate, and the perfecter of his art. He boasted, that he was sprung originally from *Apollo*, and born to paint the gods; that he had actually drawn *Hercules* touch by touch: that hero having often appeared to him in his dreams. When

the majority of voices was against him at Samos in favour of *Timanthes*, on the subject of a picture of “*Ajax* provoked against the Greeks, for adjudging to *Ulysses* the arms of *Achilles*,” he answered a person who condoled him on this check, “For my part, I don’t trouble myself at the sentence; but am sorry the son of *Telamon* hath received a greater outrage than that which was formerly put upon him so unjustly.” *Ælian*; who relates this story, informs us that our painter affected to wear a crown of gold on his head, and to carry in his hand a baton, studded with nails of the same metal.

He worked at his art with pleasantry, and for the most part with singing. He was unhappily licentious in his pictures; for instance his *Atalantis*, with her spouse *Meleager*, which piece being afterwards devised as a legacy to the emperor *Tiberius*, upon condition that, if he was displeased with it, he should receive a million of sesterces instead of it, the emperor, covetous as he was, not only preferred the picture, but even placed it in his most favourite apartment. It is said also, that though *Parrhasius* was excelled by *Timanthes*, yet he excelled *Zeuxis*: which story is thus related. He was bold enough to challenge *Zeuxis* for the victory in his art: *Zeuxis* exhibited a tablet wherein clusters of grapes were so charmingly represented, that the birds came to peck at them. *Parrhasius* had only painted a curtain, but so accurately, that *Zeuxis* said to him, “Come Sir, away with your curtain, that we may see your goodly picture.” But perceiving his error, he was confounded, yielded him the victory, and said, “*Zeuxis* hath beguiled poor birds, but *Parrhasius* hath deceived *Zeuxis*, a professed artist.”

PASITELES of Greece, citizen of Rome, under *Augustus*: worked principally in relief, on silver; made a capital *Jupiter* of ivory, which *Pliny* saw in the palace of *Metellus*. He wrote on the famous works of Art, five books.

PATROCLUS, Olymp. 95. Sculptor.

PAUSIUS, Painter, his pictures sold at great prices.

PAUSON, Painter: an ancient master.

PEONIUS, Sculptor, of Mendeum in Thrace.

PHIDIAS, the most famous Sculptor of antiquity, was an Athenian, and contemporary of *Pericles*, who flourished in the 83d Olympiad. This wonderful artist was not only consummate

summate in the use of his tools, but accomplished in those sciences and branches of knowledge, which belong to his profession : as history, poetry, fable, geometry, optics, &c. He first taught the Greeks to imitate nature perfectly ; and all his works were received with admiration. They were also incredibly numerous ; for it was almost peculiar to *Phidias*, that he united the greatest facility with the greatest perfection. His *Nemesis* was ranked among his first pieces : it was carved out of a block of marble, which was found in the camp of the Persians, after they were defeated in the plains of Marathon. He made an excellent statue of Minerva for the *Platæans* ; but the statue of that goddess at Athens, in her magnificent temple, (of which there are still some ruined remains,) was an astonishing production of Art. *Pericles*, who had the care of this stately edifice, gave orders to *Phidias*, to make a statue of the goddess ; and *Phidias* formed a figure of ivory and gold, thirty-nine feet high. Upon the swelling round of the shield of this goddess, he engraved the battle wherein the Amazons were defeated by *Theseus* ; in the lower part he chased the conflicts between the gods and the giants ; on the shoes the fight betwixt the Centaurs and Lapithæ ; on the base, or pedestal of the statue the genealogy of *Pandora*, and the nativities of the gods, to the number of thirty, and among them the goddess Victory, of most admirable workmanship ; with a serpent and sphinx of brass, under the spear that *Minerva* holds in her hand, admired by all. Writers never speak of this illustrious monument of skill without raptures ; yet what has rendered the name of the artist immortal, proved at that time his ruin. He had carved upon the shield of the goddess his own portrait, and that of *Pericles* ; and this was, by those who envied him, made a crime in *Phidias*. He was also charged with embezzling part of the gold which was designed for the statue, but from this he cleared himself by taking off the gold ; when it was found to be of the same weight as he had received. Upon this, he withdrew to Elis, and avenged himself on the ungrateful Athenians, by making for this town the Olympic *Jupiter* ; a prodigy of Art, and which was ranked among the seven wonders of the world. It was of ivory and gold ; sixty feet high, “ The majesty of the work did equal the majesty of the God,” says *Quintillian* ;

“ and its beauty seems to have added lustre to the religion of “ the country.” *Phidias* concluded his labours with this master-piece; and the *Elians*, to do honour to his memory, erected and appropriated to his descendants, an office, which consisted in keeping clean this magnificent image.

PHILOXENUS painted a tablet for king *Cassander*, containing the battle betwixt *Alexander the Great* and *Darius*; which for exquisite art was not inferior to any other whatever.

PALEMON of *Sicyon* wrote a treatise on the works of Art in that city.

POLICLES, Sculptor. Olymp. 155.

POLYCLES, Sculptor. Olymp. 102.

POLYCLETUS, Olymp. 87, the *Sicyonian*, made that which workmen called the Canon; that is to say, one consummate and perfect figure from whence artificers might study symmetries, and proportions, as from a perfect rule, which guides and directs them in their work. He made a *Diadumenus* in brass, an effeminate young man, with a diadem about his head: a piece of work much spoken of, for it cost an hundred talents.

POLYDORUS, author of the *Laocoon*, probably lived about the age of *Alexander*.

POLYGNOTUS, Painter, famous for gloomy subjects: whereby he seems to be strongly distinguished from *POLYGNOTUS*, the *Thasian*, who was the first that painted women in shewy and light apparel, with their head-dresses of sundry colours. His invention it was to paint figures with the mouth open, to make them shew their teeth; he also represented much variety of countenance, far different from the stiff and heavy look of former times. He also adorned the great gallery of Athens with the history of the *Trojan* war: and being requested by *Alpinice*, the daughter of *Miltiades*, to paint her among the *Trojan* women, he did it so exquisitely, that she seemed to be alive.

PRAXITELES, Sculptor in bronze and marble. Olymp. 104. His *Venus*, which he wrought for the town of *Gnidus*, surpassed all statues that ever were made; and was indeed so exquisite, that many have sailed to *Gnidus* for no other purpose but to behold it. King *Nicomedes* offered to free their city of all debts (which were great sums) for this piece of work; but they resolved not to part with it.

PROTOGENES, Painter, was a native of *Caunas*, a city of *Caria*, subject to the *Rhodians*. Who was his father or his mother

ther, is not known; but it is probable he had no other master than the public pieces he saw; and perhaps his parents, being poor, could not bear any such expence for his education in the art, as was customary at that time. It is certain he was obliged at first to paint ships for his livelihood: but his ambition was not to be rich; his aim being solely to be master of his profession. He finished his pictures with too great care: *Apelles* said of him, he knew not when he had done enough. The finest of his pieces was the picture of *Jalyssus*, mentioned by several authors, without giving any description of it, or telling us who this *Jalyssus* was: some persons suppose him to have been a famous hunter, and the founder of Rhodes. For seven years that *Protogenes* worked on this picture, all his food was lupines wixed with water, which served him both for meat and drink. It is said that after seven years spent upon it, he remained still chagrined, because, having represented in it a dog panting and out of breath, he was not able to express the foam at his mouth; which vexed him to such a degree, that in anger he threw his sponge against it in order to efface it, and this luckily produced by chance what his art could not effect. [The same good luck, it is said, happened to *Neocles* the painter, with the foam of a horse.] He was of opinion that his simple and light nourishment would leave him the freedom of his fancy. *Apelles* was so struck with admiration of this piece, that he could not speak a word; having no expression to answer his idea. It was this same picture that saved the city of Rhodes, when besieged by king *Demetrius*; for, not being able to attack the town but on that side where *Protogenes* worked, he chose rather to abandon his hopes of conquest, than to destroy so fine a piece as that of *Jalyssus*.

Every body knows the story of the contest between *Protogenes* and *Apelles*. This latter, hearing of the reputation of *Protogenes*, went to Rhodes on purpose to see his works. On his arrival there, he found in the house nobody but an old woman: who, asking his name, he answered, "I am going to write it on the canvas that lies here;" and, taking a pencil with color on it, designed something with extreme delicacy. *Protogenes* coming home, the old woman told him what had passed, and shewed him the canvas; he then attentively observing the beauty of the lines, said it was certainly *Apelles* who had been there, being assured that no one else was able

to draw any thing so fine. Then taking another colour he drew on those lines an outline more correct and more delicate ; after which he went out again, bidding the old woman shew that to the person who had been there, if he returned, and tell him that was the man he enquired for. *Apelles* returning, and being ashamed to see himself outdone, takes a third colour, and, among the lines that had been drawn, lays some with so much judgment, and so wonderfully fine, that it took in all the subtlety of the art. *Protogenes* saw these in his turn ; and, confessing that he could not do better, gave over the dispute, and ran in haste to find out *Apelles*.

Pliny, who tells this story, says he saw this piece of canvas before it was consumed in the fire which burnt down the emperor's palace ; that there was nothing upon it but some lines, which could scarce be distinguished ; and yet this fragment was more valued than any of the pictures among which it was placed. The same author goes on to relate, that *Apelles* asking his rival what price he had for his pictures, and *Protogenes* naming an inconsiderable sum, according to the sad fortune of those who are obliged to work for their bread ; *Apelles*, concerned at the injustice done to the beauty of his productions, gave him fifty talents [equivalent to 10,000 sterling, a sum large enough to be incredible, were we not told that *Apelles* had twice as much for his own pieces] for one picture only, declaring publicly, that he would make it pass and sell it for his own. This generosity opened the eyes of the Rhodians as to the merit of *Protogenes*, and made them get the picture *Apelles* had bought out of his hands, paying down a much greater price for it than he had given.

Pliny also informs us that *Protogenes* was a Sculptor as well as a Painter. He flourished about the 118th Olympiad, and 308 years before Christ. *Quintilian*, observing the talents of six famous painters, says, *Protogenes* excelled in exactness, *Pamphilus* and *Melanthus* in the disposition, *Antiphilus* in easiness, *Theon* the Samian in fruitfulness of ideas, and *Apelles* in grace and ingenious conceptions.

PYRGOTELES, a famous Engraver of precious stones ; contemporary with *Lysippus* ; had also an exclusive privilege of representing *Alexander*.

PYROMACHUS, Sculptor, of *Pergamus*.

PYTHAGORAS,

PYTHAGORAS, of Rhegio, cir. Olymp. 87, treated hair with great nicety and freedom.

PYTHIAS, Sculptor. Olymp. 155.

PYTHOCLES, Sculptor. Olymp. 155.

PYTHODOTUS, of Corinth. Olymp. 47.

SATYRIUS, in Egypt, under *Ptolemy*, Engraver in crystal.

SCYLLIS and DIPÆNE, established the Sicyonian school.

SCOPAS, of the isle of Paros, said to have decorated part of the tomb of *Mausolus*: this fact uncertain; as he must have been extremely old. Olymp. 87. *Pliny* mentions in the chapel of Cn. Domitius in the circus of Flaminius, *Neptune*, *Thetis*, and her son *Achilles*; the sea-nymphs, or nereids, mounted upon dolphins, whales, and sea-horses; the tritons, with all the choir, attending upon *Phorcus* a sea-god; and the mighty fishes called *Pristes*, besides many other monsters of the sea; all of them wrought by him so curiously, that had he been occupied in making them all his life-time, and done nothing else, a man would have thought it work enough.

SIMON, of Egina, before the expedition of *Xerxes*.

SMILIS of Egina, son of *Euclidus*: one of the most ancient of Sculptors: he worked in wood.

SOCRATES and ARISTOMEDES. Olymp. 71 to 73.

SOLDAS, cir. Olymp. 95, of Naupactos.

SOMIS, before the battle of Marathon.

SOSUS, of Pergamus, excellent in Mosaic works.

STEPHANUS, Sculptor, famous for figures on horseback.

STOMIUS, before the battle of Marathon.

STRATONICUS, of Pergamus.

SYADRAS, of Lacedemon. Olymp. 60.

TAURISCUS and APPOLONIUS, authors of the Farnese Bull.

TECTEUS, disciple of *Dipæne* and *Scyllis*: assisted *Angelion*. Sculptor.

TELEPHANES of Sicyon, supposed to have improved the Art of Painting greatly.

THEODORUS, who made the labyrinth of Samos, cast his own image in brass, which besides the resemblance of himself, was embellished with such other devices, that it was much renowned: in his right hand he had a file; in his left he bore with three fingers a little chariot, with four horses, but both the chariot, horses, and charioteer, were couched in so
small

small a compass, that a little fly, which he also made with the rest, covered all with her wings.

THEON did many pieces wherein he discovered the excellence of his art; among the chief was that of a man with his sword in his hand, and his shield stretched out before him, ready prepared for the fight: his eyes seemed to sparkle with fire, and the whole frame and posture of his body was represented so threatening, as of one that was intirely possessed with a martial fury.

THEOMNASTES, Painter, cotemporary of *Apelles*.

TIMANTHES, had an excellent genius, full of rare invention: he painted the famous picture of *Iphigenia*, wherein was represented that innocent lady standing by the altar to be sacrificed: in this subject he painted *Chalchas* the priest looking sad, *Ulysses* sadder, but her uncle *Menelaus* full of extreme sorrow: having in these personages spent all the signs whereby the pencil is able to express grief; and being yet to exhibit her father *Agamemnon*, he covered his countenance with a veil, leaving to the imagination of the spectators, to conceive his inexpressible grief at beholding his daughter bathed in her blood. He painted a Cyclops lying asleep, and little elvish Satyrs by him with their thyrsi taking measure of one of his thumbs. But his picture of a prince was thought to be most absolute; the majesty whereof was such, that all the art of painting seemed comprised in that one picture.

TIMARCHIDES, father of *Polycles* and *Dionysius*, Sculptor.

TIMOCLES, Sculptor. Olymp. 155.

TIMOMACHUS, the Byzantine, flourished in the days of *Julius Cæsar*, for whom he painted *Ajax* and *Medea*; for which pictures he paid him eighty talents, and hung them up in the temple of *Venus*; his pieces of *Orestes* and *Iphigenia* are much praised; but especially he is renowned for his *Medusa's* head, which he painted in *Minerva's* shield. He remained in Greece, and did not, as many masters then did, come to Rome to settle.

XANTHIPPIUS, son of *Polycletes*; not equal to his father.

ZENON, of Approdisius, Sculptor. About Trajan's time.

ZENON, of Staphrys. Cir. same time.

ZENODORUS, Sculptor, time of *Nero*. He composed a prodigious colossus of *Mercury*, at Auvergne in France; ten years
he

he was about it, and the workmanship came to four hundred thousand sesterces. *Nero* sent for him to Rome, where he cast (as a portrait of *Nero*) a colossus an hundred and ten feet high, but that emperor being dead, it was dedicated to the honour of the sun.

ZEUXIS, a very famous painter, flourished about 400 years before Christ, or about the 95th Olympiad. *Tully*, *Pliny*, and *Ælian*, agree in affirming that he was of *Heraclea*, yet they have not, among the numerous cities of that name, told us the *Heraclea* in which *Zeuxis* was born. *Pliny* represents the art of painting, as carried to considerable perfection by this Painter. Some authors relate, that he found out the manner of disposing lights and shades; and he is allowed to have excelled in coloring. *Aristotle* censured as a defect in his paintings, that the manners or passions were not expressed in them: nevertheless *Pliny* declares the direct contrary with regard to the picture of *Penelope*; "in which *Zeuxis*," says he, "seems to have painted the manners."

This painter amassed immense riches; and once he made a shew of them at the olympic games, where he appeared in a cloak embroidered with gold letters expressing his name. When he found himself thus rich, he would not sell his works any longer, but gave them away, and declared frankly, that no price could be set upon them. His *Helen* was the picture which obtained the greatest credit. Before he had left off selling his works, he used to make the people pay for seeing them; but he insisted always upon ready money for shewing his *Helen*: "which," says *Ælian*, "gave occasion to the wags to call her *Helen* the courtezan." He did not scruple to write underneath this picture the three verses of the *Iliad*, in which *Homer* represents *Priam* and the venerable sages of his council confessing that the Greeks and Trojans were not to blame for having exposed themselves to so many calamities for *Helen*; her beauty equalling that of the goddesses. It cannot be determined, whether this *Helen* of *Zeuxis* be that which he painted for the inhabitants of *Crotona*, to be hung up in the temple of *Juno*: of which *Cicero* tells us this story. When the people of *Crotona* had prevailed upon him to come among them, in order to paint a number of pictures, with which they intended to adorn this temple; he told them, that he intended

to draw the picture of *Helen*; with which they were extremely well satisfied, knowing that his chief excellence lay in painting women. For this purpose he desired to see the most beautiful girls of their city: and the magistrates giving orders for the maidens to assemble, that *Zeuxis* might choose as he thought fit, he selected five; and, copying the greatest excellencies of each, drew from thence the picture of *Helen*. These five maidens were greatly applauded by the poets, their beauty having been preferred by him, who was justly considered as the greatest judge of beauty; and their names accordingly did not fail of being consecrated to posterity, although they are not now to be found.

Many curious particulars are recorded of this painter beside his dispute with *Parrhasius* for the prize in painting. He painted a boy loaded with grapes, when the birds flew again to this picture; at which he was vexed; and frankly confessed, that it was not sufficiently finished; since, had he painted the boy as perfectly as the grapes, the birds would have been afraid of him. *Archelaus*, king of Macedon, made use of *Zeuxis'* pencil for the embellishment of his house; upon which *Socrates* made this reflection, as it is preserved by *Ælian*. "*Archelaus*," said he, "has laid out a vast sum of money upon his house, but nothing upon himself: whence it is that numbers come from all parts of the world to see his house, but none to see him; except those who are tempted by his money and presents, and who will not be found among the worthiest of men."

One of *Zeuxis'* finest pieces was a *Hercules* strangling some dragons in his cradle, in the presence of his frightened mother: but he himself esteemed chiefly his *Athleta* or *Champion*, under which he made a verse that became afterwards famous, viz. "that it would be easier to envy, than to imitate that picture." It is probable, that he valued his *Alcmena*, since he presented it to the *Agrigentines*. He did not set up for a swift painter: he used to say to those who reproached him with slowness, that "he was indeed a long time in painting, but that it was also to last a long time." We are told that *Zeuxis*, having painted an old woman, laughed so heartily at the sight of this picture, that he died. This circumstance is related by *Verrius Flaccus*, under the word *Pictor*; but is probably fabulous.

ZOPYRUS, time of *Pompey*.

LIST OF PLATES,

BELONGING TO THE HISTORY OF ANCIENT ART.

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PLATE I.

SUPPOSED PROGRESS *of* SCULPTURE.

THIS Plate endeavours to shew, from actually existing monuments, something of what may be supposed as the course of improvements, and additions, made in sculptures of the human figure.

No. I.—Is a mummy, entirely void of hands and feet, or any parts; and were it not for the head, and its dress, little superior, as a representation, to a simple stone. It is in *Montfaucon's Antiquité Expliquée*, Pl. cxii. T. ii. fig. 1. From *Bonmani*.

No. II.—Is also a mummy; but being an attempt at more explicit designation, this has hands, perhaps for the purpose of holding somewhat of the nature of a symbol.

No. III.—This mummy has no arms; but the attempt at a disjunction of the legs is very evident; and forms another step towards a figure. *Montfaucon*, Pl. cxi. T. ii. fig. 6.

No. IV.—Is a kind of drapery mummy; this shews the dress, and somewhat of the foldings of the drapery; though certainly to no advantage.

No. V.—Is an instance of what is called a TERM: and is much posterior in its idea to the former. The feet are explicit, and well determined; and it has more the appearance of a person holding before him a tablet for inscriptions, than of a mummy; notwithstanding the arms and front of the body are concealed by the tablet.

No. VI.—A TERM of another kind: the places where the arms are to be added, very evident; this term might receive

the addition of arms, on occasion, but not legs. From the *Antiquities of Herculaneum*, Vol. iii. p. 180.

No. VII.—An Egyptian advance toward a figure; the attitude of the arms is indicated under the drapery; and the hands hold each of them a symbol.

No. VIII.—An elegant TERM: of a kind long in use. This is inscribed as a portrait of *Elia Patrophila*: this kind of term is (occasionally) as useful and beautiful as a statue; and by no means so expensive, nor so liable to injury. In a garden, walks, &c. they have a very good effect. From the *Museum Capitolinum* (at Rome.)

No. IX.—A term *Hercules*: a variation from the former, yet preserving the same idea: and holding as a symbol the head of the lion, in whose skin the figure is clothed. From the *Museum Capitolinum*.

The first row of these figures may well be called dead: for though different in some things, they agree in having neither life, nor motion: they may bring to remembrance Egyptian deceased ancestors.

The second row of figures shews that art has been tampering with them; and endeavoring to render them subservient to its purposes of embellishment, perhaps of utility.

The third row of figures shews the success of art: that however unpromising its first essays might be, yet genius and application have surmounted their difficulties, and produced works of merit and elegance.

PLATE II.

EGYPTIAN SCULPTURE.

THE former plate shewed at most half-figures, or an approach to a figure, this plate offers an idea of the progress of a whole figure; and shews how succeeding artists treated the same subject, according to the art of their times.

No. I.—Is the profile view of an undoubted Egyptian figure, in which we remark its almost perpendicular uprightiness; the union of its legs, the downright position of its arms, and the unanimated direction of its countenance. This figure however, being in the character of an attendant on another statue, representing its superior in rank, might, possibly, be supposed to preserve the posture of respect and reverence, if such attitudes were not altogether Egyptian. From the plates of NORDEN'S *Designs in Egypt*: it is marked (*a*) in No. V. and is an attendant on the seat of one of the colossal statues now standing near *Carnac*; the ancient *Thebes*: not far from the palace and sounding statue of *Memnon*.

No. II.—In this Number the Artist was under the necessity of giving some action to his figure, to enable her to hold the staff; but he has been, as it were, reluctant, and as sparing as possible, of every thing like motion. The hand not employed, hangs down, with perfect stiffness; the hand which projects, projects at right angles, no less stiff; the drapery is motionless also. It is from the famous *Isiac Table* now at Florence.

No. III.—Is a side view of a very capital Egyptian statue, whose proportions and execution demonstrate a masterly hand: which yet has preserved the same principles of attitude as former figures, with but little variation. It is true this figure has *some* pliancy in its body, its head is less stiff, its arms not quite so downright, and its legs better placed; yet perhaps these were regarded as *liberties*; notwithstanding the artist made the figure as stiff and antiquated as his genius and better skill would suffer him.

It

It is worth while just to observe the situation of the feet in these three figures: in the first, they are perfectly parallel; in the second, one foot is about half a foot's distance behind the other; in the third, one foot is about the whole length of a foot behind the other. Perhaps there is scarcely any truly Egyptian figure in which this distance is exceeded. The original figure is at Rome.

No. IV.—Is a front view of the same figure as No. III. it was probably meant to stand with its back against a wall, rather than in a niche. It is taken for the Egyptian God *Averuncus*; and has an hieroglyphic inscription on its girdle: which determines it to be of considerable antiquity; otherwise, its merit might refer it to some Greco-Egyptian master.

No. V.—A specimen of Egyptian sitting figures; in which the parallelism of the parts is striking: the legs are parallel, the thighs parallel, the arms, the shoulders parallel: yet this was a great work; and must have cost the labour of much time. It is one of the colossal figures (50 feet high) sitting near the palace of *Memnon*, near the ancient Thebes, in *Egypt*: it is greatly ruined by time.

No. VI.—Another Egyptian sitting figure; representing the goddess *Isis* in the act (as I suppose) of blessing her worshippers: in this figure is action, no doubt, but the action has little pretensions to grace and dignity. From the *Isiac Table*: this is the centre and principal figure.

No. VII.—Another *Isis* in her full dress; as ready for receiving worship. According to the usage of sculptures representing Egyptian female figures, this has one hand on her bosom; the other hanging down, perhaps holding some part of her drapery; but the whole certainly not many degrees advanced toward animation. The original is at *Rome*. *Vide Montfaucon*, Pl. cvii. T. ii. fig. 2, 3.

No. VIII.—Is an *Isis* of Italian workmanship; which, being erected in the temple of *Isis* at *Pompeii* (overwhelmed by a volcanic eruption about A. D. 79.) at such a distance from *Egypt*, and so late in time, the artist has availed himself of those *liberties* which time and place permitted in favor of his art. It is probable that though art has gained, religion, strictly speaking, might be considered as having lost by the difference; and that a more exact transcript of the primitive statues, would have

have been thought more correct, and more sacred, by those skilled in such matters; which, perhaps, happily for the artist, was the case of few, or none, at *Pompeii*; the priest excepted, who seems to have practised the rites of his worship as used in Egypt, and who died in his duty, (within his sacred precincts at least) unmoved by the destruction of his idol and his temple.

From this figure, the artist has discarded all the proposterous though typical head-dress of *Isis*, as being utterly incapable of beauty, and has bound her hair in a simple fillet only, but he has been obliged to preserve the down-hanging arm, which graceless position he has disguised by placing the sacred water vase in that hand; he has also been obliged to elevate the other hand, level with the elbow, therefore into this hand he has put another sacred symbol; he has also been forced to dress her in a simple muslin robe, but this he has thrown into folds, according to the course of the parts; he has also been forbid to move one foot too much before the other, but by covering the hinder foot by the drapery, this rule is preserved, yet variety obtained. In fact, this figure is at once according to rule and according to art: at once like and unlike, to No. II, above it: of which it is in one sense a copy, but certainly in every sense, a distant copy. The original is in the king of Naples's collection of *Herculanum Antiquities*.

PLATES III. & IV.

As I have never seen representations of Egyptian PAINTINGS which might be depended on as accurate, I am under the necessity of referring to those copies and imitations which have been so happily recovered from the ruins of *Herculaneum*: these are in every probability Greek performances, and only copied by the painter as near as his better sense of art would let him. It is true the figures have no great motion, but they have more than a truly Egyptian picture ought to have; at least in sacred subjects, such as these: the feet are too distant from each other, the hands hang down, but not precisely on the body; or they are stretched out, but not at right angles. Those of the first plate are, indeed, stiffer than those of the second; for in the latter there is in fact a kind of freedom, and vivacity, which shews a mixture of better art; and that graceful conceptions were not unknown to the author. They are selected from the *Antiquities of Herculaneum*, Vol. iv. Plates 69, 70.

It is curious to observe the colours of these figures, which therefore I translate.

A. Of this figure the cap is green, its ornaments yellow; as also the lappet which falls on the shoulder: that which falls behind is whitish; as is also the sleeve, with red stripes. The whole dress from the breast to the waist is blue; the flap is yellow; the rest which covers the thigh is green, with yellow stripes; the naked of the thigh and leg is red; as are also the left arm, and hand, which holds a yellow disc, with something on it not distinguishable. The face and right arm are white.

B. Is damaged in the original picture: it is therefore partly composed by the help of another. The right hand and arm, with which it holds (perhaps a *sistrum*) are yellow; as also that leg: the girdle is white; the rest of the habit blue. The left hand and arm are white.

C. has all the naked of the face, arms, hands, legs, and feet, blue: the covering of the head, and the whole dress, is red in the shades, and yellow in the lights; what he holds in his left

left hand is yellow: also what he has in his right hand: but neither is distinguishable.

D. has the countenance and neck white; also the left arm, and leg. The cap on his head is red, its ornament yellow; the lappet which falls from his head to his shoulder is green striped with yellow. The vest has four cross stripes; the first red, the second yellow, the third light red, the fourth green; and green is the interior border of the same.

The long stripe on the breast, and the two at the neck are red; the whole light part to the girdle is white: the narrow band which descends before, is yellow: the ornaments on it, red. The piece which covers the breech is red, the rest of the dress is green, with yellow stripes. The right arm and leg are blue. The *sistrum* and bucket are yellow.

E. The seat is yellow. Of the head-dress the ground is red, the ornaments yellow. The hair (if it be hair) yellow also. The lappets from the head to the shoulder are white; that part of the dress which covers the right arm to the elbow is blue; as also that behind. The piece which covers part of the thigh is red; as also, that which covers the left arm to the elbow. The rest of the habit is red, except the flap, or apron, which is yellow. The countenance, the naked of the right arm and hand, and right foot, is white, the naked of the left arm, hand, leg and foot, is blue. The staff is yellow.

F. The seat is green, the ornaments, yellow. The countenance, and all the naked of the left part is white. The cap is green, with yellow ornaments: the hair, yellow: the dress which covers the left arm to the elbow, green, with yellow ornaments: the piece which covers the breech is yellow also, the flap is white. The rest of the habit red.—The right hand, arm, and leg, are blue.

It is likely only symbolical subjects were thus unnaturally treated: but while such customs were tolerated in any subjects, the art of colouring could not flourish. For the rest, the remarks already made on the statues may suffice in regard to these pictures: as most probably the progress of the Arts was much the same, as well in regard to period and time, as to manner and execution. The same work offers a few Egyptian views, &c. of confused composition, but clear effect.

PLATE V.

With intention to communicate to our readers a more correct idea than can otherwise be obtained, we here offer them in

No. I.—An ELEVATION of the ANTONINE Column, wherein the disposition of the windows, their position in the spiral line which runs round it, the ornaments of the Capital, the gallery, and the figure, are all worthy of attention.

No. II.—A SECTION of this column: whereby the internal structure of it, the course of its winding ascent, and the disposition of its windows, may be remarked; they appear to be placed on opposite sides; and though small on the outside, the less to disturb, and interfere with, the ornamental figures, yet they are enlarged within, and by widening contribute to disperse the light which they admit.

No. III.—As the idea of an historical column has been adopted here, in the instance of the MONUMENT at London, (which pillar is fluted, not enriched with figures, in the shaft) we have thought it might be acceptable to shew the proportions of these columns to each other by the three lines in the centre of this plate, A. B. C.

A, is the height of the TRAJAN COLUMN: about 145 feet from the level of the pavement.

B, is the height of the MONUMENT at London, which is 202 feet from the pavement.

C, is the height of the ANTONINE COLUMN, about 160 feet from the pavement.

 PYRAMIDS OF EGYPT.

As the Pyramids of Egypt are undoubtedly among the most ancient instances of the art of building, we have endeavoured in the following plate to convey as distinct ideas as possible of their disposition and construction.

The lower compartment on the plate annexed, shews their relative situations, and so much as remains of the temples, and other accompaniments, around them, by consideration of which, their original design may be the better ascertained.

As I conceive that the expression in *Herodotus*, “*pyromis* after *pyromis*,” means a *great* man after a *great* man; so I suppose the Egyptian word *pyromis* was a popular expression adequate to the “*great* work” or building: which name they still retain.—Might they not in some respect resemble our cathedral churches?

PLATE VI.

It appears, that in front of the great pyramid, are three smaller ones, on a line before it, corresponding perfectly to its front, and to the termination of the causeway (well built of stone) which leads to it; this causeway, therefore, seems to have served as an avenue to the smaller pyramids, as these smaller pyramids seem to be attendants on the larger. In front of the second pyramid, almost adjacent, is a temple, now ruined, and further off in front are two small pyramids, on a line with the former small pyramids; if there were formerly other small pyramids between them, this great pyramid would also have its attendant smaller ones. To the third pyramid is a temple with a straight causeway serving as an avenue. It seems clear therefore, that these great pyramids were not built as temples, since temples (*i.e.* wherein to worship,) are built before them; that they were sepulchres is a general opinion, and the tomb within one of them which is opened, demonstrates it; but accounts say they were dedicated to the sun; and so I suppose they were. My idea is, that they were built in honor of OSIRIS, who after his death was figuratively transferred to the sun: and the princes who built them, wished also to be buried in them, as the founders of our churches now do. It is likely also, the same princes endowed the temples with proper incomes, (as is usual now in foreign countries) and were pleased with the thought of sleeping where they might almost be thought to share the worship. The Sphynx is between the two causeways, and directly in front of the second pyramid. As it is not absolutely certain what are the materials of the solid part of these buildings, it is possible they may be pretty much cased with stone, and their internal solid be brick; or like that of CAIUS CESARIUS at Rome: or the internal structure of the Sepulchre of CECILIA METELLA; if this could be determined, it might countenance the assertion of JOSEPHUS that these are the works of the Israelites; who might make the brick, while the Egyptians were the builders and masons. A few leagues higher up are several, not much less ancient, made of brick only. It is related that the *Pharoah* who built this pyramid never was buried in it: was that truly because of his unfortunate end in the red sea? a circumstance which the Egyptian priests would not be forward to communicate to foreigners.

No. I. is the plan of the great pyramid; shewing the direction of the passage and the central situation of the chamber.

No. II.

No. II. is a section of the great pyramid; shewing the acclivity of the passage, and the situation of the two chambers; also the direction of a passage, which runs to below the pyramid, but for what use is not known.

PLATE VII.

VIEW OF THE PYRAMIDS NEAR MEMPHIS IN EGYPT.

The principal pyramids are south-east of *Gize*, a village three hours' voyage up the *Nile* from *Cairo*, and situated on the western shore. As it is believed that the city of *Memphis* was near this place, they are commonly called the pyramids of *Memphis*. Four of these pyramids deserve the greatest attention: there are seven or eight others in the neighbourhood, but not to be compared with the former, being almost entirely ruined. The four principal are nearly on the same diagonal line, about 400 paces distant from each other. Their four faces exactly correspond to the four cardinal points, the north, the south, the east, and the west. The two most northerly are the greatest, and have 500 feet perpendicular height, and according to Mr. *Greaves*, who measured the bottom of the first, it is exactly 693 *English* feet square; and therefore covers something more than eleven acres; the inclined plane is equal to the base, and the angles and base form an equilateral triangle. The number of steps has been very differently related; but they are between 207 and 212.—These steps are from two feet and a half to four feet high, and are broad in proportion to their height. But though the other pyramids are much less, they have some particularities, that cause them to be examined and admired. It appears that the rock at the foot of the mountains not being every where level, has been smoothed by the chissel. This rocky plain is about 80 feet perpendicular above the level of the ground, that is always overflowed by the *Nile*, and is a league in circumference.

The most northern of these great pyramids is the only one that is open; it is necessary to be very near it, in order to form a just idea of its enormous bulk. The external part is chiefly built of great square stones cut from the rock, which extends along the *Nile*, in Upper Egypt, where to this day we see the caves from whence they have been taken. The size of the stones is not equal.

END OF PART I.

A CONCISE

A CONCISE

HISTORY OF THE ARTS OF DESIGN.

PART THE SECOND.

THE vicissitude of human events has been a constant theme of declamation ever since their records have been collected: the history of ages is a history of revolutions; the natural periods of seasons and times, change not more certainly than the relative situations and the manners of man. Hence, as the page of information opens to our view, we see mankind at one time basking in peace, at another writhing in the agonies of war; in quiet and repose now, and now trembling for the fate of their country, of their connections, of themselves. Opinions also change; and fashions, and studies; learning and ignorance change also; what heretofore was contemned, gradually rises into esteem; or, what formerly commanded esteem, silently sinks into contempt. No wonder then, if Art also rise and fall; if it now shine with brilliancy, and be crownèd

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with

with honours, be favorite with both prince and people, be thought almost divine, and share a part of the reverence meant to the deities it represents:—Anon, the scene changes; what was half revered as divine, is ruined as mischievous; what was favorite is forsaken, what was resplendent is extinct: no longer the statue breathes, or the pictured figure glows with life: oblivion draws her shroud over the delights of science and the wonders of Art,

“ And midnight, universal midnight reigns.”

But if night succeeds day, day also succeeds night; another morn rises on the expectant sight, dawning light again streaks the horizon; Art, with renovated vigour, disperses the shadows of darkness, diffuses warmth and radiance, and rouses into exercise and exultation the re-awakened talents of the human mind; the re-invigorated efforts of intelligent taste. Urged now by emulation, and directed by judgment, the delicacies of skill and the sallies of genius again challenge applause, and provoke competition; again receive their reward in the largess of munificence, and the palm of victory.

To trace the history of such events is a pleasing employment; it expands and improves the mind, it almost antedates our existence, it almost enables us to pry into futurity. Whoever is well informed of the past, may somewhat more than conjecture of the future, and reflecting on the character of ages whose course he has surveyed, may anticipate the description of those appointed to future generations.

In the progress of our former remarks, we saw cities founded and ruined: their memories preserved only in their names. Nineveh, and Babylon, crowded once—and then a blank: we saw the PHARAONS laboring
into

into mountainous magnificence, temples, palaces, pyramids; and the CÆSARS lavishing decorations on edifices—which we now trace by the ruins of their exposed foundations.

The Roman empire was a huge fabric, whose weight insured its fall; but by being divided into parts, that fall was somewhat less injurious than it might have been: for though both parts fell, yet as they fell not at the same time, each occasionally afforded an asylum to those who fled from impending ruin.

Rome had been the seat of empire for ages; but CONSTANTINE removed the seat of empire from Rome to Byzantium, which he augmented, and called *Constantinople*: hence it was that Greece and Italy changed characters; Italy by degrees from having been sovereign became a province; and Greece from having been a province, became sovereign.

But, we must not pass over the change which previously had taken place in no small portion of the public mind by the introduction of Christianity, and its extensive progress: and we are the rather interested in this circumstance, because we have formerly seen a great proportion of the labors and talents of Art devoted to the embellishment of temples, to the representations of deities, and to the decoration of offerings at their shrines; from all which customs Christianity was utterly averse.

That religion which placed duty rather in the devotion of the heart, than in the pomp of worship, and which inculcated rather internal holiness than external ceremony, could have little demand for sumptuous edifices, could create little competition in magnificence and pomp. Its edifices were simple; and simple was all the Architecture it required: being a graft from the Jewish nation, which abominated images, it

was no promoter of Sculpture; and being at first embraced rather by those of the middle ranks of life than by the rich, their expences were not likely to include pictures, even had they wished for them.

So far as religion was concerned, Christianity was no assistant to Art: and in civil life, if it did not forbid the introduction of ornament, it certainly moderated that excess which had prevailed; it stood aloof from the indecorous extravagance of the theatre, and it abhorred the sanguinary pastimes of the arena. Its influence was favorable to elegance—rather simple than superb: and it much more resembled the stable pillar of the manly Doric, than the frittered shaft of the gaudy Composite.

CONSTANTINE was the first emperor who professed Christianity; he kept the empire in peace; and by protecting the arts, he maintained, if he did not exalt them; he engaged their assistance in his new city; so far he favored them, and prolonged their services, though he did not increase their merit.

JULIAN the Apostate succeeded his uncle CONSTANTINE; and vehemently endeavoured to revive Paganism: he built, or he decorated, the temples, and he tried to restore them to their importance; but a short reign rendered his designs abortive.

VALENTINIAN was an excellent prince; and THEODOSIUS the Great, was a successful defender of the empire against its foes; but the monuments of Art in his reign, now remaining, are little estimable. After his death, the western empire suffered under the successive ravages of ALARIC king of the Goths, who burnt and plundered Rome: then after a short period, of ATTLA the Hun, who invaded Italy; and, ere the country could recover from this calamity, of GENSERIC the Vandal, who pillaged Rome, and carried

carried many thousands of its inhabitants slaves into Africa. Elevations and depositions characterize succeeding times, till the empire which had begun in AUGUSTUS, ended in AUGUSTULUS.

JUSTINIAN, emperor of the East, by his general BELISARIUS saved Rome from total destruction; but after a pillage of forty days by TOTILA, little valuable could be expected to remain. To the Goths succeeded the Lombards; and to the Lombards the Papal power, as sovereign over some of the finest provinces of Italy.

Beside personal ambition, one great inducement of the popes to shake off their dependence on the eastern emperors (who had always some share of Italy, and occasionally much sway in its affairs) was their declaring against the worship of images; for this superstition had been found advantageous by the popes, and its support was connected with their authority in other ecclesiastical matters, which had repeatedly been controverted by the Greek church. The popes, however, establishing their dominion by the assistance of CHARLEMAGNE, henceforth became sovereign princes over a considerable part of Italy.

It might have been thought, that when the popes established the worship of images, they would have attended to somewhat of excellence in their Sculpture; but no such fact appears: Sculpture was neither established, nor improved, though the chissel exhausted itself in labour on wood and on stone.

Italy was long a prey to barbarous nations, and involved in superstition and ignorance; was governed by powers which were themselves unsettled, and which, in consequence, were more mindful of the arts of the politician than of those which originate in talent and taste.

Unsettled times, are times of distress; of adventure, of heroism, perhaps, but not of Art. When the study
of

of nations is war, learning must retire to its cell; there, it may produce some liberal spirits who sigh for better times, who peruse the memoirs of past ages, or who inspect the remains of former masters, but their powers are restricted to barren wishes, and their efforts, if they advance to effort, are impotent, because unassisted by patrons of congenial spirit. Such is the description of a long blank in the history of Art in Italy. Pomp, but devoid of taste, riches, but misapplied, labour, but without skill, and ornament, but without regularity. The correct principles of ancient Art first suffered by the capricious innovations of extravagant liberties, (of these VIRUVIUS complains even in his time) fancy took the lead of judgment; symmetry was banished; and imagination, unrestrained, enervated those sentiments which should have been directors, and thereby made way for the introduction of a mode and style of Art, (I mean the Gothic) absolutely contradictory to what had been esteemed when Art was in its glory.

There can be no doubt that the first edifices for worship, which were occupied by christian churches, were simple rooms, in such houses as could conveniently admit of such assemblies; and, it is probable, that the early churches rarely consisted of greater numbers than could be easily accommodated by rooms of no very extraordinary dimensions; but when in succeeding times, congregations became numerous, certain pastors were much followed, or converts from the neighbourhood increased the assembly, it is natural to suppose that what apartments formerly were sufficiently capacious, would now be thought narrow and inconvenient. Add to this, the probable accession of wealth, as this religion became more established, and in some places, and during some periods, the security enjoyed by

by its professors, and it will seem every way natural to imagine, that places for public worship became of more importance, and were regarded with greater attention, than before.

It is indeed true, that many persecutions afflicted the christian church; but rarely were these equally malignant throughout a long time; and, perhaps, not universal at any time. We are also certain, that the christian clergy were occasionally held in esteem, and that public persons, bishops, &c. were well known, and sometimes equally honored, even by the heathen. But it could not be, till the time of CONSTANTINE, that any edifice sacred to christian worship could be ornamental, much less sumptuous; and consequently none such could require the abilities of eminent Art.

CONSTANTINE not only stopped persecution, but he encouraged the profession of christianity, and he built several churches; most of these, however, were in a great measure formed on the model of the existing temples, varied perhaps by some of the principles, received together with christianity, from the Jewish worship: but there were also some whose plan, instead of being square, or round, (as the heathen temples were) was that of a cross, (the short or Greek cross). The most considerable of these, was that he erected in his new city of Constantinople, the church of *Sancta Sophia*. This edifice did not long subsist. It was rebuilt by CONSTANTIUS, his son; and again it was unfortunate; again destroyed in part, and repaired by ARCADIUS; it was again burnt under HONORIUS; and it was re-instated by THEODOSIUS the younger. It was once more reduced to ashes in a furious sedition, in the time of JUSTINIAN. This emperor, desirous of signaling his reign by a magnificent structure,

ture, assembled the most famous architects from all parts, to the number of several hundreds.

To ANTHEMIUS of Thralles, and to ISIDORUS of Miletus, JUSTINIAN committed the construction of his new edifice; these architects, alarmed by past events, determined to erect a building of extensive dimensions, and at the same time proof against destruction by fire, and therefore they employed no combustible materials in its fabrication: they were restricted to the general figure of their edifice, by its requisite resemblance to a cross, in its plan; but, they resolved to adopt a roof of a new form and construction, and to cover the centre of this church by a DOME. As this was an idea hitherto unattempted, they experienced sundry accidents before it was completed; owing chiefly to the great weight they had to sustain, and to the *round* form of the dome, whose foundation was the *square* piers formed by the angles at the meeting of the members of the cross: at length however they succeeded; and completed the whole. This disposition was esteemed so beautiful, that it has been imitated in succeeding edifices in various parts of Europe. In fact, the interior of this building (now a Turkish mosque) is solemn, and striking, and the Emperor JUSTINIAN is considered as pardonable, in his joyful exclamation, "I have surpassed thee, SOLOMON."

It is not to be concluded from hence, that *Sancta Sophia* is a perfect piece of Architecture; former masters would have composed and finished many of its parts much better: but it was new, and striking, and solemn. Its reputation was so high, that the construction of its dome notwithstanding its difficulty was imitated at Venice in the church of St. MARK, by an Architect fetched expressly by the doge from Constantinople.

The

The great dome of *St. Mary of Flowers* at Florence, built in the beginning of the fifteenth century by PHILLIPO BRUNELLESCHI, is a remarkable instance of difficulty overcome; this church was begun by ARNOLFO LAPPI, according to the rules of Gothic construction; after his death it remained unfinished, more than a century, till BRUNELLESCHI undertook and completed it. When he first proposed a dome, it was looked on as a thing only to be accomplished by magic. It was particularly studied by MICHAEL ANGELO when undertaking that of *St. Peter's*, at Rome; this master declared, "that just such an one he would not make, and a better he could not make."

The dome of the church of the *Augustins*, at Rome (1483,) is one of the completest of the kind; and indeed is the earliest that is truly a circular dome resting on square foundations. It was constructed above twenty years before Pope JULIO II. directed the rebuilding of *St. Peter's* at Rome: and the architects employed in that immense building, took for their model this church of the *Augustins* when they determined on a dome of prodigious dimensions as a part of their new edifice.

BRAMANTE was the first architect employed on *St. Peter's*: his model is in the Vatican; and is so large as to admit persons inside it: after his death, the design was altered by RAFFAELLE URBIN, SAN GALLO, and others, in several parts. MICHAEL ANGELO BUONAROTTI brought it to the form of a Greek cross; it was prolonged to the form of a Latin cross by the cavalier FONTANA, CARLO MADERNA, and others, who continued the order adopted by MICHAEL ANGELO. The dome and its appurtenances are by MICHAEL ANGELO; but that he was neither the inventor, nor first constructor of domes, (though often said to be) is evident from their history already given.

The Greek cross differing from the Latin cross (this latter being longer at the bottom) was thought improper for the metropolitan cathedral of the Latin church; and therefore an addition was made to this building in front; projecting from whence the small towers stand on each side the roof. These small towers are little (if at all) seen in approaching this church; so that the whole front seems bounded at top by one straight line, not diversified by pediment, or other ornament, except statues. To remedy this unfinished appearance, the cavalier BERNINI proposed to erect two towers; but their weight forbad their execution, and, it is said, the attempt injured the main building.

The figure of a dome has also been adopted in sundry capital buildings, but in none with more success than in *St. Paul's*, at London: which in point of construction, may be justly esteemed the completest instance of the kind.

While we are on the subject of churches, we may hint, that the SPIRE is a form of building unknown to ancient Art; though now an ordinary and regular termination of most parish churches. The reason of its adoption is not easy to assign; it may have originated from the pyramidal form, and thereby have marked out a place of sepulture; or it may have been a gradual descendant of the numerous imitations made from the churches (especially that of the *Holy Sepulchre*) at Jerusalem. The progress seems to be this: as the temple at Jerusalem had a very high portico in its front (90 cubits says JOSEPHUS, who also says, enough to turn a spectator giddy) so the principal church on Mount Calvary had likewise a high portico: on this portico were two towers; and this construction (*i. e.* of towers) seems naturally to have led to a finishing by a spire, since a tower appears like a spire broken off; and a spire like a tower completed. Among the uses of a
tower

tower to a church, one was, usually, to serve as a belfry: but no such use could be made of a spire, that being both thin in construction, and slender in dimensions. Spires were also sometimes of very great height. The spire of old *St. Paul's* is one of the earliest we have any account of; it was finished A. D. 1222, and was in height 520 feet (*i. e.* from the ground.) The spire of *Salisbury* cathedral is 400 feet high; that of *Strasburgh* 450 feet.

Pinnacles may be regarded as lesser spires: (perhaps not improperly termed spiracles,) and when once this ornament became fashionable, like all others, it was adopted throughout a prodigious range of subjects, whereof its first devisers had no apprehension, and to which consequently they could have no reference.

The mention of this naturally leads to a few words on the subject of Gothic Architecture, (wherein both spires, and pinnacles, make a conspicuous figure) which we have already partly proposed.

Gothic Architecture differed widely in its principles from Grecian Architecture. Its leading idea seems to be that of elevation: it elevated its pillars, it elevated its roofs, it elevated its towers, it elevated its spires; the forms of its windows, doors, and other appurtenances were elevated. By this means it acquired a solemnity, together with a lightness, which was highly impressive. A spectator on entering a Gothic pile, could hardly discern the roof, it was so high; hence he was struck with an idea of extent (to him) almost boundless; hence also a very great proportion of the whole (internal) of the building seen, was involved in shadow; to this, the prodigious numbers of pillars seen on all sides, contributed to impart the appearance of a solemn grove; and thus we are, on different principles, reminded of our original idea,
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that the solemn grove is the parent of places of worship, and to the sensations connected with that, may be attributed our emotions of reverence, whether arising from the orderly compositions of Greece, or the more complex constructions of Norman Gothic.

Gothic pillars are by no means conformable to any of the Grecian orders; in consequence of the general elevation of the building, these also are elevated: they are in fact extremely tall and slim; hereby being weakened, they are united several together, or they are placed against, and around, a pier, which they are designed to ornament. Not that they are confined to these situations, for they are placed in other modes, according to the nature of the general composition, though these are their most frequent employments.

We have seen the Egyptians use the first of these artifices, and unite several stems into one pillar: but the Gothic pillars are distinct, though united, and have each its capital and mouldings apart. Of the pier ornamented by pillars, I recollect no instance in the internal parts of any ancient temple.

As to the external part of Gothic buildings, the first striking peculiarity is the BUTTRESS, (this is of two kinds, the *solid* buttress, and the *arched* or *flying* buttress) designed to support the extremely high walls which compose the main building: but this is sometimes hid, by being converted into a side chapel, opening inside the building, whereby the composition became—a principal, or body, (*i. e.* the church leading up to the choir)—and its associates, (*i. e.* a number of chapels on each side of the church.) This construction was very convenient when the number of Saints was increased, as thereby, beside seating an apostle, for instance, in the chief place of honor, thirty or forty inferiors,

riors, martyrs or saints, were also commemorated at so many separate shrines.

The roofs of Gothic edifices were of great height, and formed not of a semicircle, but of a tall, or pointed arch; and all their ornaments were correspondently pointed. In short, these architects seem constantly to have preferred the upright diamond form to the square, and the upright oval to the circle, throughout the whole of their edifices, as well in the minor decorations, as in the principal parts.

I shall just mention a few of the various other forms adopted in the construction of arches, by way of shewing the variety of which this member is susceptible, and the different tastes of different nations, or of the same nation at different times.

The most natural figure of an arch, seems to be that of the semi-circle; this was adopted by the Greeks. The Saxons adopted semicircular arches, but, as it were, interlaced them, by causing them to spring from alternate pillars. The Moors preferred a form of the arch which comprised two thirds of a circle: whence such were used in Spain, and some other parts of Europe; but principally in warm climates. A semi-oval upright, or segments of this form, was sometimes used. The horse-shoe arch is allied to that of the Moors. That arch was once fashionable, whose top was formed extremely sharp, by *reverse* sweeps, or contrary flexions; these I conceive were of difficult execution. Besides these kinds of arches, much flatter ones were used, (as in bridges) where an extensive span is required, yet the weight must be diminished as much as possible, in favour of the piers.

As to Gothic ornaments, I shall merely refer to those of the windows, and doors. Very large windows were usually,

usually, in a manner, divided into smaller ones, by tall arches of stone, which supported ornaments of stone also; and these were completed by windows decorated with those pannels of painted glass, whose colors we so much admire. The doors of Gothic churches were formed on a principle of recession; being wide in front, and gradually diminishing near the building. By this plan, a great number of pillars, and arches, and their ornaments, were brought into view at once; and sometimes a hundred of saints and angels defended the door-way. This also was frequently the form of the windows, and here its effect is better than in the doors, where it sometimes looks almost like a fortification denying admittance, or like a jury of scrutineers, suspecting the person who enters. Gothic churches constantly maintained the distinction between the chancel and the choir: at least, this prevails among them; especially among those built after the time of the crusaders (scarce any are more ancient) who brought this distribution from Palestine. Abbies, and other religious foundations, followed more or less closely, the principles of churches.

After the revival of Grecian Art, the Gothic external principles gave way, and were dismissed: buttresses were omitted, pinnacles, pierced ornaments, aisles lower than the body of the building, and projecting chapels, were all prohibited, and succeeded by parts generally square and uniform, by windows generally circular in their arches, and by entrances, often direct copies of the most famous temples of Italy, in their pillars, porticoes, and pediments.

It should seem from these remarks, that our present churches are an assemblage of different principles: often Greek in their pillars, and ornaments; Gothic in their towers and spires; Jewish in what attention is paid to the

the distinction of holy and most holy; and peculiar in the use of galleries, organ-lofts, pulpits, communion altars, monuments for the dead, and pews. Nevertheless, some of them have great merit in their composition, and distribution; and those which cannot claim perfection altogether, may often, with great justice, boast of many of their parts as excellent.

It remains, that a tribute of respect be paid to those retirements of Art and learning, which, during the barbarous ages, sheltered persons of so great skill as that which we see in the Gothic churches; for we are not to attribute to professed architects, to builders, to masons, or to carpenters, what merit these possess, but to the head, or principal, of the community which was to be benefited by the erection, or to the merit of some brother selected by the society on account of his knowledge, to superintend such a work. When therefore it is duly considered, that to a monk, not to a professor of the trowel, or the axe, such fabrics generally owe their excellence, the skill which they display, and the wonderful knowledge in construction which they demonstrate, is a very honorable testimony in favour of those degrees of sciences, and that proportion of learning, which such seminaries secluded, and by seclusion preserved through many a stormy blast for the advantage of succeeding generations. The fact is, in few words, that such of our modern architects as have studied these structures, are enraptured with the skill they display; and freely confess their inability to surpass, or to equal them, though surrounded by all the improvements of this enlightened age.

We have already hinted, that though it is general, it is not just to accuse Gothic ignorance of the declension of Art. The fact is, Art had declined long before; and true taste had been sinking into oblivion,

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at least for two or three centuries, when the irruption of the northern hives completed (by unsettling the governments, and destroying the ornaments, of Italy,) the ruin of those principles which might have restored it. The true precepts of Art once lost, perverse imitations of them assumed their place; and, as nothing is so bad as the perversion of the best things, nothing could be worse in point of heavy taste, than art now produced. Such is the character even of the times of CHARLEMAGNE. The tenth and eleventh centuries may be regarded as the date of that style usually called Gothic: it lasted at least *five centuries*, but in time it varied in some of its principles, and it was at last greatly improved, and prodigiously enriched, but it rarely possessed regularity, and symmetry: this is its obvious, and general fault.

The sanctity of devotional structures might perhaps cherish a hope that they should escape the ravages of barbarous invasion; but what may screen civil erections from such calamity? Resistance is their only resource for security—and this idea at once excludes attention to taste and elegance. The castle must be a fortress, not a mansion; it must be a massy composition of massy walls, with crevices for windows, and steep ascents for entrances; it must also be capacious, for the purpose of receiving and securing not merely the master, but his tenants and their cattle, this implies stores and munition of no little incumbrance. In point of situation also, it must be so placed as to survey the country around its tenantry (placed at its foot,) not to enjoy the prospect but to discover enemies. Better times may produce better structures; and as fear declines, indications of fear may disappear, the castle may gradually dismiss its battlements, its towers, its keep, and forget them in the noble hall, alive with
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good cheer, and the stately apartment furnished with laborious magnificence. Following ages may go further, and congratulate a lighter style of Architecture, and more elegant decoration, while at the same time, more hearty enjoyment, or more open hospitality they cannot boast.

We have formerly laid it down as a maxim, that Painting and Sculpture followed Architecture, and this they still appear to do. It is true, that when zeal raged most furiously in favor of statues, the statues it favored were a disgrace to their abettors; neither were the partizans of pictures a whit superior in point of taste to their opponents, pictures such as they produced were rather to be execrated than consecrated. Nevertheless, there always was somewhat of a demand both for statues and pictures; but rather in Italy than in Greece: for the Greeks refused admission to statues (as they do to this day) but the Latins did not entirely reject pictures; on the contrary, most, if not all, of the old churches in Rome, were partly painted, and when new churches were to be erected they naturally furnished employment for the pencil; together with the chisel. Certain devotional subjects, also, could scarcely fail of finding purchasers, and to what few were taken from the bible, we must add, the many furnished by the lives of saints, acts of founders, miracles in favor of particular communities, *ex votos*, resurrection pieces, and satires on the monks and the clergy, the regulars and the seculars; none of which certainly were favorable to the sublimities of Art. But, after all, the best painters were in the convents, and the numbers of painted missals remaining, prove that some branches of Art were diligently studied. Art after its revival experienced at different times sundry favorable accidents, beside that of exciting general attention; I al-

lude to the discovery, or introduction, at least, of oil painting; to that of Engraving; and the distribution of impressions; to that of Printing, which has diffused general knowledge; to the institutions of Academies, which are now in almost all great cities; to the criticisms and illustrations which the learned have constantly bestowed on it; and to the discovery of capital productions of ancient Art, almost daily, in various parts of Italy. As one of the most remarkable of this latter kind of good fortune, I shall include the discovery of the city of HERCULANEUM, so long lost to the world, and so happily restored in the last century.

- Art revived first in Italy, but not throughout Italy at once; we propose therefore slightly to relate the chief events of the various schools, which arose in that country; comprizing so much of their history as may accord with our plan.

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THE ARTS IN FLORENCE.

THE trading republic of FLORENCE had the honor of producing the illustrious CIMABUE, who about the middle of the thirteenth century received instructions from a few Greeks fetched from Constantinople, which he so far improved as to be justly esteemed the father of Modern Art in the branch of Painting. Certainly the best painters in the imperial city were but moderate, at that time, and, equally certainly, those who travelled from thence, were not the best that city possessed, so that the tutors of young CIMABUE are evidently less to be considered as accessory to the revival of Art, than his own natural genius, and industry. Genius, when once engaged, is almost sure to advance; if it can also attract notice, it is thereby enabled to surmount many difficulties. CIMABUE transmitted his skill to his scholar GIOTTO; and GIOTTO being sent for to Rome, and there caressed, instructed many scholars, and spread the knowledge he received from his master.

Among the earliest patrons of Art must be reckoned the celebrated family of the MEDICI, at Florence. When trade and commerce was in few hands, those few became immensely rich, and by their riches were enabled to vie with many sovereign princes in magnificence. Florence, it is true, was a republic, but its counsels were swayed by individuals, and among those individuals COSMO DE MEDICIS sustains an illustrious character: he cultivated learning, encouraged learned men, and patronized ingenuity; though not, perhaps, so much as he would have done had not popular in-

dignities restrained his exertions within the limitations of prudence. LORENZO DE MEDICIS, grandson of Cosmo, was at once the bulwark of his house, and of the republic; he conducted the Florentine state with dignity, and advantage, and, as in his time happened the dispersion of learned men occasioned by the taking of Constantinople by the Turks, he afforded them an asylum, he purchased the manuscripts which were dispersed, he encouraged the preservation of monuments and Art, he commissioned some to procure them for himself, and he maintained others during their studies of such subjects. To him we owe *Alberti*, the restorer of ancient Architecture, and in short to him we may be said to owe the whole successive series of Florentine artists. Florence possesses a noble gallery of capital Antiques, for which it is beholden to the family of the *Medici*, who at various times, and under various fates, have maintained great regard for the Arts. Florence gave birth to MICHAEL ANGELO BUONAROTTI; and reckons among the ornaments of its school, ANDREA DEL SARIO, FRANCESCO SALVIATI, GIORGI VASARI, PIETRO DA CORTONA, and many others; not forgetting the late J. B. CIFRIANI, who long resided in England.

It must be mentioned that the collections formed by the *Medici* were dispersed; so that not many of their subjects form the present gallery, nevertheless, the principles and taste introduced by that family prevailed after their exclusion, and by the protection of the princes who succeeded them.

THE ARTS IN VENICE.

VENICE was long the emporium of Europe: emerging gradually from its native islets, (peopled by those who fled from *ATTILA*) it became great and powerful, riches flowed into it from all parts, and with riches magnificence. We have mentioned that its doge *ZINA* fetched architects from Constantinople to build the church of *St. Mark*. This church is neither Greek nor Gothic, but a mixture of both, yet for the time was a capital structure.

A.D. 1206. The Venetian general *BALDWIN* took Constantinople, and brought from thence sundry valuable antiques; among others the four famous horses of bronze gilt, (said to be the work of *LYSIPPUS*) which stood in front of the ducal palace, since transferred to Paris. The libraries of Venice, also, preserved many things for the inspection of the curious; and where it was the fashion to bedeck the outside of houses with pictures, no less than the inside, it may well be supposed when Art got footing, it might prosper. As these pictures perished by time they were often replaced by Mosaics.

The number of families which were enriched by commerce, and ennobled, precludes the mention of any one in particular as a patron of Art; but it may be observed that the state itself employed the best painters to decorate its public buildings; and thereby not only furnished employment, and exercise to Art—but also commemorated public events, and impressed strangers with extraordinary ideas of its greatness. It did more; it transmitted to posterity a school of Art, which has served for

for study to succeeding painters. Its artists excelled in a particular branch (coloring) and no where can this be so well studied as at Venice.

It may be concluded, that when the state decorates its apartments, and palaces, inside and outside, and the nobility do the same, the general taste, in consequence, will furnish many opportunities for Art to excel, and the natural emulation of Art will dispose it to embrace those opportunities ; such was the character of Venice in the fifteenth century, when the BELLINIS led the way in coloring, and GIORGIONE and TITIAN followed. In the sixteenth century the VERONESES, and others, supported the reputation of their school ; and gave that kind of tone to the productions of the Venetian school which they have retained ever since. I do not find that at present Venice boasts of many artists superior to those of other countries ; neither are their excellencies now exclusively their own ; but whoever recollects the merit of CANALETTI, MARIESCHI, and others, will estimate Venetian art on an honorable scale. Venice is no longer the emporium of Europe, nor even an independent state.

ART IN ROME.

THE Roman school possessed many advantages over those of other parts: Rome having been the seat of imperial majesty, it had been highly ornamented; and in spite of misfortune, some remembrance of such ornament would remain in the minds of its inhabitants, and more be transmitted by tradition, ready to be called into exercise by favourable incidents. Also some remains, though mutilated, of former excellence being ever before their eyes, maintained a kind of lambent disposition for Art, and furnished objects of study ready at a moment. Add to this, learning, such as the times afforded, was of necessity cultivated at Rome, on account of its ecclesiastical connections; and whatever of wealth the church possessed, naturally centered where the head of the church resided. But the influence of Rome in procuring artists of renown from their former residences, was a very considerable reason of its early, and especially of its rapid progress in Art. A numerous list of artists might be produced to confirm this remark.

The Arts were somewhat reviving at Rome before the date of the present *St. Peter's*; but the erection of that building was the undertaking which determined their abode, and their rank; this called forth Architecture, and Architecture called forth Painting, and Sculpture. So large an edifice required many artists to fill it with their works; and to this must be added the Vatican, and its apartments. When the Pope was thus magnificently lodged, the cardinals, each in his turn, would follow his example; hence palaces rose, and
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and when finished, required furniture proportionate to their magnitude, or richness. Rome has many such palaces; some of which, indeed, have changed possessors, but others have been long in the same families, some or other of whose branches might hope to arrive at the honors of the cardinalate.

Rome in consequence of the foregoing advantages, has always maintained a respectable school of Art: its masters have been allowed to excel in design; to which they were enabled, by their possession of the antique statues, and buildings. This may be reckoned the first of the advantages of the Roman school; the works of the great Roman masters form another; and the general tincture of criticism (so necessary to just thinking) which obtains among its men of letters, and which is supported by numerous books, and researches, is by no means a trifling addition in favor of the Roman school.

Rome, however, has not of late produced any wonderful artists; I mean, those who not contented with merely repeating the merits of former masters endeavor to surpass them. It would be strange if the Art was lost at Rome; but where advantages are so considerable, we have a right to expect proportionately considerable eminence.

Rome has produced some good engravers; but their employment has been the circulation of designs from their old masters rather than from modern pictures; which furnishes presumptive evidence that modern productions are not in equal esteem with those of former masters, by the strangers who visit Rome, or in the countries to which such prints are exported.

ART IN BOLOGNA.

BOLOGNA had produced very respectable artists, before the school of the CARRACCI commenced; yet to these masters it has been indebted for the greater part of its reputation. FRANCISCO FRANCA, the earliest of the Bolognese (considerable) masters, dates from 1450 to 1518, and PRIMATICCIO not long after him. Yet the merit of the CARRACCI has imparted a steadiness to the Bolognian school, which entitles them to the highest honor; and, especially, as to many of the artists produced here Rome itself is under great obligations: GUIDO, DOMENICHINO, LANFRANC, and others, prove this. Bologna has neither commerce, nor royalty, to give it a pre-eminence among the Italian cities; and therefore it is deprived of some of the most powerful stimuli, which excite the abilities of Art. Traffic may to a certain point excite emulation, as emulation may be excited by the hope of patronage; but if both traffic and patronage be wanting, genius may produce excellence almost in vain, or solely appropriate to the barren plaudits of casual spectators.

ART IN GERMANY.

GERMANY has doubtless produced a number of good artists; but whether it be that our intercourse with Germany in respect of Art is not extensive, or that the German language is little cultivated in England, or whether the Germans have but little exported their productions, however it may be, I have not been so fortunate as to meet with instances of many. We know that Germany had early masters, and that from the days of ALBERT DURER, to the present, Art has been cultivated in all its branches; and in the article of Engraving, seems to have taken the lead of all Europe at one period. Since Germany has sent its youth to study at Rome, it has dropped much of that Gothic gusto to which it was formerly addicted; and is now as refined as its neighbours. I conceive that the patient employment of Engraving, is well calculated for German steadiness; and from some late specimens, it may be concluded, their merit in this branch of Art is very respectable.

Germany has taken the trouble to send youth to Paris to study Engraving; where they have excelled their preceptors in beauty of stroke and handling; and as the Mezzo-tinto manner was pleasing to them, the Germans have visited England to acquire it; but in this they did not excel; and British prints are much in request among them.

ART IN SPAIN.

THE riches of Spain enabled that country to purchase the talents, and the works, of the best artists. When such artists could be persuaded to travel, the kings of Spain employed them in their works, as appears in the Escorial, and when the best artists were unwilling to quit their abodes, the kings of Spain have purchased their pictures, whereby that country now possesses a noble collection of the best performances. Beside this, as the political, as well as commercial, connection of Spain with Italy, has always been considerable, and that country has been much visited by Spanish grandees, the manners of Italy have more or less prevailed in Spain; and collections of pictures have been formed in consequence. Spain has produced painters of great merit; as well of history, as of portrait; it has also many Sculptures extremely well performed by natives; how far its taste in Architecture is equal to that of Italy, I profess not to know, neither, perhaps, will it be easy to judge, till the Art of Engraving, wherein the Spaniards have been backward, shall transmit those representations which may enable us to determine: but I apprehend, Architecture in Spain is yet some steps from perfection.

Portugal may be considered as part of Spain; so much have the same manners, and customs, obtained: the Portuguese are not, (I believe) before the Spaniards; neither has their commercial connection with England greatly improved their knowledge of Art.

ART IN FRANCE.

FRANCE, by its situation, is so connected with great part of Europe, and has always been so much in the habit of intermeddling in the concerns of other countries, that it would have been remarkable if it had not partaken of the knowledge of that reputation which Art was daily acquiring. France has several times made inroads into Italy, even to Naples, its extremity: and her kings and princes have often visited Rome. France also has long wished to be thought the rival of Italy, and therefore, has strictly watched over the novelties of that country. Among its monarchs, it has reckoned some of the most sumptuous in Europe, who at the same time have cultivated letters, and arms. The reputation of LEONARDO DA VINCI in Italy, induced FRANCIS I. of France, to entice him into France, and he treated his merit with great respect, even to a visit to him when dying. MARY OF MEDICIS employed RUBENS to decorate her palace of the Luxembourg, at Paris; and SIMON VOUET met with great success; had many scholars (among whom LE BRUN) and established a great reputation. Nevertheless, we must look to the reign of LOUIS XIV. for the brightest period of the Arts in France; that prince encouraged them from ostentation; and his example was followed by all his court. He encouraged Architecture, and he caused the antient structures to be studied, and published under the direction of COLBERT his minister. Sculpture, he brought to a very respectable rank; and he even fetched BERNINI out of Italy, and allowed him five louis a day, while in France. He decorated his
palaces

palaces with many good sculptures; and left many excellent masters in this branch. Painting he ripened by his protection of LE BRUN: but Painting in France did not afterwards flourish in its nobler styles, as might have been expected. Engraving he perfected; and his encouragement of this Art, produced a succession of Engravers extremely honorable and beneficial to France.

Poussin's manner was not popular, and Le Sueur died young. The successors to these had merit, but not the merit of their masters: a frippery taste debased their best works, in which respect WATTEAU was unhappily injurious to Art, and BOUCHER had nothing superior to offer. VERNET in landscape has lately been highly, and deservedly esteemed.

Royal patronage was a principal support of Art in France, the public buildings, bridges, &c. were many of them truly noble: it was also the royal custom to order annually a certain number of statues and other sculptures, and of historical pictures. The artists also were handsomely and conveniently lodged in the Louvre at Paris, and the whole establishment of Art had altogether the air of a national undertaking.

The Arts suffered severely during the paroxysms of the Revolution, but are now pompously and lavishly encouraged. The valuable remains of ancient, and specimens of modern art, public or private, in all conquered countries, have been invariably transferred to Paris.

ART IN THE LOW COUNTRIES.

HOLLAND and Flanders were for a long time the seats of civil commotion, and bloody war: this is saying enough to determine that there the Arts were almost prohibited. Nevertheless, RUBENS and VANDYK (his disciple) led the way in the most honorable career, and disseminated those principles which succeeding masters practised with great success.

The court of the Netherlands, or Low Countries, while united to Spain, possessed not a little of Spanish pride, and magnificence, hence it encouraged the Arts which furnished such magnificence; but especially in the city of Antwerp, where trade and commerce then had taken their station, and where buildings were rapidly rising, did the Art of Painting prosper; the churches, the convents, as well as the houses of the rich Burghers, testify this. When trade removed to Amsterdam, Art forsook Antwerp; but it did not flourish at Amsterdam as it had done at Antwerp: its exertions were required to run in a different channel, and were applied to different purposes; its subjects were smaller, nicer, neater, but then it treated some of these subjects with prodigious intelligence, and correctness. It could not vie with the Italian schools in dignity, and grandeur, nor with the French in sprightliness, but it exceeded all in the management of light and shadow, and was inferior to none in coloring, and its dependencies. Its style of drawing was certainly incorrect, and too common: but its figures were flesh and blood, and its landscapes were Nature herself. Flowers and fruits, still-life, and various other minor subjects, it rendered absolute deceptions; it spared no pains to overcome difficulties, and in the manual practice of Art might stand in competition with the most renowned schools.

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THE ARTS IN ENGLAND.

THE British nation has never been highly esteemed for original Art: whatever of excellence it may have possessed, has usually been imported from the continent, together with its fashions, and manners. In the early ages the Britons were better acquainted with Agriculture than with arts; though they were esteemed an ingenious people. The Romans left a tincture of Arts behind them, and the Saxons, when settled, favored Architecture, at least. Afterwards, Art was restricted to the cloister; and during the turbulence of civil contention had little honor or reward to expect. It was not till the long settled reign of HENRY VII. that Arts began to flourish; that prince sent for Sculptors, &c. from Italy, whom he engaged on his works; and especially on his magnificent sepulchre. His son HENRY VIII. was ostentatious by nature; and his rival FRANCIS of France, being ostentatious also, these princes vied with each other. WOLSEY was rich and proud, as well as politic; and this statesman, though a priest, contributed to promote Art, by buildings, gifts, &c. The king and his court patronized HANS HOLBEIN, and we are obliged to this painter for the likenesses of most of them. Queen ELIZABETH certainly possessed an excellent understanding; and among the objects she patronized was Painting, if not Sculpture. Architecture revived also, about this period, on the Grecian principles; and though it was at first mingled with Gothic excrescencies, yet gradually it purified itself from them, and assumed a more regular and correct appearance. The pacific JAMES favored Art, by favoring tranquillity; and CHARLES I. by his patronage
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of VANDYKE, and INIGO JONES, his employment of RUBENS, and his own intelligence in Art, seems to have bid fair for establishing an English school, which might have proved inferior to none: this the troubles of his reign prevented; and by nothing more than by the sale of his collection of works of Art, &c. on which the king had bestowed great attention and liberality. The republic, such a republic as it was, was too much agitated, jealous, and fluctuating, to attend to any study less important than public affairs. The fire of London was the noblest opportunity England ever offered to have served Art and been served by Art, but unhappily it was lost. CHARLES II. was too profligate to serve the Arts effectively; and king WILLIAM had too much other business on his hands. If therefore the Arts produced works of merit, it was less from public patronage, than from private. Many respectable individuals of the English nobility understood Art, and valued it; and many of its productions attest its excellence, but we cannot justly date the English school till the middle of the eighteenth century, when those principles were gaining ground which ultimately issued in a public establishment. HOGARTH, by procuring an act in favor of Engravers, did the first essential service to that Art; the establishment of Exhibitions, was the next great step which advanced the reputation and merit of Art. Since that period, much which the British school has produced, would be thought worthy of distinguished eminence in the most celebrated cabinets of Europe. Architecture is greatly studied in England, and generally understood. Portrait Painting is fashionable; History Painting more popular than it has been: Sculpture spreads, perhaps improves: Engraving has been greatly favored; and is likely to maintain, if not increase its reputation.

LIST OF THE PRINCIPAL ARTISTS,

FROM THE TIME OF CONSTANTINE.

CHRONOLOGICALLY ARRANGED.

METRODORUS, native of Persia, acquired great riches; and is said by some to have urged *Constantine* to a war with Persia, in behalf of the persecuted Christians.

ALIPIUS, was ordered by *Julian* the Apostate to rebuild the temple of Jerusalem, A.D. 363.

CIRIADES, was at once consul, and architect, under *Theodosius*; but was suspected of avarice and fraud.

SENNAMAR, in the 5th century, an Arabian who built two famous palaces in Castile—boasted of as wonders by the Arabs.

ENTINOPOS, was the occasion of building the city of Venice, by erecting his house on a small island, which afterwards was more fully peopled by those who fled from *Alaric*. Cir A.D. 450.

ALISIUS was commissioned by *Theodoric*, prince of the Ostrogoths, to repair many of the buildings in Rome.

ANTHEMIUS, of *Trallus*, a city of Lydia in Asia Minor, was architect, sculptor, and mechanic.

ISIDORUS of Miletus, was associate of *Anthemius*, not only in the famous edifice of *Sta. Sophia*, but in many other buildings erected by *Justinian*. More than 500 architects were in employ about this time, A.D. 566.

Perhaps no sovereign ever raised so many buildings as *Charlemagne*: but all were heavy, and dull, their merit being solidity. A.D. 800.

RUMOALDO built the cathedral of Rheims, 840.

BUSCHETTO, a Greek, built the *Duomo* at Pisa, 1016.

BUONO built the Campanile of *St. Mark* at Venice, 1154, and many works in various places.

The doge ZIANI of Venice, employed two architects whose names are not known; one a Lombard, the other from Constantinople, the latter rebuilt *St. Mark's Church*, 1178.

SUGER, abbot of St. *Denis*, near Paris, built the abbey 1140.

DAPO flourished in Florence; and built many edifices. Died 1262.

ARNOLFO his son, born 1232, died 1300, was the most renowned architect and sculptor of his time: he rebuilt the walls of Florence, and many palaces and public places; he began the *Duomo* of Florence (*St. Mary of Flowers*) in 1288; and laid his foundations with so great judgment that they afterwards supported the famous dome of *Brunelleschi*.

JEAN RAVY was employed 26 years on the church of *Notre Dame* at Paris.

ERWIN DE STEINBACK laboured 28 years together on *Strasburgh* cathedral: which he completed. Died 1305. The tower was not finished till 1449.

GIOVANNI CIMABUE, was born at Florence, A.D. 1240, and was the first who revived the art of painting in Italy. Being descended of a noble family, and being of sprightly parts, he was sent to school, to learn the belles lettres of those times; but instead of minding his books, he spent all his time in drawing men, or horses, on paper, or on the backs of his books. The Arts having been extinct in Italy, since the irruption of the barbarians, the senate of Florence had sent at that time for painters out of Greece, to practice painting in Tuscany. *Cimabue* was their first disciple: for, following his inclination, he used to elope from school, and pass whole days with those painters to see them work. His father perceiving his disposition, agreed with the Greeks to place him under their care. He began the study; and soon surpassed his masters both in design and coloring. He gave something of strength and freedom to his works, to which they could never arrive: and though he wanted the art of managing lights and shadows, was little acquainted with perspective, and in other particulars was but indifferently accomplished, yet the foundation which he laid for future improvement, entitled him to the name of the "Father of the first age, or infancy, of modern painting."

Cimabue painted in fresco and in distemper, painting in oil being not then in use. He painted many things at Florence, some of which yet remain: but as his fame spread, he was sent for to remote places, and among others, to *Asceci*, in *Umbria*,
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the birth place of *St. Francis*. There in the lower church, in company with those Greek painters, he painted some of the cieling and the sides of the church, with the stories of the lives of our Saviour and *St. Francis*; in which he so far out-did his coadjutors, that he resolved to paint by himself, and undertook the upper church in fresco. Being returned to Florence, he painted for the church of *Sancta Maria Novella*, where he went first to school, a great piece of a *Madonna*, which is between the chapel of the Rucillai, and that of the Bardi di Verina; and which was the biggest picture that had been seen in those days. The connoisseurs say, that one may even now discern in it the Greek way of his first masters, though improved. It produced so much wonder in those times, that it was carried from *Cimabue's* house to the church with trumpets before it, in solemn procession; and he was highly rewarded and honored by the city for it. There is a tradition, that while *Cimabue* was painting this piece in a garden he had near the gate of *St. Peter*, *Charles* of Anjou, king of Naples, came through Florence; where being received with all possible respect, the magistrates among other entertainments, carried him to see this piece. And because nobody had yet seen it, all the gentry of Florence waited upon him thither; and with such extraordinary rejoicings, that the name of the place was changed to *Borgo Allegri*, that is, the Merry Suburb; which name it has retained to this day, though it has since been built upon, and made part of the city.

Cimabue was a great architect, as well as painter, and was concerned in the fabric of *Sancta Maria del Fiore* in Florence; during which employment, at the age of 60 years, he died. *Cimabue's* picture is still to be seen, done by *Simon Sanese*, in the chapel of *Sancta Maria Novella*, in profile, in the history of Faith. It is a figure which has a lean face, a little red beard, in point, with a capuche, or monk's hood, on his head, after the fashion of those times: the figure next to him is *Simon Sanese* himself, who drew his own picture by the help of two looking-glasses.

GIOTTO, was born A.D. 1276, at a little village near Florence, of parents who were plain country people. When a boy, he was sent to keep sheep in the fields; and, having a natural inclination for design, he used to amuse himself with

drawing them after the life upon the sand, in the best manner he could. *Cimabue* travelling that way found him at this work, and thence conceived so good an opinion of his genius for painting, that he prevailed with his father to send him to Florence, to be brought up under him. He had not applied himself long to design, before he began to shake off the stiffness of the Grecian masters. He endeavoured to give finer airs to his heads, more of nature to his coloring, and proper actions to his figures. He attempted likewise to draw after the life, and to express the passions of the mind. What he did, had not been done in 200 years before, with any skill equal to his. *Giotto's* reputation extended far and near, insomuch, that it is reported that pope *Benedict IX.* sent a gentleman into Tuscany, to see what sort of a man he was; and to bring him a design from each of the Florentine painters, being desirous of estimating their skill and capacities. When he came to *Giotto*, and explained the pope's intentions, which were to employ him in *St. Peter's* church at Rome; and desired him to send some piece of design by him to his holiness: *Giotto*, who was a pleasant man, took a sheet of paper, drew with one stroke of the pencil so true a circle, that "round as *Giotto's* O," became proverbial. Then presenting it the gentleman, he told him, smiling, that "there was a piece of design, which he might carry to his holiness." The man replied, "I ask for a design:" *Giotto* answered, "Go, Sir, I tell you his holiness asks nothing else of me." The pope comprehended by this, how much *Giotto* excelled in design all other painters of his time; and accordingly sent for him to Rome, and employed him. Here he painted many things, and among the rest a ship of Mosaic work, which is over the three gates of the portico, in the entrance to *St. Peter's* church: which very celebrated piece is known to all painters by the name of *Giotto's barque*. *Benedict* being dead, *Clement V.* succeeded him, and transferred the papal court to Avignon; whither, likewise *Giotto* was obliged to go. After some stay there, having satisfied the pope by many fine specimens of his art, he was largely rewarded, and returned to Florence full of riches and honor in 1316. He was soon called to Padua, where he painted a new-built chapel; from thence to Verona, and then to Ferrara. At the same time the poet *Dante*, hearing that *Giotto* was at Ferrara, and being

being himself then an exile at Ravenna, got him over to Ravenna, where he painted several things. In 1322, he was again invited abroad by *Castruccio Castrucani*, lord of Lucca, and, after that, by *Robert*, king of Naples. *Giotto* painted many things at Naples, and chiefly the chapel, where the king was so pleased with him, that he used very often to go and sit by him while he was at work: for *Giotto* was a man of pleasant conversation and wit, as well as ready with his pencil. The number of his works are very great. There is a picture of his in one of the churches of Florence, representing the death of the blessed Virgin, with the apostles about her: the attitudes of which story, *Michael Angelo* used to say, could not be better designed. *Giotto*, however, did not confine his genius to painting: he was a sculptor and architect. In 1327, he formed the design of a magnificent monument for *Guido Tarlati*, bishop of Arezzo, who had been the head of the Ghibeline faction in Tuscany: and, in 1334, undertook the famous tower of *Santa Maria del Fiore*, for which work, though it was not finished, he was made a citizen of Florence, and endowed with a considerable yearly pension.

He died in 1336: and the city of Florence erected a statue in marble over his tomb. He had the esteem and friendship of most of the excellent men of the age he lived in; and among the rest of *Dante* and *Petrarch*.

ANDREA TAFFI, and *GADDO GADDI* were his cotemporaries and the restorers of Mosaic work in Italy: which the former had learnt of *Appolonius* the Greek, and the latter very much improved.

At the same time also was *MARGARITONE*, a native of Arezzo in Tuscany, who first invented the art of gilding with leaf-gold, upon bole-armoniac.

SIMONE MEMMI, born at Sienna, (a city in the borders of the dukedom of Florence) A. D. 1285, was a disciple of *Giotto*, whose manner he improved in drawing after the life. He was applauded for his free and easy invention, and began to understand the decorum in his compositions. Died A. D. 1345.

TADDEO GADDI, another disciple of *Giotto*, born at Florence, Anno 1300, excelled his master in the beauty of his coloring, and the liveliness of his figures. He was also a skilful architect, and much commended for his bridge over the river Arno, at Florence. He died A. D. 1350.

WILLIAM

WILLIAM OF WYKEHAM, an English prelate of most respectable memory, was born at Wykeham in Hampshire, in 1324. His parents were persons of good reputation and character, but in circumstances so mean, that they could not afford to give their son a liberal education. However, this deficiency was supplied by some generous patron, who maintained him at school at Winchester, where he was instructed in grammatical learning, and gave proofs of his diligence and piety.

His being brought to court, and placed there in the king's service, is related to have been when he was about two or three and twenty years of age: but the first office which he appears upon record to have borne, was that of clerk of all the king's works in the manors of Henle and Yeshamstead. His patent for this is dated the 10th of May, 1356: and, the 30th of October following, he was made surveyor of the king's works at the castle and in the park of Windsor. It was by his advice and persuasion, that the king was induced to pull down great part of the castle of Windsor, and to rebuild it in the magnificent manner in which (upon the whole) it now appears; and the execution of this great work was committed entirely to him. *Wykeham* had likewise the sole direction of the building of Queenborough castle; the difficulties arising from the nature of the ground and the lowness of the situation, did not discourage him from advising and undertaking this work; and in the event they only served to display more evidently the skill and abilities of the architect. *Wykeham* acquitted himself so well in the execution of these employments, that he gained a considerable place in his master's favor, and grew daily in his master's affections: nevertheless, his enemies gave so malicious a turn to an inscription he put on the palace at Windsor, as exposed him for a little time to the king's displeasure. The words of this inscription are, "THIS MADE WYKEHAM;" and have an ambiguous meaning. Those who wished him ill interpreted them in the worst sense; and hinted to the king, that the chief surveyor of that edifice insolently ascribed all the glory of it to himself. His majesty being exasperated, reproached *Wykeham*, but was appeased, and even laughed after hearing his answer, he replying, with a smiling air, that his accusers must either be extremely malicious, or extremely ignorant: "I am,"
said

said he, “ the creature of this palace : to it I owe the favour
“ with which my sovereign indulges me, and who raised me
“ from a low condition to an exalted fortune. Such is its import.”

Henceforth we find the king continually heaping on him preferments both civil and ecclesiastical ; for it seems to have been all along his design to take upon him holy orders, though he was not ordained priest till 1362. From his being made rector of Pulham in Norfolk in 1357, which was his first, to his being raised to the see of Winchester in 1366, his advancement in the state all the while kept pace with his preferment in the church. In 1359, he was constituted chief warden and surveyor of the king’s castles of Windsor, Leeds, Dover, and Hadlam ; in 1363, warden and justiciary of the king’s forest, on this side Trent ; keeper of the privy seal in 1364 ; and within two years after secretary to the king.

He repaired the palaces and houses belonging to his see, at great expence : he made visitations of his whole diocese : and he was very diligent and active in establishing strict discipline and reforming abuses.——But,

The work which demanded his chief attention was, to erect his college at Oxford ; the king’s patent for the building of which is dated June 30, 1379. He published his charter of foundation the 26th of November following ; by which he entitled his college, “ Seinte Marie College of Wynchestre in Oxenford.” The building was begun in March following, and finished in April 1386. During the carrying on of this work at Oxford, he established in proper form his society at Winchester. His charter of foundation bears date Oct. 20, 1382, in which he gives his college the name of “ Seinte Marie College of Wynchestre.” In 1387, the year after he had completed his building at Oxford, he began that at Winchester, and finished it in 1393.

This illustrious prelate died at South Waltham, Sept. 27, 1404 ; and was buried in his own oratory, in the cathedral church of Winchester, in rebuilding and repairing of which he had laid out immense sums.

TOMASO, called GIOTTINO, for his affecting, and imitating *Giotto’s* manner, born at Florence, Anno 1324, began to add strength to his figures, and to improve the art of perspective. He died A. D. 1356.

BUFALMACO

BUFALMACO (**BONAMICO**,) an eminent Italian painter, who was as pleasant in his conversation, as he was ingenious in his compositions. A friend, whose name was *Bruno*, consulting him one day how he might give more expression to his subject, *Bufalmaco* answered, that he had nothing to do, but to make the words come out of the mouths of his figures by labels, on which they might be written. *Bruno*, thinking him in earnest, did so, as several foolish painters did after him; who, improving upon *Bruno*, added answers to questions, and made their figures enter into a kind of conversation. *Bufalmaco* died in 1340.

JOHANNES ab **EYK**, commonly called *John of Bruges*, born at Masech, on the river Maez, in the Low Countries, Anno 1370, was a disciple of his brother *Hubert*, and a considerable painter: but above all things famous for being the (supposed) happy inventor of the art of painting in oil, Anno 1410, (thirty years before printing was found out, by *John Guttemberg*, of Strasburgh.) He died Anno 1441, having some years before his decease communicated his invention to

ANTONELLO of Messina, who travelled from his own country into Flanders, on purpose to learn the secret: and returning to Sicily, and afterwards to Venice, was the first who practised, and taught it in Italy. He died Anno *Ætat.* 49.

FILLIPPO BRUNELLESCHI, born 1377, was the son of *Lippo Lapi*; was designed for a notary, but very early shewed a surprising genius for mechanics, sculpture, and architecture; he first distinguished the three orders of the ancients; he conceived the idea of covering *St. Mary of Flowers* with a dome; he visited Rome, and so absorbedly studied the ancient buildings as to forget his food. After a tempest of objections he completed his dome to the astonishment of the age. His fame was spread throughout Italy; and his services were everywhere in request. Died A. D. 1444.

LEON BATTISTA ALBERTI, born 1398, was canon of the cathedral of Florence, and well versed in several sciences, and especially in the fine arts: was one of the principal restorers of ancient architecture. He did many works in Florence; others in Rome; and elsewhere. But we are principally obliged to him for his tract *De Re Edificatoria*; or ten books on Architecture; and indeed, says an author, we must render this
 testimony

testimony to the famous genius of *Alberti*, that never man labored with more success upon so tiresome and so difficult a matter. His family, being illustrious, and allied to that of *Medici*, wrought the first tie of friendship with *Lorenzo de Medici*, and he communicated to him his design of studying the ancient Architecture. *Lorenzo de Medici's* letters gave him access at the courts of all the princes of Europe and Asia, where there were old ruins, or buildings, which seemed to have been magnificent. *Alberti* visited them at his ease; took all their measures; and at his return to Florence, compared the divers observations he had made with the precepts of *Vitruvius*. Then he bent his studies on optics, perceiving that the painters of his time did not succeed in making portraits in miniature: He found out their demonstrations and rules, which he illustrated and rendered public, and spared neither industry, pains, or expence, to instruct youth in practising them. From thence it came that, in his time, there was at Florence a greater number of excellent painters, sculptors, and architects, than had been known in Greece, even when she boasted of being the mother and nurse of the liberal arts.

MASACCIO was born in Tuscany, A. D. 1417, and for his copious invention, manner of design, coloring, and graceful actions of his figures; for his draperies, and judgment in perspective, he is reckoned the master of the second, or middle age of modern painting: which it is thought he would have carried to a much higher degree of perfection, if death had not stopped him in his career (by poison it was supposed) A. D. 1443.

GENTILE, and GIOVANNI, sons and disciples of GIACOMO BELLINO, were born at Venice, (*Gentile*, A. D. 1421.) and were so eminent that *Gentile* was sent for to Constantinople, by Mahomet II. emperor of the Turks: for whom having (among other things) painted the decollation of *St. John Baptist*, the emperor, to convince him that the neck, after its separation from the body, could not be so long as he had made it in his picture, ordered a slave to be brought to him, and commanded his head to be struck off, in his presence: which so terrified *Gentile*, that he could never be at rest, till he got leave to return home: which the emperor granted, after he had knighted him, and nobly rewarded him for his ser-

vices. The most considerable works of these brothers are at Venice, where *Giocanni* lived to the age of 90 years, having very rarely painted any thing but Scripture stories, and religious subjects, which he performed so well, as to be esteemed the most excellent of all the *Bellini*. *Gentile* died A.D. 1501. *Ætat.* 80.

ANDREA MANTAGNA, born at Padua, A.D. 1431, was a disciple of *Jacopo Squarcione*, was very correct in design, admirable in fore-shortening his figures, well versed in perspective, and arrived to great knowledge of antiquities, by his continued application to the statues, basso-relievos, &c. However, his neglect of seasoning his studies after the antique, with the living beauties of nature, has given his pencil somewhat of hardness and dryness: his drapery is generally stiff, (according to the manner of those times) and perplexed with little folds. He painted several things for Pope *Innocent VIII.* and for other princes, and persons of distinction: but the best of his works, and for which he was knighted by the marquis *Ludovico Gonzaga*, of Mantua, are the Triumphs of *Julius Cæsar*, now at Hampton Court. He died A.D. 1517; *Ætat.* 86. having been one of the first who practised the art of Engraving in Italy: the invention whereof is justly ascribed to MASO FINIGUERA, a goldsmith of Florence: who in the year 1460, discovered the way of printing off on paper, what he had engraved on silver-plate, &c.

ANDREA VERROCHIO, a Florentine, born A.D. 1432, was well skilled in mathematics, music, architecture, sculpture, and painting; which last, it seems, he quitted on this account:—In a piece of *St. John* baptizing our Saviour, *Leonardo da Vinci*, one of his scholars, had by his order painted an angel, holding some part of our Saviour's garments; which so far excelled the rest, that *Verrochio*, vexed to be outdone by a youth, resolved never to use the pencil any more. He discovered the art of taking the likeness of the face, by molding off the features in plaster of Paris. He understood casting very well. The Venetians would have employed him to have made a brazen statue of *Bartolomeo di Bergamo* on horseback, and he composed a model of it in wax; but another being preferred before him to cast the statue, he was so provoked, that he broke off the head and legs of his model, and fled. The

senate

senate in vain issued orders to stop him ; they declared they would have his head cut off, if they could catch him ; to which he published an answer, that, “ if they should cut off his head, it would be impossible to make another : whereas he could easily make another head and a finer one, for the model of his horse.” He was afterwards pardoned and employed ; but had not the pleasure of putting the horse in its place : for, over-heating himself in casting it, he fell ill of a pleurisy, and died A. D. 1488, aged 56.

LUCA SIGNORELLI of Cortona, a city in the dukedom of Florence, born A. D. 1439, was a disciple of *Pietro dal Borgo S. Sepulchro*, he was so excellent at designing the naked, that from a piece which he painted in the chapel of the great church, at Orvieto, *M. Angelo Buonarruoti* transferred several entire figures into his last judgment. He died very rich, A. D. 1521. He is said to have had such an absolute command over his passions, that when his beloved son (a youth extremely handsome, and of great hopes) had been unfortunately killed, and was brought home to him, he ordered his corpse to be carried into his painting-room : and having stript him, immediately drew his picture, without shedding a tear.

PIETRO DI COSIMO, a Florentine, born A. D. 1441, was a disciple of *Cosimo Roselli* (whose name he retained) and a very good painter : but so strangely full of caprices, that all his delight was in painting satyrs, fauns, harpies, monsters, and such like extravagant and whimsical figures : and therefore he applied himself, for the most part, to Bacchanalias, Masquerades, &c. Died A. D. 1521.

BRAMANTE of Urbino, born 1444, of poor but honest parents ; when a boy, applied to Design and Painting, but afterwards to Architecture. He measured the antiquities of Rome and elsewhere : but his productions were nevertheless somewhat dry, and shewed the infancy of correct Architecture. His greatest work was the church of *St. Peter* at Rome, which he began, and advanced : but left it to be finished by his successors. Died A. D. 1514.

LEONARDO DA VINCI, an illustrious Italian painter, and universal genius, was descended from a noble family in Tuscany, and born in a castle called Vinci, near Florence, A. D. 1445. He was placed under *Andrea Verrochia*, but soon sur-

passed him and all his predecessors; and is owned as the master of the third or golden age of modern painting.

Leonardo, quitting *Verrochio*, did many paintings still to be seen at Florence. He became in all respects a most accomplished person. Never was painter more knowing in the theory of his art. He was well skilled in anatomy, optics, and geometry, in the study of nature and her operations: for he maintained the knowledge of nature to be the groundwork of painting. His genius was universal, he applied himself to arts, to literature, to accomplishments of the body; and he excelled in all. He was a good architect, sculptor, and mechanic: he had a fine voice, understood music, and both played and sung as well as any man of his time. He was a well-formed person, and master of all genteel exercises. He understood the management of a horse, took delight in appearing well mounted: and was very dextrous in the use of arms. His behaviour was polite, and his conversation so infinitely taking, that no man ever partook of it without pleasure, or left it without regret.

His reputation soon spread itself over Italy. *Louis Sforza*, duke of Milan, called him to his court, and prevailed with him to be a director of the academy for Architecture, he had just established: whence *Leonardo* soon banished the old Gothic fashions, and reduced every thing to the principles of the Greeks and Romans. Duke *Louis* forming a design of supplying the city of Milan with water by a new canal, the execution was deputed to *Leonardo*. To accomplish this vast design, he spent much time in the study of philosophy and the mathematics; applying with double ardor to those parts which assisted him in the work he had undertaken. At length he accomplished this great work; rendering hills and vallies navigable with security. This canal, named *Mortesana*, is 200 miles in length; and passes through the *Valteline* and the valley of *Chiavenna*, conducting the waters of the river *Adda* to the very walls of Milan.

After *Leonardo* had been laboring some years for the service of Milan, as architect and engineer, he was called by the duke to adorn it by his paintings: and he painted, among other things, his celebrated piece of the *Last Supper*. Francis I. of France, was so charmed with this, that, finding it impracticable to remove it, he procured a copy, which is still at *St. Germain's*; while
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the original, being painted in oil, on a wall not sufficiently secured from moisture, has long been defaced. The wars of Italy interrupted him; and his patron, duke *Louis*, being defeated and carried prisoner to France, the academy was destroyed, the professors expelled, and the arts effectually banished from Milan. In 1499, the year before duke *Louis's* defeat, *Leonardo* being at Milan, was desired to contrive some new device for the entertainment of *Louis XII.* of France, who was ready to make his entrance into that city. *Leonardo* consented, and made a very curious automaton: it was the figure of a lion, whose inside was so well furnished with machinery, that it marched out to meet the king; made a stand when it came before him; reared up on its hinder legs; and opening its breast, presented an escutcheon, with flower de luces quartered on it.

When *Leonardo* quitted Milan, he retired to Florence; where he flourished under the patronage of the *Medici*. In 1503, the Florentines resolving to have their council chamber painted, *Leonardo* by a public decree was elected to the office; and got *Michael Angelo* to assist him in painting one side of it, while he himself painted the other. *Michael Angelo* was then a young man; yet had acquired great reputation, and was not afraid to vie with *Leonardo*. Jealousy, as is usual, arose between them; and each had their partizans, so that at last they became open enemies. About this time *Raffaelle* was led by *Leonardo's* reputation to Florence; the first view of whose works astonished him, and produced in him a reformation, to which all the glory he afterwards acquired has been ascribed by some. *Leonardo* staid at Florence, till 1513; and then went to Rome, which it is said he had never yet seen. *Leo X.* then pope, who loved painting and the arts, received him graciously, and resolved to employ him: upon which *Leonardo* set himself to the distilling of oils, and preparing of varnishes for his paintings. *Leo*, informed of this, said smartly enough, that, "nothing could be expected from a man, who thought of finishing his works before he had begun them." This unlucky *bon mot*, and other little mortifications, displeased him with Rome, so that being invited by *Francis I.* he removed into France. He was above seventy years of age when he undertook this journey: and it is probable the fatigues of it, together with change of climate, contributed to the distemper of which he died. He languished several months at Fontainebleau, during
which

which time the king went frequently to see him : and one day, as he was raising himself up in bed to thank the king for the honor done him, he was suddenly seized with a fainting fit ; and *Francis* stooping to support him, he expired in the arms of that monarch. A. D. 1520.

He was extremely diligent in the performance of his works ; it was the opinion of *Rubens*, that his chief excellence lay in giving every thing its proper character ; he was wonderfully diffident of himself, and left several pieces unfinished ; believing, that his hand could never reach that idea which he had conceived in his mind. Some of his paintings are in England and other countries, but the greater part of them are in Florence and France. He composed discourses on several curious subjects, among which were, “ A Treatise of the Nature, Equilibrium, and Motion of Water ;” “ A Treatise of Anatomy ;” “ The Anatomy of a Horse ;” “ A Treatise of Perspective ;” “ A Treatise of Light and Shadows ;” and “ A Treatise of Painting.” None of these have been published, but the “ Treatise of the Art of Painting.”

PIETRO PERUGINO, so called from the place where he was born, in the ecclesiastical state, A. D. 1446, was a disciple of *Andrea Verrochio*. He was so very miserable and covetous a wretch, that the loss of his money by thieves, broke his heart, A. D. 1524.

DOMENICO GHIRLANDAIO, a Florentine painter, born in 1449, was at first intended for the profession of a goldsmith, but followed his more prevailing inclinations to painting, with such success, that he is ranked among the prime masters of his time. Nevertheless his manner was Gothic and very dry ; and his reputation is not so much fixed by his own works, as by his having had *Michael Angelo* for his disciple. He died at 44 years of age, and left three sons, David, Benedict, and Rhodolph, who were all of them painters.

FRANCESCO RAIBOLINI, commonly called FRANCIA, born at Bologna, A. D. 1450, was at first a goldsmith, or jeweller ; afterwards an engraver of coins and medals, but at last applying to painting, he acquired great reputation : particularly by a *St. Sebastian*, whom he had drawn bound to a tree, with his hands tied over his head. In which figure, besides the delicacy of its coloring, and gracefulness of the posture, the proportion of its parts was so admirably just and true, that
all

all the succeeding Bolognese Painters (even *Hannibal Carache* himself) studied its measures as their rule, and followed them in the same manner as the ancients had done the canõn of *Polycletus*. It was under the discipline of this master, that *Marc Antonio*, *Raffiello's* best graver, learnt the rudiments of his art. Count *Malvasia* affirms, he lived till the year 1530: though *Vasari* says, he died in 1518; and states the occasion of his death to have been a fit of transport, that seized him, upon sight of the famous *St. Cecilia*, which *Raffiello* had painted, and sent to him, to put up in one of the churches in Bologna.

FRA BARTOLOMEO, born at Savignano, a village about ten miles from Florence, A. D. 1469, was a disciple of *Cosimo Roselli*: but much more beholden to the works of *Leonardo da Vinci* for his extraordinary skill in painting. He was well versed in the fundamentals of design: and had besides, so many laudable qualities, that *Raffiello*, after he had quitted the school of *Perugino*, applied himself to this master, and under him studied perspective, and the art of managing his colors. He turned Dominican Friar, A. D. 1500, and after some time, was by his superiors sent to the convent of *St. Mark*, in Florence. He painted both portraits and histories, but would hardly ever draw naked figures, though nobody understood them better. He died A. D. 1517, and was the first who invented and made use of a lay-man.

ALBERT DURER, descended from an Hungarian family, and born at Nuremberg, May 20, 1471, was one of the best engravers and painters of his age. Having made a slight beginning in the shop of his father, who was a goldsmith, he associated himself with an indifferent painter, named *Martin Hupse*, who taught him to engrave on copper, and to manage colors. *Albert* learned likewise arithmetic, perspective, and geometry: and then, at twenty-six years of age, exhibited some of his works to the public: his first was the *Graces*, naked, perfectly well shaped; over their heads a globe, dated 1497. He engraved the life of *Christ* in thirty-six pieces, which were so highly esteemed, that *Marc Antonio Franci* copied them. *Vasari* relates, that having counterfeited them on copper-plates with rude engraving, as *Albert Durer* had done on wood, and put the mark used by *Albert*, (A. D.) they were so
like

like his, that they were thought to be *Albert's*, and sold as such. *Albert* receiving one of the counterfeits, was so enraged that he immediately went to Venice, and complained of *Marc Antonio* to the government: he obtained no other satisfaction, but that *Marc Antonio* should not for the future put *Albert's* name and mark to his works:

Few of *Durer's* pictures are to be met with, except in the palaces of princes.

The particular account, which we find in Vasari, of his engravings, is curious: and it is no small compliment to him, to have this Italian an hero own, that the prints of *Durer* being brought to Italy, excited the painters there to perfect that part of the art, and served them for excellent models. *Durer* had an inexhaustible fund of designs: and, as he could not execute them all on copper, since every piece so done cost him a deal of time, he bethought himself of working on wood. The two first pieces he executed in that way are the beheading of *John Baptist*, and the head of that saint presented to *Herod* in a charger: these were published in 1510. One of his best pieces is *St. Eustachius* kneeling before a stag which has a crucifix between its horns.

The emperor *Maximilian* had a great affection for *Durer*, treated him with a particular regard, gave him a good pension, and letters of nobility; and *Charles V.* and his brother *Ferdinand*, king of Hungary, followed *Maximilian's* example in favor and liberality to him. This eminent man died at Nuremberg, in April 6, 1528, and was interred in the church-yard at *St. John's* church, where his good friend *Pirkheimer* erected a very honorable sepulchral inscription to him. He was married, and some writers say, that he had a *Xantippe* for his wife, while others relate, that in painting the Virgin, he took her face for his model: it is not impossible that both these accounts may be true. He was a man of most agreeable conversation, and a lover of mirth; yet he was virtuous and wise, and to his honor be it said, never employed his art in obscene representations, though it seems to have been the fashion of his times.

He wrote several books, which were published after his death. His book upon the rules of painting, intitled, "De Symmetria

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tria partium in rectis formis humanorum corporum," is one of them. As he had hard work to please himself, he proceeded slowly in it, and did not live to see the edition of it finished: his friends however finished it according to his directions. It was printed at Nuremberg in folio, 1532, and at Paris in 1557. An Italian version also was published at Venice in 1591. His other works are, "Institutiones Geometricæ, Paris, 1532." "De urbibus, arcibus, castellis que condendis & muniendis, Paris, 1531." "De varietate figurarum, et flexuris partium, ac gestibus imaginum, Nuremberg, 1534." A discourse of his concerning the symmetry of the parts of an horse, was stolen from him; and though he well knew the thief, yet he chose rather to bear the loss contentedly, than to deviate from his natural moderation and mildness, as he must have done, if he had prosecuted him.

It is necessary to observe, that Durer, being no scholar, wrote all his works in High-Dutch; which were translated into Latin by other hands.

MICHAEL ANGELO BUONARRUOTI, an illustrious painter, sculptor, and architect, was born at the castle of Chiusi, in the territory of Arezzo in Tuscany, 1474. He was put to nurse in the village of Settignano, a place noted for the resort of sculptors, of whom his nurse's husband was one; which gave occasion to a well-known saying, that *Michael Angelo* sucked in sculpture with his milk. His violent inclination to design obliged his parents to place him with *Dominico Ghirlandajo*; and the progress he made raised the jealousy of his school-fellows so much, that *Torrigiano*, one of them, gave him a blow on the nose, the marks of which he carried to his grave. He erected an academy of painting and sculpture at Florence, under the protection of *Lorenzo de Medicis*, who was a lover of the arts; but on the troubles of the house of *Medicis*, he was obliged to remove to Bologna. About this time he made a statue of *Cupid*, [some say of *Bacchus*,] carried it to Rome, broke off one of its arms, and buried it; keeping in the mean time the broken arm by him. The *Cupid*, being found, was sold to the cardinal of St. Gregory for antique: but *Michael Angelo* discovered the fallacy, by shewing the arm he had reserved for that purpose. His reputation was so great at Rome,

that he was employed by Pope *Sixtus* to paint his chapel. *Raffaello* got a sight of this painting by stealth, before it was finished, and found the design to be of so great a gusto, that he resolved to make his advantage of it: and in the first picture which *Raffaello* produced afterwards, which was that of the prophet *Isaiah*, for the church of *St. Austin*, *Michael Angelo* discovered the theft. Upon the death of pope *Julius II.* he went to Florence, where he made that admirable piece of sculpture, the tomb of the duke of Florence. He was interrupted by the wars, the citizens obliging him to work on the fortifications of this city; but foreseeing that their precautions would be useless, he removed from Florence to Ferrara, and thence to Venice. The doge *Grilli* would fain have entertained him in his service; but all he could get of him, was a design of the bridge Rialto. By the command of pope *Paul III.* he painted that most celebrated of all his pieces, the last judgment; for which he had a reward suitable to his merits. He died immensely rich at Rome in 1564, aged 90; but *Cosmo di Medicis* had his body brought to Florence, and buried in the church of *Sancta Croce*, where his tomb is to be seen in marble, consisting of three figures, Painting, Sculpture, and Architecture.

Michael Angelo has the name of the greatest designer that ever was: and it is universally allowed, that never any painter in the world understood anatomy so well. He took incredible pains to reach the perfection of his art. He loved solitude, and used to say, that "Painting was jealous, and required the whole man to herself." Being asked, "Why he did not marry?" He answered, "Painting was his wife, and his works his children." In Architecture also, he not only surpassed all the moderns, but, as some think the ancients too; for which they bring as proofs, the *St. Peter's* of Rome, the *St. John's* of Florence, the *Capitol*, the *Palazzo Farnese*, and his own house. As a painter he is said to have been extravagant and fantastical in his compositions; to have overcharged his design; to have taken too many liberties against the rules of perspective; and to have understood but little of coloring. Nevertheless his reputation was well earned, and is still undiminished.

GIORGIONE,

GIORGIONE, so called from his noble and comely aspect, was an illustrious painter, born at Castel Franco in Trevisano, a province in the state of Venice, in 1478. He was of an indifferent parentage, yet had a fine genius and a large soul. He was bred in Venice, and first applied to music; after this, he devoted himself to painting, and received instructions from *Giovanni Bellino*; but afterwards studying the works of *Leonardo da Vinci*, he attained a manner of painting superior to them both. He designed with greater freedom, colored with more strength and beauty, gave a better relief, more life, and a nobler spirit to his figures; and was the first among the Lombards, who found out the admirable effects of strong lights and shadows. *Titian* was extremely pleased with his bold and terrible gusto; and intending to make his advantage of it, frequently visited him, under pretence of keeping up the friendship they had contracted at their master *Bellino's*: but *Giorgione*, growing jealous of his intentions, contrived to forbid him his house as handsomely as he could. Upon this, *Titian* became his rival. *Titian* thought, that *Giorgione* had passed the bounds of truth; and though he imitated in some things the boldness of his coloring, yet he tamed, as one may say, the fierceness of his colors, which were too savage. He tempered them by variety of tints, to make his objects more natural: notwithstanding this, *Giorgione* maintained his character for the greatness of his gusto; and it is allowed, that if *Titian* has made several painters good colorists, *Giorgione* first shewed them the way to be so. He excelled both in history and portraits. The greatest of his performances is at Venice, on the front of a house wherein the German merchants meet, on the side towards the grand canal. He did this in competition with *Titian*, who painted another side; but both these pieces are almost entirely ruined by age. His most valuable piece in oil is, that of our Saviour carrying his cross, in the church of San Rovo at Venice; where it is held in wonderful esteem. He worked much at Castel Franco and Trevisano; and many of his pieces were bought up and carried to foreign parts, to shew that Tuscany alone had not the prize of painting. Some sculptors in his time took occasion to praise sculpture beyond painting, because one might walk round a piece of sculpture, and view it on all sides; whereas

a painting, said they, could never represent but one side of a body at once. *Giorgione* hearing this, said they were extremely mistaken; for that he would undertake to do a piece of painting, which should shew the front, the hind parts, and the sides, without putting spectators to the trouble of going round it, as sculptors do to view a statue: and he accomplished it thus—He drew the picture of a young man going to bathe, shewing his back and shoulders, with a fountain of clear water at his feet, in which there appeared by reflection all his foreparts: on the left side of him, he placed a bright shining armour, which he seemed to have put off, and in the lustre of that, all the left side was seen in profile: and on his right he placed a large looking-glass, which reflected his right side to view.

He fell in love with a young beauty at Venice, who was no less charmed with him; she was seized with the plague: but, not suspecting it to be so, admitted the visits of *Giorgione*, where the infection seized him. They both died in 1511; he being no more than 33.

TITIAN, or **TITIANO**, the most universal genius of all the Lombard school, the best colorist of all the moderns, and the most eminent for histories, landscapes, and portraits, was born at Cadore in Friuli, a province in the state of Venice, in 1477, being descended from the ancient family of the Vecelli. At ten years of age, his parents sent him to one of his uncles at Venice, who observing in him an inclination to painting, put him to the school of *Giovanni Bellino*; where he improved himself more by the emulation between himself and his fellow disciple *Giorgione*, than by the instruction of his master. He was censured indeed by *Michael Angelo Buonarruoti*, for want of correctness in design (a fault common to all the Lombard painters, who were not acquainted with the antique,) yet that defect was abundantly supplied in all other parts of a most accomplished artist. He made three several portraits of the emperor Charles V. who honored him with knighthood, created him count palatine, made his descendants gentlemen, and assigned him a considerable pension out of the chamber at Naples. The love of *Charles V.* for *Titian* was as great as that of *Francis I.* for *Leonardo da Vinci*; and many particulars of it are recorded. It is said, that the emperor one day took up a pencil,

pencil, which fell from the hand of this artist, who was then drawing his picture; and that, upon the compliment which *Titian* made him on this occasion, he replied, "*Titian* has merited to be served by *Cæsar*." In short, some lords of the emperor's court, not being able to conceal their jealousy upon the preference he gave of *Titian's* person and conversation to that of all his other courtiers, the emperor freely told them, "that he could never want a court of courtiers, but could not have *Titian* always with him." Accordingly he heaped riches on him; and whenever he sent him money, which was usually a large sum, he always did it with this obliging testimony, that "his design was not to pay him the value of his pictures, because they were above any price." He painted also his son *Philip II. Solymán*, emperor of the Turks, two popes, three kings, two empresses, several queens, and almost all the princes of Italy, together with the famous *Ariosto* and *Peter Aretine*, who were his intimate friends. Nay, so great was the name and reputation of *Titian*, that there was hardly a person of any eminence then living in Europe, from whom he did not receive some particular mark of esteem: and besides, being of a temper wonderfully obliging and generous, his house at Venice was the constant rendezvous of all the virtuosi and people of the best quality. He was so happy in the constitution of his body, that he had never been sick till the year 1576; and then he died of the plague, aged ninety-nine, a very uncommon age for a painter.

Titian left behind him two sons and a brother, of whom *Pomponio*, the eldest, was a clergyman, and well preferred. *Horatio*, the youngest, painted several portraits, which might stand in competition with those of his father. He was famous also for many history pieces, which he made at Venice, in concurrence with *Paul Veronese*, and *Tintoret*. But bewitched at last with chemistry, and in hopes of finding the philosopher's stone, he laid aside the pencil; reduced what he got by his father into smoke, and died of the plague the same year with him.

FRANCESCO VECELLI, *Titian's* brother, was trained to arms in the Italian wars; but peace being restored, applied himself afterwards to painting. He became so great a proficient in it, that *Titian* grew jealous of him; and fearing, lest in time he should eclipse his reputation, sent him on pretended business to *Ferdinand* king of the Romans. Afterwards he fell into
another

another profession, and made cabinets of ebony adorned with figures; which, however, did not hinder him from painting now and then a portrait.

ANDREA del SARTO, (so called because a taylor's son) born at Florence, A. D. 1478; was a disciple of *Pietro di Cosimo*, very careful and diligent in his works; and his coloring was wonderfully sweet: but his pictures generally wanted strength and life, as well as their author, who was naturally mild, timorous, and poor-spirited. He was sent for to Paris, by *Francis I.* where he might have gathered great riches, but that his wife and relations would not suffer him to continue long there. He lived in a mean and contemptible condition, because he set but a very little value upon his own performances: yet the Florentines had so great an esteem for his works, that during the fury of the popular factions among them, they preserved his pieces from the flames, when they neither spared churches, nor any thing else. He died of the plague, A. D. 1520.

RAPHAEL, or RAFFAELLE, an illustrious painter of Italy, was born at Urbino, on Good Friday 1483. His father was an ordinary painter: his master *Pietro Perugino*. Having a penetrating understanding and a fine genius, he soon perceived that the perfection of his art was not confined to *Perugino's* capacity; and therefore went to Siena. Here *Pinturichio* got him to be employed in making the cartoons for the pictures of the library; but he had scarcely finished one, before he was tempted to remove to Florence by the fame which *Leonardo da Vinci's* and *Michael Angelo's* works obtained at that time. When he had considered the manner of those illustrious painters, he resolved to alter his own, which he had learned of *Perugino*. His pains and care were incredible; and he succeeded accordingly. He formed his gusto after the ancient statues and bas reliefs, which he designed a long time with extreme application; and, besides this, he hired people in Greece and Italy, to design for him all the antiques that could be found. Thus, he raised himself to the top of his profession. By general consent he is acknowledged to have been the prince of modern painters, and is often times stiled "the divine *Raffaelle*."

Raffaelle was not only the best painter in the world, but perhaps the best architect also: *Leo X.* charged him with the building of *St. Peter's* at Rome. He was one of the handsomest

somest and best tempered men living: so that, with all these natural and acquired accomplishments, it cannot be wondered at, that he was not only beloved in the highest degree by the popes *Julius II.* and *Leo X.* at home, but admired and courted by all the princes and states of Europe. He lived in state and splendor, most of the eminent masters in his time being ambitious of working under him; and he never went out without a crowd of artists and others, who attended him purely through respect. Cardinal *Bibiano* offered him his niece in marriage, and *Raffiello* engaged himself; but, *Leo X.* having given him hopes of a cardinal's hat, he made no haste to marry her. His passion for the fair sex destroyed him in the flower of his age.

He died on his birth-day in 1520. Cardinal *Bembo* wrote his epitaph, which is to be seen upon his tomb in the church of the Rotunda at Rome, where he was buried.

Iste hic est Raphael, timuit quo sospite vinci
Rerum magna parens, et moriente mori.

Raffaello had many scholars; but *Julio Romano* was his favorite, because he did him most credit. Poussin used to say of Raffaello, that "he was an angel compared with the modern painters, but an ass in comparison of the ancients."

GIO. ANTONIO REGILLO da PORDENONE, born at a place so called; not far from Udine, in the Venetian territories, A. D. 1484, after some time spent in letters and music, applied himself to painting; yet without any other guide to conduct him, beside his own prompt and lively genius, and the works of *Giorgione*: which he studied at Venice with so much attention, that he soon arrived to a manner of coloring nothing inferior to his pattern. But that which tended yet more to his improvement, was the continued emulation betwixt himself and *Titian*, with whom he disputed the superiority; and for fear of being insulted by his rival, painted (while he was at Venice) with a sword by his side. This noble jealousy inspired him with an elevation of thought, quickened his invention, and produced several excellent pieces in oil, distemper, and fresco. From Venice he went to Genoa, where he undertook some things in competition with *Pierino del Vaga*: but not being able to come up to the perfections of *Pierino's* pencil, he returned to Venice, and afterwards visited several other parts of Lombardy; was knighted by the emperor *Charles V.* and at last being sent for

for to Ferrara, was so much esteemed there, that he is said to have been poisoned (A.D. 1540,) by some who envied the favors which he received from the duke. He renounced his family name *Licinio*, out of hatred to one of his brothers, who attempted to murder him.

SEBASTIANO del PIOMBO, a native of Venice, A.D. 1485, was so named from an office given him by pope *Clement VII.* in the lead mines. He was designed by his father for the profession of music, which he practised for some time, with reputation; till following at last the more powerful dictates of nature, he betook himself to painting, and became a disciple of old *Gio. Bellino*: continued his studies under *Giorgione*; and having attained his excellent manner of coloring, went to Rome; where he insinuated himself so far into the favor of *Michael Angelo*, by siding with him and his party against *Raffaelle*, that pleased with the sweetness and beauty of his pencil, he furnished him with some of his own designs, and letting them pass under *Sebastian's* name, cried him up for the best painter in Rome. And indeed so universal was the applause which he gained by his piece of Lazarus raised from the dead, (the design of which had been given him by *Michael Angelo*) that nothing but the famous transfiguration of *Raffaelle* could eclipse it. He has the name of being the first who invented the art of preparing plaster-walls, for oil-painting (with a composition of pitch, mastick, and quicklime) but was generally so slow, and lazy in his performances, that other hands were oftentimes employed in finishing what he had begun. He died A.D. 1547.

BARTOLOMEO (in the Tuscan dialect called BACCIO) BANDINELLI, a Florentine painter and sculptor, born A.D. 1487; was a disciple of *Gio. Francesco Rustici*, and by the help of anatomy, joined with other studies, became a very excellent and correct designer: but in the coloring part was so unfortunate, that after he had heard *Michael Angelo* condemn it, for being hard and unpleasant, he never could be prevailed upon to make any farther use of his pencil: but always engaged some other hand in coloring his designs. However, in sculpture he succeeded better: and for a descent from the cross, in mezzo-relievo, was knighted by the emperor. He was likewise much in favor with *Francis I.* and acquired great reputation

tation by several of his figures, and abundance of drawings : which yet are more admired for their true outline, and proportions, than for grace. He died A.D. 1559.

JULIO ROMANO, born A.D. 1492, was the greatest artist, and most universal painter, of all the disciples of *Raffaelle*; was beloved by him, as if he had been his son, for the wonderful sweetness of his temper; and made one of his heirs; upon condition that he should assist in finishing what he had left imperfect. *Raffaelle* died 1520, and *Romano* continued in Rome some years after; but the death of *Leo X.* which happened in 1522, would have been a terrible blow to him, if *Leo's* successor *Hadrian VI.* had reigned long: for *Hadrian* had no taste for the arts; and all the artists must have starved under his cold aspect. *Clement VII.* however, who succeeded *Hadrian*, encouraged painters and painting; and set *Romano* to work in the hall of *Constantine*, and afterwards in other public places. But his principal performances were at Mantua, where he was sent for by the marquis *Frederico Gonzaga*; and indeed his good fortune directed him thither at a critical time: for, having made the designs of twenty lewd prints, which *Marc Antonio* engraved, and for which *Aretine* made inscriptions in verse, he would have been severely punished, if he had staid in Rome: for *Antonio*, was thrown into goal, and would have lost his life, if the *Cardinal de Medicis* had not interposed. In the mean time, *Romano* at Mantua, left lasting proofs of his great abilities, as well in architecture, as in painting: by a noble and stately palace, built after his model, and beautified with variety of paintings after his designs. In architecture he was so eminently skilful that he was invited back to Rome, with an offer of being the chief architect of St. Peter's church; but while he was debating with himself upon the proposal, death carried him off, as it had done *Raffaelle*, who was nominated by *Leo X.* to the same noble office. He died in 1546.

This painter had an advantage over the generality of his order, by his great superiority in letters. He was profoundly learned in antiquity; and, by conversing with the works of the most excellent poets, particularly Homer, had made himself an absolute master of the qualifications necessarily required in a grand designer.

JACOPO CARUCI, called PUNTORMO, from the place of his birth, A. D. 1493, studied under *Leonardo da Vinci*, *Mariotto Albertinelli*, *Pietro di Cosimo*, and *Andrea del Sarto*: but chiefly followed the manner of the last, both in design and coloring. He was of so unhappy a temper of mind, that though his works had stood the test even of *Raffaello* and *Michael Angelo* (the best Judges) yet he could never order them so as to please himself: and was so far from being satisfied with any thing he had ever done, that he was in great danger of losing the gracefulness of his own manner, by imitating that of other (inferior) masters, and particularly the style of *Albert Durer* in his prints. He spent most of his time at Florence, where he painted the chapel of St. Laurence: but was so wonderfully tedious about it, that in the space of eleven years he would admit no body to see what he had performed. He was also of so mean and pitiful a spirit, that he chose rather to be employed by ordinary people, for inconsiderable gains, than by princes and noblemen, at more liberal rates; so that he died poor, A. D. 1556.

GIOVANNI D'UDINE, so named from the place where he was born (being the metropolis of Frioul) A. D. 1494; was instructed by *Giorgione* at Venice, and at Rome became a disciple of *Raffaello*: and is celebrated, for having been the reviver of stucco-work, (a composition of lime and marble powder) in use among the ancient Romans, and discovered in the subterraneous vaults of Titus's palace; which he restored to its original splendor and perfection. He was employed by *Raffaello*, in adorning the apartments of the Vatican; and afterwards by several princes, and cardinals, in the chief palaces of Rome and Florence: and by the agreeable variety and richness of his fancy, and his peculiar happiness in expressing all sorts of animals, fruit, flowers, and still life, both in basso relievo, and colors, acquired the reputation of being the best master in the world, for decorations and ornaments in stucco, and grotesque. He died A. D. 1564, and was buried, according to his desire, in the Rotunda, near his dear master *Raffaello*.

ANTONIO DA CORREGGIO, a most extraordinary painter, so called from Correggio, a town in the dukedom of Modena; where he was born in 1494. He was a man of such admirable natural parts, that nothing but the unhappiness of his education hindered him from being the best painter in the world.

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For his circumstances afforded him no opportunities of studying either at Rome or Florence: or of consulting the antiques for perfecting himself in design. Nevertheless he had a genius so sublime, and a pencil so soft, tender, beautiful, and charming, that *Julio Romano* having seen a *Leda* and a *Venus* painted by him, for *Frederic*, duke of *Modena*, who intended them as a present to the emperor, he declared he thought it impossible for colors to go beyond them. *Raffaell's* fame tempted him at length to go to Rome. He considered attentively the pictures of that great painter; and after having looked on them a long time in silence, he said, "Ed io anche son pittore," "I also am a painter." His chief works are at *Modena* and *Parma*. At the latter place he painted two large cupolas in fresco, and some altar-pieces. This artist is remarkable for having borrowed nothing from the works of others. Every thing is new in his pictures, his conceptions, his design, his coloring, his pencil; and his novelty is good. His outlines are not correct, but their gusto is great. His landscapes are equally beautiful with his figures.

Correggio spent the greatest part of his life at *Parma*; and notwithstanding the many fine pieces he made, and his high reputation, it is said by some (but denied by others) that he was extremely poor, and obliged to work hard for the maintenance of his family, which was large. He was humble, modest, and devout, and died much lamented in 1534, when he was but 40 years of age. The reported cause of his death was a little singular. Going to receive 50 crowns for a piece he had done, he was paid it in a sort of copper money, called *quadrinos*. This was a great weight, and he had 12 miles to carry it, though it was in the midst of summer. He was over heated and fatigued; in which condition, indiscretely drinking cold water, he brought on a pleurisy, which put an end to his life.—There is reason to think this report is not true, but that he lived and died in comfort if not in splendor.

BATTISTO FRANCO, his cotemporary, a native of *Venice*, was a disciple of *Michael Angelo*; whose manner he followed so close, that in the correctness of his outline he surpassed most of the masters in his time. His paintings are pretty numerous, and dispersed all over *Italy*, and other parts of *Europe*; but his coloring being very dry, they are not much more esteemed than the prints which he etched. He died A. D. 1561.

LUCAS VAN LEYDEN, so called from the place where he was born, A. D. 1494, was at first a disciple of his father, a painter of note; and afterwards of *Cornelius Engelbert*: and wonderfully esteemed in Holland, and the Low Countries, for his skill in painting, and in engraving. He was prodigiously laborious, and a great emulator of *Albert Durer*; with whom he became at length so intimate, that they drew each other's picture. And indeed their manner, and stile, are so much alike, that it seemed as if one soul had animated them both. He was magnificent both in his habit, and way of living: and died A. D. 1533, after an interview betwixt him and some other painters, at Middleburgh: where disputing, and falling out in their cups, *Lucas*, fancying they had poisoned him, languished by degrees, and in six years' time pined away, purely with conceit.

QUINTIN MATSYS, sometimes called the farrier of Antwerp, famous for having been transformed from a blacksmith to a painter, by the force of love. He had followed the trade of a blacksmith and farrier near twenty years; when falling in love with a painter's daughter, who was handsome, and disliked nothing in him but his profession, he quitted his trade, and betook himself to painting: in which art, assisted by a good natural taste, a master, and the power of love into the bargain, he made a very uncommon and surprising progress. He was a painful and diligent imitator of ordinary life, and much better at representing the defects than the beauties of nature. One of his best pieces is a descent from the cross, in the chapel at the cathedral of Antwerp: by which, and a multitude of other histories and portraits, he gained a crowd of admirers; especially for his labourious neatness, which in truth was the principal part of his character. He died old in 1529. His works are dispersed throughout Europe.

CARAVAGIO DE POLIDORO, so called from the place of his birth, in the duchy of Milan, where he was born A. D. 1495. He went to Rome at the time when *Leo X.* was raising new edifices in the Vatican; and, not knowing how to get his bread otherwise, for he was very young, he hired himself to carry stones and mortar for the masons there at work. He drudged this way till he was eighteen, when it happened, that several young painters were employed by *Raffaelle* in the same place.

place to execute his designs. *Polidoro*, who often carried them mortar to make their fresco, was touched with the sight of the paintings, and solicited by his genius to turn painter. At first he attached himself to the works of *Giovanni d'Udini*; and the pleasure he took to see that painter work, stirred up his talent for painting. In this disposition, he was very officious to the young painters, and opened to them his intention: whereupon they gave him lessons, which emboldened him to proceed. He applied himself with all his might to designing, and advanced so prodigiously, that *Raffaelle* was astonished, and set him to work with the other young painters, and he distinguished himself so much from all the rest, that, as he had the greatest share in executing his master's designs in the Vatican, so he had the greatest glory. The care he had seen *Raphael* take, in designing the antique sculptures, shewed him the way to do the like. He spent whole days and nights in designing those beautiful models, and studied antiquity to the nicest exactness. He did very few easel pieces; most of his productions being in fresco, and in imitation of basso relievos. He made use of a manner called scratching, consisting in the preparation of a black ground, on which is placed a white plaster: and by taking off this white with an iron bodkin, the black appears and serves for shadows: scratched work lasts long, but, being very rough, is unpleasant to the sight. He associated himself at first with *Maturino*, and their friendship lasted till the death of the latter, who died of the plague, in 1526.

After this, *Polidoro*, having filled Rome with his pieces, thought to have enjoyed his ease, and the fruits of his labors, when the Spaniards in 1527 besieging that city, all the artists were forced to fly, or were ruined by the miseries of the war. In this exigence, *Polidoro* retired to Naples, where he was obliged to work for ordinary painters. Seeing himself without business, and forced to spend what he had got at Rome, he went to Sicily; and, understanding architecture as well as painting, the citizens of Messina employed him to make the triumphal arches for the reception of *Charles V.* coming from Tunis. This being finished, he thought of returning to Rome, and drew his money out of the bank of Messina; which his servant understanding, the night before his departure,

ture, confederated with other rogues, seized him in his bed, strangled him, and stabbed him. This done, they carried the body to the door of his mistress, that it might be thought he was killed there by some rival. The assassins fled, and every body pitied his untimely fate. Among others his servant, in the general sorrow, without fear of any one's suspecting him, came to make lamentations over him; when a Sicilian Count, one of *Polidoro's* friends, watching him, observed his grief not to be natural, and thereupon had him taken up on suspicion. He made a very bad defence; and, being put to the torture, confessed all, and was condemned to be drawn to pieces by four horses. The citizens of Messina expressed a hearty concern for *Polidoro's* untimely end, and interred his corpse honorably in the cathedral church. When this befel him he was in his 48th year, A.D. 1543.

Polidoro's genius was lively and fruitful; and his studying the antique basso relievos made him incline to represent battles, sacrifices, vases, trophies, and those ornaments which are most remarkable in antiquities. But, what is altogether surprising, is, that, notwithstanding his great application to antique sculptures, he perceived the necessity of the *claro obscuro* in painting. I do not find this was known in the Roman school before his time: he invented it, made it a principle of the art, and put it in practice. The great masses of lights and shadows which are in his pictures shew he was convinced that the eye of a spectator wanted repose, to view a picture with ease. It is from this principle that, in the friezes which he painted with white and black, his objects are grouped so artfully. His love of the antique did not hinder his studying nature; and his gusto of design, which was great and correct, was a mixture of the one and the other. His hand was easy and excellent, and the airs of his heads bold, noble, and expressive. His thoughts were sublime, his dispositions full of attitudes well chosen; his draperies well set, and his landscapes of a good taste. His pencil was light and soft; but after the death of *Raffaello* he very seldom colored his pieces, applying himself altogether to work in fresco in *claro obscuro*.

Rosso (so called from his red hair) born at Florence, A.D. 1496; was educated in the study of philosophy, music, poetry, architecture, &c. and having learned the first rudiments of design

sign from the Cartoons of *Michael Angelo*, improved himself by the help of anatomy; which he understood so well, that he composed two books on that subject. He had a copious invention, great skill in the mixture of his colors, and in the distribution of his lights and shadows: was very happy also in his naked figures, which he expressed with a good relievo, and proper attitudes; and would have excelled in all the parts of painting, had he not been too licentious and extravagant sometimes, and suffered himself rather to be hurried away by the heat of an unbounded fancy, than governed by his own judgment, or the rules of art. From Florence he went to Rome and Venice, and afterwards into France. He was well accomplished both in body and mind: and by his works in the galleries at Fontainebleau, and by several proofs which he gave of his extraordinary knowledge in architecture, recommended himself so effectually to *Francis I.* that he made him superintendent-general of all his buildings, pictures, &c. as also a canon of the chapel-royal, allowed him a considerable pension, and gave him other opportunities of growing so vastly rich, that for some time he lived like a prince himself, in all the splendor and magnificence imaginable: till being robbed of a considerable sum of money, and suspecting one of his intimate friends (*Francesco Pelligrino*, a Florentine) he caused him to be imprisoned, and put to the torture; which he underwent with courage: and having in the highest extremities maintained his innocence, with so much constancy, as to procure his release; *Rosso*, partly out of remorse for the barbarous treatment of his friend; and partly out of fear of the ill consequence of his just resentment, made himself away by poison, A. D. 1541.

FRANCESCO PRIMATICCIO, was descended of a noble family in Bologna. His friends, perceiving his strong inclination for design, permitted him to go to Mantua, where he was six years a disciple of *Julio Romano*. He became so skilful, that he represented battles in stucco and basso relievo, better than any of the young painters at Mantua, who were *Julio Romano's* pupils. He assisted *Julio Romano* in executing his designs; and *Francis I.* sending to Rome for a man that understood works in stucco, *Primiticcio* was chosen for this service. The king sent him to Rome to buy antiques, in 1540; and he brought

brought back a hundred and fourscore statues, with a great number of bustos. He had moulds made by *Giacomo Baroccio di Vignola* of the statues of Venus, Laocoon, Commodus, the Tiber, the Nile, the Cleopatra at Belvidere, and Trajan's pillar, in order to have them cast in brass. After the death of *Rosso*, he succeeded him in the place of superintendant of the buildings; and in a little time finished the gallery, which his predecessor had begun. He brought so many statues of marble and brass to Fontainebleau, that it seemed another Rome, as well for the number of the antiquities, as for his own works in painting and stucco. He was so much esteemed in France, that nothing of any consequence was done without him, which had relation to painting or building. He directed the preparations for festivals, tournaments, and masquerades. He was made abbot of St. Martin's at Troyes, and was respected as a courtier as well as a painter. He and *Rosso* shewed the French a good gusto; for, before their time, what they had done in the arts was very inconsiderable, and something Gothic. He died in a good old age, having been favored and caressed in four reigns. About 90, A. D. 1570.

DON GIULIO CLOVIO, a celebrated limner, born in Slavonia, A. D. 1498, at the age of eighteen went to Italy: and under *Julio Romano*, applied himself to miniature, with such admirable success, that never did ancient Greece, or modern Rome produce his fellow. He excelled both in portraits and histories: and (as *Vasari* his cotemporary reports) was another *Titian* in the one, and a second *Michael Angelo* in the other. He was entertained for some time in the service of the king of Hungary: after whose decease he returned to Italy; and being taken prisoner at the sacking of Rome by the Spaniards, made a vow to retire into a convent, as soon as ever he should recover his liberty; which he accordingly performed, not long after, in Mantua: but upon a dispensation obtained from the pope, by cardinal *Grimani*, he laid aside the religious habit, and was received into the family of that prince. His works were wonderfully esteemed throughout Europe: highly valued by several popes, by the emperors *Charles V.* and *Maximilian II.* by *Philip* king of Spain, and many other illustrious personages, engraved by *Albert Durer* himself, and so much admired at Rome, that those pieces which he wrought for the
cardinal

cardinal *Furnese* (in whose palace he spent the latter part of his life) were by all the lovers of art reckoned in the number of rarities of that city. Died A. D. 1578.

JOHN HOLBEIN, better known by his German name HANS, was born at Basil in Swisserland in 1498, as many say; though *Charles Patin* places his birth three years earlier. He learned the rudiments of his art from his father *John Holbein*, a painter, who had removed from Augsburg to Basil; but his genius soon raised him above his master. He painted our Saviour's Passion in the town-house at Basil; and also in the fish-market of the same town, a dance of peasants, and death's dance. *Holbein*, though a great genius and fine artist, had no elegance or delicacy of manners, but was given to wine and revelling company: for which he met with a rebuke from his friend the celebrated *Erasmus*.

It is said that an English nobleman, who accidentally saw some of *Holbein's* performances at Basil, invited him to England, where his art was in high esteem; and promised him great encouragement from *Henry VIII.*; but *H. lbein* was too much engaged in his pleasures to embrace the proposal. A few years after, however, moved by the necessities to which an increased family and his own mismanagement had reduced him, as well as by the persuasions of his friend *Erasmus*, he consented to go to England: and he consented the more readily, having a termagant for his wife. In his journey he staid some days at Strasburg, and applying, as it is said, to a very great master in that city for work, was taken in, and ordered to give a specimen of his skill. *Holbein* finished a piece with great care, and painted a fly upon the most eminent part of it; after which he withdrew privily in the absence of his master, and pursued his journey. When the painter returned home, he was astonished at the beauty and elegance of the drawing; and especially at the fly, which, upon his first casting his eye upon it, he so far took for a real fly, that he endeavoured to remove it with his hand. He sent all over the city for his journeyman, who was now missing; but after many enquiries, found that he had been thus deceived by the famous *Holbein*.

After begging his way to England, which *Patin* tells us he almost did; he found an easy admittance to the then lord chancellor, Sir *Thomas More*: for he had brought with him *Eras-*

mus's picture, and letters recommendatory from him. Sir *Thomas* kept him in his house between two and three years; during which time he drew Sir *Thomas's* picture, and many of his friends and relations. One day *Holbein* happening to mention the nobleman who had some years ago invited him to England, Sir *Thomas* was very solicitous to know who he was. *Holbein* replied, that he had indeed forgot his title, but remembered his face so well, that he could draw his likeness; which he did: the nobleman, it is said, was immediately known by it. The chancellor determined to introduce him to Henry VIII. which he did in this manner. He invited the king to an entertainment, and hung up all *Holbein's* pieces, disposed in the best order, and in the best light, in his great hall. The king, upon his entrance, was so charmed with them, that he asked, "Whether such an artist was now alive, and to be had for money?" Upon which Sir *Thomas* presented *Holbein* to the king, who took him into his service, and brought him into great esteem with the nobility. The king from time to time manifested his great value for him, and upon the death of queen Jane, his third wife, sent him into Flanders, to draw the picture of the duchess dowager of Milan, widow to *Francis Sforza*, whom the emperor *Charles V.* had recommended to him for a fourth wife; but the king's defection from the see of Rome happening about that time, he rather chose to match with a protestant princess, in hopes to engage the protestant league in Germany in his interest. *Cromwell*, then his prime-minister, (for Sir *Thomas More* was removed and beheaded), proposed *Anne of Cleves* to him; but the king was not over fond of the match, till her picture, which *Cromwell* had sent *Holbein* to draw, was presented to him: where, as lord *Herbert* of *Cherbury* says, she was represented by this master so charming, that the king resolved to marry her; and afterwards, that he might not disoblige the princes of Germany, actually did marry her; though, when he saw the lady, he was disgusted at her.

In England *Holbein* drew a number of admirable portraits. He painted alike in every manner; in fresco, in water-colours, in oil, and in miniature. He was eminent also for a rich vein of invention, very conspicuous in a multitude of designs,

designs, which he made for engravers, sculptors, jewellers, &c. He had the same singularity, which *Pliny* mentions of *Turpilus* a Roman, namely, that of painting with his left hand. He died of the plague at London in 1554, and at his lodgings at Whitehall, where he had lived from the time that the king became his patron.

Cotemporary with these masters was *UGO DA CARPI*, a painter, considerable only for having (in the year 1500) found out the art of printing in chiaro-oscuro: which he performed by means of two pieces, or plates of box: one of which serving for the outlines and shadows, the other imprinted whatever colour was laid upon it: And the plate being cut out, and hollowed in proper places, left the white paper for the lights, and made the print appear as if heightened with a pencil. This invention he afterwards improved, by adding a third plate, which served for the middle-tints; and made his stamps so compleat, that several famous masters, and among them *Parmegiano*, published a great many excellent things in this way.

BENVENUTO CELLINI, a celebrated sculptor and engraver of Florence, was born in 1500, and intended to be trained to music; but, at 15 years of age, bound himself, contrary to his father's inclinations, apprentice to a jeweller and goldsmith, under whom he made such a progress, as presently to rival the most skilful. He discovered an early taste for drawing and designing, which he afterwards cultivated. He applied himself also to seal engravings, learned to make curious damaskeenings of steel and silver on Turkish daggers, &c. and was very ingenious in medals and rings. But *Cellini* excelled in arms, as well as in arts: and *Clement VII.* valued him as much for his bravery as for his skill in his profession. When the duke of Bourbon laid siege to Rome, and the city was taken and plundered, the pope committed the castle of *St. Angelo* to *Cellini*; who defended it like a man bred to arms, and did not suffer it to surrender but by capitulation.

Cellini was one of those great wits, who may truly be said to have bordered on madness: he was of a desultory, capricious, unequal humour; and this involved him perpetually in adventures, which were often near being fatal to him. He travelled among the cities of Italy, but chiefly resided at Rome;

where he was sometimes in favor with the great, and sometimes out.

He consorted with all the first artists in their several ways, with *Michael Angelo*, *Julio Romano*, &c. Finding himself at length upon ill terms in Italy, he formed a resolution of going to France; and, passing from Rome through Florence, Bologna, and Venice, he arrived at Padua, where he was most kindly received by, and made some stay with, the famous *Pietro Bembo*. From Padua he travelled through Swisserland, visited Geneva in his way to Lyons, and, after resting a few days in this last city, arrived safe at Paris. He met with a gracious reception from *Francis I.* who would have taken him into his service; but, conceiving a dislike to France from a sudden illness he fell into there, he returned to Italy. He was scarcely arrived, when, being accused of having robbed the castle of *St. Angelo* of a great treasure at the time that Rome was sacked by the Spaniards, he was arrested and sent prisoner thither.

Being set at liberty, after many hardships and difficulties, he entered into the service of the French king, and set out with the cardinal of Ferrara for Paris; where, when they arrived, being highly disgusted at the cardinal's proposing what he thought an inconsiderable salary, this wild man goes off abruptly upon a pilgrimage to Jerusalem. He was, however, pursued and brought back to the king, who settled a handsome salary upon him, assigned him a house to work in at Paris, and granted him shortly after a naturalization. But here, getting as usual into scrapes and quarrels, and particularly having offended *Madame d'Estampes*, the king's mistress, he was exposed to endless troubles and persecutions; with which at length being wearied out, he obtained the king's permission to return to Italy, and went to Florence; where he was kindly received by *Cosmo de Medicis*, the grand duke, and engaged himself in his service. Here, again, disgusted with some of the duke's servants, (for he could not accommodate himself to, or agree with, any body) he took a trip to Venice, where he was greatly caressed by *Titian*, *Sansovino*, and other ingenious artists; but, after a short stay, returned to Florence, and resumed his business. He died in 1570.

PIERINO del VAGA, was born at Florence, A.D. 1500, of such mean parentage, that his mother dying when he was two months

months old, he was suckled by a goat. The name of *Vaga* he took from a country painter, who carried him to Rome: where he left him in such poor circumstances, that he was forced to spend three days of the week in working for bread; but yet setting apart the other three for improvement; in a little time, by studying the antique, together with the works of *Raffuelle*, and *Michael Angelo*, he became one of the boldest, and most graceful designers of the Roman school: and understood the muscles in naked bodies, and all the difficulties of the art so well, that *Raffuelle* took an affection to him, and employing him in the pope's apartments, gave him a lucky opportunity of distinguishing himself from his fellow disciples, by the beauty of his coloring, and his talent in decorations and grotesque. His chief works are at Genoa, where he grew famous likewise for his skill in architecture; having designed a noble palace for prince *Doria*, which he also painted and adorned with his own hand. From Genoa he removed to Pisa, and afterwards to several other parts of Italy; his rambling humour never suffering him to continue long in one place: till at length returning to Rome, he had a pension settled on him, for looking after the pope's palace, and the Casa Farnese. But *Pierino* having squandered away in his youth, that which should have been the support of his old age; and being constrained at last to make himself cheap, by undertaking any little pieces, for a small sum of ready money, fell into a deep melancholy, and from that extreme into another as bad, of wine and women, and the next turn was into his grave, A. D. 1547.

FRANCESCO MAZZUOLI, called PARMEGIANO, because born at Parma, A. D. 1504, was brought up under his two uncles; was an eminent painter, when but sixteen years old; famous all over Italy at nineteen; and at twenty-three performed such wonders, that when the emperor *Charles V.* had taken Rome by storm, some of the common soldiers in sacking the town, having broke into his apartments, and found him (like *Protogenes* of old) intent on his work, were so astonished at the beauty of his pieces, that instead of plunder and destruction, which was then their business, they resolved to protect him (as they afterwards did) from all manner of violence. But besides the perfections of his pencil (which was one of the most genteel, most graceful, and most elegant in the world) he

he delighted in music, and therein also excelled. His principal works are at Parma; where, for several years, he lived in great reputation; till falling unhappily into the study of chemistry, he wasted the most considerable part of his time and fortunes in search of the philosopher's-stone, and died poor, in the flower of his age, A. D. 1540. There are extant many valuable prints by this master, not only in chiaro oscuro, but also in aqua fortis, of which he is said to have been the inventor: or at least, the first who practised the art of etching, in Italy.

GIACOMO PALMA, commonly called PALMA VECCIO, (i. e. the old) was born at Serinalta, in the state of Venice, A. D. 1508, and made such good use and advantage of the instructions which he received from *Titian*, that few masters have shewn a nobler fancy in their compositions; better judgment in their designs; more of nature in their expression, and airs of heads; or of art in finishing their works. Venice was where he usually resided, and where he died, A. D. 1556. His pieces are not very numerous, by reason of his having spent much time in bringing those which he has left behind him, to perfection.

DANIELE RICCIARELLI, surnamed da VOLTERRA, from a town in Tuscany, where he was born, A. D. 1509, was of a melancholy and heavy temper, and seemed but meanly qualified by nature for an artist: yet by the instructions of *Balthasar da Siena*, and his own application and industry, he surmounted all difficulties; and at length became so excellent a designer, that his descent from the cross, in the church of the Trinity on the mount, is ranked amongst the best pieces in Rome. He was chosen by pope *Paul IV.* to cloath some of the nudities in *Michael Angelo's* last judgment: which he performed with good success. He was as eminent likewise for his chissel as his pencil, and wrought several considerable things in sculpture, died A. D. 1566.

FRANCESCO SALVIATI, a Florentine, born A. D. 1510, was at first a disciple of *Andrea del Sarto*, and afterwards of *Baccio Bandinelli*; and very well esteemed both in Italy and France, for his several works in fresco, distemper, and oil. He was quick at invention, and as ready in the execution; graceful in his naked figures, and as genteel in his draperies; yet his talent did not lie in grand compositions; and there are some of his pieces in two colors only, which have the name of being
his

his best performances. He was naturally so fond and conceited of his own works, that he could hardly allow any body else a good word: and it is said, that the jealousy which he had of some young men then growing up into reputation, made him so uneasy that the very apprehension of their proving better artists than himself, hastened his death, A. D. 1563.

PIRRO LIGORIO, a noble Neapolitan, lived in this time: and though he chiefly studied architecture, and for his skill in that art was employed, and highly encouraged by pope *Paul IV.* and his successor *Pius IV.* yet he was also an excellent designer; and by the many cartoons which he made for tapestries, &c. (as well as by his writings) gave sufficient proof, that he was well learned in the antiquities. There are several volumes of his designs preserved in the cabinet of the duke of Savoy: of which some part consists in a curious collection of all the ships, gallies, and other sorts of vessels, in use amongst the ancients. He was engineer to *Alphonsus II.* the last duke of Ferrara, and died about the year 1573.

GIACOMO da PONTE da BASSANO, so called from the place where he was born, (in the *Marca Trevisana*) A. D. 1510, was at first a disciple of his father; and afterwards of *Bonifacio*, a better painter, at Venice: by whose assistance, and his own frequent copying the works of *Titian*, and *Parmegiano*, he brought himself into a pleasant and most agreeable way of coloring: but returning into the country, upon the death of his father, he applied himself wholly to the imitation of nature; and from his wife, children and servants, took the ideas of most of his figures. His works are very numerous, all the stories of the Old and New Testament having been painted by his hand, besides a multitude of other histories. He was famous also for several excellent portraits. In a word, so great was the reputation of this artist at Venice, that *Titian* himself was glad to purchase one of his pieces (representing the entrance of *Noah* and his family into the ark) at a very considerable price. He had made himself well acquainted with history, and having likewise a good deal of knowledge in polite literature, this furnished him with excellent subjects. He had great success in landscape and portraiture. He has also drawn several night pieces; but it is said he found great difficulty in representing feet and hands, and for this reason these parts are generally

generally hid in his pictures. *Annibal Carrache*, when he went to see *Bassano*, was so far deceived by the representation of a book painted on the wall, that he went to lay hold of it.

He was earnestly solicited to go into the service of the emperor: but so charming were the pleasures which he found in the quiet enjoyment of painting, music, and good books, that no temptations whatsoever could make him change his cottage for a court. He died A.D. 1592, leaving behind him four sons: of whom

FRANCESCO, the eldest, settled at Venice: where he followed the manner of his father, and was well esteemed, for divers pieces in the ducal palace, and other public places, in conjunction with *Paul Veronese*, *Tintoret*, &c. But his too close application to painting having rendered him unfit for other business, and ignorant even of his own private affairs; he contracted by degrees a deep melancholy, and at last became so much crazed, that fancying serjeants were continually in pursuit of him, he leaped out of his window to avoid them (as he imagined) and by the fall occasioned his own death, A.D. 1594. aged 43.

LEANDRO, the third son, had so excellent a talent in face-painting, (which he principally studied) that he was knighted for a portrait he made of the doge *Marin Grimani*. He likewise finished several things left imperfect by his brother *Francesco*; composed some history pieces also of his own; and was as much admired for his perfection in music, as his skill in painting. Died A.D. 1623, aged 65.

GIO BATTISTA, the second son, and **GIROLAMO** the youngest, applied themselves to making copies of their father's works; which they did so very well, that they are oftentimes taken for originals. *Gio Battista* died A.D. 1613, aged 60. and *Giorlamo*, A.D. 1622, aged 62.

GIACOMO ROBUSTI, called **TINTORETTO** (because a dyer's son) born at Venice, A.D. 1512, was a disciple of Titian, who having observed something extraordinary in his genius, dismissed him from his family, for fear he should grow up to rival his master. Yet he pursued *Titian's* way of coloring, as the most natural; and studied *Michael Angelo's* gusto of design as the most correct. Venice was the place of his constant abode, where he was made a citizen, and wonderfully beloved, and esteemed for his works. He was called the furious *Tintoret* for

for his bold manner of painting, with strong lights and deep shadows; for the rapidity of his genius; and for his grand vivacity of spirit, much admired by *Paul Veronese*. But then, he was blamed by him, and all others of his profession, for undervaluing himself, and his art, by undertaking all sorts of business for any price; thereby making so great a difference in his several performances, that (as *Hannibal Carrache* observed) he is sometimes equal to *Titian*, and at other times inferior to himself. He was extremely pleasant, and affable in his humour: and delighted so much in painting and music, his beloved studies, that he would hardly suffer himself to taste any other pleasures. He died A. D. 1594; having had one daughter and a son: of whom the eldest

MARIETTA TINTORETTA, was so well instructed by her father, in his own profession, as well as in music, that in both arts she got great reputation, and was particularly eminent for an admirable style in portraits. She married a German, and died in her prime, A. D. 1590; equally lamented both by her husband and her father; and so much beloved by the latter, that he never would consent she should leave him, though she had been invited by the emperor *Maximilian*, by *Philip II.* king of Spain, and by several other princes to their courts.

DOMENICO TINTORRETTO, his son, gave great hopes in his youth, that he would one day render the name of *Tintoret* yet more illustrious than his father had made it: but neglecting to cultivate by study the talent which nature had given him, he fell short of those mighty things expected from him; and became more considerable for portraits than for historical compositions. He died A. D. 1637, aged 75.

PARIS BORDONT, well descended, and brought up to letters, music, and other genteel accomplishments, was a disciple of *Titian*, and flourished in the time of *Tintoret*: but was more commended for the delicacy of his pencil than the purity of his out-lines. He was in great favour and esteem with *Francis I.* for whom, besides abundance of histories, he made the portraits of several court ladies, in so excellent a manner, that the original nature was hardly more charming. From France he returned home to Venice, laden with honor and

riches; and having acquired as much reputation in all parts of Italy as he had done abroad, died aged 75.

GEORGIO VASARI, a Florentine painter, equally famous for the pen and pencil, and eminent for his skill in architecture, was born at Arezzo, a city of Tuscany, in 1514. He was at first a disciple of *William* of Marseilles, who painted upon glass, afterwards of *Andrea del Sarto*, and at last of *Michael Angelo*. *Vasari* was not, like some other painters, hurried on to this profession by natural inclination: for it is probable, that he made choice of it from prudence and reflection, more than from the impulse of genius. When the troubles of Florence were over, he returned to his own country, where he found his father and mother dead of the plague, and five brethren left to his care, whom he was forced to maintain by the profits of his labor. He painted in fresco in the towns about Florence; but, fearing this would not prove a sufficient maintenance, he quitted his profession, and turned goldsmith. But this not answering, he again applied himself to painting; and with an earnest desire to become a master. He was indefatigable in designing the antique, and studying the best pieces of the most noted masters; he very much improved his design, by copying entirely *Michael Angelo's* chapel, yet he joined with *Salvati* in designing all *Raffaello's* works: by which he improved his invention and hand to such a degree, that he attained a wonderful freedom in both. He did not pay a vast attention to coloring, having no very true idea of it: on which account his works, though he was an artful designer, did not acquire him the reputation he expected. He was a good architect, and understood ornaments very well; and he executed innumerable works this way, as well as in painting. He spent the most considerable part of his life in travelling over Italy, leaving in all places marks of his industry.

He was a writer as well as a painter. He wrote "A History of the Lives of the most eminent Painters, Sculptors, Architects," &c. which he first published at Florence, in 2 vols. 1550; and reprinted in 1568, with large additions, and the heads of most of the masters. This work was undertaken at the request of the Cardinal de *Medicis*, who was very much his patron; and in the opinion of *Hannibal Caro*, is written with great veracity and judgment: though *Felibien* and others tax him

him with some faults, particularly with flattering the masters then living, and with partiality to those of his own country. He published also, "Reflections on his own pictures:" of which the chief are at Rome, Florence, and Bologna. He died at Florence in 1578, aged 64: and was carried to Arezzo, where he was buried in a chapel, of which he himself had been the architect.

ANDREA PALLADIO, a celebrated Italian architect, born A. D. 1518, was a native of Vicenza in Lombardy. He was one of those who labored particularly to restore the ancient beauties of architecture, and contributed greatly to revive true taste in that science. As soon as he had learned the principles of that art from *George Trissinus* a learned man, who was a Patrician or Roman nobleman, of the same town of Vicenza, he went to Rome; where applying himself with great diligence to study the ancient monuments, he entered into the spirit of their architects, and possessed himself of all their beautiful ideas. This enabled him to restore their rules, which had been corrupted by the barbarous Goths. He made exact drawings of the principal works of antiquity which were to be met with at Rome; to which he added "Commentaries," which went through several impressions, with the figures. This, though a very useful work, yet is greatly exceeded by the four books of architecture, which he published in 1570. The last book treats of the Roman Temples, and is executed in such a manner, as gives him the preference to all his predecessors upon the subject. It was translated into French by *Roland Friatt*, and into English by several authors. *Inigo Jones* wrote some excellent remarks upon it, which were published in an edition of *Palladio* by *Leoni*, 1742, in 2 vols. folio.

ANTONIO MORE, born at Utrecht, in the Low Countries, A. D. 1519, was a disciple of *John Schoorel*, and in his younger days had seen Rome, and some other parts of Italy. He was recommended by Cardinal *Granville*, to the service of the Emperor *Charles V.* and having made a portrait of his son *Philip II.* at Madrid, was sent upon the same account to the king, queen, and princess of Portugal; and afterwards into England, to draw the picture of queen *Mary*. From Spain he retired into Flanders, where he became a mighty favorite of the duke of *Alva* (then governor of the Low Countries.) And

besides the noble presents and applause, which he gained in all places by his pencil, was as much admired for his extraordinary address; being as great a courtier, as a painter. His talent lay in designing very justly, in finishing his pieces with wonderful care and neatness, and in a most natural imitation of flesh and blood, in his coloring. Yet after all, he could not reach that noble strength and spirit, so visible in the works of *Titian*. He made several attempts in history-pieces; but understood nothing of grand compositions; and his manner was tame, hard, and dry. He died at Antwerp, A.D. 1575.

PAOLO FARINATO, of Verona, was (it is said) cut out of his mother's belly, who died in labor, A.D. 1522. He was a disciple of *Nicolo Golsino*, and an admirable designer; but not altogether happy in his coloring: though there is a piece of his painting in *St. George's* church, at Verona, so well performed in both parts, that it does not seem to be inferior to one of *Paul Veronese*, which is placed next to it. He was famous *tam Marte quam Mercurio*; being an excellent swordsman, and a very good orator. He was considerable likewise for his knowledge in sculpture and architecture, especially that part of it which relates to fortifications, &c. His last moments were as remarkable as his first, for the death of his nearest relation. He lay upon his death-bed, A.D. 1606; and his wife, who was sick in the same room, hearing him cry out, he was going; told him, she would bear him company; and was as good as her word: they both expiring the same minute.

ANDREA SCHIAVONE, so called from the country where he was born, A.D. 1522, was so meanly descended, that his parents, after they had brought him to Venice, were not able to afford him a master: and yet by great study and pains, together with such helps as he received from the prints of *Parmegiano*, and the paintings of *Giorgione* and *Titian*, he arrived at last to degrees of excellence very surprising. Being obliged to work for his daily bread, he could not spare time sufficient for making himself perfect in design: but that defect was so well covered, with the singular beauty and sweetness of his colors, that *Tintoret* used often times to say, no painter ought to be without one piece (at least) of his hand. His principal works were composed at Venice, some of them in concurrence with *Tintoret* himself, and others by the directions

rections of *Titian*, in the library of *St. Mark*. But so malicious was fortune to poor *Andrea*, that his pictures were but little valued in his lifetime, and he never was paid any otherwise for them, than as an ordinary painter: though after his decease, which happened A.D. 1582, his works turned to a much better account, and were esteemed answerable to their merits, and but little inferior to those of his most famous cotemporaries.

FEDERICO BARROCCI, born in the city of *Urbino*, A.D. 1528, was trained up in the art of design by *Battista Venetiano*; and having at *Rome* acquired a competent knowledge in geometry, perspective, and architecture, applied himself to the works of his most eminent predecessors: and in a particular manner studied his countryman *Raffaello* and *Correggio*; one in the charming airs, and graceful outlines of his figures; the other in the admirable union, and agreeable harmony of his colors. He had not been long in *Rome*, before some malicious painters, his competitors, found means (by a dose of poison, conveyed into a salad, with which they treated him) to send him back again into his own country, attended with an indisposition so terribly grievous, that for above fifty years together it seldom permitted him to take any repose, and never allowed him above two hours in a day, to follow his painting. So that expecting, almost every moment, to be removed into another world, he employed his pencil altogether in the histories of the Bible, and other religious subjects: of which he wrought a considerable number, in the short intervals of his painful fits, and notwithstanding the severity of them, lived till the year 1612, with the character of a man of honor, and virtue, as well as the name of one of the most judicious, and graceful painters, that has ever been.

TADDEO ZUCCHERO, born at *St. Angelo in Vado*, in the duchy of *Urbino*, A.D. 1529, was initiated in the art of painting at home, by his father; and at *Rome* instructed by *Gio. Pietro Calabro*: but improved himself most by the study of anatomy, and by copying the works of *Raffaello*. He excelled chiefly in a florid invention, a genteel manner of design, and in the good disposition and œconomy of his pieces: but was not so much admired for his coloring, which was generally unpleasant, and rather resembled the statues than the life.

Rome,

Rome, Tivoli, Florence, Caprarola, and Venice, were the places where he distinguished himself; but left many things unfinished, being snatched away in his prime, A.D. 1566.

PAOLO CALIARI, il VERONFSE, born A.D. 1532, was a disciple of his uncle *Antonio Badile*: and not only esteemed the most excellent of all the Lombard painters, but for his copious and admirable invention, for the grandeur and majesty of his composition, for the beauty and perfection of his draperies, together with his noble ornaments of architecture, &c. he is stiled by the Italians, *Il Pittor felice* (the happy painter.) He spent most of his time at Venice; but the best of his works were made after he returned thither from Rome, and had studied the antique. He could not be prevailed upon by the great offers made him by *Philip II.* of Spain, to leave his own country; where his reputation was so well established, that most of the princes of Europe sent to their several ambassadors, to procure them something of his hand, at any rates. He was a person of a sublime and noble spirit, used to gorge richly dressed, and generally wore a gold chain, which had been presented him by the procurators of *St. Mark*, as a prize he won from several artists his competitors. He was highly in favor with all the principal men in his time; and so much admired by all the great masters, as well co-temporaries, as those who succeeded him, that *Titian* himself used to say, he was the ornament of his profession; and *Guido Reni* being asked, which of the masters his predecessors he would chuse to be, were it in his power; after *Raffuella* and *Corregio*, named *Paul Veronese*; whom he always called his *Paolino*. He died at Venice, A.D. 1588; leaving great wealth behind him to his two sons,

GABRIELLE and CARLO, who lived very happily together, joined in finishing several pieces left imperfect by their father, and followed his manner so close in other excellent things of their own, that they are not easily distinguished from those of *Paulo's* hand. *Carlo* would have performed wonders, had he not been nipt in the bud, A.D. 1596, aged 26: after whose decease *Gabriele* applied himself to merchandize; yet did not quite lay aside his pencil, but made a considerable number of portraits, and some history pieces of a very good gusto. Died A.D. 1631, aged 63.

BENEDETTO

BENEDETTO CALIARI lived and studied with his brother *Paulo*, whom he loved affectionately; and frequently assisted him and his nephews, in finishing several of their compositions; but especially in painting architecture, in which he chiefly delighted. He practised for the most part in fresco: and some of his best pieces are in chiaro-oscuro. He was besides, master of a respectable stock of learning, was poetically inclined, and had a peculiar talent in satire. He died A. D. 1598, aged 60.

GIOSEPPE SALVIATI, a Venetian painter, was born A. D. 1535, and exchanged the name of *Porta*, which belonged to his family, for that of his master *Francesco Salviati*, with whom he was placed very young at Rome, by his uncle. He spent the greatest part of his life in Venice: where he applied himself generally to fresco: and was oftentimes employed in concurrence with *Paulo Veronese*, and *Tintoret*. He was well esteemed for his great skill, both in design and coloring; was likewise well read in other arts and sciences, and was particularly so good a mathematician, that he wrote several treatises, very judiciously, on that subject. He died A. D. 1585.

FEDERICO ZUCCHERO, born in the duchy of Urbino, A. D. 1543, was a disciple of his brother *Taddeo*, from whom he differed but very little in his style, and manner of painting; though in sculpture and architecture he was far more excellent. He fled into France to avoid the pope's displeasure, which he had incurred, by drawing some of his officers with asses ears, in a piece he made to represent calumny or slander. From thence passing through Flanders and Holland, he came over into England, drew queen *Elizabeth's* picture, went back to Italy, was pardoned by the pope, and in a little time sent for to Spain, by *Philip II.* and employed in the Escorial. He labored very hard at his return to Rome, for establishing the academy of painting, by virtue of a brief obtained from pope *Gregory XIII.* Of which being chosen the first president himself, he built a noble apartment for their meeting, went to Venice to print some books he had composed of that art, and had formed other designs for its farther advancement, which were all defeated by his death, (at Ancona) A. D. 1609.

GIACOMO PALMA junior, commonly called **GIOVANE PALMA**, born at Venice, A. D. 1544, was son of *Antonio*, the nephew

nephew of *Palma Vecchio*. He improved the instructions which his father had given him, by copying the works of the most eminent masters, both of the Roman and Lombard schools; but in his own compositions chiefly followed the manner of *Titian* and *Tintoret*. He spent some years in Rome, and was employed in the galleries and lodgings of the Vatican: but the greater number of his pieces is at Venice, where he studied night and day, filled almost every place with something or other of his hand; and (like *Tintoret*) refused nothing that was offered him, upon the least prospect of gain. He died A. D. 1623, famous for never having let any sorrow come near his heart, even upon the severest trials.

BARTHOLOMEW SPRANGHER, born at Antwerp, A. D. 1546, and brought up under variety of masters, was chief painter to the emperor *Maximilian II.* and so much respected by his successor *Rodolphus*, that he presented him with a gold chain and medal, allowed him a pension, honored him and his posterity with the title of nobility, lodged him in his own palace, and would suffer him to paint for nobody but himself. He had spent some part of his youth in Rome, where he was employed by the cardinal *Farnese*, and afterwards preferred to the service of pope *Pius V.* but for want of judgment in the conduct of his studies, brought little with him, besides a good pencil, from Italy. His out-line was generally stiff and very ungraceful; his postures forced and extravagant; and, in a word, there appeared nothing of the Roman gusto in his designs. He obtained leave from the emperor (after many years continuance in his court) to visit his own country; and accordingly went to Antwerp, Amsterdam, Haerlem, and several other places, where he was honorably received: and having had the satisfaction of seeing his own works highly admired, and his manner almost universally followed in all those parts, as well as in Germany, he returned to *Prague*, and died in a good old age. On the same form with *Sprangher* we may place his cotemporaries *John Van Ach*, and *Joseph Heints*, both history-painters of note, and much admired in the emperor's court.

MATTHEW and **PAUL BRIL**, natives of Antwerp, and good painters. Matthew was born in 1550, and studied for the most part at Rome. He was eminent for his performances in history and landscape, in the galleries of the Vatican; where he was employed

ployed by *Pope Gregory XIII.* He died in 1584, being no more than thirty-four years of age. *Paul* was born in 1554; followed his brother *Matthæw* to Rome; painted several things in conjunction with him; and, after his decease, brought himself into credit by his landscapes, but especially by those which he composed in his latter time. The invention in them was more pleasant, the disposition more noble, all the parts more agreeable, and painted with a better gusto, than his earlier productions in this way; which was owing to his having studied the manner of *Hannibal Carrache*, and copied some of *Titian's* works, in the same kind. He was much in favor with pope *Sixtus V.* and, for his successor *Clement VIII.* painted that famous piece, about sixty-eight feet long, wherein the saint of that name is represented cast into the sea, with an anchor about his neck. He died at Rome in 1626, aged 72.

CHERUBINO ALBERTI, born A. D. 1552, was a disciple of his father; and equally excellent both in engraving and painting. His performances in the latter are mostly in fresco: and hardly anywhere to be seen out of Rome: but his prints after *M. Angelo*, *Polydore*, and *Zucchero*, being in the hands of the world, as they have done honor to those masters, they have secured a lasting reputation to himself. He spent a great part of his life in the happy enjoyment of the fruit of his labours: but a considerable estate (unluckily) falling to him by the death of his brother, he laid aside his pencil, grew melancholy, and in a strange, unaccountable whimsey of making cross-bows, (such as were used in war by the ancients, before gunpowder was known) fooled away the remainder of his days, and died A. D. 1615, aged 63.

ANTONIO TEMPESTA, born in Florence, A. D. 1555, was a disciple of *John Strada*, a Fleming. He had a particular genius for battles, cavalcades, huntings, and for designing all sorts of animals; but did not so much regard the delicacy of coloring, as the lively expression and spirit of those things which he represented. His ordinary residence was at Rome; where in his younger days he wrought several pieces, by order of pope *Gregory XIII.* in the apartments of the Vatican. He was full of thought and invention, very quick and ready in the execution; and considerable for a multitude of prints etched by himself. He died A. D. 1630, aged 75, much commended also

for his skill in music: and so famous for his veracity, that it became a proverbial expression, to say, "It is as true as if *Tempesta* himself had spoken it."

CARACCI, (LUDOVICO, AUGUSTINE, and HANNIBAL,) celebrated painters of the Lombard school, all of Bologna in Italy. *Ludovico Caracci* was born in 1555; and was cousin-german to *Augustine* and *Hannibal*, who were brothers. He discovered but an indifferent genius for painting under his first master *Prospero Fontana*; who therefore dissuaded him from pursuing it any farther, and treated him so roughly, that *Ludovico* left his school. However, he was determined to supply the defects of nature by art; and henceforward had recourse to no other master than the works of the great painters. He went to Venice, where the famous *Tintoret* seeing something of his doing, encouraged him to proceed in his profession, and foretold that he should in time be one of the first in it. This prophetic applause animated his resolutions to acquire a mastery in his art; and he travelled about to study the works of those who had excelled in it. He studied *Titian's*, *Tintoret's*, and *Paulo Verones's* works at Venice; *Andrea del Sarto's* at Florence; *Correggio's* at Parma; and *Julio Romano's* at Mantua; but *Correggio's* manner touched him most sensibly, and he followed it ever after. He excelled in design and coloring, and a peculiar gracefulness.

AUGUSTINE CARACCI was born in 1557, and *Hannibal* in 1560. Their father, though a taylor by trade, was yet very careful to give his sons a liberal education. *Augustine* begun to study as a scholar; but his genius leading him to art he was afterwards put to a goldsmith. He quitted this profession in a little time, and then deviated to everything that pleased his fancy. He first put himself under the tuition of his cousin *Ludovico*, and became a very good designer and painter. He gained some knowledge likewise of all the parts of the mathematics, natural philosophy, rhetoric, music, and most of the liberal arts and sciences. He was also a tolerable poet, and very accomplished in many other respects. Though painting was the profession he always stuck to, yet it was often interrupted by his pursuits in the art of engraving, which he learnt of *Cornelius Cort*, and in which he surpassed all the masters of his time.

HANNIBAL CARACCI in the mean time was a disciple of *Ludovico* as well as his brother *Augustine*; but never wandered from his

his art, though he rambled through all those places which afforded any means of cultivating and perfecting it. Among his many admirable qualities, he had so prodigious a memory, that whatever he had once seen, he never failed to retain and make his own. Thus at Parma, he acquired the sweetness and purity of *Correggio*; at Venice, the strength and distribution of colors of *Titian*; at Rome, the correctness of design and beautiful forms of the antique; and by his wonderful performance in the Farnese palace, he soon made it appear, that all the several perfections of the most eminent masters, his predecessors, were united in himself.

At length these three painters, having made all the advantages they could by observation and practice, formed a plan of association, and continued henceforward almost always together. *Ludovico* communicated his discoveries freely to his cousins, and proposed to them that they should unite their sentiments and their manner, and act as it were in confederacy. The proposal was accepted: they performed several things in several places; and finding their credit increase, they laid the foundation of that celebrated school, which ever since has gone by the name of the *Caracci's* academy. Hither all the young students, who had a view of becoming masters, resorted to be instructed in the rudiments of painting: and here the *Caracci* taught freely and without reserve to all that came. *Ludovico's* charge was to make a collection of antique statues and bas-reliefs. They had designs of the best masters, and a collection of curious books on all subjects relating to their art: and they had a skilful anatomist always ready to teach what belonged to the knitting and motion of the bones, muscles, &c. There were often disputations in the academy; and not only painters but men of learning proposed questions, which were always decided by *Ludovico*. Everybody was well received; and though stated hours were allotted to treat of different matters, yet improvements might be made at all times by the antiquities and the designs that were to be seen.

The fame of the *Caracci* reaching Rome, the Cardinal *Farnese* sent for *Hannibal* thither, to paint the gallery of his palace. *Hannibal* was the more willing to go, because he had a great desire to see *Raffaello's* works, with the antique statues and bas-reliefs. The gusto which he took there from the ancient sculpture, made him change his Bolognian manner for one more

learned, but less natural in the design and in the coloring. *Augustine* followed *Hannibal*, to assist him in his undertaking of the Farnese gallery; but the brothers not rightly agreeing, the cardinal sent *Augustine* to the court of the duke of Parma, in whose service he died in 1602, being only 45 years of age. His most celebrated piece of painting is that of the communion of *St. Jerom*, in Bologna: "A piece," says a connoisseur, "so complete in all its parts, that it was much to be lamented the excellent author should withdraw himself from the practice of an art, in which his abilities were so very extraordinary, to follow the inferior profession of an engraver." *Augustine* had a natural son, called *Antonio*, who was brought up a painter under his uncle *Hannibal*; and who applied himself with so much success to the study of all the capital pieces in Rome, that it is thought he would have surpassed even *Hannibal* himself, if he had lived; but he died at the age of 35, in 1618.

Meanwhile *Hannibal* continued working in the Farnese gallery at Rome; and after inconceivable pains and care, finished the paintings in the perfection they are now to be seen. He hoped that the cardinal would have rewarded him in some proportion to the excellence of this work, and to the time it took him up, which was eight years; but he was disappointed. The cardinal, influenced by an ignorant Spaniard his domestic, gave him but a little above 200*l.* though it is certain, he deserved more than twice as many thousands. When the money was brought him, he was so surprised at the injustice done him, that he could not speak a word to the person who brought it. This confirmed him in a melancholy which his temper naturally inclined to, and made him resolve never more to touch his pencil; and this resolution he had undoubtedly kept, if his necessities had not compelled him to break it. It is said, that his melancholy gained so much upon him, that at certain times it deprived him of the right use of his senses. It did not, however, stop his amours; which at Naples, whither he retired for the recovery of his health, brought a distemper upon him, of which he died at 49 years of age. As in his life he had imitated *Raffaelle* in his works, so he seems to have copied that great master in the cause and manner of his death. His veneration for *Raffaelle* was indeed so great, that it was his death-bed request, to be buried in the same tomb with him; which was accordingly done in the Pantheon or Rotunda at Rome. There are extant several prints
of

of the blessed Virgin, and of other subjects, etched by the hand of this incomparable artist. He is said to have been a friendly, plain, honest, and open-hearted man; very communicative to his scholars, and so extremely kind to them, that he generally kept his money in the same box with his colors, where they might have recourse to either, as they had occasion.

While *Hannibal Caracci* worked at Rome, *Ludovico* was courted from all parts of Lombardy, especially by the clergy, to make pictures in their churches; and we may judge of his capacity and facility, by the great number of pictures he made, and by the preference that was given him over other painters. In the midst of these employments, *Hannibal* solicited him to come and assist him in the Farnese gallery; and so earnestly that he could not avoid complying with his request. He went to Rome; corrected several things in that gallery; painted a figure or two himself, and then returned to Bologna, where he died, 1619, aged 63.

Had the *Caracci* had no reputation of their own, yet the merit of their disciples, in the academy which they founded, would have rendered their name illustrious in succeeding times: among them were *Guido*, *Domenichino*, *Lanfranco*, &c. &c.

CAMILLO, GIULIO CESARE, and CARL' ANTONIO, the sons and disciples of ERCOLE PROCACCINI, flourished at this time. They were natives of Bologna, but upon some misunderstanding between them and the *Caracci*, removed to Milan, where they spent the greatest part of their lives, and set up an academy of design, famous for producing many excellent painters. Of these brothers

CAMILLO, the eldest, abounded in invention and spirit; but was a great mannerist, and rather studied the beauty than correctness of his designs. He lived very splendidly; kept his carriage, and a numerous retinue; and died A. D. 1628, aged 80.

GIULIO CESARE was both a sculptor and painter, and famous in Rome, Modena, Venice, Genoa, Bologna, and Milan, for several admirable things of his hand. He was the best of all the *Procaccini*, and surpassed his brother *Camillo* in the truth and purity of his outlines, and in the strength and boldness of his figures. He lived 78 years.

CARL' ANTONIO was an excellent musician, and as well skilled in the harmony of colors, as of sounds; yet not being
able

able to come up to the perfections of his brothers in historical compositions, he applied himself wholly to landscapes and flowers; and was much esteemed for his performances in that way.

ERCOLE, the son of *Carl' Antonio*, was a disciple of his uncle *Julio Cesare*, and so happy in imitating his manner, that he was sent for to the court of the duke of Savoy, and highly honored and nobly rewarded by that prince, for his services. He was besides an admirable lutenist; and died 80 years old, A. D. 1676.

HENRY GOLTZIUS a famous painter and engraver, was born in 1558, at Mulbree in the duchy of Juliers; and learned his art at Haerlem, where he married. Falling into a bad state of health, which was attended with a shortness of breath and spitting of blood, he resolved to travel into Italy. His friends remonstrated against a man in his condition stirring: but he answered, that "he had rather die learning something than live in such a languishing state." Accordingly he passed through most of the chief cities of Germany, where he visited the painters, and the curious; and went to Rome and Naples, where he studied the works of the best masters, and designed an infinite number of pieces after them. To prevent his being known, he passed for his man's servant; pretending that he was maintained and kept by him for his skill in painting: and by this stratagem he came to hear what was said of his works, without being known, which was a high pleasure to him. His disguise, his diversion, the exercise of travelling, and the different air of the countries through which he travelled, had such an effect upon his constitution, that he recovered his former health and vigor. He relapsed, however, some time after, and died at Haerlem in 1617.

GIOSEPPE D'ARPINO, commonly called Cavalier GIOSEPPINO, born in the kingdom of Naples, A. D. 1560, was carried very young to Rome, and put to some painters then at work in the Vatican, to grind their colors; but the quickness of his apprehension having soon made him master of the elements of design, he had the fortune to grow very famous by degrees; and besides the respect shewn him by pope *Gregory XIII.* and his successors, was so well received by the French king *Lewis XIII.* that he made him a knight of the order of St.

Michael.

Michael. He has the character of a florid invention, a ready hand, and a good spirit in all his works; but yet having no sure foundation, either in the study of nature, or the rules of art, he has run into a multitude of errors, and been guilty of many extravagancies. He died at Rome, A. D. 1640, aged 80.

Cavalier FRANCESCO VANNI, born at Sienna, in the dukedom of Tuscany, A. D. 1563, was a disciple of *Arcangelo Salimbeni* (his godfather) and afterwards of *Federico Zuccherò*; but quitted their manner to follow that of *Barocci*; whom he imitated in his choice of religious subjects, as well as in his gusto of painting. The most considerable works of this master are in several churches of Sienna, and are much commended both for the beauty of their coloring, and correctness of their design. He died A. D. 1610, aged 47, having been knighted by pope *Clement VIII.* for his famous piece, of the Fall of *Simon Magus*, in the Vatican.

HANS ROTTENHAMER was born at Munich, the metropolis of Bavaria, A. D. 1564, and after he had studied some time in Germany, under *Donauer* (an ordinary painter) went to Venice, and became a disciple of *Tintoret*. He painted both in fresco and oil, but his talents lay chiefly in the latter, and his peculiar excellence was in little pieces. His invention was free and easy, his design indifferently correct, his attitudes genteel, and his coloring very agreeable. He was well esteemed both in Italy and his own country, and by his profession might have acquired great wealth; but he was so wonderfully extravagant in his way of living, that he consumed it much faster than it came in, and at last died so poor, that his friends were forced to make a purse to bury him, A. D. 1604, aged 40.

NICHOLAS HILLIARD, a celebrated English limner, who drew *Mary* queen of Scots in water colours, when she was but 18 years of age; wherein he succeeded to admiration, and gained general applause: he was both goldsmith, carver, and limner, to queen *Elizabeth*, whose picture he drew several times; particularly once, when he made a whole length of her, sitting on her throne. The famous *Donne* has celebrated this painter in a poem, called "The Storm;" where he says,

"An hand, an eye,

"By Hilliard drawn, is worth an history."——

ISAAC OLIVER, an English painter, who flourished about the end of queen *Elizabeth's* reign. He was eminent for history and

and face painting, many pieces of which were in the possession of the late duke of *Norfolk*. As he was a very good designer, his drawings were finished to an extraordinary perfection; some of them being admirable copies after *Parmigiano*, &c. He received some light in his art from *Federico Zucchero*, who came into England in that reign. He was very neat and curious in his limnings, as might be seen from several of his history pieces in the queen's closet. He was likewise a very good painter in miniature. He died between fifty and sixty years old, in *Charles I's* reign, and was buried in *Blackfriars*, where there was a monument erected to his memory, with his busto, but since destroyed by the fire in 1666.

He left a son, *Peter*, whom he had instructed in his art, and who became exceedingly eminent in miniature; insomuch that in portraits, he surpassed his father. He drew king *James I.* the princes *Henry* and *Charles*, and most of the court at that time. He lived to near sixty, and was buried in the same place with his father, about 1665.

MICHAËL ANGELO MERIGI, born 1569, at *Caravaggio*, from whence he derived his name, was at first (like his countryman *Polydore*) no better than a day-labourer, till having seen some painters at work upon a brick wall which he had prepared for them, he was so charmed with their art, that he immediately addressed himself to the study of it; and in a few years made so considerable a progress, that in *Venice*, *Rome*, and several other parts of *Italy*, he was cried up, and admired by all the young men, as the author of a new style of painting. Upon his first coming to *Rome*, his necessities compelled him to paint flowers and fruit under cavalier *Gioseppino*; but being soon weary of that subject, and returning to his former practice of histories, with figures drawn to the middle only; he made use of a method, quite different from the conduct of *Gioseppino*, and running into the contrary extreme, followed the life as much too close, as the other deviated from it. He affected a way peculiar to himself, of deep and dark shadows, to give his pieces the greater relievo, and despising all other help but what he received from nature alone, (whom he took with all her faults, and copied without judgment or discretion) his invention became so poor, that he could never draw anything without his model before his eyes,

eyes, and therefore understood but little, either of design or decorum, in his compositions. He had, indeed, an admirable coloring, and great strength in all his works; but those pictures which he made in imitation of the manner of *Giorgione*, were his best, because they were more mellow, and have nothing of that blackness in them, in which he afterwards delighted. He was as singular in his temper, as in his gusto of painting; full of detraction, and so strangely contentious, that his pencil was no sooner out of his hand, but his sword was in it. Rome he had made too hot for him, by killing one of his friends in a dispute at tennis. And it was believed, his voyage to Malta was taken with no other view, but to get himself knighted by the grand master, that he might be qualified to fight cavalier *Giuseppino*, who had refused his challenge, because he was a knight, and would not (he said) draw a sword against his inferior. But in his return home with the pope's pardon in his pocket, a fever put an end to the quarrel and his life, in 1609, aged 40.

FILIPPO D'ANGELI was a Roman, born about this time; but called NAPOLITANO, because his father carried him to Naples when he was very young. At his return to Rome, he applied himself to the antiquities; but unhappily left that study too soon, and followed the manner of his cotemporary *M. Angelo da Caravaggio*. He practised for the most part in battles and landscapes, with figures finely touched; was everywhere well esteemed for his works, and employed by several princes, in many of the churches and palaces at Rome, Naples, and Venice; at the last of which places he died, aged 40.

BREUGEL. There were three painters named BREUGEL, viz. *Peter* the father, and his two sons, *Peter* and *John*: *Breugel* the father, commonly called old *Breugel*, was born at a village of the same name, near Breda. He was first the pupil of *Peter Cock*, whose daughter he married, and afterwards studied under *Jerom Cock*, of Bolduc. It was his common custom to dress like a countryman, that he might have better access to the country people, and join with them in their frolics at their feasts and marriages. By these means, he acquired a perfect knowledge of their manners and gestures, of which he made excellent use in his pictures. He travelled to France and Italy, where he employed himself upon every thing that came in his way. In all his works he took nature for his guide. He studied

landscapes a long time on the mountains of Tyrol. His cheerful and humorous turn of mind displayed itself in all his pictures, which generally consisted of marches of armies, sports and diversions, country dances and marriages. At his return from Italy, he settled at Antwerp. In 1551, he married at Brussels the daughter of *Peter Cock*. In his last illness he caused his wife to gather all his unmodest pictures and drawings, and burn them before his face. He died at Antwerp.

BREUGEL (JOHN) the son of **PETER**, was born at Breugel about 1569. Two Flemish authors give different accounts of his education: one assures us that he was educated by the widow of *Peter Cock*, commonly called *Peter Van Aalst*, his uncle by his mother, with whom he learned to paint in miniature, and that afterwards he studied painting in oil with one *Peter Goeckint*, whose fine cabinet served at once instead of a school and a master. The other author, who often contradicts the former, asserts, that *John Breugel* learned the first principles of his art under the tuition of his father; but the difference observable in their manners renders this very improbable. However it be, *John Breugel* applied himself to painting flowers and fruits with great care and wonderful sagacity; he afterwards had great success in drawing landscapes, and sea views enlivened with small figures. He did not, however, neglect his turn for flowers and fruits, of which he made excellent use in embellishing his other works. He lived long at Cologne, and acquired a reputation which will last to the latest posterity. He made a journey to Italy, where his reputation had got before him; and his fine landscapes, adorned with small figures, superior to those of his father, gave very great satisfaction. He had the name of **FLUWEEIEN**, from his affecting to wear velvet cloaths. If we may judge by the great number of pictures he left, he must have been exceedingly active and laborious; and his pieces, as they are all highly finished, must have taken up much of his time. He did not satisfy himself with embellishing his own works only, but was very useful in this respect to his friends. Even *Rubens* made use of *Breugel's* hand in the landscape part of several of his small pictures, such as the *Vertumnus* and *Pomona*. His drawings are so perfect, that no one, it is said, has yet been able to copy them. He died in 1625: it is remarkable, that he never had a pupil.

ADAM ELSHEIMER, born at Franckfort upon the Mayne, A.D. 1574, was at first a disciple of *Philip Uffenbach*, a German; but an ardent desire of improvement carrying him to Rome, he soon became a superior artist in landscapes, histories, and night pieces, with little figures. His works are very few; and for the incredible pains and labour which he bestowed upon them, valued at such prodigious rates, that they are hardly any where to be found but in the cabinets of princes. He was a person by nature inclined to melancholy, and through continued study and thoughtfulness, so far settled in that unhappy temper, that neglecting his own domestic concerns, debts came thick upon him, and imprisonment followed; which struck such a damp upon his spirits, that though he was soon released, he did not long survive it, but died in 1610, or thereabout, aged 36.

GUIDO RENI, an Italian painter, was born at *Bologna*, in 1575, and learned the rudiments of painting under *Denis Calvert*, a Flemish master, who taught in that city, and had a good reputation. But, the academy of the *Caracci* beginning to be talked of, *Guido* left his master, and entered himself of that school. He chiefly imitated *Ludovicò Caracci*, yet always retained something of *Calvert's* manner. He made the same use of *Albert Lurer*, as *Virgil* did of old *Ennius*, borrowed what he pleased from him, and made it his own; that is, he accommodated what was good in *Albert* to his own manner. This he executed with so much gracefulness and beauty that he alone got more money and more reputation in his time than his own masters, and all the scholars of the *Caracci*, though they were of greater capacity than himself. He was charmed with *Raffaelle's* pictures; yet his own heads are not at all inferior to *Raffaelle's*. *Michael Angelo*, moved probably with envy, is said to have spoken very contemptuously of his pictures; and his insolent expressions might have had ill consequences, had not *Guido* prudently avoided disputing with a man of his impetuous temper. *Guido* acquired some skill also in music, by the instruction of his father, who was an eminent professor of that art.

Great were the honors this painter received from *Paul V.* from all the cardinals and princes of Italy, from *Louis XIII.* of France, *Philip XIV.* of Spain, and from *Udislaus* king of Poland and Sweden, who, besides a noble reward, made him a compliment, in a letter under his own hand, for an *Europa* he

had sent him. He was extremely handsome and graceful in his person ; and so beautiful in his younger days, that his master *Ludovico*, in painting his angels, took him for his model. Nor was he an angel only in his looks, if we believe what *Giosepino* told the pope, when he asked his opinion of *Guido's* performances in the Capella Quirinale, " Our pictures," said he, " are the works of men's hands, but these are made by hands " divine." In his behaviour he was modest, gentle, and very obliging ; lived in great splendor both at Bologna and Rome ; and was only unhappy in his immoderate love of gaming. To this in his latter days he abandoned himself so entirely, that all the money he could get by his pencil, or borrow upon interest, was too little to supply his losses : and he was at last reduced to so poor and mean a condition, that the consideration of his present circumstances, together with reflections on his former reputation and high manner of living, brought a languishing distemper on him, of which he died in 1642. His chief pictures are in the cabinets of the great. The most celebrated of his pieces is that which he painted in concurrence with *Domenichino*, in the church of *St. Gregory*. There are several designs of this great master in print, etched by himself.

MARCELLO PROVENZALE, of Cento, born A.D. 1575, was a man of singular probity and virtue, very regular in the conduct of his life, an able painter, and in Mosaic works superior to all mankind. He was a disciple of *Paulo Rosetti*, and his co-adjutor in those noble performances, in *St. Peter's* church in Rome. He refitted the famous ship made by *Giotto*, and added to it several curious figures of his own. He restored also some of the ancient *Mosaics* (broken and almost ruined by time) to their primitive beauty. But nothing got him a greater name than his portrait of pope *Paul V.* in the Palazzo Borg-hese ; a piece wrought with such exquisite art and judgment, that though it was composed of innumerable bits of stone, the pencil, even of *Titian*, hardly ever carried any thing to a higher point of perfection. He died at Rome, A.D. 1639, aged 64, of discontent, it was feared, to find himself so poorly rewarded, in his life time, for those glorious works, which he foresaw would be inestimable after his decease.

GIO. BATTISTA VIOLA, a Bolognese, born A.D. 1576, was a disciple of *Hannibal Caracci*, by whose assistance he arrived

rived to an excellent manner in landscape-painting, which he chiefly studied, and for which he was well esteemed in Rome, and several other parts of Italy. But pope *Gregory XV.* having made him keeper of his palace, and given him a pension of 500 crowns per annum, to reward him for the services which he had done for him when he was *Cardinal*, he quitted his pencil, and practising music only, (wherein he also excelled) died soon after, A. D. 1622, aged 46.

SIR PETER PAUL RUBENS, the prince of the Flemish painters, was born in 1577 at Cologne: whither his father *John Rubens*, counsellor in the senate of Antwerp, had been driven by the civil wars. His excellent genius, and the care that was taken in his education, made every thing easy to him; but he had not resolved upon any profession when his father died; and, the troubles in the Netherlands abating, his family returned to Antwerp. He pursued his studies there in the belles lettres, and at his leisure hours diverted himself with designing. His mother, perceiving in him an inclination to this art, permitted him to place himself under *Adam Van Moort* first, and *Otho Venius* after; both which masters he presently equalled. He only wanted to improve his talent by travelling, and for this purpose went to Venice; where, in the school of *Titian*, he perfected his knowledge of the principles of coloring. Afterwards he went to Mantua, and studied the works of *Julio Romano*; and thence to Rome, where with the same care he applied himself to the contemplation of the antique, the paintings of *Raffaello*, and every thing that might contribute to finish him in his art. What was agreeable to his taste, he made his own, either by copying, or making reflections upon it; and he generally accompanied those reflections with designs, drawn with a light stroke of his pen.

He had been seven years in Italy, when, receiving advice that his mother was ill, he took post, and returned to Antwerp: but she died before his arrival. Soon after he married; but, losing his wife at the end of four years, he left Antwerp for some time, and endeavored to divert his sorrow by a journey to Holland; where he visited *Hunterstat* at Utrecht, for whom he had a great value. He married a second wife, who was a beauty, and helped him very much in his figures of women. His reputation being spread over Europe, *Mary of Medicis*, wife of Henry IV. of France, invited him to Paris; whither he went, and painted the

Luxemburg.

Luxemburg gallery. Here the duke of Buckingham became acquainted with him, and was so taken with his solid and penetrating parts, as well as his skill in his profession, that he is said to have recommended him to the infanta *Isabella*, who sent him her ambassador into England, to negotiate a peace with *Charles I.* in 1630. He concluded the treaty, and painted the banquetting-house; for which the king paid him a large sum of money, and knighted him. He was an intimate friend to the duke of *Buckingham*; and he sold the duke as many pictures, statues, medals, and antiques, as came to 10,000*l.* He returned to Spain, where he was magnificently rewarded by *Philip IV.* for the services he had done him. Going soon after to Flanders, he had the post of secretary of state conferred on him; but did not leave off his profession. He died in 1640, leaving vast riches behind him to his children; of whom *Albert*, the eldest, succeeded him in the office of secretary of state in Flanders.

But besides his talent in painting, and his admirable skill in architecture, which displays itself in the several churches and palaces built after his designs at Genoa, he was a person possessed of all the ornaments and advantages that can render a man valuable: was universally learned, spoke several languages perfectly, was well read in history, and withal an excellent statesman. His usual abode was at Antwerp; where he built a spacious apartment in imitation of the Rotunda at Rome, for a noble collection of pictures which he had purchased in Italy; and some of which, as we have observed, he sold to the duke of Buckingham. He lived in the highest esteem, reputation, and grandeur imaginable; was as great a patron, as master, of his art; and so much admired all over Europe for his singular endowments, that no stranger of any quality could pass through the Low Countries, without seeing a man of whom they had heard so much.

His school was full of admirable disciples, among whom *Van Dyke* best comprehended the rules and maxims of his master.

HORATIO GENTILESCHI, an Italian painter, was born at Pisa in 1563. After having made himself famous at Florence, Rome, Genoa, and other parts of Italy, he removed to Savoy; from whence he went to France, and at last, upon the invitation of *Charles I.* came over to England. He was well received by that king, who appointed him lodgings in his court, together with a great salary; and employed him in his palace at Greenwich,
and

and other public places. The most remarkable of his performances in England, were the ceilings of Greenwich and York-house. He did also a *Madona*, a *Magdalen*, and *Lot* with his two daughters, for king *Charles*, all which he performed admirably well. After the death of the king, when his collection of pictures were exposed to sale, nine pictures of *Gentileschi* were sold for 60*l*. His most esteemed piece abroad, was the portico of cardinal *Bentivoglio's* palace at Rome. He made several attempts in face painting, but with little success; his talent lying altogether in histories, with figures as large as life. He was much in favor with the duke of Buckingham, and many others of the nobility. After 12 years' continuance in England, he died here at 84 years of age, and was buried in the queen's chapel at Somers-t-house. His prints among the heads of *Fandyke*, he having been drawn by that great master.

He left behind him a daughter, *Artemisia Gentileschi*, who was but little inferior to her father in history-painting, and excelled him in portraits. She lived the greatest part of her time at Naples in much splendor; and was as famous all over Europe for her gallantry as for her painting. She drew many history-pieces as big as the life; among which, the most celebrated was that of *David* with the head of *Goliath* in his hand. She drew also the portraits of some of the royal family, and many of the nobility of England.

FRANCIS ALBANI, was born in Bologna, March 17, 1578. His father was a silk merchant, and intended to bring up his son to that business; but *Albani* having a strong inclination to painting, when his father died, devoted himself to that art, though then but twelve years of age. He first studied under *Denis Calvert*; *Guido Reni* being at the same time under this master, with whom *Albani* contracted a great friendship. *Calvert* drew but one profile for *Albani*, and afterwards left him entirely to the care of *Guido*; under whom he made great improvement, his fellow-disciple instructing him with the utmost kindness and good humor. He followed *Guido* to the school of the *Caracci*, but afterwards their friendship began to cool: owing perhaps to the pride of *Albani*, who could not bear to see *Guido* surpass him, or to the jealousy of *Guido* at finding *Albani* make so swift a progress. They certainly endeavored to eclipse one another; for when *Guido* had set up a beautiful altar-piece,

Albani

Albani would oppose to it some fine picture of his: thus did they behave for some time, and yet spake of each other with the highest esteem. *Albani*, after having greatly improved himself under the *Caracci*, went to Rome, where he continued many years, and married, but his wife dying in childbed, at the earnest request of his relations, he returned to Bologna, where he married again. His second wife (*Doralice*) was well descended, but had little fortune; which he perfectly disregarded, so strongly was he captivated with her beauty and good sense. *Albani*, besides the satisfaction of possessing an accomplished wife reaped likewise the advantage of a most beautiful model. His wife answered this purpose admirably well; for besides her youth and beauty, he discovered in her so much modesty and graces, that it was impossible for him to meet with a more finished woman. She afterwards brought him several boys, so that she and her children were the originals of his most agreeable and graceful compositions. *Doralice* took a pleasure in setting the children in different attitudes, holding them naked, and sometimes suspended by strings, when *Albani* would draw them. From them too, the famous sculptors *Fiamingo* and *Algardi* modelled their cupids.

Albani was well versed in some branches of polite literature, but did not understand Latin, much to his regret; he endeavored to supply this defect by carefully perusing translations. He excelled in all parts of painting, but was particularly admired for his small pieces, tho' he himself was much dissatisfied that his large pieces, many of which he painted for altars, were not equally applauded. He delighted much in drawing the fair sex, whom he has represented with wonderful beauty; but has been reckoned not so happy in his imitation of men.

Albani was of a happy temper and disposition, his paintings and designs breathing nothing but content and joy: happy in a force of mind that conquered every uneasiness, his poetical pencil carried him through the most agreeable gardens to Paphos and Cytherea.

He died the 4th of October, 1660, to the great grief of all his friends and the whole city of Bologna.

He was very famous in his life-time, and had been visited by the greatest painters: several princes honored him with letters, and amongst the rest king *Charles I.* who invited him to England by a letter signed with his own hand.

FRANCIS SNYDERS, born at Antwerp, A. D. 1579, was bred up under *Henry Van Balem*, his countryman; but owed most of his improvement to his studies in Italy. He painted all sorts of wild beasts and other animals, huntings, fish, fruit, &c. in great perfection: was often employed by the king of Spain, and several other princes, and every where much commended for his works.

DOMENICHINO, was descended of an honorable family, and born in Bologna, 1581. He was at first a disciple of *Calvert*, the Fleming; but soon quitted his school for a much better of the *Caracci's*, being instructed at Bologna by *Ludovico*, and at Rome by *Hannibal*, who had so great a value for him, that he took him to his assistance in the *farnese* gallery. He was so extremely laborious and slow in his productions, that his fellow disciples looked upon him as a person that lost his time. They were wont to call him "the ox;" and said "he labored as if he was at plow." But *Hannibal Caracci*, who knew him better, told them that "this ox, by dint of labour, would in time make his ground so fruitful, that painting itself would be fed by what it produced:" a prophecy, which *Domenichino* lived to fulfil; for though he was not, properly speaking, a genius, yet, by the goodness of his sense, and the solidity of his reflections, he attained to such a mastery in his art, that there are many excellent things in his pictures. He applied himself to his work with much study and thought, and never offered to touch his pencil, till he found a kind of enthusiasm or inspiration upon him. His talent lay principally in the correctness of his style, and in expressing the passions and affections of the mind. In these he was so admirably judicious, that *Nicholas Poussin*, the French painter, used to say, his "communion of *St. Jerom*," and *Raffaello's* celebrated piece of "the Transfiguration," were the two best pictures in Rome.

He was made the chief architect of the apostolical palace by pope *Gregory XV.* for his great skill in that art. He was likewise well versed in the theory of music, but not successful in the practice. He loved solitude; and as he went along the streets, he took notice of the actions of private persons he met, and often designed something in his pocket-book. He was of a mild temper and obliging carriage, yet had the misfortune to find enemies in all places wherever he came. At Naples particularly, he was so ill treated by those of his own

profession, that having agreed among themselves to disparage all his works, they would hardly allow him to be a tolerable master: and they were not content with having frightened him for some time from that city, but afterwards, upon his return thither, never left persecuting him, till, by their tricks and contrivances they had quite wearied him out of his life. He died in 1641, not without the suspicion of poison.

GIOSEPPE RIBERA, a native of Valencia, in Spain, commonly known by the name of SPAGNOLETTO, was an artist perfect in design, and famous for the excellent manner of coloring, which he had learned from *Michael Angelo da Carravaggio*. He composed very often half-figures only, and (like his master) was wonderfully strict in following the life; but as ill-natured in the choice of his subjects, as in his behaviour to poor DOMENICHINO; affecting generally something very terrible and frightful in his pieces, such as *Prometheus* with the vulture feeding upon his liver, *Cato Uticensis* weltering in his own blood, *St. Bartholomew* with the skin flayed off his body, &c. But, however, in all his works, nature was imitated with so much art and judgment, that a certain lady, big with child, having cast her eyes upon an *Ixion*, whom he had represented in torture upon the wheel, received such an impression from it, that she brought forth an infant, with fingers distorted, just like those in the picture. His usual abode was at Naples, where he lived very splendidly, being much in favor with the viceroy, his countryman: and in great reputation for his works in painting, and for several prints etched with his own hand.

GIOVANNI LANFRANCO, was born at Parma, on the same day with *Domenichino*, in 1581. His parents being poor, carried him to Placenza, into the service of the count *Horatio Scotte*. While he was there, he was always drawing with charcoal upon the walls, paper being too small for him to scrawl his ideas on. The count, observing his disposition, put him to *Augustine Caracci*; after whose death he went to Rome, and studied under *Hannibal*, who set him to work in the church of *St. Jago*, and found him capable of being trusted with the execution of his designs: in which *Lanfranco* has left it a doubt whether the work be his or his master's. His genius lay to painting in fresco, in spacious places; as we may see in his grand performances, especially the cupola of *St. Andrea de*

Laval, wherein he has succeeded much better than in pieces of a lesser size. The gusto of his design he took from *Hannibal Caracci*; as long as he lived under the discipline of that illustrious master, he was always correct; but, after his master's death, he gave a loose to the impetuosity of his genius, without minding the rules of art. *Lanfranco* painted the history of *St. Peter* for pope *Urban VIII.* which was engraved by *Pietro Santi.* He did other things in *St. Peter's* church, and pleased the pope so much that he knighted him.

Lanfranco was happy in his family: his wife, who was very handsome, brought him several children; who, being grown up, and delighting in poetry and music, made a sort of *Parnassus* in his house. His eldest daughter sang finely, and played well on several instruments. He died in 1647, aged 66.

Lanfranco's works came from a vein, quite opposite to those of *Domenichino*: the latter made himself a painter in spite of *Minerva*; the former was born with a happy genius. *Domenichino* invented with pain, and afterwards digested his compositions with judgment: *Lanfranco* left all to his genius, the source whence flowed all his productions. *Domenichino* studied to express the particular passions; *Lanfranco* contented himself with a general expression, and followed *Hannibal's* gusto of designing. *Domenichino*, whose studies were always guided by reason, increased his capacity to his death: *Lanfranco*, who was supported by an exterior practice of *Hannibal's* manner, diminished his every day after the death of his master. *Domenichino* executed his works with a slow and heavy hand; *Lanfranco's* hand was ready and light. To close all, it is hard to find two pupils, born under the same planet, and bred up in the same school, more opposite one to another, and of so contrary tempers; yet this opposition does not hinder, but that they are both to be admired for their best productions.

SISTO BADALOCCHI, his fellow-disciple, was of *Parma* also; and by the instructions of the *Caracci*, at *Rome*, became one of the best designers of their school. He had also many other commendable qualities, and particularly facility, but wanted diligence. He joined with his countryman *Lanfranco*, in etching the histories of the Bible, after the paintings of *Raffaello*, in the Vatican; which they dedicated to *Hannibal*, their master. He practised mostly at *Bologna*, where he died young.

SIMON VOUET, a French painter, very celebrated in his day. was born at Paris in 1582; and bred up under his father, who was a painter also. He was in such repute, at twenty years of age, that Mons. *de Sancy*, going ambassador to Constantinople, took him as his painter. There he drew the picture of the grand signior by strength of memory only, and from a view of him at the ambassador's audience, yet it was extremely like. From thence he went to Venice; and afterwards settling in Rome, became so eminent that, besides the favors he received from pope *Urban VIII.* and the cardinal his nephew, he was chosen prince of the Roman academy of *St. Luke*. He stayed fourteen years in Italy; in 1627, *Louis XIII.* who had allowed him a pension while he was abroad, sent for him home to work in his palaces. He practised both in portraits and histories; furnished some of the apartments of the *Louvre*, the palaces of *Luxemburg* and *St. Germain's*, the galleries of cardinal *Richelieu*, and other public places, with his works. His greatest perfection was his agreeable coloring, and his brisk and lively pencil; otherwise he was but very indifferently qualified. He had no genius for grand compositions, was unhappy in his invention, unacquainted with the rules of perspective, and understood but little of the union of colors, or the doctrine of lights and shadows. Nevertheless, France is indebted to him, for destroying the insipid and barbarous manner that then reigned, and for beginning to introduce a good gout. The novelty of *Vouet's* manner, and the kind reception he gave to all who came to him, made the French painters, his contemporaries, fall into it; and brought him disciples from all parts. Most of the succeeding painters, who were famous, were bred up under him; as *Le Brun*, *Perrier*, *Mignard*, *Le Sueur*, *Dorigny*, *Du Fresnoy*, and others, whom he employed as assistants: for it would be wonderful to reflect, what a prodigious number of pictures he completed, if it was not remembered, that he had many disciples, whom he trained to his manner, and who executed his designs. He had the honor also to instruct the king himself in the art of designing.

He died, rather worn out with labor than years, in 1641, aged 59. *Dorigny*, who was his son-in-law, as well as his pupil, engraved the greater part of his works. He had a brother, whose name was *Jubin Vouet*, who painted after his manner, and was a tolerable performer.

DAVID TENIERS, a Flemish painter, was born at Antwerp, in 1582, and received the first rudiments of his art from the famous *Rubens*, who considered him, at length, as his most deserving scholar. On leaving *Rubens*, he began to be much employed, and in a little time, went to Italy. At Rome he fixed himself with *Adam Elsheimer*, who was then in great vogue; of whose manner he became a thorough master, without neglecting at the same time the study of other great masters, and endeavoring to penetrate into the deepest mysteries of their practice. An abode of ten years in Italy enabled him to become one of the first in his style of painting; and a happy union of the schools of *Rubens* and *Elsheimer* formed in him a manner as agreeable as diverting. When *Teniers* returned to his own country, he entirely employed himself in painting small pictures, filled with figures of persons drinking, chemists, fairs, and merry makings, with a number of countrymen and women. He spread so much taste and truth through his pictures, that nature hardly produced a juster effect. The demand for them was universal; and even his master *Rubens* thought them an ornament to his cabinet, which was as high a compliment as could be paid them. *Teniers* drew his own character in his pictures, and in all his subjects every thing tends to joy and pleasure. He was always employed in copying after nature, whatsoever presented itself; and he accustomed his two sons to follow his example, and to paint nothing but from that infallible model, by which means they both became excellent painters. These are the only disciples we know of *David Teniers the elder*, who died at Antwerp in 1649, aged 67.

David Teniers, his son, was born at Antwerp in 1610, and was nick-named "The Ape of Painting;" for there was no manner of painting but what he imitated so exactly, as to deceive even the nicest judges. He improved greatly on the talents and merit of his father, and his reputation introduced him to the favor of the great. The archduke *Leopold William* made him gentleman of his bed-chamber; and all the pictures of his gallery were copied by *Teniers*, and engraved by his direction. *Teniers* took a voyage to England, to buy several pictures of the great Italian masters for Count *Fuensaldegna*, who, on his return, heaped favors on him. *Don John* of Austria, and the king of Spain, set so great a value on his pictures, that they built a gallery on purpose for them. Prince *William of Orange* honored him with his friendship; *Rubens* esteemed

esteemed his works, and assisted him with his advice. His principal talent was landscape, adorned with small figures. He painted men drinking and smoking, chemists, laboratories, country fairs, and the like: his small figures are superior to his large ones. The distinction between the works of the father and the son is, that in the son's we discover a finer touch and a fresher pencil, a greater choice of attitudes, and a better disposition of figures. The father retained something of the tone of Italy in his coloring, which was stronger than the son's, but his pictures have less harmony and union: besides, the son used to put at the bottom of his pictures, "*David Teniers, junior.*" He died at Antwerp in 1694, aged 84.

His brother *Abraham* was a good painter; equal, if not superior, to his father and brother in expression of character, and knowledge of the chiaro-oscuro, though inferior in the sprightliness of his touch, and the lightness of his pencil.

PETER VAN LAER, commonly called BAMBACCIO, (on account of his disagreeable figure, with long legs, a short body, and his head sunk down on his shoulders) was born in the city of *Haerlem*, A. D. 1584: and after he had laid a good foundation in drawing and perspective at home, went to France, and from thence to Rome; where by earnest application to study, for sixteen years together, he arrived to great perfection in histories, landscapes, grottos, huntings, &c. with little figures, and animals. He had an admirable gusto in coloring, was very judicious in the ordering of his pieces, nicely just in his proportions; and only to be blamed for affecting to represent nature in her worst dress, and following the life too close, in most of his compositions. He returned to Amsterdam, A. D. 1639: and after a short stay there, spent the remainder of his days with his brother, a noted schoolmaster, in *Haerlem*. He was a person very serious and contemplative in his humor; took pleasure in nothing but Painting and Music: and by indulging himself too much in a melancholy retirement, is said to have shortened his life, A. D. 1644, aged 60.

DOMENICO FETTI, an eminent painter, was born at Rome in 1589, and educated under *Ludovico Civoli*, a famous Florentine painter. As soon as he quitted the school of *Civoli*, he went to Mantua, where the paintings of *Julio Romano* afforded him the means of becoming a great painter. From them he took his coloring, the boldness of his characters, and
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a beautiful manner of thinking: and it were to be wished, that he had copied the correctness of that master. Cardinal *Ferdinand Gonzaga*, afterwards duke of Mantua, discovered the merit of *Fetti*, retained him at his court, furnished him with means of continuing his studies, and at last employed him in adorning his palace. *Fetti* painted with great force, but sometimes too darkly; was delicate in his thoughts; had a grandeur of expression, and a mellowness of pencil, that re-lished with the connoisseurs. His pictures are scarce, and much sought after. He painted very little for churches. Going to Venice, he abandoned himself to disorderly courses, which, breaking his constitution, put an end to his life in its very prime; for he was only in his 35th year. The duke of Mantua regretted him exceedingly, and sent for his father and sister, whom he took care of afterwards. The sister painted well. She became a nun, and exercised her talent in the convent, which she adorned with several of her works. Other religious houses in Mantua were also decorated with her paintings.

CORNELIUS POELENBURGH, born at Utrecht, A.D. 1590, was a disciple of *Abraham Bloemaert*, and afterwards, for a long time, a student in Rome and Florence. His talent lay altogether in small figures, naked boys, landscapes, ruins, &c. which he expressed with a pencil very agreeable, as to the coloring part: but generally attended with a little stiffness, the (almost inseparable) companion of much labor and neatness. However, *Rubens* was so well pleased with his pictures, that he desired *Saunders* to buy some of them for him. He came over into England, A.D. 1637; and after he had continued here four years, and been handsomely rewarded by King *Charles I.* for several pieces, which he wrought for him, returned into his own country, and died A.D. 1667, aged 77.

CAVALIER GIO. FRANCESCO BARBIERI DA CENTO, commonly called *Guerchino*, (because of a cast in one of his eyes) was born near Bologna, A.D. 1690, and bred up under *Benedetto Gen-nari* his country-man: by whose instructions, and his own excellent genius, he soon learned to design gracefully, and with correctness; and by conversing afterwards with the works of *Michael Angelo da Caravaggio*, and the *Caracci*, became an admirable colorist, and besides, very famous for his happy invention, and freedom of pencil; and for the strength, relief, and becoming boldness of his figures. He began in the declension

his age, to alter his style of painting; and to please the unthinking multitude, rather than himself, took up another manner, more gay, neat, and pleasant; but by no means so grand and so natural as his former gusto. He was sent for to Rome, by pope *Gregory XV.* and after two years spent there, with universal applause, returned home; and could not be drawn from thence, by the most powerful invitations either of the king of England or the French king. Nor could *Christiana*, queen of Sweden, prevail with him to leave Bologna; though in her passage through it, she made him a visit and would not be satisfied, till she had taken him by the hand, "That hand (said she) that had painted 106 altar-pieces, 144 pictures for people of the first quality in Europe: and besides, had composed ten books of designs." He received the honor of knighthood from the duke of *Mantua*; and for his exemplary piety, prudence, and morality, was every where as much esteemed as for his knowledge in painting. He died a bachelor, A. D. 1666, aged 76, very rich, notwithstanding the great sums of money he had expended, in building chapels, founding hospitals, and other acts of charity.

NICHOLAS POUSSIN, an eminent French painter, was born at Andelis, a city in Normandy, 1594. His family was originally of Soissons; in which city there were some of his relations officers in the Presidial court. JOHN POUSSIN, his father, was of noble extraction, but a very small estate. His son, seeing the narrowness of his circumstances, determined to establish himself as soon as possible, and chose painting for his profession, having naturally a strong inclination to that art. At eighteen, he went to Paris, to learn the rudiments of it; but he saw he should never learn any thing from the Parisian masters, and he resolved not to lose his time with them; believing he should profit more by studying the works of great masters, than by the discipline of ordinary painters. He worked a while in distemper, and with extraordinary facility. The cavalier *Marino* being at that time in Paris, and knowing *Poussin's* genius was above the small performances he was employed in, persuaded him to go in his company to Italy; *Poussin* had before made two attempts to undertake that journey, yet by some means or other he was hindered from accepting the advantage of this opportunity. He promised to follow in a short time; and set out for Rome in his thirtieth year.

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He there met with his friend the Cavalier *Marino*, who to be as serviceable as he could, recommended him to Cardinal *Barberini*, who desired to be acquainted with him. Nevertheless he did not emerge, and could scarcely maintain himself. He was forced to give away his works for so little, as would hardly pay for colors: however, his courage did not fail him; he minded his studies assiduously, resolving to make himself master of his profession; he had little money to spend, and therefore the more leisure to retire by himself, and study the beautiful things in Rome, as well the antiquities, as the works of the famous Roman painters. It is said, he at first copied some of *Titian's* pieces; with whose coloring, and the touches of whose landscapes he was infinitely pleased. Indeed it is observable, that his first pieces are painted with a better gusto of colors than his last. But he soon shewed by his performances, that generally speaking, he did not much value coloring; or thought he knew enough of it, to make his pictures as perfect as he intended. He had studied the beauties of the antique, the elegance, the grand gusto, the correctness, the variety of proportions, the adjustments, the order of the draperies, the nobleness, the fine air and boldness of the heads; the manners, customs of times, and places, and every thing that was beautiful in the remains of ancient sculpture, and with great exactness he has enriched his paintings in all those particulars.

He used frequently to examine the ancient sculptures in the vineyards about Rome, and this confirmed him more in the love of those antiquities. He would spend days in making reflections upon them by himself. In these retirements he considered the extraordinary effects of nature in landscape, he designed his animals, his distances, his trees, and every thing excellent that was agreeable to his gusto. *Poussin* also made curious observations on the works of *Raffaëlle & Domenichino*; who of all painters, in his opinion, invented best, designed most correctly, and expressed the passions most vigorously: three things which *Poussin* esteemed the most essential parts of painting. He neglected nothing that could render his knowledge in these three parts perfect: he was altogether as curious about the general expression of his subjects, which he adorned with every thing that he thought would excite the attention of the learned. He left no large compositions behind him, having

had no opportunity to do them, painting wholly easel pieces, adapted to a cabinet, such as the curious required of him.

Louis XIII. and *De Noyers*, Minister of State and Superintendent of the Buildings, wrote to him at Rome to return to France: he consented with great reluctance. He had a pension assigned him, and a lodging furnished at the Thuilleries. He painted "the Lord's Supper," for the Chapel of the Chateau of *St. Germain's*, and that which is in the Jesuit's noviciate at Paris. He began "the labors of *Hercules*" in the gallery of the *Louvre*: but *Vouet's* school railing at him and his works, put him out of humour with his own country. He was also weary of the tumultuous way of living at Paris, which never agreed with him; he therefore secretly resolved to return to Rome, pretending he went to settle his domestic affairs and fetch his wife: but when he got there, whether or no he found himself as in his center, or was deterred from returning to France by the deaths of *Richlieu* and of the *King*, which happened about that time, he never left Italy afterwards. He continued working on easel-pieces, and sent them from Rome to Paris; the French buying them every where as fast as they could procure them, valuing his productions as much as those of *Raffaelle*.

Poussin having lived happily to his 71st year, died paralytic in 1665. He married *Gaspar's* sister, by whom he had no children. His estate amounted to no more than 60,000 livres; but he valued ease above riches, and preferred his abode at Rome, where he lived without ambition, to making his fortune elsewhere. He never disputed about the price of his pictures; he put down his charge at the back of the canvas, and it was always given him. He had no disciple. Bishop *Massini*, who was afterwards a Cardinal, staying once on a visit to him till it was dark, *Poussin* took the candle in his hand, lighted him down stairs, and waited upon him to his coach. The Prelate was sorry to see him do it himself, and could not help saying, "I very much pity you Monsieur *Poussin*, that you "have not one servant." And I pity you more, my Lord," replied *Poussin*, "that you have so many."

PIETRO BERETTINI of Cortona, in Tuscany, was born A. D. 1596, brought up in the house of *Sachetti*, in Rome, and a disciple of *Baccio Ciarpi*. He was universally applauded for the vast extent

extent of his genius, the vivacity of his imagination, and an incredible facility in the execution of his works. His talent lay in treating grand subjects; and though he was incorrect in his design, and expression, and irregular in his draperies, yet those defects were so happily atoned by the magnificence of his compositions, the fine airs of his figures, the nobleness of his decorations, and the surprising beauty and gracefulness of the whole, that he is allowed to be the most agreeable mannerist any age has produced. He practised both in fresco and oil; but he chiefly excelled in the first. His principal performances are on the ceilings and walls of the Churches and Palaces of Rome and Florence. For those few designs that adorn the cabinets of the curious, we are indebted to his ill state of health, as he hardly ever made an easel-piece, except when a fit of the gout confined him to his chamber. He was handsome in his person; and to his extraordinary qualities in painting, joined those of a perfectly honest man. He was in great esteem with Pope *Urban VIII.* *Innocent X.* and most of the persons of high rank in Italy, for his consummate skill in architecture, as well as for his pencil; and having received the honor of knighthood from Pope *Alexander VII.* he died A.D. 1669, aged 73.

GIOVANNI LORENZO BERNINI, born 1598, at once a capital Sculptor and Architect, was son of a Painter and Sculptor of France who settled at Rome. At the age of 10 years he made a head in marble which was much admired, and was distinguished by Pope *Paul V.* At 17 he executed the admired *Daphne* in the *Villa Pinciana.* *Gregory XV.* made him a Knight of the Order of *Christ.* After performing many capital works in Rome he was invited by *Louis XIV.* to come to Paris, to which, after some difficulty, *Bernini* agreed, being then 68 years of age. He made several busts and statues of the King, and other ornaments for *Versailles*, but afterwards returned to Rome, where he died, 1680, aged 82. He was a great machinist at the Theatre, in whose diversions he took delight. The list of his works is very extensive.

SIR ANTHONY VAN DYKE, was born at Antwerp in 1599, and educated by the illustrious *Rubens.* He gave early proofs of excellent endowments; and while he lived with his master, an affair happened, which may properly be called the foundation of his reputation. *Rubens* having left a picture unfinished

nished one night, and going out contrary to custom, his scholars took the opportunity of sporting about the room; when one, striking at his companion with a maul-stick, chanced to throw down the picture, which not being dry was considerably damaged. *Van Dyke*, being at work in the next room, was prevailed on to repair the mischief. When *Rubens* came next morning to his work, first going at a distance to view his picture, as is usual with painters, and having contemplated it a little, he cried out suddenly, that he liked the piece better than he did the night before! While he lived with *Rubens*, he painted a great number of portraits, and among the rest that of his master's wife, which was esteemed long after as one of the best pictures in the Low Countries. Afterwards he went to Italy, stayed a short time at Rome, and removed to Venice; where he attained the beautiful colouring of *Titian*, *Paul Veronese*, and the Venetian school; proofs of which appeared in his pictures at Genoa, where he left behind him many excellent pieces. After a few years spent abroad, he returned to Flanders, with a manner of painting so noble, natural, and easy, that *Titian* himself was hardly his superior; and no other master in the world equalled him in portraits. At home he painted several historical pieces, that rendered his name famous all over Europe; but believing he should be more employed in the courts of foreign princes, if he applied himself to painting after the life, he resolved at last to make it his chief business: knowing it to be, not only the most acceptable, but the most advantageous part of his profession. Besides, he was willing perhaps to signalize himself by a talent, with which nature had particularly favored him; though some have said, that it was his master *Rubens*, who diverted him from history-painting to portraits, out of a fear that he should become as universal as himself. The prince of *Orange*, hearing of his fame, sent for him to draw the pictures of his princess and children. Cardinal *Richelieu* invited him to France; where not liking his entertainment, he stayed but a little time. Then he came to England, soon after *Rubens* had left it, and was entertained in the service of *Charles I.* who conceived a great esteem for his works; honoured him with Knighthood; presented him with his own picture, set round with diamonds; assigned him a considerable pension; sat very often to him for his portrait; and was imitated by most of the nobility and gentry of the kingdom.

kingdom. He did a very great number of portraits, about which he took much care at first ; but at last painted them very slightly. A friend asking him the reason of this, he replied, " I have worked a long timé for reputation, and I now work for my kitchen."

He was a person of low stature, but well proportioned ; very handsome, modest, and obliging ; a great encourager of such as excelled in art or science, most of whose pictures he drew ; and generous to the last degree. He acquired great riches ; married one of the fairest ladies of the English court, a daughter of the Lord *Ruthven* Earl of *Gowrie* ; who, though she had little except her beauty and her quality, lived in a state and grandeur answerable to her birth. His own dress was generally rich, his equipage magnificent, his retinue numerous, his table splendid, and so much frequented by persons of quality of both sexes, that his apartments seemed rather the court of a prince, than the lodgings of a painter. He grew weary, toward the end of his life, of the trouble that attended face-painting ; and, being desirous of immortalizing his name by some more glorious undertaking, went to Paris, in hopes of being employed in the Gallery of the Louvre. Not succeeding there, he returned to England ; and proposed to the King, by Sir *Kenelm Digby*, to make Cartoons for the Banqueting-house at Whitehall. The subject was to have been the Institution of the Order of the Garter, the Procession of the Knights in their habits, with the ceremony of their Installment, and St. *George's* feast : but his demand of 80,000*l.* being thought unreasonable, while the King was treating with him for a less sum, the gout and other distempers put an end to his life. He died in 1641, aged 42 ; and was buried in St. *Paul's*, where his monument perished by the fire, in 1666.

GIO. BENEDETTO CASTIGLIONE, a Genoese, at first a disciple of *Baptista Paggi* and *Ferrari*, his countrymen, improved himself afterwards by the instructions of *Van Dyke*, as long as he continued at Genoa, and at last became an imitator of the manner of *Nicolo Poussin*. He is commended for several prints of his own etching ; but in painting his inclinations led him to figures, with landscapes and animals, which he touched with a great deal of life and spirit, and was particularly remarkable for a brisk pencil, and a free handling in all his compositions. He was a person very unsettled in his temper, and never loved

to stay long in a place, but being continually upon the ramble, his works lie scattered in Genoa, Rome, Naples, Venice, Parma, and Mantua, at which last place he died.

JAMES JORDAENS, an eminent Painter of the Flemish school, was born at Antwerp in 1593. He learned the principles of his art in that city, from *Adam Van Ort*; to whose instructions, however, he did not entirely confine himself, but applied to other masters there; whose works he examined very carefully. He added to this the study of nature from the originals, struck out a manner entirely his own, and by that means became one of the most able painters in the Netherlands. He wanted nothing but the advantage of seeing Italy, as he himself testified, by the esteem he had for the Italian masters, and by the avidity with which he copied the works of *Titian*, *Paul Veronese*, the *Bassans*, and the *Caravagios*, whenever he met with any of them. What hindered him from making the tour of Italy, was his marriage, which he entered into very young, with the daughter of *Van Ort*, his master. *Jordaens's* genius lay in the grand gusto in large pieces, and his manner was strong, true, and sweet. He improved most under *Rubens*, for whom he worked, and from whom he drew his best principles; insomuch, that it is said, this great master being apprehensive lest *Jordaens* would eclipse him in coloring, employed him a long time to draw, in distemper or water-colors, those grand designs in a suite of hangings for the King of Spain, after the sketches which *Rubens* had done in proper colors; and by this long restraint, he enfeebled that strength and force, in which *Jordaens* represented truth and nature so strikingly. Our excellent artist finished several pieces for the city of Antwerp, and others in Flanders. He worked also for both their Majesties of Sweden and Denmark. In a word he was indefatigable; and after he had worked without intermission all day, used to recruit his spirits among his friends in the evening. He was an excellent companion, being of a cheerful and pleasant humor. He lived to about 84, and died at Antwerp in 1678.

VIVIANO CODAZZO, generally called VIVIANO DALLE PROSPETTIVE, was born at Bergamo, in the Venetian territories, A.D. 1559, and by the instructions of *Augustino Tasso*, his master, arrived to a most excellent manner of painting buildings,

ings, ruins, &c. His ordinary residence was at Rome, where he died, A. D. 1674, aged 75, and was buried in the church of St. *Lorenzo* in Lucina. He had a son called *Nicolò*, who pursued his father's steps, and died at Genoa, in great reputation for his performances in perspective.

MARIO NUZZI, commonly called MARIO DA FIORI, born at Orta in the Terra di Sabina, was a disciple of his uncle *Tomaso Salini*, and one of the most famous masters in his time for painting flowers. He died at Rome, where he had spent a great part of his life, and was also buried at St. *Lorenzo's* church, A. D. 1672, aged 73.

MICHAEL ANGELO CERQUOZZI, was born in Rome, A. D. 1600, and bred up in the school of *Antonio Salvatti*, a Bolognese. He was called *dalle Battaglie*, from his excellent talent in battles; but besides his great skill in that particular subject, he was very successful in all sorts of figures, and painted fruit incomparably beyond any master of his time. He was buried in the choir of St. *Mary's* church, Rome, A. D. 1660, aged 60.

GILLE, commonly called CLAUDE, of Lorraine, a celebrated landscape painter, was born in 1600, and sent first to school; but proving extremely dull and heavy, was soon taken from thence, and bound apprentice to a pastry-cook, with whom he served his time out. Afterwards he went with some young fellows to Rome, with a view of getting his livelihood there; but being unable to speak the language, and very ill-bred, nobody cared to set him to work. Chance brought him at length to *Augustino Tasso*, who hired him to grind his colors, clean his pallet and pencils, look after his house, dress his meat for him, and do all his household drudgery; for *Augustino* kept no other servant. His master hoping to make him serviceable to him in some of his works, taught him by degrees the rules of perspective and the elements of design. *Claude* at first did not know what to make of these principles of art; but being encouraged, and not deficient in application, he came at length to understand them. Then his mind enlarged apace, and he cultivated the art with wonderful eagerness. He removed his study to the banks of the Tiber, in the open fields, where he would continue from morning to night, taking all his lessons from nature herself; and by many years' diligent imitation of that excellent mistress, he arrived at the highest step of perfection

fection in landscape painting. *Sandrart* relates, that being in the fields with him, for the sake of studying together, *Claude* made him observe, with as much nicety as if he had been well versed in physics, the causes of the diversity of the same view or prospect; and explained why it appeared sometimes after one fashion and sometimes after another, with respect to colors, as the morning dew or evening vapours more or less prevailed. His memory was so good, that he would paint with great faithfulness when he got home, what he had seen abroad. He was so absorbed in his labors that he never visited anybody. The study of his profession was his amusement, and by mere dint of cultivating his talent, he produced pictures which made his name deservedly famous throughout Europe, in that part of painting to which he applied. He has been universally admired for his pleasing and very agreeable invention; for the delicacy of his coloring, and the charming variety and tenderness of his tints; for his artful distribution of lights and shadows, for his wonderful conduct in the disposition of his figures, and for the advantage and harmony of his compositions. *Claude* may be produced as an instance to prove, that constant and assiduous application will even supply the want of genius; or, if this will not be allowed, will draw genius into view, where nobody suspected any genius was. This industry however he was always obliged to exert, for he never performed without difficulty: and, when his performance did not come up to his idea, he would sometimes do and undo the same piece seven or eight times over. He was much commended for several of his performances in fresco, as well as oil. He was employed by Pope *Urban VIII.* and many of the Italian Princes, in adorning their palaces. He died in 1682, and was buried at Rome.

GASPAR DUGHET, was of French extraction, but born in Rome, A.D. 1600. He assumed the name of *Poussin*, in gratitude for many favors (and particularly that of his education) which he received from *Nicolò Poussin*, who married his sister. His first employment under his brother-in-law, was in looking after his colors, pencils, &c. but his excellent genius for painting soon discovering itself, by his own industry, and his brother's instructions, it was so well improved, that in landscape (which he principally studied) he became one of the greatest masters of his age; and was in request for his easy invention,
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solid judgment, regular disposition, and very exact resemblance of nature, in all his works. He died 1663, and was buried in his parish-church of *Santa Susanna*, in Rome, aged 63.

ANDREA SACCHI, born in Rome, A. D. 1601, was the son of a painter: but under the conduct of cavalier *Giuseppino* (a master of greater fame) by incredible diligence he made such advances, that before he was twelve years of age, he carried the prize, in the academy of *St. Luke*, from all his (much older) competitors. With this badge of honor, they gave him the nick-name of *Andreuccio*, to denote the diminutive figure he then made, being a boy. And though he grew up to be a tall, graceful, and well proportioned man, yet he still retained the name (*Little Andrew*) almost to the day of his death. His application to the chiaro-oscuros of *Polydore*, to the paintings of *Raffaelle*, and to the antique marbles; together with his studies under *Albani*, and his copies after *Correggio*, and others, the best Lombard masters, were the several steps by which he raised himself to exalted perfection in historical compositions. The first three gave him his correctness, and elegance of design, and the last made him the best colorist of all the Roman school. His works are not very numerous, by reason of the infirmities that attended him in his latter years; and more especially the gout, which often confined him to his bed for several months together. And besides, he was at all times very slow in his performances; because he never did any thing (he said) but what he proposed should be seen by *Raffaelle* and *Hannibal*, which laid a restraint upon his hand, and made him proceed with the utmost precaution. His first patrons were the cardinals *Antonio Barberini*, and *del Monte*, the protector of the Academy of Painting. He became afterwards a great favorite of Pope *Urban VIII.* and drew a picture of him, which (with some other things, he painted after the life) may stand in competition with whatever has been done by the most renowned for portraits. He was a person of noble appearance, grave, prudent, and in conversation very entertaining. He was, moreover, an excellent Architect, and for many other rare qualities died much lamented, A. D. 1661, aged 60.

PHILIP DE CHAMPAGNE, a celebrated painter, was born at Brussels in 1602. He discovered an inclination to painting from his youth. Excepting that he learnt landscape from Fou-

quiere, in all branches of his art nature was his master. At 19 years of age, he set off for Italy, taking France in his way, but proceeded no farther than Paris. He lodged there in the College of Laon, where *Poussin* also dwelt; and these two painters became very good friends. *Du Chesne*, painter to *Mary of Medicis*, was employed about the paintings in the palace of the Luxemburg, and set *Poussin* and *Champagne* to work under him. *Poussin* did a few small pieces in the ceiling, and *Champagne* drew some small pictures in the queen's apartment. Her majesty liked them so well, that *Du Chesne* grew jealous of him; upon which *Champagne*, who loved peace, returned to Brussels, with an intent to go through Germany into Italy. He was scarcely got there, when a letter came to him from the Abbot of St. *Ambrose*, who was Surveyor of the buildings, to to advertise him of *Du Chesne's* death, and to invite him back to France. He accordingly returned thither, and was presently made Director of the Queen's paintings, who settled on him a yearly pension of 1200 livres, and allowed him lodgings in the palace of the Luxemburg. Being a lover of his business, he went through a great deal of it. The best of his works is thought to be his *plafond*, or ceiling, in the King's Apartment at Vincennes, made on the subject of the peace in 1659. After this he was made Rector of the Royal Academy of Painting, which office he exercised many years.

He had been a long while famous in his profession, when *Le Brun* arrived at Paris from Italy; and though *Le Brun* was soon at the head of the art, and made principal painter to the King, he shewed no disgust at a preference that was his detriment and loss. There is another instance upon record of *Champagne's* goodness of disposition and integrity. *Cardinal Richlieu* had offered to make his fortune, if he would quit the queen-mother's service; but *Champagne* refused. The Cardinal's valet de chambre assured him farther, that whatever he would ask, his Eminency would grant him: to which *Champagne* replied, "if the Cardinal could make me a better painter, the only thing I am ambitious of, it would be something; but since that is impossible, the only honour I beg of his Eminency is the continuance of his good graces." It is said, the Cardinal was much affected with the integrity of the painter; who though he refused to enter into his service, did not however refuse to work for him. Among
other

other things he drew his picture, and it is supposed to be one of the best pieces he ever painted.

Champagne died in 1674, having been much beloved by all that knew him, both as a good painter and a good man. He had a son and two daughters by his wife the daughter of *Du Chesne*, whom he married after her father's death: but two of these children dying before him, and the third retiring to a nunnery, for she was a daughter, he left his substance to *John Baptiste de Champagne*, his nephew. *John Baptiste* was also born at Brussels, and bred up in the profession of painting under his uncle, whose manner and gusto he always followed: he spent 15 months in Italy. He lived in the most friendly and affectionate manner with his uncle, and died Professor of the Academy of Painting at Paris, in 1688, aged 42 years.

PADRE GIACOMO CORTESI, commonly called, *Il Borgognone*, from the country where he was born, about the year 1605, was highly applauded for his admirable gusto, and grand manner of painting battles. He had for several years been conversant in military affairs, was a considerable officer in the army, made the camp his school, and formed all his excellent ideas from what he had seen performed in the field. His style was roughly noble, and soldier like, full of fire and spirit; as is sufficiently evident even in the few prints which he etched. He retired, towards the latter end of his life, into the Convent of the Jesuits, in Rome; where he was forced to take sanctuary, they say, to rid his hands of an ill bargain he had got in a wife: but happily surviving her, he lived till after the year 1675, in great esteem and honor.

GULIELMO CORTESI, his brother, was also a painter of note: and having been bred up in the school of *Peter Cortona*, shewed how well he had spent his time there, by his performances in several of the Churches and Palaces of Rome.

REMBRANDT VAN RHYN, a Flemish painter of great eminence, was the son of a miller, and born near Leyden in 1606. He is one of those who owed all his skill in his profession to the strength of his own genius; for the advantages of education were few or none to him. His turn lay so powerfully towards painting, that he seems to have been incapable of learning any thing else; and it is said, that he could scarcely read. We must not therefore expect to find correctness of design, or a

gusto of the antique, in the works of this painter. He had old pieces of armour, old instruments, old head-dresses, and abundance of old stuff of various sorts, hanging up in his work-room, which he said were his antiques. His sole aim was to imitate living nature, such as it appeared to him; and as the living nature, which he had continually before his eyes, was of the heavy kind, it is no wonder, that he should imbibe, as he did, the bad taste of his country. Nevertheless, he formed a manner entirely new and peculiar to himself; and drew abundance of portraits with wonderful strength, sweetness, and verisimilitude. Even in his etching, which was dark, and as particular as his style in painting, every individual stroke did its part, and expressed the very flesh, as well as the spirit, of the persons it represented. The union and harmony in all his compositions are such as are rarely to be found in other masters. He understood the *claro obscuro* in the highest degree: his local colors are a help to each other, and appear best by comparison; and his carnations are as true, as fresh, and as perfect as *Titian's*.

He prepared his ground with a lay of such friendly colors as united and came nearest to the life; upon this he touched in his virgin tints (each in its proper place) rough, and as little disturbed by the pencil as possible; and with great masses of lights and shadows rounding off his figures, gave them a force and freshness that was very surprising.

There was a great singularity in the behaviour of this man as in his taste and manner of painting; and he was an humorist of the first order, though a man of sense and a fine genius. He affected an old-fashioned slovenly dress, and loved mean and pitiful company, though he had property enough to keep the best. Some of his friends telling him of it, he answered, "When I have a mind to unbend and refresh my mind, I seek not honor so much as liberty;" and this humour he indulged, till, as it usually happens, he reduced his fortunes to a level with the poorest of his companions. Having painted his maid-servant's picture, he placed it at a window, and amused himself in answering the questions put to it by passengers, who mistook it for reality. He died in 1668, "for nothing more to be admired, than for having heaped up a noble treasure of Italian prints and drawings, and making no better use of them."

GERARD

GERARD DOU, born at Leyden, was a disciple of *Rembrandt*, but much more pleasant in his style of painting, and superior to him in small figures. He was esteemed in Holland a great master in his way; and though we must not expect to find in his works that elevation of thought, that correctness of design, or that noble spirit, and grand gusto, in which the Italians have distinguished themselves from the rest of mankind, yet it must be acknowledged, that he was a careful and just imitator of life, exceedingly happy in the management of his pencil, and in finishing his pieces curious and patient beyond example. He died about the year 1674, leaving behind him many scholars, of whom

FRANCIS MIERIS, the chief, pursued his master's steps very closely, and in time surpassed him: being more correct in his outline, more bright in his coloring, and more graceful in his composition. Wonderful things were expected from his promising genius; but intemperance, and a thoughtless, random way of living, cut him off, in the very flower of his age, A. D. 1683.

GODFRICUS SCHALCKEN, in small night-pieces, and representations of low-life, by candle-light, out did all the masters that had gone before him. He was of that school.

JOHN PETITOT, was born at Geneva in 1607; his father was a Sculptor and Architect, who after having passed part of his life in Italy, retired into that city. His son was intended to be a jeweller; and by frequent employment in enamelling, acquired so fine a taste, and so precious a tone of coloring, that *Bordier*, afterwards his brother-in-law, advised him to attach himself to portraits, believing he might push his art to greater lengths; and though they both wanted several colors which they could not bring to bear the fire, yet they succeeded to admiration. *Petitot* did the heads and hands, in which his coloring was excellent: *Bordier* painted the hair, the draperies, and the grounds. These two friends, agreeing in their work and their projects, set out for Italy. The long stay they made there, frequenting the best chemists, joined to a strong desire of learning, improved them in the preparation of their colors; but the completion of their success must be ascribed to a journey they afterwards made to England: where they found Sir *Theodore Mayerne*, physician to *Charles I.* and a great chemist; who, by his experiments, had discovered the principal colors to be used for enamel, and the proper.

per means of virtifying them. These surpassed in beauty all the enamelling of Venice and Limoges. *Mayerne* introduced *Petitot* to the King, who retained him in his service, and gave him a lodging in Whitehall. Here he painted several portraits after *Vandyke*, in which he was guided by that excellent master, who was then in London; and his advice contributed to the ability of *Petitot*, whose best pieces are after *Vandyke*. King *Charles* often went to see him work; as he took pleasure both in painting and chemical experiments, to which his physician had given him a turn. *Petitot* painted that monarch and the whole royal family several times. The distinguished favor shewn him by that prince was only interrupted by his unhappy and tragical end: this was a terrible stroke to *Petitot*, who did not quit the royal family; but followed them in their flight to Paris, where he was looked on as one of their most zealous servants. *Charles II.* after the battle of Worcester in 1651, went to France; and during the four years that prince stayed there, he visited *Petitot*, and often eat with him. Now his name became eminent, and all the court of France were painted in enamel. When *Charles II.* returned, *Lewis XIV.* retained *Petitot*, gave him a pension and a lodging in the Louvre. These new favors, added to a considerable fortune he had acquired, encouraged him to marry in 1661. Afterwards *Bordier* became his brother-in-law, and ever remained in a firm union with him: they lived together till their families growing too numerous obliged them to separate. Their friendship was founded on the harmony of their sentiments and their reciprocal merit, much more than on a principle of interest. They had gained, as a reward for their discoveries and their labors, a million of livres, which they divided at Paris; and they continued friends without having a quarrel, or even a misunderstanding, in fifty years.

Petitot copied at Paris several portraits of *Mignard* and *Le Brun*; yet his talent was not only copying a portrait with an exact resemblance, but also designing a head most perfectly after nature. To this he also joined a softness and liveliness of coloring, which will never change, and ever render his works valuable. He painted *Lewis XIV.* *Mary Ann* of Austria his mother, and *Mary Theresa* his wife, several times. As he was a zealous protestant, and full of apprehensions at the revocation of the edict of Nantz in 1685, he demanded the king's permission

sion to retire to Geneva ; who finding him urgent, and fearing he should escape, cruelly arrested him, and sent him to Fort l'Eveque, appointing the bishop of Meaux his instructor there. Yet neither the eloquence of *Bossuet*, nor the terrors of a dungeon could prevail. He was not convinced, but the vexation and confinement threw him into a fever, of which the king being informed, ordered him to be released. He no sooner found himself at liberty, than he set off with his wife to Geneva, after a residence at Paris of thirty-six years.— His children remained in that city, and apprehending the king's resentment, threw themselves on his mercy, and pitiouly implored his royal protection. The king received them with favor, and told them he could forgive an old man the whim of desiring to be buried with his fathers.

When *Petitot* returned to his own country, he cultivated his art with great ardor, and had the satisfaction of enjoying to the end of his life the esteem of connoisseurs. The king and queen of Poland wished to have their pictures copied by *Petitot*, though then above eighty. They gave him a hundred louis d'ors ; and he executed it as if he had been in the flower of his age. The concourse of his friends, and the resort of the curious to see him was so great, that he retired to Veray, a little town in Berne, where he worked in quiet. He was about the picture of his wife, when a distemper carried him off in one day, 1691, aged 84. His life was always exemplary, and his end was the same. He preserved his usual candor and ease of temper to his last hour. By his marriage he had seventeen children ; but only one of his sons applied himself to painting, and he settled in London. His father sent him several of his works, to serve him for models. His family is now settled in Dublin.

Petitot may be called the inventor of painting in enamel : though *Bordier* his brother-in-law, made several attempts before him, and Sir *Theodore Mayerne* had facilitated the means of employing the most beautiful colors, it was *Petitot* who finished the work, which, under his hand, acquired such a degree of perfection, as to surpass miniature and even equal oil painting. He used gold and silver plates, rarely enamelling on copper. When he first came in vogue, his price was twenty louis a portrait, which he soon raised to forty. His

custom

custom was to carry a painter with him, who painted the picture in oil; when *Petitot* sketched out his work, which he always finished after life. On painting the king of France, he took those pictures that most resembled him for his patterns; and the king afterwards gave him a sitting or two to complete his work. He labored with great assiduity, and never laid down his pencil but with reluctance; saying, that he always found new beauties in his art to charm him.

ADRIAN BROUWER was born in the city of Haerlem, A. D. 1608; and besides his great obligations to nature, was very much beholden to *Francis Hals*, who took him from begging in the streets, and instructed him in the rudiments of painting. To make him amends for his kindness, *Brouwer* when he found himself sufficiently qualified to get a livelihood, ran away from his master into France, and after a short stay there returned and settled at Antwerp. Humor was his proper sphere: and it was in little pieces that he used to represent boors, and others, as pot-companions drinking, smoking tobacco, gaming, fighting, &c. with a pencil so tender and free, such excellent drawing in all the particular parts, and good keeping in the whole together, that none of his countrymen have ever been comparable to him in any of those subjects. He was facetious and pleasant over his cups, as long as he had any money scorned to work, declared for a short life and a merry one; and resolving to ride post to his grave by the help of wine and brandy, got to his journey's end A. D. 1638; so very poor, that contributions were raised to lay him privately in the ground: from whence he was soon after taken up, and, 'tis said, very handsomely interred by *Rubens*, who was a great admirer of his happy genius for painting.

PIETRO FRANCESCO MOLA, of Lugano, born A. D. 1609, was a disciple of *Albani*, whose agreeable and pleasant style of painting he acquired, excepting that his coloring was not so brilliant. But as his conceptions were lively and warm, so he designed with great spirit and liberty of pencil, sometimes perhaps more than was in strictness allowable. He was in such great esteem, however, for abundance of fine performances in Rome, that his sudden death, A. D. 1665, was regretted by all the lovers of art. He was aged 56.

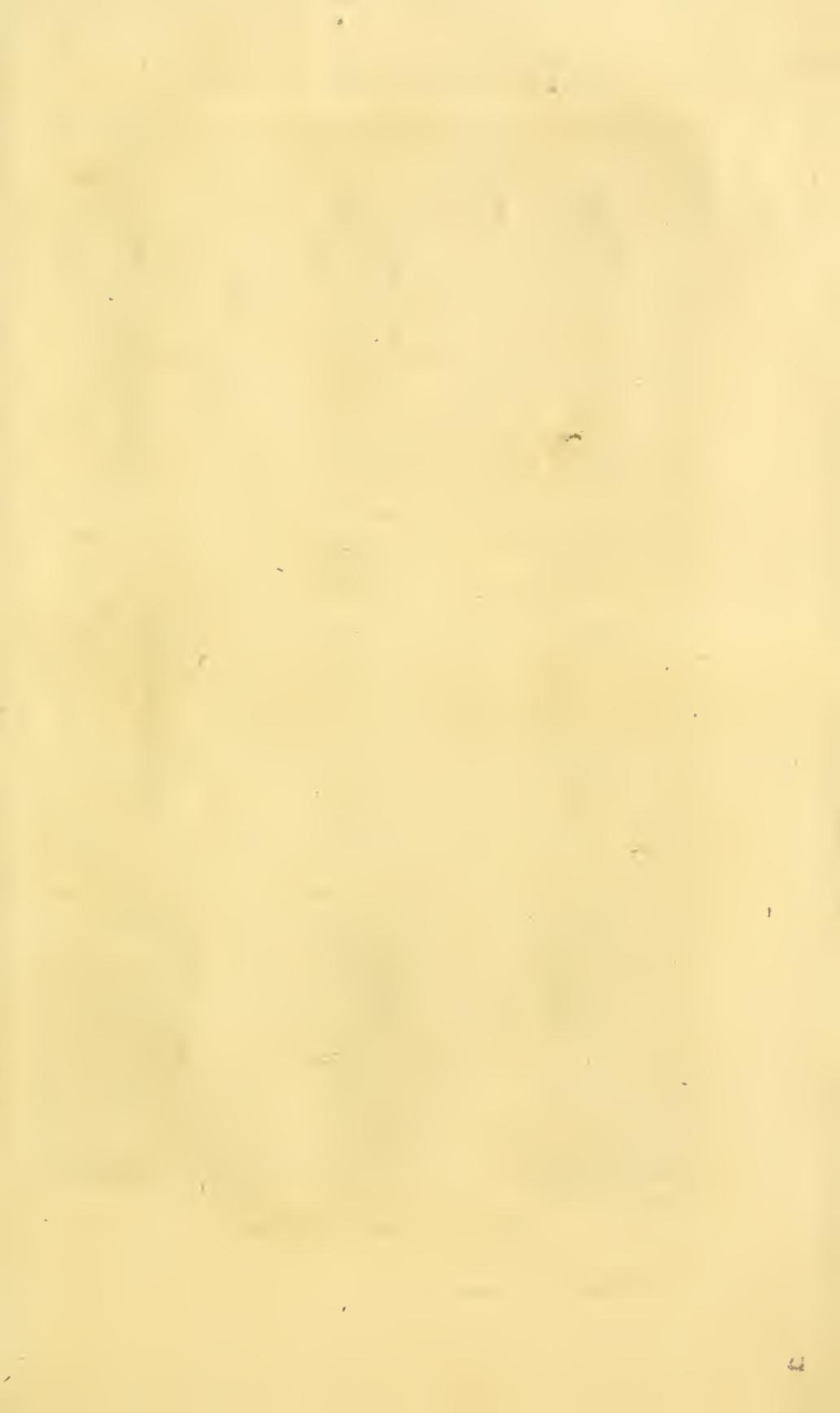
GIO BATTISTA MOLA was his brother and fellow disciple. Though he could not attain the perfection of *Albani*, in his figures, which in truth were a little hard, yet in landscapes he came so very near him, that his four large pieces in duke *Salviati's* palace at Rome, are generally taken for his master's hand.

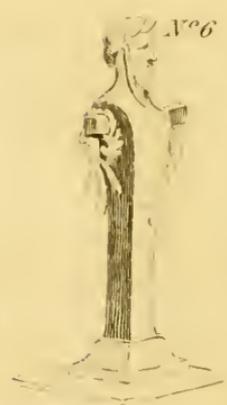
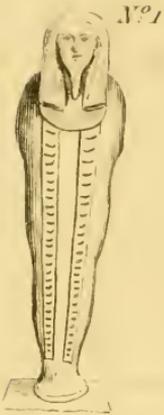
SAMUEL COOPER, an English miniature painter, was born in London, 1609, and bred under the care and discipline of Mr. *Hoskins*, his uncle; but derived the most advantage from his observations on the works of *Vandyke*, insomuch that he was commonly styled the *Vandyke* in little. His pencil was generally confined to a head only; and indeed below that part he was not always so successful as could be wished. For a face and all its dependences—the graceful and becoming air; the strength, relievo, and noble spirit, the softness and tender liveliness of flesh and blood, and the looseness and gentle management of the hair—his talent was so extraordinary, that for the honor of our nation it may be affirmed, he was at least equal to the most famous Italians, and that hardly any one has been able to shew so much perfection in so narrow a compass. The high prices his works sold at, and the great esteem they were in at Rome, Venice, and in France, were abundant proofs of their worth, and extended the fame of this master throughout Europe. He so far exceeded his master and uncle, *Hoskins*, that the latter became jealous of him: finding his nephew's productions were better liked by the court than his, he took him into partnership. His jealousy increased, and he dissolved it, leaving our artist to set up for himself, and to carry, as he did, most of the business of that time before him. He drew Charles II. and his queen, the duchess of Cleveland, the Duke of York, and most of the court; but his greatest pieces, were those of Oliver Cromwell and of one *Swingfield*. The French king offered 150*l.* for the former, but could not have it; and *Cooper* carrying the latter with him to France, it was much admired there, and introduced him into the favor of that court. He did several large limnings in an unusual size for the court of England, for which his widow received a pension during her life, from the crown.

Answerable to *Cooper's* abilities in painting, was his skill in music: he was reckoned one of the best lutenists, as well as the most excellent limner, of his time. He spent several years of his life abroad, was personally acquainted with the greatest men of France, Holland, and his own country, and by his works was known in all parts of Christendom. He died at London in 1672, aged 63, and was buried in St. Pancrass' church in the fields, where there is a marble monument set over him, with a Latin inscription.

He had an elder brother, *Alexander Cooper*, who, with him was brought up to limning by *Hoskins*, their uncle. *Alexander* performed well in miniature; and going beyond sea, became limner to *Christina*, queen of Sweden, yet was far exceeded by his brother *Samuel*. He also did landscapes in water colors extremely well, and was accounted an admirable draftsman.

ADRIAN VAN OSTADE, an eminent Dutch painter, was born at Lubeck in 1610, and came to Haerlem very young to study under *Frank Hals*, who was then in esteem as a painter. *Ostade* formed under him a good taste in coloring, adopted the manner of the country, and settled there. Nature ever guided his pencil: he diverted himself with clowns and drunkards, whose gestures and most trifling actions were the subjects of his deepest meditations. The compositions of his little pictures are always smoakings, alehouses, or kitchens. He is one of the Dutch masters who best understood the *chiaro oscuro*: his figures are very lively, and he often painted them in the landscapes of the best painters among his countrymen. Nothing can excel his pictures of stables: the light is spread with surprising judgment. All that one could wish in this master is a lighter stroke in his designing, and not to have made his figures so short. He exercised his art several years at Haerlem, with great reputation, till the approach of the French troops alarmed him in 1672; so that in the resolution to return into his native land, in order to secure himself against hazards from the events of war, he sold his pictures, furniture, and other effects. Arriving at Amsterdam to embark, he met with a lover of painting, who engaged him to take a lodging in his house. *Ostade*, obliged by his civilities, quitted





quitted the project of his voyage, and worked several years in making that beautiful set of colored designs which has since passed into the cabinet of *Jonas Witzen*; where there are some inns, taverns, smoaking-houses, stables, peasants-houses, seen from without, and often within, with an uncommon understanding of color and truth. The pictures of this master are not equal: the middling ones, which are ascribed improperly to him, are of his brother *Isaac*, who was his disciple, and painted in the same taste, without being able to attain the excellence of *Adrian*. He was born at Lubeck, and lived usually at Haerlem, where death surprised him very young, denying him time to perfect himself.

The city of Amsterdam lost *Adrian Ostade* in 1685, aged 75, very much regretted by all true lovers of painting. His prints engraved by his own hand, in aqua fortis, large and small, make a set of fifty-four pieces. *Vischer* and *Suyderhof*, and others, have engraved after him.

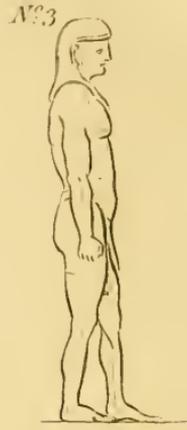
WILLIAM DOBSON, a gentleman descended of a family very eminent in St. Alban's, was born in St. *Andrew's* parish in Holborn, A.D. 1610. Who first instructed him in the use of his pencil, is uncertain: of this we are well assured, that he was put out early apprentice to a Mr. *Peake*, a stationer and dealer in pictures; and that nature, his best mistress, inclined him so powerfully to the practice of painting after life, that had his education been answerable to his genius, England might have been as proud of her *Dobson*, as Venice of her *Titian*, or Flanders of her *Vandyke*. How much he owed to the latter of those great men, may easily be seen in all his works. No painter ever came up so near to the perfection of that excellent master, as this his happy imitator. He was also indebted to the generosity of *Vandyke*, in presenting him to King Charles I. who took him into his immediate protection, kept him in Oxford all the while his majesty continued in that city; sat several times to him for his picture, and induced the prince of Wales, prince *Rupert*, and most of the Lords of his court, to do so. He was a fair, middle-sized man, of a ready wit, and pleasing conversation; was somewhat loose and irregular in his living; and notwithstanding the opportunities which he had of making his fortune

tune, died very poor, at his house in St. Martin's Lane, A.D. 1647, aged 37. It is to be observed of this artist, that as he had the misfortune to want suitable helps in his beginning to apply himself to painting, so he also wanted more encouragement than the unhappy times could afford.

MICHAEL ANGELO PACE, born A.D. 1610, and called *di Compidoglio*, because of an office he had in the capitol, was a disciple of *Fioravanti*, and very much esteemed in Italy, for his admirable talent in painting fruit and still-life. He died in Rome A.D. 1670, leaving behind him two sons, of whom *Gio Baptista*, the eldest, was brought up to History-painting, under *Francesco Mola*, and went into the service of the king of Spain; but the other, called *Pietro*, died in his prime, and only lived just long enough to shew, that a few years more would have made him one of the greatest masters in the world.

PIETRO TESTA was born at Lucca, in the dukedom of Florence, A. D. 1611; and having laid the foundation of painting at home, went very poor to Rome, and spent some time in the school of *Domenichino*; but afterwards fixed himself in that of *Peter Cortona*. He was so indefatigable in his studies, that there was not a piece of architecture, a statue, a bas-relief, a monument, or the least fragment of antiquity, in or about Rome, that he had not designed and got by heart. He was a man of quick head, a ready hand, and a lively spirit, in most of his performances; but yet for want of science, and good rules to cultivate and strengthen his genius, all those hopeful qualities ran to weeds, and produced little else but monsters, and wild extravagant fancies: he tried very often to make himself perfect in the art of coloring, but never had any success that way; and indeed was chiefly commended for his drawings and the prints which he etched.— He was drowned in the Tyber, A.D. 1650, aged 32. Some said he accidentally fell off from the bank, as he was endeavouring to recover his hat, which the wind had blown into the water. But others, who were well acquainted with the morose and melancholy temper of the man, thought it to be a voluntary and premeditated act.

CHARLES ALPHONSE DU FRESNOY, born at Paris A.D. 1611, from his infancy gave such extraordinary proofs of his attachment



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EGYPTIAN SCULPTURE

attachment to the muses, that he would undoubtedly have been the greatest poet in his time, if the art of painting, a mistress equally beloved, had not divided and weakened his talent. He was about 20 when he learnt to design under *Perrier* and *Vouet*; and in 1634 went to Rome, where he contracted an intimate friendship with *Mignard* as lasting as life. He had a soul not to be satisfied with a superficial knowledge of his art. He resolved to go to the root, and extract the quintessence. He made himself familiar with the Greek and Latin poets; studied anatomy and the elements of geometry, with the rules of perspective and architecture; designed after the life in the academy; after *Raffaëlle* in the Vatican; and after antiquities wherever he found them: and making critical remarks as he gained ground, drew up a body of them in Latin verse, and laid the plan of his incomparable poem, *de arte Graphica*. In conformity to the principles therein established, he endeavored to execute his own thoughts. But as he never had been well instructed in the management of his pencil, his hand was extremely slow; and beside, having employed most of his time in an attention to the theory of painting, he had so little left for practice, that his performances, exclusive of his copies after others, do not exceed fifty historical pieces. Of all his compositions, his poem was his favorite; being the fruit of above twenty years' labor. He sent it to the masters of greatest note in all places where he went, particularly to *Albani* and *Guercino*, at Bologna. He consulted also the men of letters and the best authors on painting, as well as the works of the most celebrated professors of the art, before he put the last hand to it. On his return from Italy, in 1656, he seemed very inclinable to give it to the public; but whether he was persuaded that a translation would make it of more general use, or was unwilling it should go abroad without the commentary, which he promised us in the poem, it was not printed till after his death, which happened A. D. 1665, aged 54.— He had a particular veneration for *Titian*, as the most perfect imitator of nature, and followed him in his manner of coloring as he did the *Caracci* in the gusto of design. Never did a French master come so near *Titian*, as *Fresnoy*. Whatever he may want in his pencil to make him famous in after-ages,

his

his pen has abundantly supplied ; and his poem upon painting will keep his name alive as long as either of those arts find esteem in the world.

GIO FRANCESCO ROMANELLI, born at Viterbro A. D. 1612, was the favorite disciple of *Peter Cortona*, in whose school there was hardly any one equal to him for correctness of design, or for imitation of the new style of painting introduced by that famous master. His works are in all places well esteemed, but more especially at Rome, where his presentation of the blessed Virgin, is by strangers judged to be of *Peter Cortona's* hand. Died A. D. 1665, aged 50.

JOHN JOUVENET, a French painter, was the son of *Lawrence Jouvenet*, also a painter, who descended from a race of painters originally of Italy. *John* was born at Rouen 1614. The elements of his art were taught him by his father, who sent him to Paris for improvement. In that city he shortly became a very able painter. *Le Brun* being sensible of his merit employed him in the pieces which he did for *Lewis*.— He also presented him to the academy of painting, where he was received with applause ; and gave him for his *chef d'œuvre* a picture of *Esther* fainting before *Abasuerus*, which the academicians reckon one of their best pieces. After passing through all the offices of the academy, he was elected one of the four perpetual rectors nominated on the death of *Mignard*. His genius lay to great works in large and spacious places, which shew that he is to be ranked among the best masters France has produced. His easel pieces are not near so valuable as his large ones, the vivacity of his genius not suffering him to return to his work to finish it, and there are but few of these. He painted a great many portraits, some of which are in esteem, though he was inferior in that way to several of his contemporaries.

In the latter end of his life, he was struck with a palsy on his right side, so that having tried to no purpose the virtue of mineral waters, he despaired of being able to paint any longer. However, giving a lecture to one of his nephews, he took the pencil into his left hand, and trying to retouch his disciple's piece in some places, he succeeded so well, that it encouraged him to attempt again, till at last he determined

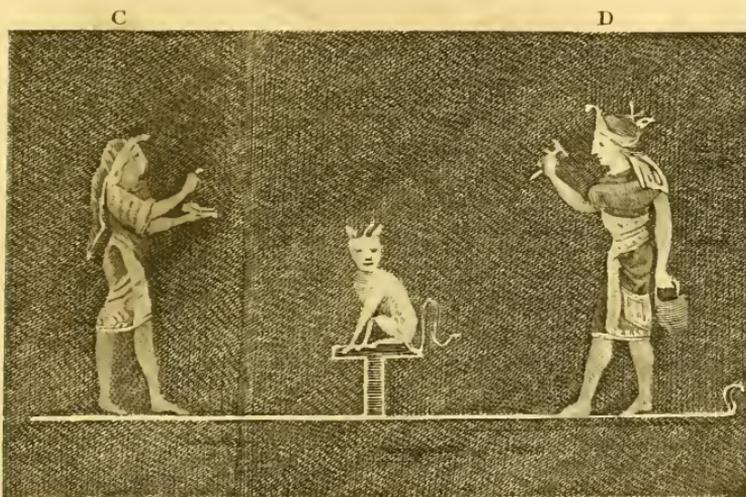
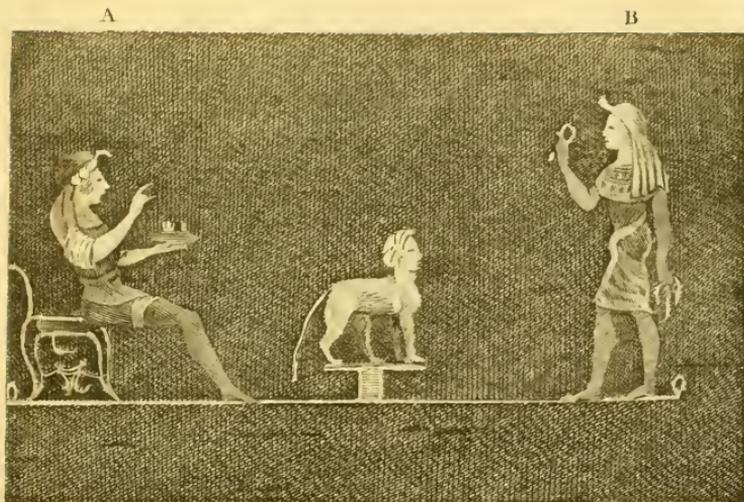
mined to finish with his left hand a large ceiling which he had begun in the grand hall of the parliament at Rouen, and a large piece of the Annunciation, which we see in the choir of the church of Paris. These are his last works, and they are no ways inferior to his best. He died at Paris in 1717, leaving no sons to inherit his genius; but in default of sons, he had a disciple in his nephew, who after his death was received into the royal academy of painting and sculpture.

SALVATOR ROSA, a Neopolitan, born A.D. 1614, in both the sister arts of poetry and painting, was esteemed one of the greatest masters that Italy produced in that century.— In the first his province was satire, in the latter landscapes, battles, havens, &c. with small history. He was a disciple of *Daniele Falcone*, his countryman, an artist of good repute, whose instructions he much improved by his study after the antiques, and the works of the most eminent painters that went before him. He was famed for his copious and florid invention, for his solid judgment in the ordering of his pieces, for the genteel and uncommon management of his figures, and his general knowledge in all the parts of painting; but that which gave a more particular stamp to his compositions, was his liberty of pencil, and the noble spirit which animated all his works. Rome was the place where he spent the greater part of his life; courted and admired by all men of quality, and where he died A.D. 1673, aged 59. It is said he lived a very dissipated youth, and that he even associated with banditti, which course of life naturally led him, as a retreat, into those wild scenes of nature, which he afterwards so nobly described on canvass. Few of his larger works have found their way into England; but his paintings being in few hands, he is more generally known by his prints, of which he etched a great number. They chiefly consist of small single figures, and of historical pieces. There is great delicacy in them both in drawing and etching; but very little strength or general effect.

CARLO (commonly called *Carlino*) *Dolci*, a Florentine, born A.D. 1616, was a disciple of *Jacobo Vignali*, and a man of condition and property. He had a pencil wonderfully soft and

and beautiful, which he consecrated to divine subjects; having rarely painted any thing else, except some portraits, in which he succeeded so well; that he was sent for into Germany to draw the Empress's picture. His talent lay in finishing all his works to a degree of neatness infinitely surprising; but his hand was so slow, that, if we may believe tradition, he had his brain turned on seeing the famous *Luca Giordano* dispatch more business in four or five hours, than he himself could have done in so many months. He died 1686, aged 70.

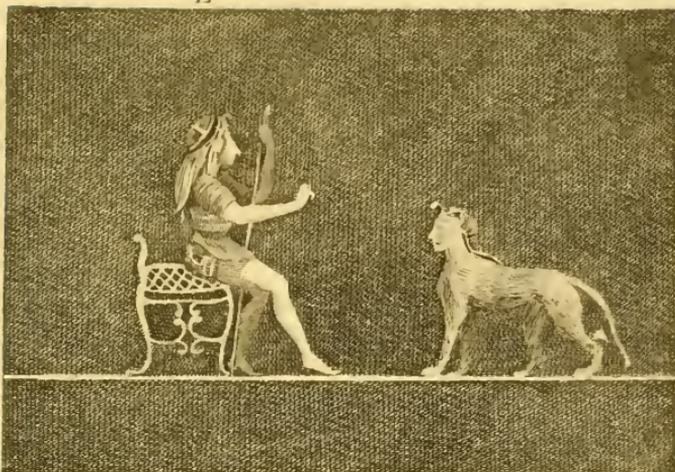
SIR PETER LELY, an excellent painter of the English school, was born 1617, at Westphalia, in Germany. He was bred up for some time at the Hague, and afterwards placed under one *-de Grebber*. The great encouragement which Charles I. gave to the polite arts, and to painting in particular, drew him to England, 1641, where he followed his natural genius at first, and painted landscapes with small figures, as also historical compositions; but after a while, finding painting more patronized, he turned his study that way, and shortly succeeded so well, that he surpassed all his cotemporaries. By this merit he became perpetually involved in business, and he was thereby prevented from going to Italy, to finish the course of his studies, which in his younger days he was very desirous of. However he made himself amends, by getting the best drawings, prints, and paintings, of the most celebrated Italian hands. This he laboured at so industriously, that he procured the best chosen collection of any one of his time. Among these were the better part of the *Arundel* collection, which he had from that family, many of which were sold at his death, at prodigious rates, bearing on them his usual mark, P. L.; and the advantage he reaped from it appears in that admirable style which he acquired by daily conversing with the works of those great masters. In his correct design and beautiful coloring, but especially in the graceful air of his heads, and the variety of his postures, with his exquisite management of draperies, he excelled most of his predecessors. Yet critics remark in most of his faces a languishing air and a drowsy sweetness peculiar to himself, for which they reckon him a mannerist; and he retained
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EGYPTIAN PAINTINGS



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EGYPTIAN PAINTINGS

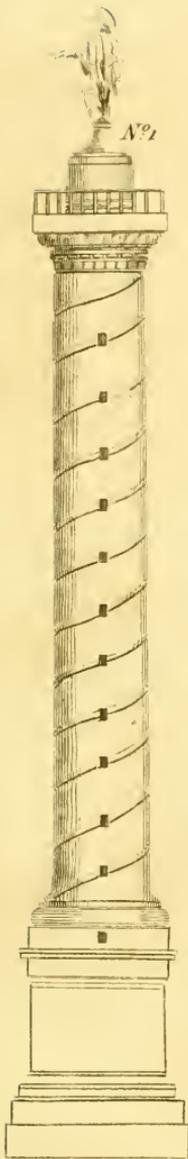
a little of the greenish cast in his complexions, not easily forgetting the colors he had used in his landscapes; which last fault, however true at first, it is well known he left off in his latter days. But whatever of this kind may be objected to this painter, it is certain his works are in great esteem in other parts, as well as in England, and are both equally valued and envied; for at that time no country exceeded his perfections, as the various *Beauties* of the age, represented by his hand, sufficiently evince. He frequently did the landscapes in his own pictures after a different manner from others, and better than most could do. He was likewise a good history-painter, as many pieces now among us shew. His crayon pictures were also admirable, and those are commonly reckoned the most valuable of his pieces, which were done entirely by himself, without any other assistance. Philip Earl of Pembroke, then Lord-chamberlain, recommended him to Cha. I. whose picture he drew, when prisoner at Hampton-court. He was also much favored by Charles II. who made him his principal painter, knighted him, and would frequently converse with him, as a person of good natural parts and acquired knowledge. He was well known to, and much respected by, persons of the greatest eminence in the kingdom. He became enamoured of a beautiful English lady, to whom he was afterwards married; and he purchased an estate at Kew, in the county of Surry (his family remains there still) to which he often retired in the latter part of his life. He died of an apoplexy, 1680, at London, and was buried at Covent-garden church, where a marble monument is erected to his memory, with his bust, carved by Mr. Gibbons, and a Latin epitaph, written, it is said, by Mr. Flatman.

EUSTACHE LE SUEUR, one of the best painters which the French nation has produced, was born at Paris in 1617, and studied the principles of his art under *Simon Vouet*, whom he infinitely surpassed. It is remarkable that *Le Sueur* was never out of France, and yet he carried his art to perfection. His works shew a grand gusto of design, which was formed upon antiquity, and after the best Italian masters. He invented with ease, and his execution was always worthy of his designs, he was ingenious, discreet, and delicate in the choice of his objects. His attitudes are simple and noble; his expressions fine, singular, and very well adapted to the subject. His draperies are set after the gout of *Raffaello's* last works. He knew little

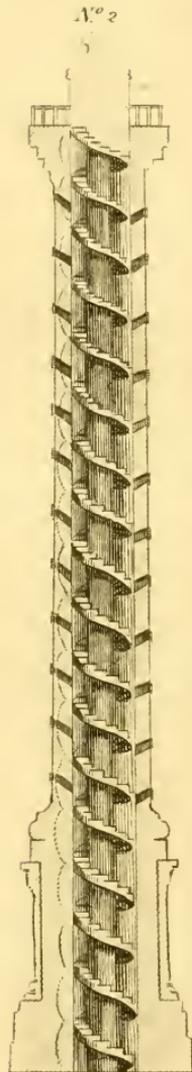
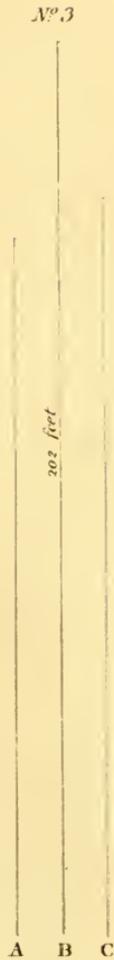
of the local colors, or the *claro obscuro*: but he was so much master of the other parts of painting, that there was a great likelihood of his throwing off *Vouet's* manner entirely, had he lived longer, and once relished that of the Venetian school; which he would certainly have imitated in his coloring, as he imitated the manner of the Roman school in his designing. For, immediately after *Vouet's* death, he perceived that his master had led him out of the way; and by considering the antiques that were in France, and the designs and prints of the best Italian masters, particularly *Raffuella's*, he acquired a more refined style and a happier manner. *Le Brun* could not forbear being jealous of *Le Sueur*, who did not mean to give any man pain, for he had great simplicity of manners, much candor, and exact probity. His principal works are at Paris, where he died April 30th, 1655, 38 years of age. The life of *St. Bruno*, in the cloister of the Carthusians, at Paris, is reckoned his master-piece. They are now in the Louvre.

JOHN GREENHILL, a very ingenious English painter, was descended from a good family in Salisbury, where he was born. He was the most excellent of the disciples of Sir *Peter Lely*, who is said to have considered him so much as a rival, that he never suffered him to see him paint. *Greenhill*, however, prevailed with Sir *Peter* to draw his wife's picture, and took the opportunity of observing how he managed his pencil; which was the great point aimed at. This gentleman was finely qualified by nature, for both the sister-arts of painting and poetry; but death taking advantage of his loose and unguarded manner of living, snatched him away betimes, and only suffered him just to leave enough of his hand, to make us wish he had been more careful of a life so likely to have done great honor to his country. This painter won so much on the celebrated Mrs. *Behn*, that she endeavored to perpetuate his memory by an elegy, to be found among her works. We know not the year either of his birth or death.

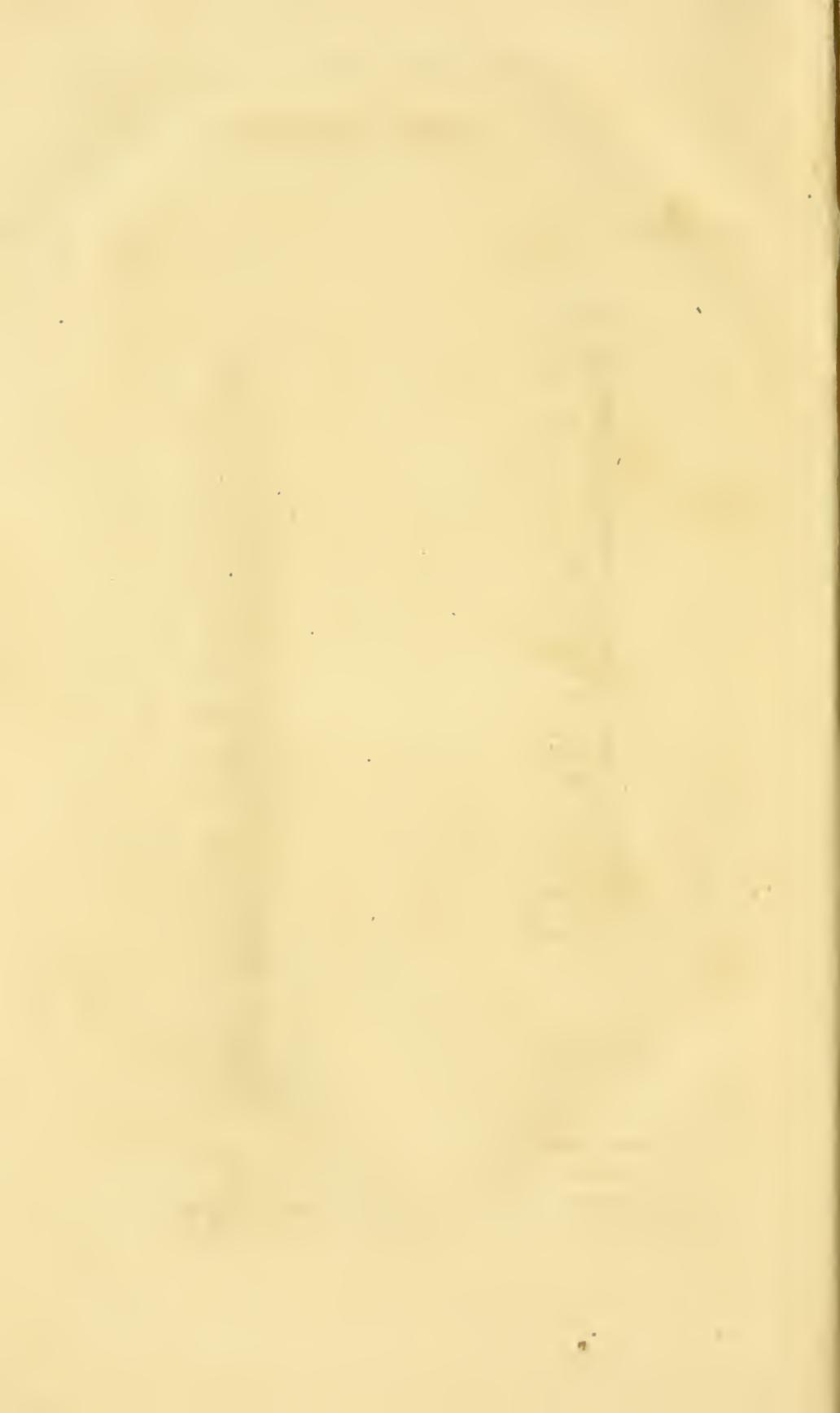
WILLIAM FAITHORNE, an ingenious English engraver and painter, flourished in the 17th century. After the civil wars broke out, he went into the army; when being taken prisoner in Basing-house, and refusing to take the oaths to *Oliver*, he was banished into France. He studied several years under the famous *Champagne*, and arrived to a very great correctness of drawing. He was also a great proficient in engraving,



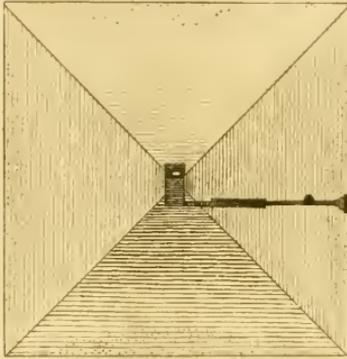
ELEVATION
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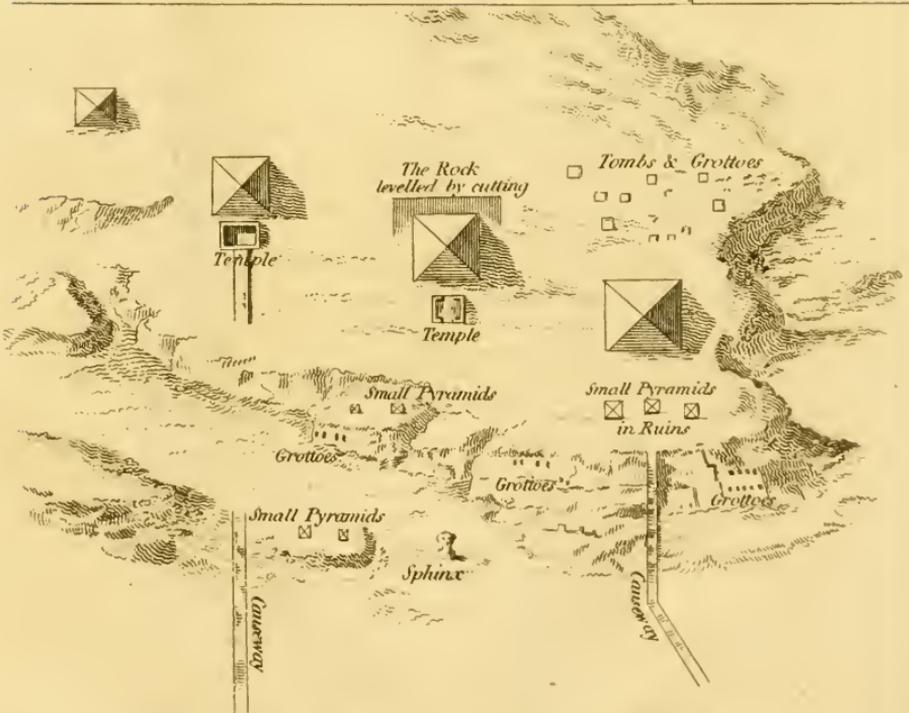
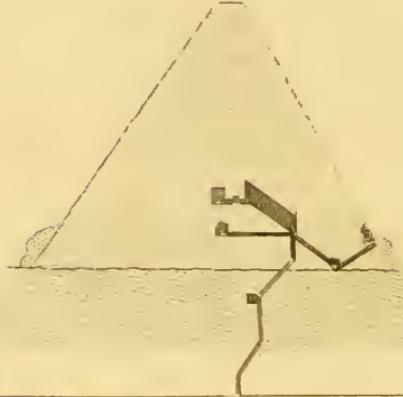
SECTION
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PLAN of the great PYRAMID.



SECTION of the PYRAMID.



PLAN of the SITUATION of the PYRAMIDS.

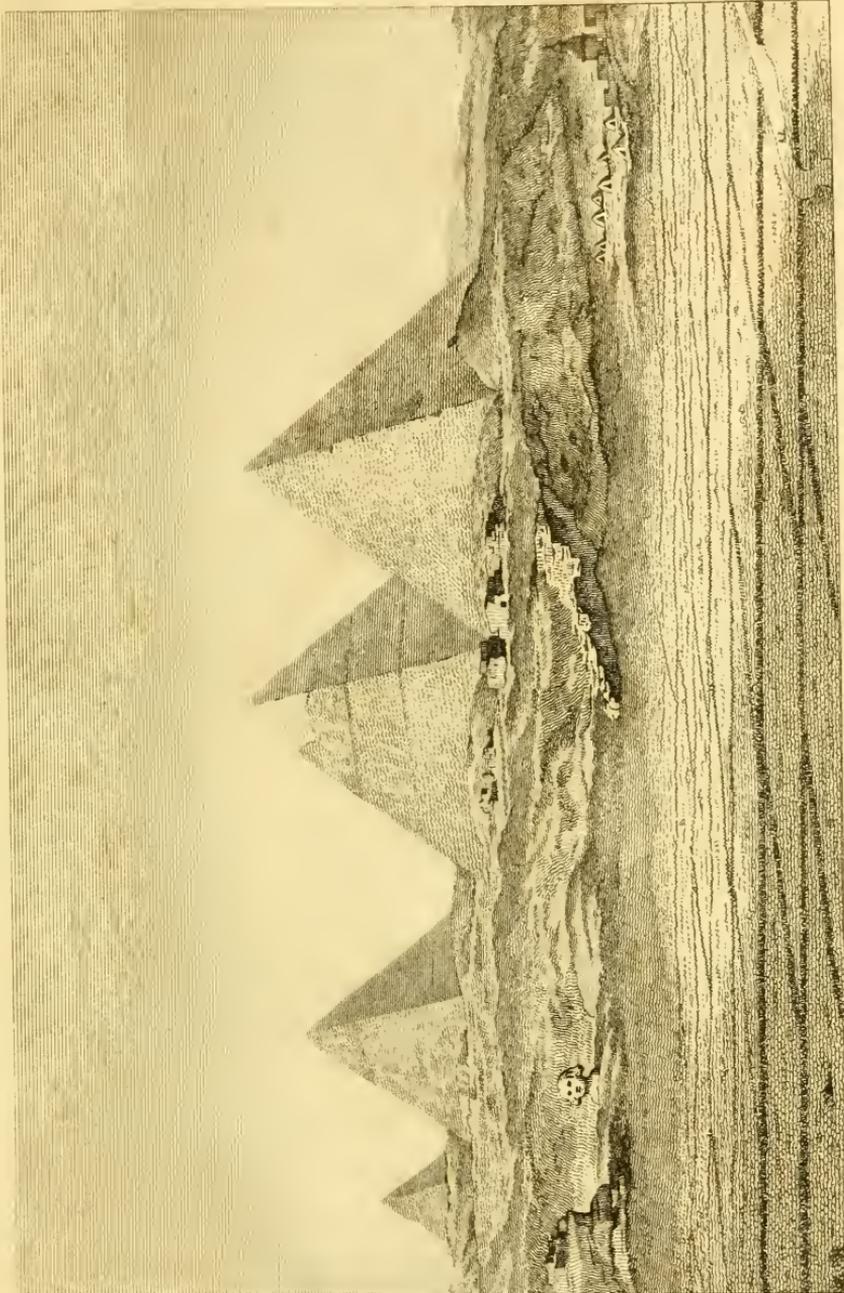
ing, as likewise in painting, especially in miniature, of which there are many specimens now extant in England. He died in Blackfriars, in 1691, when he was nearly 75 years of age.

William Faithorne, the son, who performed chiefly in mezzotinto, has often been confounded with the father.

SEBASTIAN BOURDON, an eminent French painter, born at Montpellier in 1610, had a genius so fiery that it would not let him reflect sufficiently, nor study the essentials of his art so much as was necessary to render him perfect in it. He was seven years at Rome, but obliged to leave it before he had finished his studies, on account of a quarrel. However, he acquired so much reputation, both in landscape and history, that, upon his return to France, he had the honor of being the first who was made Rector of the Royal Academy of Painting and Sculpture at Paris. The fine arts being interrupted by the civil wars in France, he travelled to Sweden, where he stayed two years. He was very well esteemed, and nobly presented, by that great patroness of arts and sciences, Queen *Christiana*, whose portrait he made. He succeeded better in landscapes than in history-painting. His pieces are seldom finished; and those that are so are not always the finest. He laid a wager with a friend, that he would paint 12 heads, after the life, and as big as the life, in a day; he won it: and these heads are said not to be the worst things he ever did. He drew a vast number of pictures. His most considerable pieces are "The Gallery of *M. de Bretonvilliers*," in the isle of Notre-Dame; and, "The seven Works of Mercy," which he etched himself. But the most esteemed of all his performances is "The Martyrdom of St. *Peter*," drawn for the church of Notre-Dame: it is kept as one of the choicest rarities of that cathedral. *Bourdon* was a Calvinist; much valued and respected, however, in a Popish country, because his life and manners were good. He died in 1673, aged 54.

CHARLES LE BRUN, an illustrious French painter, of Scottish extraction, was born in 1619. His father was a statuary by profession. At three years of age it is reported he drew figures with charcoal; and at 12 he drew the picture of his uncle so well, that it still passes for a fine piece. His father being employed in the gardens at Segulier, and having brought his son with him, the Chancellor of that name took a liking to him, and placed him with *Simon Vouet*, an eminent painter,

was greatly surprised at young *Le Brun's* amazing proficiency. He was afterwards sent to Fontainebleau, to take copies of some of *Raffaello's* pieces. The Chancellor sent him next to Italy, and supported him there for six years. *Le Brun*, in his return, met with the celebrated *Poussin*, by whose conversation he greatly improved himself in his art, and contracted a friendship with him which lasted as long as their lives. Cardinal *Mazarine*, a good judge of painting, took great notice of *Le Brun*, and often sat by him while he was at work. A picture of *St. Stephen*, which he finished in 1651, raised his reputation to the highest pitch. Soon after this the King, on the representation of *M. Colbert*, made him his first painter, and conferred on him the order of *St. Michael*. His Majesty employed two hours every day in looking upon him whilst he was painting the family of *Darius*, at Fontainebleau. About 1662 he began his five large pieces of the history of *Alexander* the Great, in which he is said to have set the actions of that conqueror in a more glorious light than *Quintus Curtius* in his history. He procured several advantages for the Royal Academy of Painting and Sculpture at Paris, and formed the plan of another for the students of his own nation at Rome. There was scarce any thing done for the advancement of the fine arts in which he was not consulted. It was through the interest of *M. Colbert* that the King gave him the direction of all his works, and particularly of his royal manufactory at the Gobelins, where he had a handsome house, with a liberal salary assigned to him. He was also made Director and Chancellor of the Royal Academy, and shewed the greatest zeal to encourage the fine arts in France. He was endowed with a vast inventive genius, which extended itself to arts of every kind. He was well acquainted with the history and manners of all nations. Besides his extraordinary talents, his behaviour was so genteel, and his address so pleasing, that he attracted the regard and affection of the whole court of France, where, by the places and pensions conferred on him by the King, he made a very considerable figure. He died at his house in the Gobelins, in 1690, leaving a wife, but no children. He was author of a curious treatise "Of Physiognomy," and of another, "Of the Characters of the Passions." The paintings which gained him the greatest reputation were, besides what we have already mentioned, those he finished at Fontainebleau, the stair-case at Versailles, but especially the
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VIEW of the PYRAMIDS near MEMPHIS in EGYPT

grand gallery there, which was the last of his works, and is said to have taken him up fourteen years. A more particular account of these, or a general character of his other performances, would take up too much room here. Those who want further satisfaction on this subject, may consult the writings of his countrymen, who have been very lavish in his praises, and very full in their accounts of his works.

PHILIP WOUVERMANS, an excellent painter of Holland, born at Haerlem in 1620, was the son of *Paul Wouvermans*, a tolerable history-painter; of whom, however, he did not learn the principles of his art, but of *John Wynants*, an excellent painter of Haerlem. It does not appear that he ever was in Italy, or ever quitted the city of Haerlem; though no man deserved more the encouragement and protection of some powerful prince than he did. He is one instance, among a thousand, to prove that oftentimes the greatest merit remains without either recompence or honor. His works have all the excellencies we can wish, high finishing, correctness, agreeable composition, and a taste for coloring, joined with a force that approaches to the *Caracci's*. The pieces he painted in his latter time have a grey or bluish cast: they are finished with too much labor, and his grounds look too much like velvet: but those he did in his prime are free from these faults, and equal in coloring and correctness to any thing Italy can produce. *Wouvermans* generally enriched his landscapes with huntings, encampment of armies, and other subjects where horses naturally enter, which he designed better than any painter of his time: there are also some battles and attacks of villages by his hand. These beautiful works, which gained him great reputation, did not make him rich: on the contrary, having a numerous family, and being but indifferently paid for his work, he lived very meanly; and though he painted quick, and was very laborious, he had much ado to maintain himself. The misery of his condition determined him not to bring up any of his children to painting: in his last hours, which happened at Haerlem in 1668, he burnt a box filled with his studies and designs, saying, "I have been so ill paid for my labors, that I would not have those designs engage my son in so miserable a profession."

NICHOLAS MIGNARD, an ingenious French painter, was born at Troyes; whence, having learned the rudiments of his art

art, he went to Italy. On his return he married at Avignon, which occasioned him to be called *Mignard* of Avignon. He was afterwards employed at the court and at Paris, and became Rector of the Academy of Painting. He excelled principally in coloring; and there are a great number of portraits and historical pieces of his doing. He died of a dropsy in 1668, leaving behind him a brother, *Peter Mignard*, who succeeded M. *Le Brun* in 1690, as first painter to the King, and as Director and Chancellor of the Royal Academy of Painting. He died March 13, 1695, aged 84. His portraits are extremely beautiful.

CAVALIER GIACINTO BRANDI, born at Poli, in the Ecclesiastical State, A.D. 1623, was one of the best masters that came out of the school of *Lanfranc*. His performances in the cupolas and ceilings of several of the Roman churches and palaces are sufficient evidence that there was nothing wanting, either in his head or hand, to merit the reputation and honor he acquired. Died A.D. 1691, aged 68.

PETER PAUL PUGHET, one of the greatest painters that France ever produced, though not mentioned by any of their own writers, was born at Marseilles in 1623. We have no account of his education in this art; but in his manner he resembled *Michael Angelo*, without imbibing his faults; being both more delicate and more natural than that great master: like whom too, *Pughet* united the talents of painting, sculpture, and architecture. Not contented with animating the marble, and rendering it in appearance as flexible as flesh itself, when he was called upon to exert his skill, he raised and adorned palaces in a manner that proved him a judicious architect; and, when he committed the charming productions of his imagination to canvass, he painted such pictures as the delighted beholder was never tired with viewing. He died in the place of his birth, in 1695.

PHILIPPO LAURO was born in Rome, A.D. 1623, and trained up to painting under his brother-in-law *Angelo Carosello*, whom he assisted in many of his works, and always acquitted himself with applause. But, upon leaving his master, he pursued his own genius, in a style quite different from him; and contracting his talent into a narrower compass, confined his pencil to small figures, and histories in little. He lived for the most part in Rome, highly valued for his rich vein of invention and accurate judgment, for the purity of his out-
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line, the delicacy of his coloring, and the graceful spirit that brightened all his compositions. Died A. D. 1694, aged 71.

CARLO MARATTI was born at Camorano, near Ancona, A. D. 1625. He came a poor boy to Rome, at eleven years of age, and at twelve recommended himself so advantageously to *Andrea Sacchi*, by his designs after *Raffaello*, in the Vatican, that he took him into his school, where he continued his studies 25 years, to the death of his master. His graceful and beautiful ideas were the occasion of his being generally employed in painting *Madonnas* and female saints. Hence *Salvator Rosa* satirically nick-named him *Carluccio della Madonna*. This he was so far from reckoning a diminution of his character, that in the inscription on his monument at Termini (placed there by himself nine years before his decease) he calls it "*gloriosum cognomentum*," and professes his particular devotion to the blessed Virgin. He possessed an excellent style, great elegance of handling, and correctness of outline. From the finest statues and pictures he had made himself master of the most perfect forms, and charming airs of heads, which he sketched with as much ease and grace as *Parmegiano*, excepting that author's profiles. He has produced a nobler variety of draperies, more artfully managed, more richly ornamented, and with greater propriety, than even the best of the moderns. He was inimitable in adorning the head, and in the disposal of the hair: and his elegant forms of hands and feet, (so truly in character) are hardly to be found in *Raffaello* himself. Among the many excellent talents he possessed, gracefulness was the most conspicuous. And to him may be applied what *Pausanias* tells us was to *Apelles*: "That such and such "a master surpassed in some particulars of the art, but in "gracefulness he was superior to them all." It is endless to recount the celebrated pieces of this great man, which might have been more numerous, had he been as intent upon acquiring riches as fame. He executed nothing slightly, often changed his design, and almost always for the better: and therefore his pictures were long in hand. It had been objected by some critics that his works, from about the 70th year of his age, were faintly and languidly colored. But he knew by experience that shadows gain strength, and grow deeper by time; and he lived long enough to see his pieces confute their error.

He

He made several admirable portraits of popes, cardinals, and other people of distinction; from whom he received high testimonies of esteem; as he likewise did from almost all the monarchs and princes of Europe, in his time. In his earlier days, for subsistence, he etched a few prints, of his own invention and after others, with equal spirit and correctness. He was appointed keeper of the paintings in the Pope's Chapel, and the Vatican, by Innocent XI. confirmed therein by his successors, and received the additional honor of knighthood from the pope. He erected two noble monuments for *Raffaello* and *Hannibal*, at his own expence, in the Pantheon. How well he maintained the dignity of his profession appears by his answer to a Roman prince, who taxed him with the excessive price of his pictures. He told him there was a vast debt due from the world to the famous artists his predecessors, and that he, as their rightful successor, was come to claim the arrear. His abilities in painting were accompanied with a great many Christian and moral virtues, particularly with an extensive charity, which crowned all the rest. Died A. D. 1713, aged 83.

His chief disciples were *Nicolo Berettoni*, who died long before him, and *Giuseppe Chiari*. The former carried coloring to a great height, especially in his frescos, at the *Allieri* palace. It is said indeed his master was his constant coadjutor; and his works have succeeded the better for it.

LUCA GIORDANO, was born in 1632, at Naples, in the neighbourhood of *Joseph Ribera*, (i. e. *Spagnoletto*) whose works attracted him so powerfully, that he left his childish amusements for the pleasure he found in looking on them.—So manifest an inclination for painting, determined his father, a middling painter, to place him under that master, with whom he made such advances, that at seven years old his productions were surprising. Hearing of those excellent paintings that are at Venice and Rome, he quitted Naples in private for Rome. He attached himself to the manner of *Pietro da Cortona*, whom he assisted. His father, who had been looking for him, found him at work in *St. Peter's*. From Rome they set out together to Bologna, Parma, and Venice. At every place *Luca* made sketches and studies from the works of all the great masters, but especially *Paul Veronese*, whom he always purposed for his model. It is said *Giordano* had

had been so great a copier, that he had copied the rooms and apartments of the Vatican a dozen times, and the battle of *Constantine* twenty. He also went to Florence, where he began afresh to study, copying the works of *Leonardo da Vinci*, *Michael Angelo*, and *Andrea del Sarto*. He went back to Rome, whence, after a very short stay, he returned to Naples, and there married against his father's inclinations, who apprehended such an engagement might lessen his attention to his profession. After seeing the paintings at Rome and Venice, *Luca* quitted his master's manner, and formed to himself a taste and manner, which partook somewhat of all the other excellent masters; whence *Bellori* calls him the ingenious bee, who extracted his honey from the flowers of the best artists. His reputation was soon so well established, that all public works were entrusted to him, and he executed them with the greatest facility and knowledge. Some of his pictures being carried into Spain, so much pleased *Charles II.* that he engaged him to his court in 1692, to paint the Escorial, in which he acquitted himself as a great painter. The king and queen often went to see him work, and commanded him to be covered in their presence. In the space of two years, he finished the ten arched roofs and the stair-case of the Escorial. He afterwards painted the grand saloon of *Buen Retiro*, the sacristy of the great church of Toledo, the Chapel of the Lady of Atocho, the ceiling of the Royal Chapel at Madrid, and other works. He was so engaged to his business, that he did not even rest from it on holidays, for which being reproached by a painter of his acquaintance, he answered, "If I were to let my pencils rest, they would grow rebellious, and I should not be able to bring them to order without trampling on them." His lively humor and smart repartees amused the whole court. The Queen of Spain, one day enquiring after his family, wanted to know what sort of a woman his wife was? *Giordano* painted her on the spot in a picture he was at work upon, and shewed her to the Queen; who was the more surprised, as she had not perceived what he was about, and was so pleased, that she took off her necklace, and desired him to present it to his wife in her name. He had so happy a memory, that he recollected the manners of all the great masters, and had the art of imitating them so well, as to occasion frequent mistakes. The King shewed him a picture

of *Bassano*, expressing his concern that he had not a companion: *Giordano* painted one for him so exactly in *Bassano's* manner, that it was taken for a picture of that master.

The great works *Giordano* had executed in Spain, gave him still greater reputation when he returned to Naples, so that he could not supply the eagerness of the citizens, though he worked so quick. The Jesuits, who had bespoken a picture of St. *Francis Xavier*, complaining to the Viceroy that he would not finish it, and that it ought to be placed on the altar of that saint on his festival, which was just at hand; finding himself pressed on all sides, he painted this piece in a day and a half. Oftentimes he painted a Virgin holding a Jesus, and, without any rest, in an hour, would finish a half-length; and for dispatch, not waiting the cleaning of his pencils, would lay on his colours with his finger. His manner had great lightness and harmony: he understood fore-shortening, but as he trusted to the great practice of his hand, he often exposed to the public pictures that were very indifferent, and very little studied, in which he appears also to have been incorrect, and little acquainted with anatomy. Nobody ever painted so much as *Giordano*, not even *Tintoret*; his school grew into such repute, that there was a great resort to it from Rome and all quarters; he loved his disciples, whose works he touched with great readiness, and assisted them with his designs, which he gave them with pleasure. His generosity prompted him to make presents of altar-pieces to churches that were not able to purchase them. He painted, gratis, the cupola of St. Bridget for his reputation, and touched it over a second time. By a particular dexterity of management, that roof, which is rather flat, seems much elevated, by the lightness of the clouds which terminate the perspective.

Two Neapolitans, having sat for their pictures, neglected to send for them when they were finished. *Giordano*, having waited a great while without hearing from them, painted an ox's head on one, and a jew's cap on the other, and exposed them in that manner: on the news whereof they brought him the money, begging him to efface the ridiculous additions. Though his humor was gay, he always spoke well of his brother painters, and received any hints that were given him with great candor and docility. The commerce he had with
several

several men of learning was of great use to him: they furnished him with elevated thoughts, reformed his own, and instructed him in history and fable, which he had never read. His labors were rewarded with great riches, which he left to his family, who lost him at Naples in 1705, when he was 73. His monument is in the church of St. Bridget, before the chapel of St. *Nicolas de Bari*, which is all of his hand.

CIRO FERRI, a Roman, born A. D. 1628, a faithful imitator of *Peter Cortona*, under whom he was bred: and to whom he came so near in his ideas, his invention, and his manner of painting, that he was chosen (preferably to *Peter Testa*, and *Romanelli*, his fellow disciples) to finish those pictures, which his master left imperfect at his death. He had an excellent taste in architecture, and drew several designs for the public. He made cartoons for some of the Mosaic-works in the Vatican: and having in a great many noble performances distinguished himself, by the beauty and fertility of his genius, died A. D. 1690, aged 62.

CHRISTOPHER WREN, a learned and most illustrious English architect and mathematician, was descended from an ancient family of that name at Binchester, in the bishopric of Durham. *Christopher* was born at Knoyle, October 20, 1632; and while very young, discovered a surprising turn for learning, especially for the mathematics. He was sent to Oxford, and admitted a gentleman commoner at Wadham-college, at about fourteen-years of age: and the advancement he made there in mathematical knowledge, before he was sixteen, was very extraordinary, and even astonishing.

August 1657, he was chosen Professor of Astronomy in Gresham-college; and his lectures, which were much frequented, tended greatly to the promotion of real knowledge.

Among his other eminent accomplishments, he had gained so considerable a skill in architecture, that he was sent for the same year from Oxford, by order of *Charles II.* to assist Sir *John Denham*, surveyor-general of his Majesty's works.

In 1663, he was chosen Fellow of the Royal Society; being one of those who were first appointed by the Council, after the grant of their Charter.

In 1665, he went to France, where he not only surveyed all the buildings of note in Paris, and made excursions to other

places, but took particular notice of what was most remarkable in mechanics, and contracted acquaintance with all the considerable virtuosi. Upon his return home, he was appointed architect, and one of the Commissioners for the reparation of *St. Paul's Cathedral*. Within a few days after the fire of London, September 2, 1666, he drew a plan for a new city.

Upon the decease of Sir *John Denham*, in March 1688, he succeeded him as Surveyor-General of his Majesty's works. The Theatre at Oxford will be a lasting monument of his great abilities as an architect; which curious work was finished in 1669. In this structure the admirable contrivance of the flat roof, being eighty feet over one way, and seventy the other, without any arched work or pillars to support it, is particularly remarkable. But the conflagration of the city of London gave him many opportunities afterwards of employing his genius in that way; when, besides other works of the crown continued under his care, the Cathedral of *St. Paul*, the parochial Churches, and other public structures, which had been destroyed by that dreadful calamity, were rebuilt from his designs, and under his direction; in the management of which affair, he was assisted in the measurements, and laying out of private property, by the ingenious Mr. *Robert Hooke*.

About the year 1675, he married the daughter of Sir *Thomas Coghill*, of Blechington, in Oxfordshire, by whom he had one son of his own name; and she dying soon after, he married a daughter of *William Lord Fitz-William*, baron of Lifford in Ireland, by whom he had a son and a daughter. In 1680 he was chosen President of the Royal Society; afterwards appointed Architect and Commissioner of Chelsea-college; and in 1684, Principal Officer and Comptroller of the works in the Castle of Windsor. He sat twice in Parliament, as a representative for two different boroughs; first, for Plympton in Devonshire in 1685, and again in 1700 for Melcomb Regis in Dorsetshire. He died Feb. 25, 1723, aged 91, and was interred with great solemnity in *St. Paul's Cathedral*, in the vault under the south wing of the choir, near the east end.

Among the many public buildings (50 or 60) erected by him in the city of London, the Church of *St. Stephen* in Walbroke, that of *St. Mary* le Bow, the Monument, and the Cathedral of *St. Paul*, have more especially drawn the attention of foreign connoisseurs

connoisseurs. The church of Walbroke, is famous all over Europe, and is justly reputed his master piece. Perhaps Italy itself can produce no modern building that can vie with this in taste or proportion: and foreigners justly call our judgment in question, for understanding its graces no better. The steeple of St. *Mary* le Bow, is particularly grand and beautiful. The Monument is a pillar of the Doric order; the pedestal is 40 feet high, the diameter of the column 15 feet, and the altitude of the whole 202; it was begun in 1671, and finished in 1677. Of St. *Paul's* Church, the first stone was laid the 21st of June 1675; the body finished, and the cross set up, in 1711.

JOHN RILEY, born in London, A. D. 1646, was instructed in the first rudiments of painting by Mr. *Zoust* and Mr. *Fuller*; but left them while he was very young, and began to practise after the life: yet acquired no great reputation, till after the death of Sir *Peter Lely*, whom he succeeded in the favor of King *Charles II.* Upon the accession of King *William* and Queen *Mary* to the crown, he was sworn their principal painter; which place he had not enjoyed in the preceding reign, though King *James*, and his Queen, were both pleased to be drawn by his hand. He was very diligent in the imitation of nature; and by studying the life, rather than following any particular manner, arrived to a pleasing and most agreeable style of painting. His peculiar excellence was a head, especially the coloring part. He was a gentleman extremely courteous in his behavior, engaging in his conversation, and prudent in his actions. He was a dutiful son, an affectionate brother, a kind master, and a faithful friend. He never was guilty of a piece of vanity (too common among artists) of saying mighty things on his own behalf; but contented himself with letting his works speak for him; he died of the gout, A. D. 1691, aged 45.

FRANCIS LE MOINE, an excellent French painter, was born at Paris in 1688, and trained up under *Galloche*, Professor of the Academy of Painting, of which he himself became afterwards Professor. *Le Moine* painted the grand saloon, which is at the entrance into the apartments of Versailles, and represents the apotheosis of *Hercules*. He was four years about it; and the King, to shew how well pleased he was with it, made him his first painter in 1736, and some time after added a pension of 3000 livres to the 600 he had before. A fit of lunacy seized
this

this painter the year after, during which he run himself through with his sword, and died, June 4, 1737, aged 49.

WILLIAM HOGARTH was born in 1697, or 1698, in the parish of St. *Martin* Ludgate. "He was bound," says Mr. *Walpole*, "to a mean engraver of arms on plate." Probably choosing this occupation, as it required some skill in drawing, which he contrived assiduously to cultivate.

During his apprenticeship, he set out one Sunday, with two or three companions, on an excursion to Highgate. The weather being hot, they went into a public-house, where they had not been long, before a quarrel arose between some persons in the same room. One of the disputants struck the other on the head with a quart pot, and cut him very much. The blood running down the man's face, together with the agony of the wound, which had distorted his features into a hideous grin, presented *Hogarth*, who shewed himself thus early "apprehensive of the mode nature had intended he should pursue," with too laughable a subject to be overlooked. He drew out his pencil and produced on the spot one of the most ludicrous figures that ever was seen: being an exact likeness of the man, his antagonist, and the principal persons gathered round him.

It is presumed that he began business, on his own account, at least as early as 1720. His first employment seems to have been the engraving of arms and shop-bills. The next step was to design and furnish plates for booksellers.

It was Mr. *Hogarth's* custom to sketch out on the spot any remarkable face which particularly struck him: being once at the Bedford coffee-house, he was observed to draw something with a pencil on his nail, which proved to be the countenance (a whimsical one) of a person who was then at a small distance.

While *Hogarth* was painting the "Rake's Progress," he had a summer residence at Isleworth; and never failed to question the company who came to see these pictures, if they knew for whom one or another figure was designed. When they guessed wrong, he set them right.

In 1730, Mr. *Hogarth* married the only daughter of Sir *James Thornhill*, by whom he had no child. This union, indeed, was a stolen one, and consequently without the approbation of Sir *James*, who, considering the youth of his daughter, then barely 18, and the slender finances of her husband, as yet

an obscure artist, was not easily reconciled to the match. Soon after this period, however, he began his "Harlot's Progress" (the coffin in the last plate is inscribed Sept. 2, 1731); and was advised by Lady *Thornhill* to have some of the scenes in it placed in the way of his father-in-law. Accordingly, one morning, Mrs. *Hogarth* conveyed several of them into his dining-room. When he arose, he enquired from whence they came, and being told by whom they were introduced, he cried out, "Very well; the man who can furnish representations like these, can also maintain a wife without a portion." He designed this remark as an excuse for keeping his purse-strings close; but soon after, became reconciled and generous to the young people.

Soon after his marriage, *Hogarth* had summer lodgings at South Lambeth; and being intimate with Mr. *Tyers*, contributed to the improvement of the Spring-Gardens at Vauxhall, by the hint of embellishing them with paintings, some of which were the suggestions of his own truly comic pencil. For his assistance, Mr. *Tyers* gratefully presented him with a gold ticket of admission for himself and his friends, inscribed

IN PERPETUAM BENEFICII MEMORIAM.

In 1733, his genius became conspicuously known. The third scene of his "Harlot's Progress" introduced him to the notice of the great. At a Board of Treasury which was held a day or two after the appearance of that print, a copy of it was shewn by one of the Lords, as containing, among other excellencies, a striking likeness of Sir *John Gonson*. It gave universal satisfaction, from the Treasury each Lord repaired to the print-shop for a copy of it, and *Hogarth* rose completely into fame.

In this work he launches out his young adventurer a simple girl upon the town, and conducts her through all the vicissitudes of wretchedness to a premature death. This was painting to the understanding and to the heart; none had ever before made the pencil subservient to the purposes of morality and instruction; nor was the success of *Hogarth* confined to his persons. One of his excellencies consisted in what may be termed the furniture of his pieces; for as in sublime and historical representations the fewer trivial circumstances are permitted to divide the spectator's attention from the principal figures, the greater is their force; so in scenes copied from familiar

miliar life, a proper variety of little domestic images throws a degree of verisimilitude on the whole. "The Rake's levee-room," says Mr. *Walpole*, "the nobleman's dining room, the apartments of the husband and wife in Marriage a la Mode, the alderman's parlor, the bed-chamber, and many others, are the history of the manners of the age." The novelty and excellence of his performances tempted the needy artist and print-dealer to avail themselves of his designs, and rob him of the advantages he was entitled to derive from them. This was the case with the "Midnight Conversation," the "Harlot's" and "Rake's Progresses," and others of his early works. To put a stop to depredations like these on the property of himself and others, and to secure the emoluments resulting from his own labors, he applied to the legislature, and obtained an act of parliament, 8 *George II.* chap. 38, to vest an exclusive right in designers and engravers, and to restrain the multiplying of copies of their works without the consent of the artist.

In 1745, *Hogarth* sold about 20 of his pictures by auction; and in the same year acquired additional reputation by the six prints of "Marriage a la Mode."

Hogarth had projected a "Happy Marriage," by way of counterpart to his "Marriage a la Mode;" but never finished it. After the peace of Aix la Chapelle, he went to France, and was taken into custody at Calais, while drawing the gate of that town: a circumstance he has recorded in his picture, intituled, "O the Roast Beef of Old England!" published March 26, 1749. He was carried before the Governor as a spy, and committed a prisoner to Gransire, his landlord, on his promising that *Hogarth* should not go out of his house till he was to embark for England.

In 1753, he published "The Analysis of Beauty, written to fix the fluctuating ideas of taste." In this performance he shews, that a curve is the line of beauty, and that round swelling figures are most pleasing to the eye; his opinion has been countenanced by subsequent writers.

About 1757, his brother-in-law, Mr. *Thornhill*, resigned the place of King's serjeant painter in favor of Mr. *Hogarth*.

The last memorable event in our artist's life, was his quarrel personal and political with Messrs. *Wilkes* and *Churchill*; but, at the time these hostilities were carrying on in a manner so virulent and disgraceful to all the parties, *Hogarth* was visibly declining

clining in his health. In 1762, he complained of an inward pain, which continuing brought on a general decay that proved incurable. This last year of his life he employed in retouching his plates, with the assistance of several engravers whom he took with him to Chiswick. Oct. 25, 1764, he was conveyed from thence to Leicester-fields, in a very weak condition, yet remarkably cheerful; and receiving an agreeable letter from the American Dr. *Franklin*, drew up a rough draught of an answer to it; but going to bed, he was seized with a vomiting, upon which he rang his bell with such violence that he broke it, and expired about two hours after. He was interred in the church-yard, at Chiswick, where a monument is erected to his memory, with an inscription by his friend Mr. *Garrick*.

It may be truly observed of *Hogarth*, that all his powers of delighting were restrained to his pencil. Having rarely been admitted into polite circles, none of his sharp corners had been rubbed off, so that he continued to the last a gross uncultivated man. The slightest contradiction transported him into a rage. He is said to have beheld the rising eminence and popularity of Sir *Joshua Reynolds* with a degree of envy; and, if we are not misinformed, frequently spoke with asperity both of him and his performances. Justice, however, obliges us to add, that our artist was liberal, hospitable, and the most punctual of paymasters; so that, in spite of the emoluments his works had procured him, he left but an inconsiderable fortune to his widow.

Hogarth made one essay in sculpture. He wanted a sign to distinguish his house in Leicester-fields; and thinking none more proper than the Golden Head, out of a mass of cork, made up of several thicknesses compacted together, he carved a bust of *Vandyke*, which he gilt and placed over his door.

There are three large pictures by *Hogarth*, over the altar in the church of St. *Mary Redcliff* at Bristol.

HENRY FRANCIS BOURGUIGNON GRAVELOT, Engraver, of Paris, after residing some time at St. Domingo, came to London and exercised his talents, both as engraver and designer, during thirteen years. The number of pieces which he executed is very great: they exhibit equal industry, genius, and manual facility. Having accumulated considerable property he returned to his native country, where he died in 1773, aged 74.

JOHN HAMILTON MORTIMER, History Painter, descended from *Mortimer*, Earl of March, was born at East Bourne, in Sussex, in 1739. He possessed a genius of uncommon vivacity and brilliancy, with a rapidity and facility of execution almost incredible. The present work is enriched with several original designs by this Artist. He obtained the prize of the Society for the Encouragement of Arts, by his picture of *Paul* preaching to the Britons, now in Chipping Wycombe Church, Bucks. In 1779, he was, without his solicitation, created Royal Academician by the *King*, but unfortunately died before he could enjoy the honour, after an illness of twelve days, 4th Feb. 1779.

FRANCIS VIVARES, Engraver, was born at *St. John de Bruel*, a village of Rouergue. He came to London in 1727, intending to follow the occupation of his uncle, a master tailor, but his love for the arts prevailing, he studied under *Amiconi*, an Italian painter, and acquired great reputation, particularly in landscapes. He remarkably excelled in the freedom of his hand in etching. He was there married: by his first wife he had sixteen children, and by the last two, fifteen. He died in 1780, aged 71.

WILLIAM WOOLLETT, Engraver, was a native of Maidstone; he studied under *Timney*; his masterpiece is the celebrated print of the death of General *Wolfe*. He introduced that bold and determined style of engraving, especially in the etching of his pieces, which now constitutes the characteristic of the English school. The late Mr. *Boydell* was his patron and employer, and derived great emolument from the popularity of his productions: his liberality to the Artist evinced his sense of his merits. Mr. *W.* died in 1783 aged 48.

SIR JOSHUA REYNOLDS was born at Plympton in Devonshire, July 16, 1723: his father kept a school there, and had a numerous family; but being sensible of his son *Joshua's* genius for literature and drawing, he sent him to the university, designing him for the church. Soon after he grew fond of painting; and chose it as a profession, after reading *Richardson's* Theory of Painting. About 1742, he became a pupil of Mr. *Hudson*: and about 1749 went to Italy, in company with, and under the patronage of, Commodore (afterwards Lord) *Keppel*. He returned in 1752 to England: and by means of Commodore *Keppel*, and Lord *Edgcumbe*, he was soon introduced

roduced into the best line of portrait painting : wherein he became the most popular painter in Europe.

In 1764, he promoted the Literary Club, of which many eminent men were members ; being honored by the friendship of most of the literati of England.

He was long a distinguished exhibitor in the Royal Society of Artists : but in 1769, when the present Royal Academy was founded, Mr. *Reynolds* was appointed President ; and was knighted. His first discourse from the chair was delivered on the opening, January 2, 1769. He also delivered a discourse annually on the distribution of the prizes to the students : his last was December 10, 1790. These have been published. About 1770, Sir *Joshua* proposed the ornamenting of *St. Paul's* with pictures, by himself and others ; but the Bishop of London declined it.

In 1782, he enriched Mr. *Mason's* translation of *Fresnoy* with very valuable notes. In 1785, Sir *Joshua* visited Flanders, and there purchased, at a great sale, many pictures taken from religious houses, &c. by the Emperor *Joseph II.*

In 1790, after a contest among the Academicians, he resigned his chair as President ; but was persuaded by the majority to resume it, after a little time, and some explanation ; but finding his eye-sight fail him, he again resigned, Nov. 15, 1791. Nevertheless the Academy rather chose as more respectful, that he should appoint a Deputy, than that he should totally withdraw. He died Feb. 23, 1792, and was buried in no little state in *St. Paul's* church, the whole Academy, and many private persons attending the procession.

As a portrait painter, Sir *Joshua* will always rank high in respect of taste, genius and freedom : but his pictures will not so well inform posterity of his merit, as the prints engraved after them : as a history-painter (in which branch he practised towards the close of his life) he shewed he was capable of great things ; and he has made us regret that his performances are so few. He was friendly and encouraging to young Artists ; and if report say true, his benevolence was known by most of the profession. His character and abilities rendered his loss considerable, not only to the circle of his friends, but to the nation, and to the Arts.

SIR ROBERT STRANGE, Engraver, was born at Pomona, in the Orkneys, 14th July, 1721. He first studied the law :

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but his genius pointing out a different road to eminence, he was placed under Mr. *R. Cooper*, of Edinburgh. He joined the Pretender's forces, and after the ruin of his affairs, he wandered for some time a fugitive in the Highlands, and at last, not without considerable apprehensions, he returned to Edinburgh, and afterwards went to London, in his intended progress to Rome. At Paris, he studied under *Le Bas*. In 1751 he settled in London, and became highly distinguished as a historical Engraver. In 1760, he visited Italy, where he was received with marked respect, and was elected member of the learned Schools of Rome, Florence, Bologna, and made Professor of the Royal Academy of Parma, and member of the Royal Academy of Paintings at Paris. He was knighted in 1787, and died of an asthma 5th July, 1792.

JOSEPH WRIGHT, Landscape and Portrait Painter, usually called *WRIGHT of Derby*, of which place he was a native, was a pupil of *Hudson*. In 1773 he visited Italy, where he passed two years. He resided chiefly at Derby, but spent some time at Bath, as the air of London did not agree with him. He died 1797, in his native town. He excelled in a most particular degree, in all pieces in which striking effects of fire light, or atmospheric phenomena were introduced. The force and truth which distinguish his works, can only be appreciated by inspection, and have placed him at the head of this department of art.

JOHN BACON, Sculptor, was born in Southwark, 24th Nov. 1740. At fifteen, he was placed as apprentice to a China Manufacturer, at Lambeth, in which station his genius and skill were so eminently distinguished, that he obtained no fewer than nine premiums from the Society for the Encouragement of Arts. He introduced the art of modelling statues of artificial stone. In 1769 he obtained the Gold Medal of the Royal Society, and was admitted as Associate. He executed many public works of acknowledged merit. The article **SCULPTURE**, in Rees's Encyclopedia, was his production. An inflammation in the bowels terminated his life, 4th August, 1799. His piety was not less eminent than his professional skill, as the Inscription on his tomb, dictated by himself, evinces; to the name and date succeed the following words:—

WHAT

WHAT I WAS AS AN ARTIST
SEEMED TO ME OF SOME IMPORTANCE
WHILE I LIVED:
BUT
WHAT I REALLY WAS AS A BELIEVER
IN JESUS CHRIST
IS THE ONLY THING OF IMPORTANCE
TO ME NOW.

A very interesting Memoir of this Artist, with his Portrait, was composed and published by his intimate friend, the Rev. *Richard Cecil*, Minister of *St. John's Chapel*, Bedford-Row, London.

GEORGE MORLAND, Painter, a native of London, learned the rudiments of his art under his father, a second-rate Artist. His powers of genius were of the first order, and might have raised him to the highest rank of his profession; but vicious habits, the most disgraceful dissipation, and an invincible preference of the most degraded society, stifled that excellence in an early stage. In proportion as his abilities expanded, as he rose in public estimation, his foibles acquired force, and his wants, produced by an insane extravagance, became urgent beyond his power of supply, altho' he could design, compose, and execute a picture, of many guineas' value, without quitting his easel: but his talents, which might have obtained celebrity and affluence, were seldom called forth except to avert, or to extricate him from the impatience of his creditors, the pillage of a spunging house, or the horrors of a prison. It needs not to be wondered at, that under these circumstances, he produced no grand composition: his pieces chiefly consist of scenes of rural interest: farms, ale-houses, stables, husbandmen, huntsmen, woodcutters, shepherds, smugglers, fishermen, and animals, wild or domesticated, received from his pencil all that captivating power of correct imitation which the force of truth and nature could impart; and what will always please the million, whatever observations the connoisseur with his scientific rules, may oppose to the opinion of the general. After an ample share of those vicissitudes which talents so exalted, and morals so depraved, must necessarily produce, he died in a spunging-house from excess of intoxication, in 1804, aged 40. A very great number of his pieces have been engraved.

JAMES

JAMES BARRY, Painter, was a native of Cork, in Ireland ; his talents first recommended him to the patronage of the Dublin Society for the Encouragement of Arts. The friendship of his countryman and patron *Burke*, introduced him to *Johnson*, to Sir *Joshua Reynolds*, and other men of note, and also enabled him to visit Italy. In 1772, he published a reply to *Winkelman*, in which he combated the opinions of that author relative to the obstructions which opposed the introduction of the Arts into England. In 1777 he was elected Royal Academician ; in 1786, he was appointed Professor of Painting to the Royal Academy. In 1799 he was removed from that office, and soon after was expelled from that Society. Some have attributed this to his republican principles ; others, to his repulsive and almost disgusting manners. He was attacked by a paralytic stroke, which terminated fatally in ten days. Died Mar. 22, 1806. He was buried in *St. Paul's Cathedral*, with every token of respect from some members of that Society of which he had been a member. The most remarkable exertion of his genius and talents consists of a series of historical paintings in the great room of the Society for the Encouragement of Arts, in the *Adelphi*, which he painted *gratis*.

GEORGE STUBBS, Painter, a native of Liverpool, was particularly excellent in his delineation of animals. He was employed by Noblemen and Gentlemen to paint their favourite racers, hunters, &c. He practised Encaustic painting. In 1766 he published a valuable work on the Anatomy of the Horse, including a description of the bones, cartilages, &c. He also undertook another laborious work, a Comparative Anatomical exposition of the Structure of the Human Body, with that of a Tiger, and common Fowl, in 30 Tables, of which, however, he published only three Parts before his death, which took place in London, at the age of 82, on the 10th July, 1806.

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VOLUME I.

Of this work contains the First Series of Lectures, with Plates of the HUMAN FIGURE, &c.

The Series of Plates is given at the close of the Volume, pages 274, 275, 276.

The Plates may either be placed all together at the end of the Volume, or at the end of each Lecture, as marked.

VOLUME II.

Consists of the Lectures on PERSPECTIVE and ARCHITECTURE.

The list of Plates to PERSPECTIVE, with their pages, is given with the title-page 3. The list of Plates to ARCHITECTURE, with their pages, is given with the list of Plates to PERSPECTIVE.

N. B. This is the Second Volume, notwithstanding the signature-mark, in some Copies, is Vol. III.

VOLUME III.

Comprises the Lectures on LANDSCAPE, and the COMPENDIUM of COLOURS.

The Series of Plates to the Lectures on LANDSCAPE are given at the end of that article, page 128. Observe, Plates I. to X. are 4to. or double Plates.

The Plates to the COMPENDIUM of COLOURS are Frontispieces only.

VOLUME IV.

Includes the DICTIONARY of TERMS of ART, and the HISTORY of ART.

The Plates to the DICTIONARY are given at the end, on page 193, and may be placed at the end, or as marked on the Plates.

The Plates to the HISTORY are given at the end, pages 123 to 132, and must be placed to their pages.

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