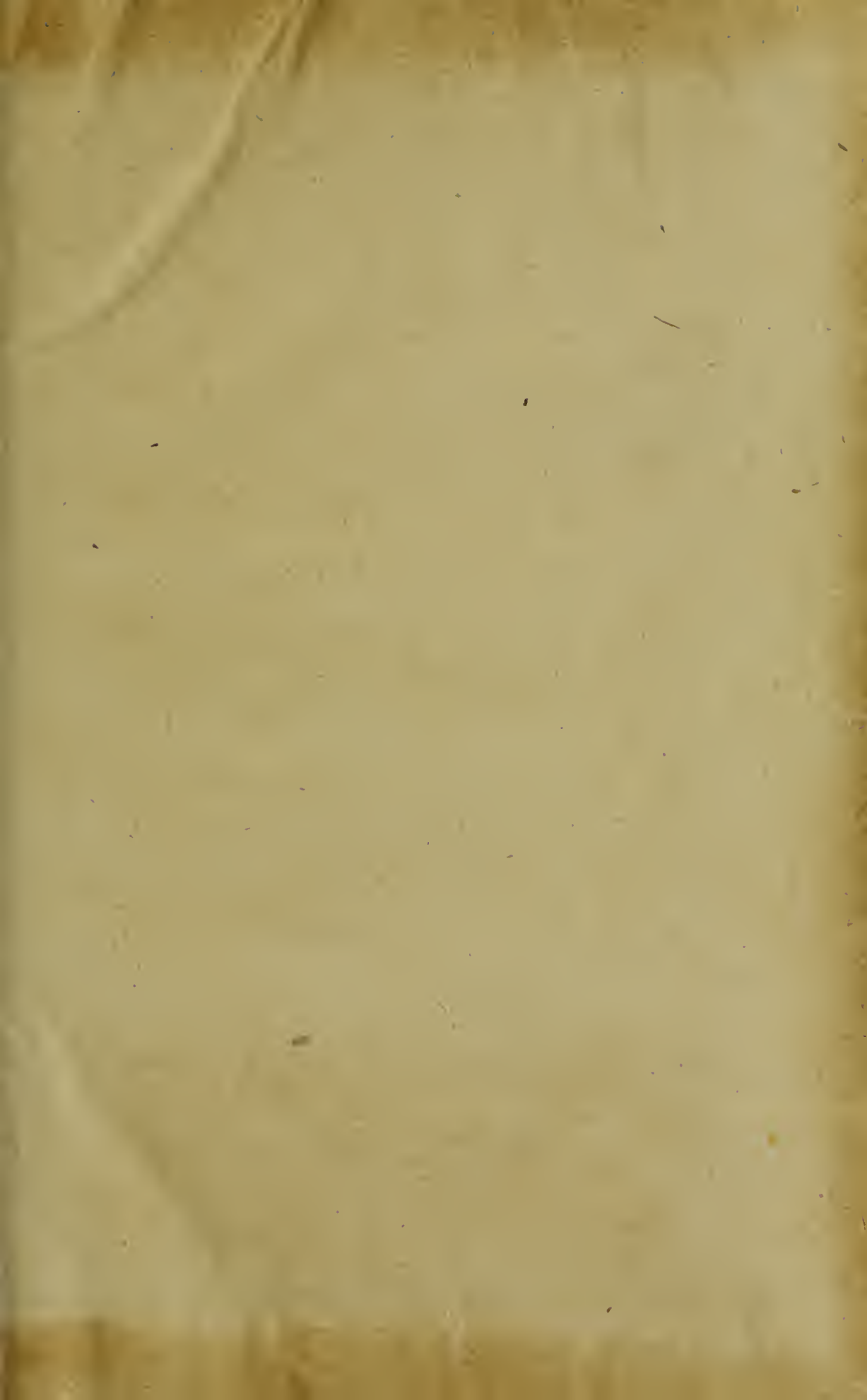


Theodore
Besterman

320







Soufe pinxit

W. Faithorne sculp.

Gulielmus Sandersonus. Aet. suae. 68
Etsi se nescit quod senescit
tamen cupit dissolvi.

1658

GRAPHICE.

The use of the Pen and Pencil.

OR,
THE MOST EXCELLENT ART
OF
PAINTING:
In Two PARTS.

By WILLIAM SANDERSON, Esq;



LONDON,
Printed for Robert Cross, at the signe of the Crown in
Chancery-Lane, under Serjeant's Inne. 1658.

GRAND

The City of London

1700

of the

of

PAINTING

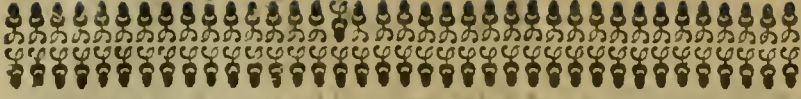
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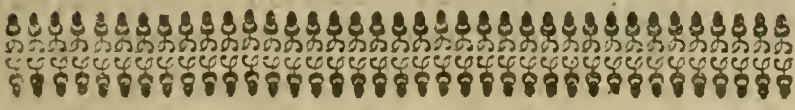


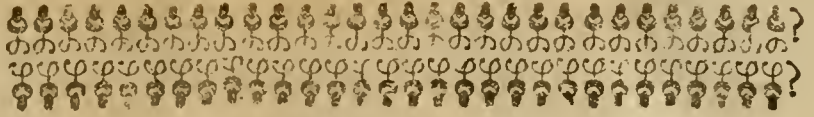
On the Picture of the Author,
M^r SANDERSON.

L Et others style this *Page* a *Chronicle*;
 Others, *Arts Mystery*; let a *third* fort dwell
 Upon the curious neat *Artifice*, and swear,
 The *Sun* near saw a *Shaddow* half so rare.

He outfaies *All*, who lets you understand,
 The *Head* is *Sander son's*, *Father n's* the *Hand*;

THO. FLATMAN,
Inn. Temp. Lond.





PREFACE.



MAY be censured by some persons, who have known me busie the most part of my life, to find me at leasure now in my last daies, (under the discipline of Providence) to set out this subject of Painting.

It is an Art I never professed: These Readings are gathered at my Study, accompanied with observations which I met with beyond Seas, and other Notions, pickt up from excellent Artizans abroad, and here at home; not without some experience by my own private practise, and altogether suiting my Genius. Which gave me occasion to say somewhat to our Painters, with their approbation, and desire, to reduce that discourse into a Method, legible to all, and so to render it profitable to the Publick; it being as well delightfull to be read, as usefull for practice, (I speak to Lovers of this Art, not to Masters): Yet, not altogether uncocerning the ordinary Artizan, whose former Instructions (hitherto) not reaching unto knowledge, rather hinders his progression from ever being excellent; himself (perhaps) unacquainted with his own spirit, cannot so readily rise to estimation, though he labour much to make it his profession: For, the invention or election of the means, may be more effectual, than any inforcement or accumulation of endearours. Not that I desire to derogate from the worthy intentions of any, that have deserved well in the condition of this elaborate Art. But I observe, that their Pieces are rather works of labour, and alike to what hath been done, than of progression and proficiency;
the

the same things multiplied, not new, nor rare, taking them the ordinary way, without advancing to the former, in manner or matter. For, all works are mastered either by 1. Amplitude of Reward. 2. By soundness of Direction; or, 3. By conjunction of Labour. And therefore I could wish, that the excellency of Painting, were higher prized, better taught, and more workmen. The first multiplieth endeavours, the second preventeth error, and the third supplieth the frailty of man. But the chiefeft of these, is Direction in Painting. I have therefore endeavoured to enlighten him, into the Theory of the first Book, distinguished from the profitable practise, which descends to the second Book; and the Heads of all contained in an Index, prefixed to the whole, fitted with Cuts and Prints, proper to their Sections, for the apt apprehension of the Punic, by which he cannot easily misconceive my meaning.

Such as they are, I send abroad to your judgments, who are the best Proficients, and merit the Mastery; that so, the mystery of this wonderful Art, and your artificiall working, (a secret inconsistent with common capacities) may hereby be so far revealed to mens admirations, as to be first understood, and then how to be valued. Not unproperly for use, to those ingenious spirits, who have no will to be ignorant in any Art, that does not mis-become the Student's wit, nor mis-beseem the quality of a Gentleman, that intends to entertain Attendants, Handmaids to the Sciences of Liberall-Learning.

W. SANDERSON.

a

Reader,



R E A D E R ,

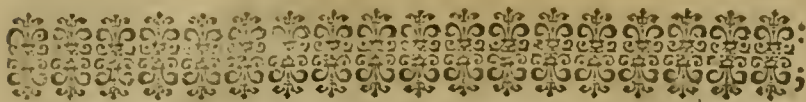


With much Cost and Art, orderly to this Impression; I laboured to be furnished from beyond-seas, with *Cuts* and *Prints*, proper for severall *Sections*; But the watchful *Pirate* plundered the passengers, and that *Cargason* of *Papers*, which makes them failing in this Work, and crave excuse till the next *Edition*, with such other, and some farther enlargement. In the mean time, the *Practitioner* may be furnished at Mr. *Fathern*, (a Graver, without *Temple-bar*) and at other Print-sellers, with such *Cuts* and *Prints*, as may serve his own private use for this whole *Book*, which could not be gotten by me in *England*, for so many *thousands* of *Prints*, as the *Presse* of this *Edition* would contain; onely three or four *Plates* I have met with, which are here inserted for *Example*.

And for the Art of *Painting* in *Glasse*, as also the excellency of *Graving* and *Etching*, in *Copper* or *Wood*, with the manner of *Printing* those *Pieces* in severall *colours*, may soon be made publick, as this *Book* finds acceptance.

W. Sanderson.

To



To Mr. Sanderson, the Author of this
Book, The Art of Painting.

Venus, scarce finish'd by Apelles death,
Was by her Painter (just) depriv'd of Breath.
Painters nor Pictures were there any such,
Distinguishable onely by the Touch.

None could compleat It, when that He was gone;
This Book was wanting, else it had been done;
Which teacheth intellectualls, Hands, and Eyes,
To value, work, and view their faculties.

Prometheus by his far-fetch'd fained Fire,
Into his mouldings (once) did life inspire.
Your Rules direct us to avoid that toyle,
And to give life by Water, and by Oyle.
Your Pen excells the Pensil, whilst you write,
You finish Venus in your Black and White.

R. P.

Upon our English Zeuxis, W. Sanderson, Esquire.

Poets and Painters dare do much, and can
Fancy a Man a Beast, a Beast a Man.
But when themselves are subjects, and the Quill
Describes the Pensil, there's the tryall oib's skill.

When that fierce Ovid must a Zeuxis shew,
And Verse to Shapes give enter view:
'Tis not one Muse will serve, but the whole Nire,
And father Phoebus too must prompt a line.

As he, that portraying the Horses foam,
Despairing, that to life it e're would come:
Threw his fam'd Pensill at the very Bitt
O' th' Bruite, and so a casuall froth did hit,

In

*In such an exact figure, that lookers on
Fear'd, that the drops, themselves would fall upon.*

*So it must be some Providential strain,
And an extatick fancy, and rap't vein,
Betwixt Despair and Inspiration,
That fits the Zeuxis of our Nation.*

*What Colours in our Rhetorick, can show
Thine, which more various are, than those 't'ib Bow?
If in Grotosco, or in Landskip thou
Expresse thy skill, wee're in a wood I vow,*

*And lose our selves in thy feign'd Groves, and view,
And wish the Milk-wench, and her fine leg too:
Such lively streams her snowy hand doth stroke
From the milk'd Cow, that Calves they do provoke
To lown for painted Teats, and Sheep do gaze
On the deluding Commons, and would graze.*

*Then since thou canst deceive all subtilest sense,
And art a Zeuxis of such excellence,
I will admire thy parts, and cozen'd be:
But for to write thee, let't alone for me.*

EDMOND GAYTON.

On the noble Art of *PAINTING*.

STrike a bold stroke (*my Muse!*) and let me see,
Thou fear'st no colours in thy Poetry,
For Pictures are dumb Poems; they that write
Best Poems, do but paint in Black and White.
The Penfill's Amulets forbid to die,
And vest us with a fair Eternity.
What think ye of the gods, to whose huge name
The Pagans bow'd their humble knees? whence came
Their immortalities, but from a Shade,
But from those Pourtraictures the Painter made?
They saddled Jove's fierce Eagle like a Colt,
And made him grasp in's fist a Thunderbolt.
Painters did all: Jove had (at their command)
Spur'd a Jackdaw, and held a Switch in's hand.

The demi-gods, and all their glories, be
Apelles debtours, for their deity.

O how the Catholicks crosse themselves, and throng
Around a Crucifix! when all along

That's but a Picture. How the spruce trim Lasse,
Dotes on a Picture in the Looking-glasse?

And how ineffable's the Peasant's joy,
When he has drawn his Picture in his Boy.

Bright Angels condescend to share a part,
And borrow glorious Plumes from our rare Art.

Kings triumph in our sackcloth, Monarchs bear
Reverence t'our Canvase 'bove the Robes they wear.

Great Fortunes, large Estates, (for all their noise)
Are nothing in the world but painted toies.

Tb' Egyptian Hieroglyphicks, Pictures be,
And Painting taught them all their A. B. C.

The Presbyterian, th' Independent too,
All would a colour have for what they do.

And who so just, that does not sometimes try,
To turn pure Painter, and deceive the eye?

Our honest sleight of hand prevails with all;
Hence springs an emulation generall.

Mark how the pretty female-artists try,
To shame poor Nature with an Indian die.

Mark how the Snail with's grave majestick pace,
Paints earth's green Waistcoat with a silver lace.

But (since all Rhymthes are dark, and seldom go
Without the Sun) the Sun's a Painter too;

(Heavn's fam'd Vandyl^{le}) the Sun, he paints ('tis clear)
Twelve signes throughout the Zodiack every year:

'Tis He, that at the spicy Spring's gay birth
Makes Pensils of his Beames, and paints the Earth;

He Limn's the Rainbow, when it strut's so proud
Upon the Dusky surface of a Cloud;

He daubes the Moors, and when they sweat with toil
'Tis then He paints them All at length in oile;

The blushing fruits, the glosse of flower's so pure
Owe their varieties to his Miniature.

Yet, what's the Sun? each thing where e're we go
Would be a Rubens, or an Angelo.

Gaze up some winter-night, and you'l confesse,
Heaven's a large Gallery of Images.

Then stoop down to the Earth, wonder, and scan,
The Master-piece of th' whole Creation, Man:

Man, that exact Originall in each limb,
And Woman, that fair Copy drawn from him.

*What e're we see's one Bracelet, whose each Bead
Is cemented, and hangs by Painting's thread.
Thus (like the soul oth'world) our subtle Art,
Insinuates it self through every part.
Strange Rarity! which canst the Body save,
From the coarse usage in a sullen grave,
Yet never make it Mummie! Strange, that hand,
That spans and circumscribes the Sea and Land:
That draws from death to th'life, without a Spell,
As Orpheus did Eurydice from Hell.*

*But all my Lines are rude, and all such praise
Dead colour'd nonsense. Painters scorn slight Baies.
Let the great Art commend it self, and then
You'l praise the Penfill, and deride the Pen.*

T. FLATMAN, lately Fellow of
New Coll. Oxon; now Inn-
Temp. Lond.

To the exquisitely Ingenious,
W. SANDERSON Esq;
On his Book of *Painting in Water-Colours.*

Great Artift,

Vhen I saw thy ROYAL STORY,
(That Theater erected for thy glory)
I Hood amaz'd at each Majestick line,
And deem'd each syllable therein Divine,
Thinking Thee All-Historian: But now,
Thy Protean Pen constrains me to allow,
The Diadem of Arts and Sciences to Thee;
Their vanquish'd depths confesse Thy Sovereignty:
whose absolute Dominion can dethrone
The Rest, and fix Supremacy in One
(Rare MINIATURE) whose glitt'ring Trophies stand,
Rear'd by the learn'd endeavours of Thine hand.
Thy Water-Colours shall out-brave the Fire,
And dare courageously confront Jove's ire.
Your fame shall (spite of Proverbs) make it plain,
To write in Water's not to write in vain.

Clarissimo



*Clarissimo viro Guilielmo Sanderfono, Artis
Zoographicae excultori Celeberrimo.*

Ouis precor hic? iterumne Orbi comparet *Apelles*?
Anne magis radio *Pictor Apollo* suo?
Neuter adest; sed uterque tamen: sed major utroque
Sive homines lubeat pingere sive Deos?
Pingendi heic stupido prostent cum viscera mundo
Viscera, *Primævis* impenetranda *Sophis*.
Forma, & *Norma* recens; *Artique Ars* addita *prisca*;
Et *pictura* *Ostro* nobiliore nitens
Cuncta suis speciosa notis, renovata *Colorum*
Temperies, *Radii Dædala* forma novi,
Authoris *Genium*, si non depingere, saltem
Fas *Vati* æternis pangere *Carminibus*.
Plaudite *Pictores*! *Patremque* agnoscite; vobis
Ludus erit, *prisca* quod fuit antè labor.
Obruat expositas nè fortè litura *Fabellas*,
Picturæ *Archetypon* nobile, *Pictor*, habe.

Amicissimè scripsit amicus charissimus,

GUILLIELMUS MOORHEAD.

A tam laudato laudari laus erit vera.

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A large block of handwritten text in the middle of the page, containing several lines of what appears to be a detailed list or a narrative.

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*Maria Puten Vxor D. Antoni van Dyck Eq:
W. Faithorne excudit.*



GRAPHICE.

OR,

The use of the *Pen* and *Penfili*, in *Designing*,
Drawing, and *Painting*; with an exact Discourse
of each of them.

AS ALSO,

Concerning *Miniature* or *Limning*, in *Water-Colours*: The *Names*, *Natures*, and *Properties* of
Colours: The ordering, preparing, wa-
shing, and using them, for Pictures of
Life, *Landskip*, and *History*.

AS ALSO,

Of *Croyons*, or *Dry-Colours*, by *Pastills* or *Pow-
ders*; The way of making them, and working
with them: With rare *Receipts* and *Observations*,
of the best *Masters* of this *Art*.

In *two Parts*.

With some *Cuts* and *Prints*, proper to each *Section*.

By WILLIAM SANDERSON, Esq;

LONDON,

Printed for *Robert Crofts*, at the signe of
the *Crown* in *Chancery-Lane*, under
Serjeant's Inne. 1658.

OUR BILLS AND

RESOLUTIONS PASSED BY THE HOUSE OF REPRESENTATIVES
IN SENATE CONFERENCE

IN THE HOUSE OF REPRESENTATIVES
AT WASHINGTON, D. C.

FOR THE YEAR 1901

CONTENTS

Bill No. 1, to amend the Act to provide for the
organization of the Department of the Interior

Bill No. 2, to amend the Act to provide for the
organization of the Department of the Interior



In Effigiem *Caroli, Nuper-Regis.*

Indiges heic quorsum prostat *Tibi Carolus!* Anne
Hunc quòd ames? vel quòd te redamârit, erat?
Anne quòd Effigiem subrepti Martyris, Orbis
Quà patet, indomito more & honore colat ?
Anne, quòd hanc reliquis (dum vixerat) Artibus
Artem
Prætulerit? Genio discute, *Mome*, tuo
Cuncta simul num vera fient, non dirimit Author,
Cui fatis est Sphyn gem solvere posse suam.

G. M.



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GRAPHIC :

OR

The use of the Pen and Pensil ;

In the most Excellent Art of

PAIN TING.



The most excellent use of the *Penn*, and *Pen-sil*, is illustrated by the admirable Art of Pen and Pen-sil described. *Drawing*, and *Painting* ; and perfectly defined, to be the *Imitation of the Surface of Nature*, in *Proportion and Colour*.

By *Mathematicall Demonstration of Globes, Spheres, Charts, Mapps, Cosmographicall, Geographicall, Chorographicall, and Hydrographicall.*

Or, by particular description of *Plotts, Fortifications, Formes of Batalia's, Scituation of Townes, Castles, Forts, Lands, Rocks, Mountaines, Seas, Ilands, Rivers.*

Or, by shapes of *Creatures ; Men, and Beasts ; Birds, and Fishes.*

Or, by *Vegetables ; Fruits, Flowers, Hearbs.*

In all, it prefers likenesse to the *Life*, and conserves it, after *Death* ; and altogether by the *Sense of Seeing*.

Of the Five Senses.

The number of Senses, in this *Microcosm*, or *little world* of Man, do correspond to the *first Bodies*, in the *great world*, as

Sight, to the Heavens.

Smelling, to the Fire.

Hearing, to the Ayre.

Tasting, to the Water.

Touching, to the Earth.

Of the five
Senses.

I have lamented the *defect*, that most *Men* mis-understand the true *use* and perfections of the *senses*; when the advantage of our Reason prefers us before ordinary *Creatures*, that enjoy them in *common*.

How many men that have *Organs*, and do *hear*, yet cannot distinguish the Excellency of *Musical* sounds, and find not the defect?

As many, who have the sense of *Touching*, that labour not their hands to the things that are good.

Those that can *smell*, yet profess their ignorance in the delicacy of sweet *Odours*; and conceive no more *benefit* thereby, than others, who are satisfied with a *stink*.

To cram the *Belly*, & fill the *gutt*, diseaseth *Nature*, without apprehension of health in a *choyse diet*, or, in difference of *Tastes*

And there are severall notorious degrees of *sin* depending on the extream fruition of those *Power*, which taints both *body* and *mind* with impurity.

Sight the best sense.

But in my Opinion, the whole *World*, and all the formes of *Nature* may be safely comprehended, by the royalty of *external sight*, (There being a *Lordship* of the *Eye*, which as it is a *rangeing*, *impetuous*, and *usurping Sense*, can indure no narrow *circumscription*, but must be fed with extent and *variety* to the glory of the *Creatour*, (and yet without prejudice to the reasonable *Creature*) except in the mis-use of looking with *Lust*, after that, which is none of his, *Lasciviously*, *Covetuously*, *Superstitiously*; To which possibilitie of *Atis-application*, not onely, those *Seven-liberall Arts*, but the highest perfections, and endowments of *Nature*, are subject; Nay *Religion* it selfe. Therefore

Ab Abusi, ad non-Usu, negatur consequentia.

Of the Excellency of Sight.

Sight compared with other senses.

BUT, *Sight* deserves, a higher, and a more *mysterious consideration*, and therefore, let us compare the *difference*, with other *Senses*.

The State of *sense* may be *devided* into *two parts*; *Inward*, and *outward*; *commodity*, and *necessity*; *Soul*, and *Body*: but, as the *soul* is more excellent, then the *body*; so the *sense* that profits the *soul*, is to be more esteemed then those, that are *needfull* for the *body*; because it is better to be *well*, then *simply* to be.

The *Soul* of man, (that most perfect forme of the *Creatour*) not consisting of *matter*, or subject to *division*, and so by consequence, *whole* in all the *body*, and *wholly* in every *part*: Yet, in every respect, the noblest powers thereof are more eminent, in distinct *places*, some have lodg'd and bounded the *limits* within the compasse of *One Member* of the *Brain*, (the magnificent stately *Turret* of the *soul*,) wherein is placed *Reason*,

(the

the *Soveraign power of the Soul*,) as the *Messengers of understanding*. The *Eyes, Ears, Nose, Tongue*, (*Guards and Servants to Reason*) placed in the head, as *neer attendants*.

The *externall Senses* are but five, because of the five sorts of *Objects*, either unto *Colour, Sound, Smell, Taste*; or to those *Qualities* whereabout *Touching* is conversant. *Seeing and Hearing* are the most pleasurable; *Sensus Jucunditatis*: The other more *Practicall*; these more *contemplative*: Those, *Sensus Discipline*; these are *Mentis, Noeticall*.

The excellency of *Sight*, is especially, in four things.

Excellency of sight:

1. *Variety of objects*; which it presents to the *Soul*.
2. It's meanes of *Operation*; altogether *Spirituall*.
3. In respect of its particular *object*; *Light*; the most *Noble Quality* that *God* hath created.
4. In respect of the *certainty*, of his *Action*.

(In a word; all things, under the first *Moveable Orbe*, are subject to the *power of sight*.)

For the first; all *Naturall Bodies*, are *Visible*; but all are not *effectuall*, to other *Senses*. *Heaven*, (the *World's Ornament*) is not to be *touched*; *Harmony of the Spheres*, not to be *Heard*; No *taste* in the *Earth, or Fire*; All these may be *Seen*.

Sight, besides his own proper *Object (Colour)*, hath infinite others, as *Magnitude, Number, Proportion, Motion, Rest, Situation, Distance*: And therefore called, the *sense of Invention of all Arts, and Sciences*.

1. Variety of Objects.

*And all the skill in deep Astronomie,
Is to the Soul derived by the eye.*

Philosophie was begot, by *admiring of Things*; *Admiration*, from *Sight of excellent things*; the *Mind*, raised up and *ravished*, with the *consideration thereof*, desirous to know the *causes*, began to play the *Philosopher*.

Secondly, Sight is the *Sense of our Blessedness*, as it brings us, to the *knowledge of God*. The *Invisible things of God*, are manifested to us, by the *visible*. *Infinite* cannot be known, but by his *effects*.

2. In spiritual operation.

Set on work this *Noble Sense*, to view and consider the *Excellencie of the Workmanship*, of the *Great Creatour*; the *Heavens*, and the *glory thereof*, in *Proportion*, and *Colour*; the *Beauty of the Surface of the Earth*, and the *Creatures thereon*. Consider *Man*, the *Wonder*, and *utmost endeavour of Nature*. So that the *Prophet-Singer* cryed out; *How secret and wonderfull am I made!*

Thirdly, it is endowed with the *goodliest qualitie* in the *World*, *Light*. The *Heavens* off-spring, the *elders daughter of God*, *Fiat Lux* the first *dayes creation*. Common, as *indifferent to all*; best known of us, (for other *Naturall Bodies*

3. In Light the Noblest Quality.

consist of mixt Colours. It discovers it selfe in the modesty of a morning Blush, and opens it's fair and virgin eye-lids in the dawning of the day, shine out in its Noon-daye's glory. It twinkles in a Star; Blazes and glares out in a Comet; frisks and dances in a Jewell; dissembles in a Glow-worm; Epitomises and abbreviates its self in a spark; Ruddy in the yolke of the Fire, pale and consuming in a Candle.

Thus described in old Rime.

*Light, the Grand-child to the Glorious Sun,
Opens the Casement of the Rosie Morn;
Makes the abashed Heavens, soon to shun
The ugly darknesse, it imbrace'd beforne.
This, a true Looking-glass, impariall,
Where Beauties-self, her self doth beautifie,
With Native hue, not Artificiall;
Discovering falsehood, opens Verity.
The day's bright-eye; Colour's distinction;
Best judge, of measure and proportion;
The only means, by which, each mortall eye,
Sends Messengers to the wide firmament:
That to the longing Soul brings presently
High contemplation, and deep wonderment:
By which aspiring, she, her wings displays,
And, her self thither, whence she came, Up-raises.*

It performeth his Office, at an instant, though far distant, without moving it self. And as the understanding part of the mind, receiveth from the *Imagination*, the forms of Things naked, and void of substance; So the sight is the subject of Forms without a Body; which are called, *Intentionalls*.

It comprehends Universality, without pestering any room or place contained: the largest Mountains, enter at once undiminished, through the Apple of the Eye, without straitness of entrance.

It judgeth, at one instant of two *Contraries*, white and Black, and distinguisheth them; the knowledge of the one, No impeachment to the knowledge of the other; being that, of what the other Senses are not capable. It receiveth at One instant, the circumference of the World; But the other Senses move, by entercourse of Time; the reason why we see Lightning, before we hear the Thunder; being neither of them made before or after another.

It hath a kind of liberty, which Nature hath denied to the other Senses; The eares are alwaies open; so is the Nose; the skinne alwayes subject to cold and heat, and other injuries of the aire: but the eye, opens and shuts, at pleasure.

Fourthly,

Fourthly, it is the most *infallible Sense*; which *least deceives* being ten times of more *certainty*, than *hear-say*; as between *truth* and *falsehood*. 4. In infallibility.

According to the French Proverb:

Ce qu' on voit est plus certain que ce qu' on oit.

Horace saith, *Oculis potius credendum, quam auribus.*

The Prophets confirm their *Sayings*, by the *Sight* (*Visions*) as *most true*; It is the *form*, and *perfection* of man: by it, we draw near to the *divine Nature*, seeming that we are *born*, *only to see*.

The *Eyes*, the *Looking-glasses* of *Nature*: Consider the *beauty*, and *excellency* thereof, from severall *Objects*: Behold the *spangled Canopie* of *Heaven* by *Night*: the *watry Clouds*, by *day*, with excellent *Colours*, and *Shadows* of the *Sun's* reflection: The wonderfull painted *Rainbow*: The glorious appearing of the *Morning Lamp* of *Light*: the golden *rayes*, round about him, spreading a faint and trembling *Light*, upon the *slickering* and *gilden waves*: How, his *shadows* lessen at *Noon-tide*; and how they increase towards *evening*, and at the burning *ruddy Sun-set*. Eyes their excellency and effects.

To view, the *Towering tops* of *Mountains*, unaccessable *Rocks*, with *ridgie extents*, or *suddain fractions*, by some *steepy abruptnesse*: Here a *vally*, so *large*, that at the end of the plain, it seems to meet *Heaven*; there a *Grove*, and here a *Green* pleasant *Arbours*; rows of *Trees*, spreading their *clasping arms*, like gentle *lovers* imbracing each, with intricate *weavings*; gently swelling *Hillocks*; high *delightfull plaines*; *flowry meddows*, pleasant *streams*; naturall *fountains*, gushing *waters* down the *rocks*.

Stately Cities; famous *Towers*; large *Bridges*; *spiring Steeples*; intermixed with *Orchards*, *Gardens*, *walks*; and what not of these kinds, that *delights* the mind of *Man*?

Consider the *shapes* of each severall *Creatures*; from the *Elephant* to the *Emet*: the *admirable* and *absolute* *perfections* of each *Limb*; the *beautiful* *Colours* of *Birds*; *silver skaled-fishes*; wonderfull forms of *worms*, and *creeping things*.

And all these to *praise* the *Lord*, for his *mercy* endures for *ever*.

Of the Excellency of Sight, in the Art of Painting.

HAVING said thus much in generall: Let us draw down to our particular use of this Sense, first to be apprehended by *speculative knowledge*, in the Art of *Designing*, *Drawing*, and *Painting*, which comprehends *It*: when *lights* and *shadows*, (set out by *Art*, to counterfeite *Nature*) give the

C

workman

workman the excellency of representing in proportion and Colour, what ere Nature hath produced. Nay more, described into form, what ere can be uttered by speech of another, or to be imagined, by his own fancy.

Of a Landskip.

In the description of a Landskip.

WHat a large scope of severall objects, are dayly offered to delight the wearied *travailler*, when with true judgment, he beholds the variety of Nature, and the Artifice thereof, within the *Landskip* of his *Horizon* in a well chosen *Prospect*?

Give me leave to describe unto you, a *Landskip*; by which, and many such like you may apprehend with delight, the excellency, of a *journey* by *land*, or *voyage* by *Sea*, Which commonly, are either not observed with judgment, or soon lost to memory, for lack of *Art* to put them into *form*, and *Colour*.

By an English Gentleman.

For example; An English Gentleman, of singular ingenuity, came to *Naples* by *Sea*, at the instant, of a strange accident without the *Citty*: The report whereof amazed the people, into suddain fear; Yet curious they were, to behold that, which they apprehended, horrid: Each one, crowding forward, to pull back his Neighbour; disorderly Number, stopt their haste, so that, they stuck fast in the *Gate*. Only this *Stranger*, whose single discretion taught him, alwayes, to avoid a *Tumult*; and now shewed him the way, to creep out at a *Wicket*.

The Mountain *Vesuvius* burning.

He soon discovered the cause; casting his eyes up to the view, of the *Towering Hill*, *Vesuvius*, from whose *Base*, the fruitfull *vallies*, trend down to the *Strond* of a *River*, refreshing this *Citty*.

This double topp'd *Mountain*, had one *Speer* burnt, in time of *Pliny*, by which meanes, (that *Rocky* part dislevered into *fractions*) there appeared, rare reflections of *Lights*, and shadows, occasioned from a fearfull *Fire* of the other *Speer*, now flaming up into the *Clouds*.

Sometimes, with blazing *flash* to frighten *Heaven*, instantly quencht by a crowding *vapour*, as darke as *Hell*: And yet each raging quality stinted by *Him*, that in a bounded measure, preserves all from *destruction*. These objects (unequally mixt) expressed such glaring variety of *Colours*, as two contraryes, *Light*, and *Darke* in opposition, usually doe produce.

Simile.

“ So had he seen (he said), a sight at *Sea*; a *Ship* so gallant never plow'd the waves, but she, and our brave *Soveraign*; when in the moment,

“moment of a twinkling eye, the Wretchlesse Swabber, with a Lint-
 “stock-match, tin’d but some powder for his knarish crack, which
 “kindled all on fire;

So quick is Sulphur, that the sound and sight
 Soon into Air dissolv’d the fabrick quite.

But now his sight, dim’d with much gazing, and his Eye-
 lids wearied, with force of long looking up-wards, of them
 selves took ease, to descend.

(“So did his thoughts, in an humble consideration, of the Naturall
 “Cause, Sulphurous matter, many ages past, pent in for a time, and
 “now (fired with heat) burst out into this fury. Which, though not
 “seldom hapning in hot Countries, yet to his sense, the more rare, that
 “never saw the like.)

When suddainly he seemed ravished, with the most plea-
 sing Prospect of Nature, and Art, mixt with accidents of divers
 manner, such as possibly might delight him;

Prospect of
 the Vale.

It took its Site, at the entrance of Naples, from the Val-
 lies; where the coole streams of ——— gently pass;
 seeming then, a preservative Element, of powerfull contrariety
 to quench the raging Fire with turnings and windings, on the
 right hand, so far as the Countries of Apulia, six Leagues off.

River.

Over this River is raised a stone-Bridge of antiquity, more
 then splendor, yet fair enough, with six locks, or vaults, through
 which, the water runs, not too quick on purpose to delight
 you; but murmuring down on the left hand, to a single Pile
 of Red-marble; partly ruined, more by Warre, then time;
 and yet of some Antiquity, by the remnant of Pillars,
 Pedestalls, Cornices, and such like, of old Tuscan, and
 Dorique Sculpture.

Bridge.

Neer unto an Orchard of Palms, and Sicamours, where, un-
 der an ample Arch, the River seems convey’d to utter losse
 of all, but imagination.

And Orchards:

A world of people, from far, filled the Bridge, with haste,
 being come to secure themselves, their goods and cattell: Those
 of Quality rod, pranzing on their Gennets; not too fast, being
 fettered, within a flock of Sheep.

People fly
 from the Fire.

The good Man and his Wife, load their own backs, to
 save their Bedds, leading their Infants, frightned with the
 Fire.

The poor Ass now beares his Burthen, not in vain, being
 driven from danger, as concern’d in the Interest, as well as
 the wiser sort, who govern’d the Beast.

The Wagoner, whips on his wearied Jades, who yet, huye
 so fast, that they tread, on Horses heels.

Fearfull apprehensions scare them all, that follow in a
 Train, beyond the comprehension of Sight; and untill from

severall degrees of *dimensions*, each *Creature* seems contracted into *Shapes*, almost of *Atomes*.

And from the
mixt Villages.

These *Multitudes*, fled from *Torre, del Greco*, and *Nunciato*, two pleasant *Towns*, seated upon this *River*, appearing so far distant from the eye, as usually, the *Judgment* assists the *Sight*, to distinguish them into *Buildings*.

Before these *Towns*, anchored two *Neapolitan Gallies*, sent thither to receive the people, and their goods aboard, from the destruction of *stones* and *ashes*, disgorged by force of the *fire*, and which the violence of the *Rock-water* stream, hurried down from the top of the *Hill*, overwhelming these *Villages*, almost as a *Cover*; the suffocating heat of this *rubbish*, more fearfull then any *Fire*.

Behind these, you might discern, the rising *fallow-fields*, here and there, mixt with *trees*, and *hedge-rows*.

Hills a farr
off.

Beyond them, the proud *Hills*, covered with whitenesse of *Snow*, which the *Sun-beams* express, like *Silver Towns*, that reached up, to the next *Region*.

The left hand
Prospect of
the Vallyc.

Then on the left hand view, you might behold, (*Sun and wind cleering that side*) the whole *Vale* grac'd with severall *structures*, and *buildings*, neer and farther off.

Here, and there, the stately *Pines*, overtopping their *Tops*, naturally intermingled with *Cedars*, and *Citrons*.

Foot of the
Hill.

From these, your sight (*ascending the rise of the Hill*) becomes ravished, with pleasant *Gardens*, and *Orchards*; beautifull *romes* and *walkes of Trees*, gracefully high and large; Here *vineyards of Grapes*; there *Groves of Granadoes, Citrons, Pomegranes, Figges,* and *Olives*, and other *Fruits* without *Number*.

Horison.

These reach so farre, untill your sight is lost, into the *Edge and Circle of an Horison*, where *Heaven and Earth*, beget a *wonder*, This in *contemplation* covets to *mount*, That, in *affection*, willingly *descends*, untill with *joynt imbraces* (*like two reconciled Lovers*) kisse each other into everlasting *kindness*, *Terram Cælo miscere*.

Travalets.

Neer hand, a *Loader*, following the heels of his *Horse*; and to spare his overmuch *burthen*, the good old man, in charity to his *Beast*, takes part of the *paines*, and stoops his own bended *Back*, with the remaine of the *carriage*.

Not farre before him, *trots* another, ready to climb the mounting ground, and to ease himself, the poor *Jade*, spares his *pace*; but two rustique *Smains*, hard hearted drivers, (*or else in more haste, than good speed*) both of them beate him.

Beyond them, you may perceive *two more*; one hastning forward, the other returning; their *businessse* belike, of more concernment

cernment, than to salute; though the narrowness of the way, necessitates them to meet.

And thus the *Traveller*, having long time looked over these objects; he turns his back from all, with religious *Contemplation*: That in such varieties of *Prospect*; contrarieties in *Nature* and affection; *Fire* and *Water*; *Hills* and *Vales*, barren and fruitfull; *Trees*, and *Medows*; *Heaven*, and *Earth*; all should concur in beautifull *Objects*, and *Ornaments* of delight, to *Gods* glory, and content to the *Creature*.

When loe, he espies a *Neopolitan* gallant, caressing his *Curtizan*; she was handsome, he was not so; and yet the custome of the *Country*, taught him boldness, to court her, into more then ordinary kindness; which no doubt, in dependence thereto, was soon after, put into practice, when the opening of the *Gates*, received them into the *Citty*.

The *Stranger* being entred: He tells this *Story*, unto other *Guests*, to one of them, that for a *Wager* (*The Table taken away*) described this *Tale*, into the form of a *Picture*; and Painted it to the *Life* from the others report; which being done, became such a *Miracle of Art* to everlasting *Memory*, that deservedly, might adorn the *Vice-roy's* Gallery.

“The papers of this print were lost at Sea. But any other print of a *Prospective*, may serve the practitioner to discourse thereupon; and fit this example.

Another, of the *Sea*, a storm and ship-wracks.

It was so fair a *Morn* as midling-*June*, which invited tender *Virgins*, to the brinck of the *Ocean*: where they beheld, a *Fleet* of gallant *Ships*, such as ne're grac'd the *Floud* before.

Each distinct *Squadron* attending their *Admirals*, in an orderly course, to the very *Bay* of a secure *Haven*; the *Seas* as smooth as *glass*.

When, for *Novelty*; (the various desire of change) one of the *virgins*, wisht to see the *Waves*.

The stormy-*Fieud* obeyed, and vexed the *Ayr* with wind which volved the *Waves*, till they on end do stand; ranging their race with mighty furrows; wave shoveth wave, and *Billow* beateth *Billow*.

Twixt *Ridge*, and *Ridge*, the engulfing space was hollow,
Much like infernall *Jawes*, whole *Fleets* of *Ships*, to swallow,
In those devouring, liquid *Graves*.

The *Marriner* by often tryalls, becomes fearlesse;
Yet his *Sailes* takes in, and *Stoops* to an ill, he cannot master.

A monstrous showre of rain, thickned the face of *Heaven*; peale after peale.

D

“So

A. Curtizan
Courtied.

The Tale put
into a Picture.

Description of
a storm at Sea.

Storm begins
with wind
and waves.

Lowers the
Sayle.

Horridnesse.

*Ships Instru-
ments useles.*

*In sundry
ships severall
distresses.*

*Sheets rent
and Tackling
tare.*

*Boy blown a-
way.*

*Mariners mi-
series.*

" So dark as Hell, and yet the stars are seen,
 " And dreadfull terrours, had bin lost to sight,
 " But that, (these) dire Lightnings turn
 " To more horrid fears.
 " The Seas, like quenchelesse flames, do burn :
 " Sad Clouds, sinck into showry teares :
 " You would have thought,
 " The high swoln Seas, to Heaven had wrought,
 " And Heaven, to Seas descended.
 Away goes steerage, Lead, and all adiew ;
 The Card and Compass too :
 Of two and thirty winds, not one of safety shewes ;
 -All point to death. The Load-stone uselesse ;
 The Needls-North, drunk with the waves
 Turns round, and reeling too : so did the Ship.
 And disengorged the Sea, into the Sea again.
 The Jacob-Staff, no farther sight could reach,
 Then second surge.
 The dancing Beak-head, dives into the deep,
 Then bounding up again, then down amain,
 Which cracks her massie ribbs.
 " So have you seen a fierce strong Bear,
 " Stand bolt upright, to paw the Mastive Dogge,
 " Which in his Clutch, once got, he gripes to death.
 No place for Art, or force, yet all are try'd :
 For now the waves must have their will,
 " Obedience, best to follow, and that was ill.
 The Ship sides crack, and tackle tare like Twine,
 The six-fold Buck'rom sheet, is rent to raggs
 " Nor left so much to wipe a tear
 " From the distressed Passengers, that weeping were.
 A bucksome-bully Boy, up to the Top-mast climbs
 To cleer a Haulser, or lesse waightrier course ;
 Like Crow on May-pole fane, a wondrous height,
 Yet he obeyes, and chearly cryes, Done, done, Sir:
 When in the moment, of a twinkling eye ;
 Not half way down, a blast of mighty force,
 " Darts him as farre .
 " As Davids pibble from his sling of war.
 Upon the Decks two stand, but bind themselves,
 Yet both are blown away :
 Another, on his hands, into a corner creeps ;
 But bounding Hatches, band him to the deeps.
 Some trust to Haliards, others to their holds,
 But cardage cracks, and they o're-board, are roul'd.
 The giddy Ship turns Saylor's brains,

Though

Though bound his browes ;
 And as from flint, so sparkles Fire, from both his eyes ;
 The sickly Soul was worse, weary of Life, he dyes.
 Those on the Shore (by perspective) that saw, were giddy
 grown.

Spectators
 frightened.

And whilst I tell this tale, I'me not mine own.
 My brains turn round, so does the Reader's too,
 No wonder then, the Mariners did so :
 The streffe of horrid storm, none but by feeling know.
 Some seeming wiser, bear the Long-boat's out, and leap
 therein ;

Passengers in a
 long-boate,
 cast away

Which soon like froth are spew'd upon the sands :
 And with the stroake are torn to smallest chips.
 The aged father strides the lusty Lad,
 Some swim, others wade, till many footing find ;
 When by degrees, the swallowing tide, steales on them,
 First to the feet, the ankles, knees, and waste.

upon Sands,

Then to the rising ground they all retire,
 And down they kneel ;
 Their Sacrificing hands, above their heads, they heave,
 and hold them there :

And

Till brinish Seas, up to the Chin comes in,
 and choakes them all :

A dozen of such, by severall scapes, got thither,
 Freed from the Sea, on sands are drown'd together.
 Those in the Ships see this, and on their knees they fall,
 This sad example, makes them, one, and all :

They are
 drowned.

for now,
 The Rudder's torn away, the wracks begin,
 And trayterous leakes, the drying Seas drink in,
 No Master, Mate, nor steer's-man, now ;
 Nor Plummet guide or Watch can shew ;
 No standing on the decks ;

The Wrack
 described.

The unbridled beast, the Master casts,
 And shakes off the Saylor, griping close the Mast,
 The rest shrink into Cabines, as their gravy rooms.
 The main Mast, by the Board is cut,
 The goods thrown o're the Hull to save.

Goods thrown
 over-board.

Then gaping comes the fatall wave.
 Which into watry womb, at one suck draws down all.
 Yet as a Load too heavy to digest,
 One surge, plaies it over to the rest,
 Some pieces of the wrack, on sands are cast,
 Some on the ragged Rocks :

Ship sincks.

The Timber plancks, start out, the Ribbs in pieces crack ;
 And these, thus yeelding, breaks her masse back.

The lading
flotes, and men
upon them.

Here, barrells flote, there packs, not yet through-wet,
And chests of mighty wealth;
Men and boyes, bestride them, whilst they can,
Then shrink, and cry, Farewel, from boy to man.
The Hogsheads, full of Claret Wine,
The curled Foame, doth mixe with brine,
Both being dipt, in dyes of red; and seem to blush with
shame,

And men
drowned.

For swallowing down, the Merchant's gain.
The Factors, Saylor, Children, Wives and Friends,
In wretched losse, the whole adventure ends.

Wrack on
shore.

A world of scattered goods, on Billows green,
(As at a Mart on grasse) you might have seen.
The shore, more cruell, then the Seas, devoures.
For they, who claime the wrack, crye, All is ours.
The sunck ships fall, and beaten waters roare,
Which mighty affrights them, on the shore.
Who scapes the greedy waves of Seas, are cast on land,

Only one
man saves
himself.

Find buriall there; the people, weeping stand:
You might behold, one Man, ne're stoop'd
To basenesse, though to brine
In swimming sincks, but up again he gets;
Now strides a Mast, layes hold, on yard, and planck,
And though amongst the lost, himself doth vault.
Yet strives with arms, and leggs, and (often so)
Death favour'd him, and lets him go.
God unto Man, gives gifts of such a mind,
Above the power of Fortune, Seas, or Wind.

The Maidens wept when they came in; and it was her taske to tell this story, whose beauty, (shadowed only by her teares,) gave grace to the relation, and pittie to the distressed. But afterwards, being put into a Draught and coloured, it is accompted no lesse than a singular dignity to Cardinall — Cabinet, his most admired Picce. And the Prints of this are likewise lost at Sea. Which you may supply with any other such storm.

Of Painting and Poetry compared.

Thus have I adventured the challenge, in the name of Apollo, to the Art of Apelles; by comparing Wit, and Words, by the Poem, with Draught and Colour by the Pen-sil; in these two distiall discriptions, of the Fiery Mountain, and Prospect at Land, and of the horrid tempest and Ship-wrack at Sea: the like may be conceived of many other millions

millions of change. There being such Harmony in them, that may not be separate; and when *Eloquence* flourished, *Painting* was esteemed. Harmony of Poetry and Painting.

For *Poesie* is a speaking *Picture*, and *Picture* is a silent *Poesie*; the first, as if alwayes a doing; the other, as if done already. In both, an astonishment of wonder; by *Painting* to stare upon Imitation of Nature, leading and guiding our Passions, by that beguiling power, which we see express; and to ravish the mind most, when they are drunke in by the eyes.

Yet *Painting* was before *Poetry*; for Pictures were made before Letters were read. For before that the *Aegyptians* had Letters, they signified their conceptions by *Hieroglyphicks* of *Figures*, *Characters*, and *Cyphers* of divers things: as *Birds*, *Beasts*, *Trees*, *Plants*, and by tradition to their Children were readily understood. As by the *Earth*, the *Oxe*, a beast of the *Tillage*; by the *Faulcon*, diligence and swiftness; By the *Bee*, a King, mildness and justice, by hony and a sting; by the *Eagle*, Envy, not accompanying other *Birds*; by a *Serpent* his taile in his mouth, the revolution of the yeare; for hearing, a *Hare* listning; and such like numberlesse. And fram'd their gods also of such Creatures, and things; as that ancient piece of Antiquity, a carved Stone in *Rome* in the Garden of the House of *Julius*, the form of a Man with an *Apes* face and *Doggs* eares, holding a *Sphere* of the *Heavenly Circles* in one hand, a *Mercury-Staff* in the left, standing upon the back of a *Crocodile*, according to these verses. Painting before Poetry by Hieroglyphicks.

*Templa Paretoniis onerasse Altaria Monstris
Quis negat? inter quæ Simia et Ibis erant;
Et Canis et Vasto frendens Crocodilus hiatu,
Herbæ etiam cultu, non caruere suo.*

Dij Aegyptiorum.

Romæ in Hortis Julij. III. P. M.

The *Greeks* adventured on this Art, meerly in the first Elements of *Black* and *White*; which afterwards were put into Colour by the *Romans*, with whom *Painting* was much in esteem, and had the honour of a liberall Art. In *Rome* the *fabij* were surnamed *Pictor*, and the Temple *Salus* circumscribed. *Quintus Fabius pinxi*: from whence the *Italians*, of excellent spirits and best designers, gave examples. The *Germanes* more laborious, followed their fashion; and the *English*, *Dutch*, and *French*, become Imitators of them all. Græcians the first Painters.

Painting highly valued.

The Art of *Painting* hath been valued, from Antiquity ; yet rarely arrived to its perfection, in any age: partly by ignorance, of most men in this Art, seldom encouraging the Professor : Besides, in truth, it is a gift in the Artist peculiar; more naturall to a single fancy, then common to all. The difficulty therefore to attain it, is not to be labour'd out by ordinary paines, and industry; yet requiring indefatigable assistance, to bring the work to become a wonder.

Excellency and

Picture insinuates into our most inward affections : Things by the *Eare*, doe but faintly stirre the mind, but captivate the *Eyes* ; as being the more accurate witnesses of the two : *Gods* may be conceived by *Poesie*, but are made by *Painters*.

Effects by
massacre at
Amboyna.

So did they well ; who, to enforce a more horrid reception of the *Dutch*-cruelty upon our *English* at *Amboyna* in the *East Indies*, described it into *Picture* (after that it had been, most eloquently urged, by *Sr. Dudley Diggs* and imprinted,) to incense the Passions, by sight thereof ; which truly (I remember well) appeared to me so monstrous, as I then wished it to be burnt. And so belike it seemed prudentiall to those in power, who soon defac'd it ; lest, had it come forth in common, might have incited us then, to a nationall quarrell and revengè ; though we have not wanted other just provocations since to make them our enemies.

1653.

However, at the time before, it wrought this strange effect upon the widow of one of the Martyrs ; who, upon former relations, prosecuted her complaint ; but when she saw the *Picture*, lively describing her Husband's horrid execution, she sunck down, in a dead swoond.

Pictures valued at a mighty Price.

Wee read, of *Kings* and *Nations*, that have valued *Painters* ; so have they sought their *Paintings*, for their weight in Gold ; for 100 *Talents* ; for 6000. testers ; 12000. testers Nay some *Pieces* were preserved with so much safety, that their Keepers lives, have been responsable for their security.

Van Dorts death by losse of a Picture.

An example of that nature, we had in *Abraham van-Dort*, Supervisor of the late King *CHARLES* his Repository of Rarities ; with especiall command and care of one most excellent piece of *Miniture* ; which therefore he lodged (more secure then safe) so farre out of the way, as not to be found by himself, when it was missing, to his own memory, at the *KINGS* demand ; till after his death, the Executors brought it home. This chance, fitted the story ; which was [*of the lost Sheep found*] The designe of the Limner, A shepherd bearing upon his shoulder a strai'd sheep to the fold. The Doctrine ; *Christ* reclaimes the sinner. But miserable it was to the poor man who at the first, for fear of his Masters *Van Dorts* displeasure,

Mr. Gibson, the Marquis's Picture.

or perhaps his own love to the excellency of that *Art*, in sad regret, went home and hanged himself.

Severall *Pieces* have been presented to *Citties*, *Commonwealths*, *Nations*, and *Kingdomes*, as overvaluable for any private person. Our late *King CHARLES*, had many most rare *Originalls*, *Collections*; both of *Painting* and *Sculpture*. He being the most of fame, for his encouragement, and Patronage of *Arts* and *Honour*. His love to this *Art*; begat three *Knight-Painters*; *Rubens*, *Vandick*, and *Gerbier*, Three Knight-Painters. the last had little of *Art*, or merit; a common *Pen-man*, who Pensil'd the *Dialogue* in the *Dutch Church LONDON*; his first rise of preferment.

The Use and Ornament of Pictures.

TO give a *Picture* its value, in respect of the *use*: We may consider, that *God* hath created the whole universe for *Man*; the *Microcosm* whereof, is contracted into each *Mans* *Mansion House*, or *Home*, wherein he enjoys the *usus-fructus* of himself, and leaves it so, to his *Son*, as an *Inheritance* of *strength*, *Profit*, *Pleasure*. Use of Paintings.

The great *Oeconomistes* of all *Ages* (and so other men from noble examples) have indevoured, to magnifie their own *Memories*, with *Princely Pallaces* of *structure*, and afterwards to adorne them distinct and gracefully, with *Pictures* within, and *Sculpture* without. And both these witty *Arts*, have contended for *Supremacie*, whether *Imagery* imbossed, which pretends (as indeed it is to ordinary *Capacities*) more *naturall*, and so easier to be apprehended, whose excellency is only in the soft *Sculpt* of the *Chizell*, as if it were *Painted*; Or the other, *Painting*, being the more rare by enforcing shadows upon a *Flat*, as if *Carved*; and yet the shadows themselves, not grossely apparant. Ornaments to Houses.

Certainly, this latter, must be the more excellent *Artifice*, by forcing this to seem so, upon a *Flat*, which *Nature* makes rising and hollow; and indeed, the truth is wonderfully concluded by one *A. B.*

He is a blind man, yet by feeling the form and lineaments of *Nature* in the *Life*, doth mould by the hand in *Clay*, rare figures exceeding like in shape, which is impossible to be done by him, in *Painting*. Decided by a Blind Man.

But of this, more hereafter when we come to working in *Colours*.

A *Picture* in truth, must stand off *Naturall*, as if it were *Carved*, gracefull and pleasant at the first blush, or sight thereof; which are the excellencies of ancient *Painters*: of whose 1. The first Grace of a Picture.

A Cut here of. Originals many, even pretenders to this Art, are deceived with Copies.

Of Original Pieces and of Copies.

To distinguish
Principall from
Copies.

Generally, in Originals, the Colours become often varied, and, in many, much changed; the Piece in time grown crusty, and often peeles by ill usage. Yet you shall find the Lightnings bold strong, and high; the shadowes deep and gracefull.

Their Copies, if well counterfeited, the workeman must alter the manner of his Colours by a mixt tempering; otherways then the Modern Naturall way of *Painting* admits. To do this well, he may be lesse excellent in the Precepts of *Painting*, and yet in this way of working, out Master, a better *Artizan*; I knew but one, that herein (*La Croix*) who out-went all; and copied many of the Kings Originals, from severall rarities in this kind.

Of Lanier. It is said that *Lanier* in *Paris*, by a cunning way of tempering his Colours with Chimney Soote, the *Painting* becoms duskish, and seems ancient; which done, he rouses up and thereby it crackles, and so mistaken for an old Principall, it being well copied from a good hand.

How to judge
of them

To judge of them with facility; *Originals* have a Natural force of Grace Rising; *Copies* seem to have, only an imperfect, and borrowed comlinesse; and if you stay to judge of them, though they seem so, to the sight of Imitation, yet it proceeds not out of a Naturall Genius in the Workeman.

By distinction

An Imitator, does never come neer the first Author, (unless by excellent modern Masters own working) a *similitude* ever more, comes short of that truth, which is in the Things themselves: The Copier being forced to accommodate himself, to another mans intent. Authority gives *Pictures* repute by age, which no Art can well imitate. Garish Colours, in new *Pieces*, take the eye at first; But in old *Pictures* we are delighted, with their decayings, horridnesse of the Colours.

Of Old and
New Pictures.

Old *PICTURES* in a wonderfull simplicity of Colours, draw their chief Commendations, from a more accurate, and gracefull designe.

New *Pieces*, on the contrary, being but carelessly designed, stand most of all on their garish Colours, and some affectation of Light and shadowes, strained with over-daring.

It is the opinion of many Masters of this Art concerning Antient

Ancient *Originals* ; that the ayre, by time and age works so much upon the Colours, that the Oilyness thereof, being vaded, the Colour becomes more fleshy, more Naturall than at the first. So they say of *Tytians*, and of *Jurgiones* being his Master. In *Copies* you shall not find such freeness of the hand and Penfill ; It will discover it self to skilfull observers, not to be Naturall, but forced : Painters express the difference ; they judge of old pieces and their decayes from what they were at the first, by viewing them through their fingers as through a Lattice or Vale, by a secret Mystery in that Art. Like as to a good Judgment we usually may guesse of the Beauty of her *Youth* in an ancient well formed *Matron*.

Choyce of Pictures.

After the first view of a *Picture* you may limit the understanding (without more difficulty) in few observations ; as first.

1. The *Artizans* care and paines must be visible,
2. It must appeare that he had knowledge and understanding in the *Art*, and followed it in every particular throughout ; Not as if done by severall hands, good and indifferent.
3. Then observe if he have expressed his Naturall *Genius*, with delight, upon some special *fancy*, as more proper to himself, than any other.

For Example, some.

In *Historie* and *Figures*.

Others in *Prospective*.

Some in *Shipwrack* and *Seas*.

In *designe*.

In likenesse to th' *Life*.

In *Landskip*, not many.

In *Flowers*.

In *Huntings* and *Beasts*.

Cattle and *Neat-headers*.

The Prints of these were also lost
but you may meet with others for
Example.

And in each of these severall *Artists* have been (properly) more rare.

The ancient *Italians*, who first began in *Figures* were *Cimubes*, and he was farre surpassed by *Gotto*, famous untill the time of *Peter Perugino*, who was infinitely out-done, by his excellent Scholler *Raphaell Urbino* ; In his time flourished the most admired *Artizans* for *Architecture*, for *Paintings*, for *Sculp-*

In History.
Ancient Itali-
ans and their
successors.

turt, as Bramont for Architecture; &c.

Then came the World's wonder Michael Angelo; Bona Rotto; Georgeon del Castelfranco; Coregio Danniello; Macerino; Andrea del Certo; Julio Romano. These all excellent History Painters, whose works (for the most part) they thoroughly finished.

To these, succeeded Titian, and Jacobus Palma, whose Paintings were Inferior to none; but as to the Invention and Design they mastered it in another manner. After them, we find Luchetta, Tenteretta, Paulo Verneſ, who for Noble Inventions; quantity of make, excellent *deſſigne*, beauty of Colouring exceeding all before, are different in Painting from all the rest.

The late age produced many brave Masters, but somewhat inferior to the former; viz. Anniball and Lodowick Carosier (two brothers). And another Michael Angelo (called Corro-wageo,) Joseph d' Arpinas, Guido Palenezza and many other their equals; at present, Peter de Cordova.

Dutch Masters.

That famous Albert Durex, who never learned of any, yet he is known of all. He never travelled abroad, nor had the light of study after the Antique Marbles, wherein he was deficient; otherwise no doubt he had infinitely surpassed all the former, as it may appear by his admirable works in Oyle, Limning, in water, Etching; and Graving in Copper and Wood. His works of Graving were the first that were ever seen in Italy, which set that Nation Imitators of him therein, for his Master Maria (20 years before) found out that Art, but never performed any matter therein prayseworthy.

We find only this Albert Durex (of a Painter) that writ methodically of the Art of Perspective & Geometry: No modern hath writ better. And his Symmetry, so exact, both of truth and diligence; that none other hath adventured to imitate. This defect he had, that all his designs were disgraced by his Gothick way of Architeſt, which he followed, after the gross building of his owne Country, alwayes living at home.

Hans Hobben and Antonio More, in that curious smooth Painting specially after the Life, have not been exampled by any.

About the same time lived Martin Hemskenke, Soioclere, and divers others, good Masters.

Since these we find Blewmart, Seagers, Rubenus and Antonia Vandike, who exceeded these, especially after the Life.

French Masters.

The ancient French Masters were Le petit Barnard, Voget, Lohere, Blancher. And at present, the most excellent Nicholas Posen for History.

Foquere

Foquere and Claud Delaverne, for Landskip,

Particular Masteries.

For excellent designs of Noble History, we may be amazed to behold the aforesaid *Urbino*, *Angelo*, *Vernes*, and *Tintoret*.

For Life, *Titian*, *Holben*, *Antonio More*; but now it becomes the bold adventure of all, as the ordinary practice that most men apprehend, of common Use and Sale. In which *Vandik* was excellent; and now in England the most Painters profess it.

Albert Durer was the first in Landskips whose errors are now amended by late observation. He usually wrought, his *Horison* to the top or edge of the Piece; which may be true to nature and Art, but nothing gracefull (as hereafter is observed when we come to working.)

The best indeed in this kind, were *Paulus Brill*, *Claud de Lorraine*, and *Vanbois*: The French were well affected to this way, *Troquere* for one; for of that Nation, their spirits are seldom so well settled, as to be excellent. And for the Dutch, *Vangore* was the best: but pretenders not a few.

Of our own Nation I know none more excellent but *Strieter* who indeed is a compleat Master therein, as also in other Arts of *Etching*, *Graving*, and his worke of *Architecture* and *Perspective*: not a line but is true to the Rules of Art and *Symmetry*.

For Flower-pots and Paintings of that kind, *Brugel* and *Dehem* were excellent: but now *Paulus Seagers* is best of all; a rare Artizan, and *Van Thewlin* of *Antwerpe*, his Imitator.

And in dead-standing-things, *Little-House*, a Dutchman.

Stenwick in *Prospective*.

Porcellus in *Sea Pieces* and *Shipwracks*.

For *Hunting* and *Beasts of Prey*, *Snider*; and in little, *Ellsamere*, *Rohen*, *Hame*, *Tambois*, who led the way to sundry others that practise after his excellent hand in this kind; and for *Horses*; *Woverman* for *Cattle* and *Near-beards*, both the *Bassantes*; the *Elder*; more exact.

And in an excellent Master, you may meet with all these Eminencies compleat; *Raphael Urbino*, and *Titian* the best that this Art can boast of.

All these had their severall ages of Fame, and decay; their Growths and Wanes; Perfections and Weaknesses.

These

English Modern Masters

These now in *England* are not less worthy of fame then any forraigner; and although some of them be strangers born, yet for their affection to our *Nation* we may mixe them together. Our Modern Masters comparable with any now beyond *Seas*: Not to take upon me to enroll them in order and degree of merite each one hath his deserts.

In the *Life*, *walker*, *Zonst*, *Wright*, *Lillie*, *Hales*, *Shepheard*, de *Grange*, rare Artizans.

Fuller for story. *Stone* and *Croix* ingenious Painters in the incomparable way of *Copying* after the Antient Masters.

Barlo for *Fowl* and *Fish*, and *Streter* in all Paintings.

Then have we *Marshall* for *Flowers* and *Fruits*.

Flesher for *Sea-Pieces*.

Reurie for most Paintings, usually in little; and *John Baptista*; also *Cleve* his excellent designs for those rare *Tapsiry* work; wrought at *Moret lake*, and otherwise, which will eternize his aged body.

Limning in Water Colours.

For *Miniture* or *Limning*, in water-Colours; *Hoskins* and his Son, the next modern since the *Hilliards*, father and son; those Pieces of the father (if my judgment faile not) incomparable.

The like of *Coopers* and *Cary*: And let me say it with submission, *Gibbons* great piece of the *Queen of England's* head to the *Life*, done with that elaborate and yet accurate neatness as may be a Master-piece to posterity.

And to make good that *Maxime*, that the ground of all excellencies in this Art is the Naturall fancie *bon-esprite*, quick wit; and ingenuity, which adds and enables the elaborate part, pick me out one equall to *Madam Caris*, a *Brabanne*; Judgment and Art mixed together in her rare pieces of *Limning*, since they came into *England*. And in *Oyl Colours* we have a virtuous example in that worthy Artist *Mrs. Carlile*: and of others *Mr. Beale*, *Mrs. Brooman*, and to *Mrs. Weimes*.

And to give honour to this Art of *Painting* many worthy Gentlemen, ingenious in their private delight, are become Judicious practitioners herein; Namely Sr: *John Holland*, *Mr. Guies*, *Mr. Parker*, *Mr. Sprignall*, and others; I need not name the rest; their works will better their worths and estimations in this and other excellent sciences of *Art* and *Learning*. *Quare*, *Haines* and *Thorne*.

Of Abilities in Painters.

History informs us, that in Warre, all Arts dissolve into that ^{War destroyes} ^{all Arts.} Action; but when the Roman Sword had bounded the Empire, then the peacefull endeavours of cunning Artizans outwent former excellencie of the Græcian instructions; from whom, these derived their Learning.

And yet of all Arts, this of *Painting* is least beholden, to the Gramaticall Pen, for any knowledge of the Theory by their deficiency in the Practicall: and so not doubly qualified in both, Pen and Pensil, Rule and Example, the perfection becomes less communicable to posterity; being rarely conjoynd in one, a *Learned Painter*.

This observation leads me into an ingenuous Confession of my self, to be neither; but as a Lover of Arts, I am an intruder upon either. The Liberty of these latter loose times prevailing over my former employments, (heretofore of somewhat more concernment) have now resolved me into the harmlesse simplicity of doing any thing, that may be *æque bonum* to divert me, (even my thoughts) from *Malignity*.

You may desire many *Abilities* of an Artist in his *Piece*, but ^{Abilities of} ^{Painters.} the *Italians* observe each single prayse to deserve merit, in any one Master.

Some, are noted for one of these, viz.

Diligence and *Proportions*, with a free hand.

Fancie, and conceiving of *Passions*.

Invention.

Grace.

Of all these, we shall discourse hereafter.

But in a word, there may not be wanting these two, Confined:

First, to be well drawn, or (as Artizans term it) well *designed*; and herein without exceptions, let there be *truth* and *Grace*.

Secondly, well Coloured, with *Force* and *Affection*:

Well Designed.

For the *first*; there must be truth in every part, and *Proportion* of the *figure*, just and Naturall with the *Life*. Some artizans, strain *Limbs* into *extream*. *Albert Durar*, *Golties*, *Spranger*, did so, in that which was; and *Michael Angelo*, in that which should be; and thereby in truth, loose the gracefulness.

But then, if an Artizan adventure on a *Fiction*, it will appear ^{Of Factions:} ^{peare}

The Painter's
freedom.

peare lesse pleasing, unless it be done boldly; not only to exceed the worke, (but also the possibility) of Nature; as in *Centaur*s, *Satyrs*, *Sirenes*, *Flying-Horses*. And therefore I say.

Pictura fit ejus, et quod est, et quod non potest esse.

Which are easily figured, by those that dare adventure, with Judgment. And so the beauty of such a fiction, may consist in *Exorbitance*, and the fancie of the *Painter* to be without Limitation.

And yet the *Philosophers* have writ of wonderfull intermixed shapes, that have been seen of severall kinds, in one Creature. Earthly, as *Satyrs*, *Centaur*s, *Flying-Horses*. Waterish, *Fishes Flying*, *Sea-Horses*, *Tritons* the Male, *Nereides* the female. *Theodore Gaza* caught one of these *Nereides* in *Grece*; and in *Zeland*, was another taught to spinne; so sayes *Alexander* of *Alexandria*, and some others that have seen Monsters, *Chimeraes* *Hippotames*, and others such, which *Heraulds* undertake, to bestow upon Gentlemans *Buryings*.

Beyond the actual works of Nature, a *Painter* may describe, but not to exceed the conceived possibilities of Nature in the same Culture. *St. Austin* affirms, that in *Africa*, a Town in *Africa*, he saw the Jaw-bone of a man, as great and weighty, as of 100. men of that age.

The descriptions of men in great actions, were the constant designs of *Poets*, to afford them large and ample Limbs. The *Statuaries* of *Roman Gods*, and men of fame, were so imitated; and being well drawn, (that is *Proportionate* to *Disproportion*) in *Picture*, are excellent Ornaments: for though I confess a *Painters* profession, may be, the imitation of Nature, yet to exceed her kind, shews his own store and provision of fancies, without borrowing of her example; and does well in *Picture*, if not ill done by the *Painter*. Since it discovers no suspicion of ignorance in him, having his liberty allowed, that what he could not master, he might have left undone.

Difference of
Naturall and
feigned
Figures.

The *Naturall* figures indeed, shew property and decencie to delight common Judgment; and the forced figures, may be the sign of the Novelty in expression, and pleasing the Excitation of the mind; for Novelty causeth admiration, and admiration enforces curiosity, the delightfull appetite of the mind.

And certainly from an Artizan's excellencies, proceed those extravagant varieties, or admirable Novelties, which are not the issues of an idle brain, or to be found within the

the compass of a narrow conception; but please the Eyes, like new strains of Musick to the Eares, when common ayres become inspid.

Grace, is the bold and free disposing of the hand in the whole draught of the designe: You have the pattern to the Life, in an unaffected freedom, *La mode*, or *Bon mene* of fashion in *Man* or *Woman*; which sets out, or supplies beauty; the *French* have devised that phrase, to commend a *Madam*, whose behaviour mends *Natures* defects, and thereby the *Courtisse* of *Court* allows her, not unhandsome.

And with Grace.

Well Coloured.

Secondly, for well Colouring, you may observe, that in all darkness there is deepness; but then the sight must be sweetly deceived, by degrees, in breaking the Colours, by insensible passage, from higher Colours, to more dimme, better expressed in the sight of the *Rain-bow*; where severall Colours intermixt with soft and gentle distinction, as if two Colours were blended together.

Well Coloured.

Force, is the rounding, and rising of the work, in truth of *Nature*, as the *Limbs* require it; without sharpness in out lines, or flatness within the body of the *Piece*; and both these are visible errors.

With Force, what it is

Affection, is to express *Passion* in the figure; *Gladness*, *Grief*, *Fear*, *Anger*, with motion and gesture of any *Action*. And this is a ticklish skill of the hand, for *Passions* of contrary Nature, with a touch of the *Pencil*, alter the Countenance, from *Mirth* to *Mourning*, as a coincident extream.

And Affection, what it is

We have done with our *Picture* of *Choyc* not to trouble you with more, or other Notes of perfection, for the present untill afterward, that we treat of *Working*. Indeed *Perfections* of these kinds, are so various, and mysterious, that chief *Masters* themselves, in the right censure of their worke, have undergon, severall characters of defect.

Grecians the first Painters.

WE have it rendred from an old Author, that the first of *Antiquity*, that drew *Proportions*, were *Grecians* (as aforesaid) in Black and white; who have begotten others, that in time became *Masters* in *Painting* also. And afterwards, many added to this *Art*. The first inventing the due disposition of *Lights* in the draught, and evermore, with ampler *Limbs* then the *Life*. *Homer* set out so his *gods* and *goddeses* with large formes and features, as aforesaid.

The first ordering of Painting by Grecians.

The

Then they came to limit Proportions exactly, as Law-makers; whom others followed as decrees.

About the time of *Philip*, Painting began to flourish; and so to the successors of *Alexander*; for we have severall of those antient *Artizans*, set out to us, for their excellencies, in sundry of those *Abilities*, which we have named, as,

Their Names,
and Qualities.

Pitægenes, in *Diligence*.

Pamphilus & } in *Proportion*.

Melanchius }

Antiphylus, in *Facility*.

Theon, in *Fantasia* and *Passions*.

Apelles, in *Invention* and *Grace*.

Euphranor, a rare *Artizan* as in *Generall*, so in *Painting*.

How to dispose of Pictures and Paintings.

How to dis-
pose of Pic-
tures.

And now; supposing that you have purchased the most costly Pieces, we must next consider, how to dispose them properly, with *Conveniencie* and *Grace*, for the adornment of your House.

Not upon
out-side of
Houses.

We shall not doubt the Question, whether *Painting* becomes out-sides of walls of the House; In imitation of the *Germain*, *Cacill Viscount Wimbleton* (sometime generall of the *English* in the *Dutch Warrs*) seems to intend the beautifying pleasant Scite, and gracefull Edifice at *Wimbleton*, with large and ample figures without doors; in *Fresco* and *Stoke parke* in *Northampton*, they are done by *claine*. And *Carew House* at *Parsons Green*, large and bold, but almost decayed, though but lately done. Some *Towns* are done so amongst the *Germaines*, but then, not with *glaring Colours*; that were to please common judgments.

I have observed other Pieces in *England*, not many; for indeed the worke is soon lost upon a moist Wall; which in our *Clime* necessarily follows. That excellent *Painting* of the two *Kings*, *Henry* the seventh and eighth, with their *Queens*, done upon the Wall in the *Privy Chamber* of the late *KING* at *White-Hall* in *Oyle* only, by the rare hand of *Holben*, hath been preserved with continuall warmth within doors, and benefit of fire, even till now. But withall, I observe the Wall, prim'd with a very thick *Compost* of *Playster*, and some other mixture fixed, to preserve the worke.

Therefore I admit of no *Colouring* upon Walls; If any *Draughts*, then let them be *Black* and *White*, or of one Colour hightned; If in *Figures of Life*, *Men* and *Women*: Or otherwise

wife

wife *Nakeds*, as large as the place will afford. If without *Personages*, I wish it of *Counterfeits*, or imitations of *Marbles*, *Aquæ-ducks*, *Arches*, *Columns*, *Ruines*, *Cataracts*, in large proportions, bold and high, and to be well done; for fear of *Lameness*, which is soon discerned.

Of Grottesco.

AS for *Grottesco* or (as we say) *Antique-worke*; It takes my fancy, though in forms of different Natures, or *Sexes*, *Sirènes*, *Centaures*, and such like, as the outward walls of *White-Hall*, observes this kind; as running *trale-worke*, and not ill mastered: But when all is done (now a dayes) it looks like an *Alc-house*; *Citizen painting*, being too common; and usually else-vvhere, were very ill wrought. *Excellent prints of this kind were lost at Sea*, of *Steven de Labella*.

And if *Poets* devise these double Natur'd-Creatures, why, not the *Painters*; who can do what the other but bespeake? But in true Judgment I would confine *Grottesco*, only to *Borders* and *Freezes*: then it may become the *Wall*, within or, without *doores*. Here a *Print of Grottesco* should have been inserted.

Of Fresco.

THERE is a *Painting* upon *Walls* called *Fresco*: It was the ancient *Græcians* Noble way of *Painting*, and since much used by the *Romans*. *Plutarch* tells us: That *Aratus* the great *Commander* under *Ptolemie* of *Egypt*, (being curious to satisfy his *Soveraign's* delight in *Pictures*) presented him with such *Rarities*, as his *Victories* made him *Master* of; or, that he could purchase at any price, and (in a *Complement* to the *Emperour's* affection that way) spared the *sacking* of a *wealthy City*, meerly for the *Excellency* of *Fresco-Painting*, upon the *Walls*, and out-side of *Houses*; lest the *unruly Souldier*, by *Fire*, or otherways, should *ruine* the *rarity*.

There have been *PAINTINGS* of this worke, in severall *Towns* of *GERMANY*, rarely done; but now ruined by *Warre*.

At *Rome*; there are three *Chambers*, in the *Popes Pallace*, of *Frescoes*; done by *Raphael Urbin*, and *Julio Romano*, (his *disciple*), who finished his *Master's* vvorke, and are yet called, *Raphaells* *designes*. Other places, done by *Andrea del sexto*, and *Michael Angelo*, and some other *Artists*.

At *Fountain-bleau* in *France*, is most excellent worke of this kind;

kind; they are the continued Travails of *Ulysses* in 60. Pieces, done by *Bollameo*, *Martin Rouse* a *Florentine*, and others. But more of this hereafter; when we shew the manner and order of this worke, in the second Book.

To place the Pictures within Doors.

To dispose Pictures within doors.

Let us therefore contrive our Pictures within doors; spare your purse and pains, not to Clutter the Room with too many Pieces, unless in Galleries and Repositories, as rarities of severall Artizans intermingled; otherwise it becomes only a *Painters-Shop*, for choyce of sale.

How for light?

Place your best Pieces, to be seen with single lights: Thorough Lights on both sides, or double windows at each end, are Enemies to the view of Painting; for then the shadows fall not naturall, being alwayes made to answer one Light. Observe in their placing, as you may see how the Painter stood in his working, the light of the window to fall upon the right side of the worke from whence their Shadows alwayes fall backward. The *Italian's* evermore, stand low beneath their high windows; so then, the shadows in his figures, have that respect, as a descending light, best for mens faces, and shews them lively; and generally low Lights to large Pieces, do prejudice Paintings.

Orderly for grace

Then bestow them orderly, and in their Qualities properly, and fitly, for Ornaments; lest your cost and discretion, be cast away at once.

In the entrance of your house, or *Porch*; with some *Rustique* figures, or things rurall.

In the Hall,

The Hall with Paintings of *Neat-herds*, *Pesants*, *Shep-herds*, *Milke-maides* attending Cattle, in proper degrees, some other also, of *Kitchenry*; severall sorts of *Fowl* and *Fish*; fitted for the *Cooking*.

Staire-Cafe.

Pictures becomes the sides of your *Staire-case*; when the grace of a Painting invites your guest to breathe, and stop at the ease-pace; and to delight him, with some *Ruine* or *Building* which may at a view, as he passes up, be observed. And a Piece over-head, to cover the *Sieling*, at the top-landing, to be fore-shortned, in figures looking downward, out of the Clouds with *Garlands* or *Cornu-Copia's*, to bid wellcome.

Great Chamber.

The Great Chamber with *Landskips*, *Huntings*, *Fishing*, *Fowling*; or, *History* of Notable actions.

Dyning-Roome.

The *Dyning-Roome*; with the most eminent; a *King* and *Queen*, if possibly to be purchased at any rate, (I mean their Pictures) rarely done: the want whereof in former times, were supplied onely, with the *Court-Arms* of their Majesties;

ties;

tyes; few good subjects then, but conceived it expedient, to express their Love and Loyalty; by some such *Embleme*, or note of remembrance. But then in reverence to their Persons, forbear to place any other Pictures of Life, (as not worthy their Companions; being themselves, Ornament sufficient, for any Room: unless (as some will have it) at the nether end, two or three, of their own blood: Or of chiefe Nobility, (Favourits) to waite upon their princely Persons.

Inward with *drawing Chambers*; place others of the Life, Drawing-Chambers. whether of Honour, friendship or of Art only.

Your own and your wives or Children, best become your discretion, and her modesty, (if she be faire) to furnish the most private, or Bed-Chamber; lest, (being too publique) an *Italian*-minded Guest, gaze too long on them, and commend the worke for your wive's sake. Bed-Chamber.

We had an arrant Knight, notorious in this error, who was so mistaken with the love of his wife and handsome daughters, that in each hole (of his house I mean) you might salute them; As for which, they became the more common here, and after beyond Seas, to his and their ruine.

Cheerfull Paintings, In *Banqueting Rooms*: but here, as any where, forbear *Obscene Pictures*; those *Centaures*, *Satyrs Ravings*, *Jupiter-scapes* in severall *Shapes*, though often done by rare Artists: unless you mean to publish the sign, becaule you delight in the fin.

Graver stories; *Histories* your best figures, and rarest worke becomes *Galleries*; here you Walk, Judge, Examine, Censure. Galleries.

Landskip; become *Chimney-pieces*, *Boscage*, and *Wild-worke*, in *Tarraces* or open places; *Summer-Houles*, *Stone-walks* some *Church Prospect*, or *Buildings*, set out well, at the end of the Walke. Tarraces.

One Rule for all, and every pieces; If they hang high above reach, set them somewhat bending forward, at the Top from the wall; because (as one observes) the visuall beames of the eye, extend to the top of the Picture, appear farther off, then the foot; to reduce it, allow the advantage of stooping forward above. Note.

And thus much of *Pictures* their *Choyce* and *Use*, there being five kinds of *Paintings*. *Distemper* or *Sise-colour*; *Frescoes*, *Oyle-Colours*; *Miniture* or *Water-Colours*; *Croyons*, or *dry Colours*. Five sorts of Paintings.

By this time having told you thus much, to make you in Love with the *VVorke*, let me say somewhat to teach you the *ART*; and so to save your purse, and delight your practice. Which

Which to do, I must begin, with the beginning of the Practise of the *Pen*; and then, to the *Penfil*.

Of Drawing, and Designing in generall.

Drawing and Designing, their excellent use.

I Have marvelled, at the negligence of Parents in generall; they not to enforce a Necessity, in the Education of their youth, to this Art of *Drawing* and *Designing*, being so proper for any course of Life whatsoever. Since the use thereof for expressing the Conceptions of the Mind, seems little inferiour, to that of Writing; which in no man, ought to be deficient. And in many Cases, *Drawing* and *Designing* performs, what by words are impossible; and (to boot) perfects the hand, for all manner of writing.

And, if it be the generall Rule, (or should be) that Children be taught some gentle *Manu-facture*; then, doth this of *Drawing*, apt them for those. For almost, nay in any Art, we must respect *Rule*, and *Proportion*, which this makes perfect. And such as will not make it up to a trade, yet, the Idea thereof, renders a man very usefull,

As for *Navarchy*; Modells for building Ships, and Rigging them.

Architecture; Modells for Houses.

Anatomic; forming *Skeletons*.

Magneticks; *Compasses*, *Globes*, *Instruments*, *Dialls*.

Batomicks; *Gardning*.

Astronomicalls.

Graving, *Etching*, *Carving*, *Embling*, *Moulding*, &c.

Thus much in generall, for the Excellencie of this Art.

The Cuts of these, all lost at Sea.

But to our particular purpose of *Painting*, it is the only Consequence. And therefore to draw well with the *Pen*, after a Copy, or the Life, is the most difficult to begin, and the only pains, for the present; but when mastered, the whole worke of *Designing* (which leads you into *Painting*) will become the greatest pleasure; and of more variety, then any *Manuall Profession* what ever. Being the singular delight, rather to be doing, then to have done. The Spirits evermore refreshed, with new fancies, and unexpected success in the end, are never wearied. The livelincesse of the fancie, cannot be contained within the compass of ordinary practice, readily expressing the inward Motions of a forward mind.

The Practice of Drawing or Designing.

I Would prepare you with Rule and Compasse, and other Instruments, necessary for you to lye by you at hand; but advise you to practise without them; It is your eye must judge, without artificiall Measuring. And when you have past my first directions, and are perfect to draw by the Life, you may afterwards, in large Proportions and dimensions, use your Instruments, both for perfection, ease, and speed.

The practice
of Drawing
and Desig-
ning.

So then you may have large and lesse paires of Compasses, the one foot shorter, to put therein a *Pen* for Inke, or *Black lead*; a strait Ruler and a squire. *Of Box, Holly, Sallow, and Prick-wood.*

Provide your self necessarily of *Cole-Pensils*, split into shivers, from a Charcoale of *Sallow wood*, soft with a pith running through it, well burnt, the grain, and Colour like Black Satten. Other Pensils, of Black-lead, Black and white Chalke, and *Pastills* also of severall Colours; the making and use is hereafter taught you in the second book.

Get a booke in *Folio*, of a double Quire of fine Paper, (as also some sheets of Blew Papers and other Colours) to avoid loose leaves, soon lost; that by overlooking your first draughts thereon, you may with encouragement, delight in your proficiency.

The foundation of Proportion consists in severall particular figures, by which, I would have you enter your *Drawings*; as the *Circle, Oval, Square, Triangle, Cilinder*: Each of these have their effects.

Ovall, is a direction for the *Face Square*, for *Platforms*, buildings, fortifications; *Circle*, for all *Orbicular Shapes*; *Triangle*, for three-side lines; *Cilinder* for *Pillars, Columns*; and these with small practice, you will Master: they do, but, make your hand.

Begin your Example, by a Copie or Print, of those severall forms of figures; as the *Sun*, *full-Moon*, *Orbicular Flowers*; or other *Circular Shapes*, and so of the rest, by the outside line only, without shadow.

How to draw
by Copes.

These I propose as most easie, to win your affection, to more difficulties; to bring your hand, to hold your Cole, to draw lightly, to wipe it out, with a feather and to practise it, over again, untill you master these formes, as your first worke.

Then, practise by severall members of the body; in some *Print*; as the *Eare, Eye, Nose, Hand, Foot, Legg*, by themselves

Of severall
members of
the body.

in severall Postures, all which are particularly designed for this Art.

Head and
shoulders.

The next is, by a *Print*, or *Copy* of a Head and shoulders of a *Man* or *Woman*, frame the out dimension or *Table*, which comprehends your *Sample* with equall lines, whether *Square*, *Circle*, or *Ovall*; by help of *Rule* and *Compass*.

Observing the distance from the lines of your *Table*, by your eye; then take your *Cole*, made very fine and sharpe, with a *Pen-knife*, or *smooth File*. Begin from the top of the *Brow* or *Forehead*; trace the our line of the *face* down to the tip of the *chin* with a soft and gentle hand, hardly discernable, wiping it out with a feather, or piece of *Spanish Leather* with sharp *Corners* so oft, until your practice comes like your *Pattern*.

Then gently draw *Orbicular*, the out side line of the *Head*, from the *Brow* where you began, to the *Crown*; and so backwards; down to the *Neck*, compassing it to the *Throat* and *Chin*, where you left; all which becomes *Ovall*.

Then guesse at the *Eye-browes*; marke out the place of the *Eyes*; between them, draw down the *Nose* and *Nostrills*, score out the *Line*, and length of the *Mouth* and *Lipps*; lastly, the *Eare*, and the *Haire*, falling upon the *Face*; wipe it out all with a feather; leaving the *Lines* discernable only, by which you may discover the errors and amend them.

Then draw it all again as before; overlooking each part, until it becomes reasonable; then perfect the *Eyes*, *Nose*, *Lips*, *Eares*, *Hair*, go on boldly; adventure a stroke or *Line*, down from the *Chin*, for the *Throate*; the *Back-stroake*, alike, from the *Eare*, to the *Neck*, and *Shoulder*; and so proceed to the *Breast*, or further down, as your *Print* is in length, which commonly is not deep, for a *Head*:

Looke over this worke; be not discouraged, though deformed; wipe it out as before; and by the *Errors*, amend it so oft till it become reasonable handsome.

Let this draught remain in your *Book*; begin another of the same, and so a third, or more; perfecting each with courage, and confidence, for 2 or three severall dayes practice, that you may find delight in your proficiencie.

When you can Master a single head of severall postures; as *side-face*, *three gutters* and *full*; looking *upward*, *downward*, *fore-shortned*; Then adventure on a whole figure at length, *Man*, *Woman*, or *Child*; Then some *Skeletons*, forward, back, and side, and after all, cloathed with *Garments*; Lastly, shadow each one of those severally, as a true *Copy* from the *Principall*; drawing over the *Lines* of the *Charcoale*, and then over that, with a *Ravens quill pen*, for to remain in your book, and hatch it.

Nakeds.

Skeletons.

I had prepared Prints for all these directions but they are lost at Sea.

Black Chalke Pensils draws handlomely (without the Cole) upon *Blew-paper*, and shadowed neatly; being heightned with *White-lead-Pastils*, you may practice upon severall coloured papers, as the ground and shadow; and heighten it with other Colour Pastils, as your fancy affects. Pensils.

By Copies of Prints; first drawings of good masters, by *Paintings* or by *Sculptures* of round; and then by Observation of nature, in the *Life*, learn to understand (before you shall perfectly draw them) the reason and cause of true shadows of *Bodies*, as they appear heightned, outward, or deepned, in their *Concave* or *hollow*. Which are caused by nearnesse, as farther distance, from the light; and therefore, those Prints which duely observe them, expresse much judgment, and the true spirit of a *Piſture*.

Drapery-garments; of severall *Stuffs*, coorse or fine, *Silke*, *Wollen*, or *Linnen*, have their different and naturall folds; So as in the Lines, of greater, or softer shadows, (well done by an Artist) you may (though in black and white) easily discern the meaning of the draught; to be of such a *Stuffe*, or *Cloathing*. Drapery what?

In shadowing, with hatches, or small strokes (as in your print) use the pen of a Ravens-quill; and be sure not to cross any stroake, before the former be dry; lest they runne into each other. Of hatching.

After some practice with the Pen (which follows the use of the Cole) proceed to shadow, with black and white *Chalks*, in stroakes, or sweetning (as in *Painting*.)

For your better directions herein, get some *Designes* or draughts, done in *Chalke*, *Red-oaker*, dry *Colours*, *Croyons*, or *Pastills*, for your patterns.

The best Prints, for true proportion; take *Raphael* or other Old Artizans well graven. The best Prints.

Coltius, (a Hollander of *Harlem*,) varies his postures, very much; large and bold hatches; but curious and true, in all his shadows; *Michael Angelo*, his Pieces are not common, a famous *Italiae*; *Hans Holben*, a perfect Master; his bold hand appeares in severall *Ornaments* of *Painting*, at *Whitehall Chappell*, and *Palace*; at *Greenwich*; *Hampton Court*: but mostly defaced by the injurie of time. He was imployed by King *Henry* the *Eighth* against the entertainment of the Emperour *Charles* the *5th*, his Prints are not common.

Shadan, *Vvierin*, *Spranga*, *Michaell-Jans* of *Delph*, *Raphael* and *John Sadler*, and other *Masters* sans, *Number*. Shadan and others.

Now

Most Pictures
are Copied by
Gravings.

Now, though we name *these*, as other Artizans, for draughts, and to be met with in *Prints*; you must know that they were *Painters*, and for the most part, wrought their Pieces first, by designe, and draught, with blacke and white *Chalkes* in little; and so in *Oyl-Colours*, to the *Life* or *History*: from which other Masters, *Gravers* in *Copper*, or *Etching* with *Strong-water*, have preserved them in *Prints*, for more publick use, and eternall memory of the first Authors, either after their first *Draughts*, or *Paintings*.

With severall
Names to
them.

So shall you have, two or three, or more, severall Names oft-times, set to the *Print*; the *Designer*, the *Painter*, the *Graver*, and sometime the *Printer*. Our excellent Artists in *Graving* are, *Father Lambert*, *Hollar*, *Vaughan*, *Trevelthen*, *Gay-wood*, *Crosse*.

Not to Paint
ere you can
Draw well.

By this time, and Practice, you expect that I should put you into *Painting*, the usuall longing desire of the Practitioner; but forbear, by any means, untill you be excellent in Copying of draughts, according to the foresaid Rules; nay, untill you can boldly and truly, adventure upon your own fancie, and designe a Pattern for others. And believe it for truth; hasty Colouring, undoes the *Painter*. He shall never be excellent, that is not ready, in his own *Draughts*; Nor be able to paint (and be esteemed) till he understand a *Picture* as it should be made. And therefore, give me leave to read a *Lecture* of the powers of a *Painter*.

Of the powers of a Painter and Painting.

In reference to
Philosophy
and

Philosophers, divide the universe (which is their subject) into three Regions; *Celestiall*, *Aeriall*, *Terrestriall*.

Poetry

So the *POETS*, (who imitate humain Life, in measured lines,) have lodged themselves, in three Regions of Mankind; *Court*, *Citty*, and *Country*.

And

Painting.

So, the *PAINTERS*, (whose Art is to imitate Nature) performe it in three severall Qualities; *Design*, *Proportion*, and *Colour*.

Into three
sorts.

And these, into three sorts of *Painting*; *Prospective*, (or *Landskip*), *Historicall*, and *Life*.

Prospective; a wonderfull freedome, and liberty, to draw, even, what you list; so various is Nature in that.

Historicall; respects due Proportions and figures.

Life; only the *Colour*.

In each of these; you must have dependency upon all the other, but necessarily, on each in particular.

Of Imitation.

The powers of a *Painter*, is expressed, by *Imitation* of *Natural*

of all things, whereof the most excellent, are ever, the most difficult; easie to paint deformity.

In your Imitations of Art or Copying, observe to hit the virtues of the Piece, and to refuse the vices; for all *Masters* have somewhat, of *them* both. For, *Paintings*, may be puffed-up, but not *starely*; starved in Colour, not *delicate*; rash, not *Confident*; *Negligent*, not *Plain*. Several men, severall excellencies: Some in *Grace*, *Boldness*, *Diligence*, *Subtility*, *Magnificence*, &c. (as aforesaid). In all, do not imitate outward *Ornaments*, but express inward force? Yet in some Pieces I have found these vertues not pleasing, and even vices (themselves) gracefull; but then, it hath been by a Master, that boldly did it, to shew, that he was able, to make his conceite a pattern, (as before said.)

In severall
graces and
abilities.

Generally, follow best *Masters*, lest an indifferent choyce bring you to an evill *habite*.

Proficiencie of *Painting*, is purchased, not (altogether) by *Imitation*, (the common drole-way of ordinary *Painters*) if you neglect the amendment, by your own *generous* fancie; (*Est autem proprii Imago rerum animo insipientium*). For, he that only follows another's steps, must (needs) be the last in the race: *Lazy Painters* study not, the brain: Nature can do much with *Doctrine*; but not *Doctrine*, without *Nature*: *Nature*, is of greater Moment: Every Artificer hath a peculiar *Grace*, in his own worke, agreeing to his *Nature*; though many (of the other sort,) owe most to *Doctrine*.

Of Fancie.

The force, of Imitation of *Nature*, is in the *Fancie*; which worketh with the more *Wisdom*. It being an imaginative faculty, or *Wit*, and is set on worke to *imagine*, what we have seen (or at least made up with some other *Sense*) being the *Print* or foot-steps of *Sense*. It is the treasury of the mind, The darkness of night awakes our *Speculations* of the day; when sleep failes, the *Mind* does, then, digest the conceived things into Order; that so, the whole invention wants nothing, but the hand of the Artificer, to effect the worke; and, without Art, to do, *Imagination* is uselesse; *Fancie* supplies Imitation's weakness: the property and Office whereof, is to *retain* those images, and figures, which the *Common Sense* receives: First, from the *exterior* sense; and then transmits it to the *judgment*; from thence, to the *fancie* and there locked up, and covered in the *memory*; and we may alter and move with the re-presentation of things, although it have them not *present*, which the *Common Sense* cannot have, unlesse *present*.

Surpassing
Imitation.

Herein appears the marvailous force of *Imagination*; A man sleeps, his Senses are at rest, yet his *Imagination* is

Fancy in
sleep.

at worke ; and offers things to him, as if present, and awake.

It changes passions and affections.

Imagination moves the passion and affections of the *Soul* ; and can provoke the body, to change the *Accidents* ; as to make a man *sick, or well ; sorrow, joy, fear.*

We may paint a conceived, or intelligible thing, *Perfect*, by the *Idea* of *Fancie* : but, by *Imitation*, we may faile of *Perfection*. Hence it was, that the *Antients* intending to excell in the forms and figures of their *Jupiters*, would not imitate, or take a pattern, generated, but rather, by a conceived description of *Him*, out of *Homer*, or other *Poets*.

Mr. May.

There is in the *form* and *shape* of things, a certain perfection and excellencie ; unto whose conceived *figures*, such things by *Imitation*, are referred, that cannot be seen.

To encrease fancie.

To amend *fancie*, we must lodge up such rarities, as are administered to sight, to encrease the meditation of *fancie* ; as in your dayly view of forms and shadows, made by lights and darkneses ; such as in the *Clouds* neer *summer Sun-setting* ; which soon alter change and vanish, and cannot remain for *Copying*, but must be lodged in the *fancie* so that it is no difficulty, to study this *Art* *walking* by day or night. In your bed, *waking* or *sleeping*, or what *dreams* and *fancie* possesses your sleep. You have *Lessons* in all, and *Paintings* there are of either.

And order it in a Picture.

In a *draught* of *designe*, the *Artist* must *fancie* every circumstance of his matter in hand ; as usually *Rubens* would (with his *Arms* a *cross*) sit musing upon his work for some time ; and in an instant in the *liveliness* of spirit, with a nimble hand would force out, his over-charged *brain* into description, as not to be contained in the *Compass* of ordinary practice, but by a violent driving on of the passion. The *Commutations* of the mind, are not to be cooled by slow performance : *discreet diligence*, brings forth *Excellence* : *Care*, and *Exercise*, are the chiefest precepts of *Art*. But, *diligence* is not to stagger, and stay at unnecessary *Experiments* ; and therefore I have observed in excellent *Pieces* a willing neglect, which hath added singular grace unto it. Be not so over-curious that the *grace* of your worke be abated by the over-diligence ; as never to tell, when you have done well : therein you will be *maximus tuus Calumniator*, your owne worst *destructor*.

Not to dwell upon designing.

Not to dwell upon every *line* ; nor to alter what is well ; It wants true judgment, and makes it worse ; and so to love every thing we do, whilst a doing, though too much. Not being able in the exercise of designing, to overtake the quicknesse of *fancie* ; we must therefore unbend the intention of

our

our thoughts ; breathing, and reviewing what is done, by which we make a handsome connexion of things.

To adde or detract, to allay those things which swell too much, to raise things that sinck, to ty things that flow, to digest or compose what is without order, to restrain what is superfluous, require double paines ; to lay it by for a time, and as it were to give it new birth ; *festina lente.*

Admit of censure ; What others justly reprehend, amend : *Apelles* did so ; great wisdom in a confessed ignorance ; and be content with every ones opinion, for you shall lye open, unto two exceptions ; the *Incompetent*, and the *corrupt* witness ; the first, if not a *Painter* ; the second, if no *Poet*.

But if your Piece deserve it, a man of knowledge should say in general termes.

That you have chosen a good *Argument*, *Story* or *History*.

That the *Parts* are excellently *disposed*.

The *Maintenance* of the severall characters, of the *Persons*, properly.

The dignity and vigour of the expression, in *Forme* and *Colour*.

A good *Spirit*, boldly done, &c.

And so, it may seem to have in it performed, all the parts of various *experience*, cleer *judgment*, ready *memory*, swift and well govern'd *fancie*, and this being enough for truth, and the weight and credit, of a singular testimony.

But if your understanding be call'd to councell, you may please both parties, and speake like a stranger in this or the like manner, *viz.*

Of a Picture.

I know not her Person for the Life ; Yet I like the Picture of this Lady. A lively Spirit and good Grace. Well wrought ; Round, and Neatly painted. The Lady becomes a *Linnen's Art*. He takes the lesse pains, when Nature makes her so, to his hand. Comely Tall. If she designed her own posture, it was done with discretion. *Bon-Mene* adds to Nature, and yet to yield her the due, a Handsome Lady, A beautious blushing Browne.

Her haire proper to the complexion ; neatly put into Curles and folds. I believe she did direct her own *Dresse*, and so saves the labour of his *fancie* ; for if I mistake not, the Lady wants no will, nor judgement to set her self forward.

The face made up of excellent parts. A quick Eye and full, amends the defect in the Colour ; and yet the circled brows gracefully bigge

big and black Her Nose not over-Romane, with Nostrils fair enough. A full mouth: the largeness of the Lipps commendable, because plump and Red. I like well the deepned shadow stroak, which parts them, and almost shews her Ivory teeth, as if to appear, and altogether seems to be speaking.

The very dimple by the Check, with a wanton touch of the Pencil, singly sets out her looks, most lovely: Somewhat long visage; and it may be in true measure to the Life, and sufficient Symmetry. But see! the Painter hath done his part and mended Nature by round shadows, which deceives the Eye to the better. He did well to make her face not too full, the features had been lesse becoming.

The Head is well set on, supported by her Noble Neck: round-rising full and fat. Ample Breasts interlined with Rizer et Vaues See, see; the swelling Papps like fair Pome-waters. The Nipples too, like Raspberry fountains, in true center to their circles. Her brawny Arms of good flesh, and pure colour. A Hand well drawn; the fingers spread, and yet not forced. Her Body well sed, not too fat. An Italian Dou's delight.

Her Drapery of good fashion; true Mode; the very Colour not improper for her complexion; well chafen Colours become the countenance. Certainly, the Painter was well paid; or self-pleased in his owne worke, for it must be valued a Master-piece of Lilly and might shew with more advantage, by a better light.

This way and manner to commend, does not a misse for the Painter, nor to the Person if the worke deserve merit. Yet judgment will be the more true, when your eye dwells not upon particulars, but views the Limbs apart, and skips from severall Objects, to a full Close, and Censure of all.

It is pity that a Piece well done, should hang like an offender in Chaines, as if set up only, to be seen a far off not to be valued neer hand. I could wish that the Ladies would read their own Lectures this way, and though not so becoming to commend themselves, (which the man does too much, to their faces) yet they may cunningly informe underhand, and set out the worke to the full view of their own excellencie. To teach the Gallant by such Artificiall Patterns, how to ascribe due praise to a deserving person and so in sooth with modesty and truth, to commend both as in particular upon the Lady Vandikes Picture in England.

I marry Sir, *Vandick's* rare Mistresse, and his Master-piece, she needed not of his *Art* to help her forward. A goodly Plump, Fat, well Favoured, well formed Figure.

A lovely looke, How she leers out her inticeing *Italianated* eyes, able to confound a Saint. Her *Habit* put into a Garment, call it a *Petty-coate*, and *Wast-coate*, or morning dresse. (an Alphabet of *Titles*, serves not sufficient to number the names of Ladies coverings.)

But ile say so much for this Piece, not overcurious (it seems) to set out her self. A delicate *Isabella* sarsnet; the Bodies tackt together before, with *four* Jewells set into buttons of *Diamonds*; on each side thereof an *Orient Pearle*, and a fift Jewel more faire, the pendant to the other four, in fashion alike; only, the lowest pure *Pearle*, so large, (such is the *Painters Art* to make it) inestimable. These but untacked, (with little paines, but much passion) you come to the *smock*, which peeps out between them; and at the *hand-wrest* carelessly purfled of purest *Holland* (the *Nunns* ne're spun neater twine) which needs no *Flanders-lace* to come neer it. Indeed the *Nations* are at Odds, we know, their *Ware* may not mingle. What a stately head she has! wel set on! A goodly Rope of *Pearle* surrounding her firm, fair, and noble *Neck*; full and fat fleshed *Shoulders*, plump *breasts*, well coloured *skin*, and altogether, able to indure a mans handling. Her *haire* of a well chosen mingled Colour, (as you may say) of *all into one*. Not *brown*, nor *black*, and too too gracefull she was, to produce a *flaxen*. I can tell that the *Painter* was put to it, upon two *Pallars* full, to mixe them into a Colour, which made it as you see a lovely pure bright *Aburn*; with which the darkned folds, set out each Circle, sufficient to eachant a man into those Mazes. But that her looks were so neer, which hooked yours into her *eye-balls*, full black and rouling, and when she had you, she held you there. Only, you might have leave to steal to her *Check* and *Lippe*, and there to dine and sup, and sip. The whole frame of her face a very Miracle of Nature. Her *countenance* double, for though she seems to invite you, yet with so much majesty, as to command your distance, only to admire, not to meddle.

And what's her *fancie*, would you think? Somewhat she must have of *fashion* to set her out. Surely, No! she needs none Yet she goes not farra to fetch it. A Sap-green and golden coloured *Oken-branch* tackt to her head. The *Embleme*, *Strong* and *lasting*. So was she; a bounding *Bona-Roba*, to indure for ever.

Hold Sir ! Her self gives you the Ensigne of *Religion* ; for having done her devotion, she wraps her Row of Beads about her Arm, lifting up the pendant crosse, as who should say : *At the end of all. Look upon this Sir, and you shall never sinne.*

Tis

'Tis *Vandick's*. The first Painter that e're put Ladies dresse into a careles Romance. This way suits well to most fancies, and not improperly befits the various modes, that alter with the time, and which our *vine-folkes* call a New-fashion. But if we looke upon Paintings of late ages, how ill doth the apparrell in use then, become the Picture now? A Noble Custome of the antients, to be so divers in their dresse, as not seriously to settle upon any; and so of this and other his Pieces of different devised drefs.

This figure (you see) side-way; perhaps her body would not otherwise beare it out forward, with so much advantage as to the pleasing humour of Plumpnesse. She seems flat-breasted; and therefore the Painter has done what he can by Art, to hide defects of Nature, and sets her out in such a posture best becomming her parts. Yet hath he given her Grace to her good Face, which she turns from the bodies posture and shews it at the best, *three-quarter*. She is fair and full, not fat; plump enough, and with good features to her length; Not over-tall, nor too slender. See, see, how pretily she is bufsed to wreath her Lilly-flowr'd branch into a *Chapelet* which signifies her innocent mind intent to Nature, not Art, holding it forth as an Embleme, *that Solomon in all his Loyalty came short of Nature's purity*. A light brown hair; handsomely curl'd; not too forward upon the face. Her fair checks and pure complexion need not her locks, for shadow, themselves will bear out all censures and the better, for she used no Art to make them Red, nor hath the Artizan painted them at all. Look behind, how her Tresses roule up with ropes of Pearle; rich and pretty, without so much as a knot of fancie to be seen, or any strain of drefs about her; her mind seems to be more serious. Her eyes somewhat sad. A Cherry lip and full, which does invite you. Her neck, something too long; and therefore, the rope of pearl does well to help nature which cannot promise plumpnesse.

Take her together, she's better for a brave Wife, than a compleat Mistres; her mantle rich for Winter-covering. A deep Ruby velvet, lin'd with *Aurora* sarsnet with excellent true shadows well folded, & tackt up backwards, with an equall pair of *Collets*, pure Ovall *Emeralds*, large and fair, well set, between four *Pearles* (quarterly) round and great. Over all, a tippit of *Sables* rich and deep; Certainly, the great *Tartar* sent it a present to salure her. It sets off the colour of her skinne, Pine Lilly white; smooth as unspotted Marble (if it were proper, or possibly comparative in any degree, to pattern lively flesh, to be like a stone.)

Her linnen not seen at all, unless her smock-sleeves, cuffed with

with a Neat-new-fashion-Flanders lace, rich and deep. Her Arms and hands well formed by nature, and may not be ill done by the Artizan. Altogether framed equally to an even feature. No parts strain'd, to make her other than she should be. A handsome Piece, well worth the Painter's fame, that hath not left his fellow.

is a fine and elegant drawing of a woman's face and upper body, showing her features and attire.

The drawing is done in a simple, clean style, with clear lines and shading.

The woman has a serene expression, and her features are well-proportioned.

Her hair is styled in a fashionable manner, and she wears a lace collar.

The overall composition is balanced and pleasing to the eye.

This drawing is a fine example of the artist's skill and style.

The use of light and shadow is handled with great care and precision.

The drawing captures the essence of the subject with a delicate touch.

It is a work of art that stands the test of time.

The artist's attention to detail is evident in every stroke.

This drawing is a true masterpiece of the art of portraiture.

The woman's gaze is directed towards the viewer, creating a sense of connection.

The drawing is a beautiful and memorable work of art.

It is a testament to the artist's talent and dedication.

The drawing is a fine and elegant work of art.

It is a beautiful and memorable work of art.

The drawing is a fine and elegant work of art.

It is a beautiful and memorable work of art.

The drawing is a fine and elegant work of art.

It is a beautiful and memorable work of art.

A



G. Faithorne Excudit.

Carolus Primus D. G. Angliae
Scotiae Franciae et Hiberniae Rex. &c.



Handwritten text in a cursive script, likely a signature or a note, located at the bottom of the page. The text is written in dark ink and is somewhat faded.

A Picture of the Husband and his Wife.

IT is a painting of figures, inseparably two, and so made up into one Picture; nor needs there any more addition, themselves are grace sufficient, to fill up a story: The designe sets it out, as after *Mid-noon* Summer, when heat hath influence on hearty affections.

A new *Bed-Bridall* went out a walking, led by the way into a well-grown Wood, where, under the branched boughes of an ample *Oak* they two sat billing: and after all, in the close of the *Even*, the Married *Man* starts up, and looketh wishly on *Her*.

His Aspect cheerfull; a silent testimony of a cleer Soul and an even Conscience at peace with it self. *His Countenance* not more nor less than Manly; *His Constitution* Sanguine, complexion ruddie. *His hair* of good grace, and proper colour, a darkned brown fitted for length and curling; *eye-brows*, more sad, full ey'd and quick. *The Nose* somewhat rising, not Roman: *His youthfull chin* but thin, for Nature was in doubt, whether a Beard were better, or without:

I might read a Lecture of his out-side Limbs, but better what's within. *His looks* not unlovely, shew him Manly-mild; a tender heart full of Noble pitty. Of a Spirit too brave to offer injuries to any, and so much a Christian as to pardon them from an other rather willing to suffer, than to disturbe the temper of his well-composed mind into a degree of Anger. *His Apparrell* of Silke, and (like civility it self) the Colour Black. *His Mantle-Cloake* cast on his *Arme*. He looketh long upon her, and having twined his hand in hers, He seems to speak unto *Her*.

But *She* sat still; for having found his *Eye-balls* fierce, and fixed on her; and hers the like on him; and they thus imprisoned; both of them blusht, and she looks backe: he would have done so too, had not her modesty began first.

Had you but seen her thus upon the suddain, you would have said she did so, as not to undoe him, with over-looking. *Her beauty* was of brown: *Her hair* of *Aburn-black*; and though she sits down, her dimension shew'd her Symmetry of personage tall, not thin. *Her years* beneath his, yet at such a desired distance as made eithers age equally matchlesse. *Her beauty*, in this blush, caused her to look the more lovely. A full eye and piercing; the circled brows gracefully big and black; *Her forehead* high, her checks so well complexion'd, as never (till now) she could indure (or need they) Painting;

some-what long visage, in true measure of the Life ; yet the Painter did his part by artificiall shadows and roundings, that you could not easily distinguish it, to be any defect of Nature. Her hair curled in wreaths and folds, as if she had a mind to enchant the Man into those fetters, and hold him there. Her ear came under all round and small, such as men say belong to witty Women ; the *tippe* rather graced a Pearl than that It : In form it was most like a Pearl (no doubt there was a paire, the other though unseen) but of such Value that a single one might be sent a *Present* to a Princessse; the pattern sampled a *Rope* of them so round, that they were enobled into her *Neck-lace*. Her dress, her own direction, surpassing the Painters design; so then, she might teach him that Art, for ever after. Her *Knots* of choyce Riband *sap-green* and *silver*, fancied into witty fashions, twining her hair like *mazes* made up into round *Rouls*, that lodged in the Crown and center of her *Head* behind.

Her *Head* was well set on (as Artists use to say) supported by a round *necke*, down behind to her rising *shoulder*, full and plump, and meeting before with a fair breast, well proportion'd, interlaced with *Riveret-azur-veines*. See, see, the swelling *paps* like ripe *Pome-waters*, well grown and fit for her Husband's gathering. The ruddy *nipples*, two if seen, would seem *Rasbery* fountaines in true Center to their *Globy-Orbs*. Her brawny *Arms*, of good flesh, and pure colour. A hand well drawn, holding a sprig of *Gesmme*, the other shadowed in *his*. Her body well fed not fat, fitted onely for his delight.

Her *Apparrell* right *Mode*. I dare say, therein she learns of none, being her self a sample to all. Her *Drapery* well fashioned of *Aurora Silke*. Her *Skarfe* of *Azure skye*, opened with the wind to let in *Aire*, or to uncover her beautious *breasts* to her Husband's beholding.

In a word ; She appeares a Lady of a high Fancie, and an equall Wit ; both of them made up, by a commanding Judgment.

The *Grove* was deepned *dark*, which set out all like a *Sun-setting* ; so seem'd the *skie*, in the view of a farr fetched *Horison*. When loe, (a distance off,) you might discern her pretty *Dogge* (*Sable*) came running in ; Love to his *Mistresse's* looks, made him hasten his diligence, seeming to consent to her desire, as being now time to returne home.

Certainly, the *Painter* was well paid for his paines, or well pleased

pleas'd to see them while they sat to his elaborate work. A comely *Picco*, rather with dignity of presence than beauty of aspect. The *Artist* rather busie not to erre from his pattern, than in labour to produce greater excellencie than their own deserving. And thus, in summe, it must be valued an Ornament to the *Dyning-Roome*; being besides well known to be the Art of *Sonst's* handy-worke, and he a *Master* of suffi-
ciencie.

A

A Promontory of Land, like a Mans head.

A Promontory which bears it self into the Sea and makes a Cape of Land (formed by Nature) in fashion of a Mans Head.

The face (as it were) lying upwards, Necke and shoulders fixed; like to St. JOHN'S Head in a Platter of bloud.

The Grove of Trees rising thick and round, shagging themselves in shew downwards, like curled locks.

The Brow-part forceth outwards, (with Hills) leaving a Valley towards the rising Nose, a Rocky Clift so formed by Nature as needs no Art to modell it, to be the same.

Between that and the Lips, a tuft of bushes of an even length, makes the tuske of hair as it were the upper Lip: only a little Lodge-House raised (per chance) for necessary use, appears, as if by consent of Art and Nature, to answer for the nether Lip.

The place for the Chin is right set, round with bushes for the beard, proportionably thick and short, alongst the cheeke, breaking off, before you come to the eare, and bearing a space of fallow ground, being the usefull way up to the Mount.

For the Eare, indeed a convenient plat is left by Nature to raise a worke of safety to the place; the inner Contrivers, made up with Stone, answer to the Eare in all parts; and the Eye at some distance, shews it selfe to be such in truth, being yet no more than a Rift in the Rocky part, equally formed to the rest, and in proportion to all.

Then comes the Throate and Neck; a large Valley with small Hedge-rows in breadth and length orderly in frame, for the rising and falling of Veines, to make up the whole fabrick a compleat Head-piece. So we see, Art or Nature can counterfeit each other.

Of the Parts of a Piece.

IN a PICTURE from Nature, there are five Principall parts.. Five Principa parts in a Picture,

1. *Invention* or *Historicall Argument*.
2. *Proportion, Symmetry*.
3. *Colour, with Light or Darknesse*.
4. *Motion, or Life, and their Action and Passion*.
5. *Disposition, or Economicall placing, or disposing, or ordering the work*.

The four first, are observed in all sorts of Pieces.

Disposition only in those Pictures, that have many figures; not to appear *mingle-mangle*; but, in all and every part of the Piece, to observe a decent comlinesse, or *grace*, in a mutuall accord, of all *five*.

Of *Invention*.

IT must flow easily; to force and strain it, marrs the Life and Spirit of the work; perfect *Invention* flowes from generall knowledge; Antiquity must be familiar to the workman; most of all, multitude of *Historicall* and *Poeticall Narrations*; *Geometry*; *Obticks*; and so to order your Piece, as to be valued neer or farther off. 1. *Invention*

Observe to expresse, proper and fit things, agreeing in Circumstance to the Time, Place, and Person: *Habits*, according to the fashion of such a people or Nation, ancient or Moderne.

Of *Proportion*.

IT's called *Symmetry, Analogie, Harmony*. 2. *Proportion*
Proportion is of any part; a *Hand* fitted to the bigness of a body.

Symmetry is the proportion of each finger to that bigness; *Analogie* or *Harmonie*. All together in one; a *Concinnity* of *Harmonie*; A congruence, or equality of parts and members; or, due connexion, in reference of all parts, one to the other, and all to the whole, which produceth a perfect Nature, or beauty.

Whatsoever is made, after a conceived or Intelligible thing, is Fair. Of true beauty.

Whatsoever is made, after a thing generated, is not faire.

Naturall or
conceived.

Beauty, may be perfectly conceived.

True *beauty* in any Creature, is not to be found ; being full of deformed disproportions, far remote from truth ; for *sinne* is the cause of deformity.

Beauty in truth, is, where Joynts and severally every part with the whole, hath its due proportion and measure ; and therefore hard to describe.

Beauty should consist but of *One* at the most ; and deformity contrariwise, measured by many ; for the even Lineaments and due proportion of fair and goodly Persons, seem to be created and framed, by the judgement and sight, of one *form* alone, which cannot be in deformed persons ; as with *blub cheeks*, *bigg eyes*, *little nose*, *flat mouth*, *out chin*, and *brown skin*, as it were moulded from many ill faces ; and yet some one part considered about, to be handsome, but altogether become ugly ; not for any other cause, but that they may be Lineaments of many fair *women*, and not of *One*. The *Painter* did well, to procure all the fair maides naked, to judge of each severall and single perfection ; and so from the *Idea* of fancie, to shape a *Venus*.

By the Idea.

His brave
and un-
pattern'd and
unparallel'd
Piece of *Arti-
mesa*.

And thus, by often exercise from severall beauties, you shall fixe a conceived *Idea* is your mind of accomplished *Pulchritude* grace or comliness, according to the true rule of *Symmetry*. So like the *Life*, (if done by *Lilly*) that by the *Lines* and *Colour*, a skilfull *Physiognomer* (another *Lilly*) may by the *Picture* foretell her fortune.

A *Beauty* may be expressed by a comely *body*, though not of delicate features ; rather dignity of *presence*, than beauty of aspect. It is seen at the first sight. *Favour* more than *Colour* ; and yet that of decent and gracious *motion*, more than that of *favour*.

There is no excellent *beauty* without some strangeness in the proportion, and both *Apelles* and *Albert Durer*, doe but trifles out the time and trouble us ; The *One* to compose a Personage by Geometrical proportion ; and *Apelles* by collecting the best parts from severall faces, to make one excellent. Indeed a *Painter* may make a better personage than ever was seen since the first Creation ; which he does by a kind of *felicity*, not by *Rule* ; as a *Musitian* doth his French Aires, not by true Method of *setting*.

Some faces examined by *Piece-meale* do not well, and yet put together make a *good one*.

If then *beauty* may be had in a comely decent motion, it is no wonder if Persons in some years, oft-times, seem more lovely then youth ; *Pulchrorum autumus Pulcher*. Such is she, *N. B. T.* For no youth can be comely but by excuse, and considering

considering the youth to make up the handsomnesse. *Beautie* being a Summer Fruit, easie to corrupt and cannot last.

But the worke of *Art*, is not singly in the *Similitude* or Likenesse, nor likenesse to the *Life*, (as common judgement will have it) but in the *Symmetry*; which in truth, proceeds from some skill in the *Artizan's* surpassing *Art*. to be compared

It was distinguished by that excellent *Painter*. A *Boy* To Symmetry holding a cluster of *Grapes* so like, that deceived the *Birds*, and yet not deterred by the shape of the *Lad*; which therefore being an exception to the excellencie of the *Piece*, the *Painter* put out the *Grapes*, (though most like,) but reserved the *Boy* (for his *Symmetry*,) as the better esteem of the *Art*; nor understood by ordinary capacities.

You shall hardly find an *Artist*, very excellent in a naked body, where true *Symmetry* is expected; and therefore the ancient skill of the *Gracians*, sildome apparelled any. A timorous *Painter*, excuses his weaknesse, by covering the body, with a muffled *Mantle*. And therefore Naked Bodies hard to Paint.

The *Artizans* call this *proportion*, the *designing lines*; *Scatches*, Designing Lines, what? the first draught, and so a *second* and *third*, before you *Paint* them; which stroaks, by those that have insight in *Art*, are esteemed of high value; for by these first draughts, the true force and undisguised *Lineaments* of *Nature*, do ravish the contemplation; wherein the thought of a studious *Artificer* is perfectly evidenced. A Cur.

And lineall *designes* or *proportions*, *draughts*, *Scatches*, may be called *Piſture*; which rarely done, shew not only the shape, but also the partie's mind and intent, for we may draw in *white-lines*, the *Symmetry* of a *Black More*, and to be like him; there may be beauty and force in a proportionable *designe*, naked and undisguised *Lineaments*.

After *design* and *proportion*, we come to *Colouring*.

Of Colouring.

Corruption composition or mixing of *Colours*, we call *Painting*; which is, to expresse shadows in *Colours*; there- 3. Colouring, what? by, to resemble, what we do desire to imitate, by a moderate confusion, or tempering, discordant *Colours*; as *white*, *black*, *red*, *blew*, *green*, &c.

To mixe them accurately:

To shadow conveniently.

To apply them seasonably.

Observe

With Light
and shadows.

Observe herein *Light* and *Shadows*; *Obscurity* and *Brightnesse*.

Contrary things are more apparant, being placed neer their Contraries; *Light* and *Shadows* forward, set out any *Painting* *outwards*; as if you might take hold of any part.

Obscurity or *Darknesse*, is the duskishness of a deeper shadow; as *brightnesse* is the Intension of *Light*.

White appears sooner, or neerer to the Eye; and the *black* seems farther off, any thing that should seem hollow (as in a *well*, or *Cave*,) must be coloured blackish; more deep, more black.

On the contrary, to lighten or rise forward, with *white*.

Tonus, what?

Tonus or brightnesse; as it is of necessary use, so of excellent ornament in a *Picture*, it is that which is above light; sparkling as in the glory of *Angels*, twinkling of precious *stones*; *Armory*, *Gold* and *silver* vessells; *Flame*, *Gold*; a burning glittering *Lustre*: the variety of these *Ornaments*, must be expressed excellently; but avoid satiety, not cloy your *Picture* with it.

Harmogia
what?

Harmoge in *Colours*, is an unperceivable way of *Art*; stealing to pass from one *Colour* to another, as in the sea and skie meeting in one thin misty *Horizontall* stroake, both are lost and confounded in sight; *water* and *ayre* become one in their meeting. The *Rainbow's* sundry *Colours*, seeming one mixture, not distinct; and consisting of one *Colour*, shews excellent; but considered of severalls, becomes a wonder.

As the Rain-
bow in Co-
lours.

So also in *Art*; to paint the line or meeting of a *Centaur* in his two *Natures*, which must seem to unite and joyn insensibly, as not to distinguish where they meet; deceiving the *Eye* with a stealth of change; a pleasant confusion of differing *Colours*. It is hard to be expressed, and difficult to be done, the very excellencie of an *Artist*; when the extrem or utmost lines, the unrestrained extent of the figure, lightly and smoothly coosin the *Eye*, as if something were behind the figure, more to be then the *Eye* sees, when the *Lincaements*, that do circumscribe, or include the figure, are so thin, as to vanish by little and little; the highest subtilty of a piece, like *Spirits* and *souls* painted.

Of Spirits and
Souls Painted
or

A
Geometrical
Line.

You may call it a *Geometrical* Line; which is, without breadth: Observe the parting of the *Sun-shadow*, upon the *Wall*, the line parting the light, and that is thus.

Colouring of a
Man.

In *Painting* of a *Man* consider his dignity, stout and uncorrupt; (in effeminate smoothness) the *Limbs* moderately swelling, grac'd with true and lively *Colour*; of pure and whole-

wholesome bloud : Bloud and strength makes it goodly fair; the *black* exquisite black, pure *white*, with the flower of redness intermixt : *Ivory* died in *Purple*.

As for the beauty of a *woman*, possibly so rare and pure; not to be imitated with Colour of *Painting*. Her naturall gracefullnesse not yielding unto an *Art*, which does but counterfeit. No hand, in truth, knows the temper, for such a countenance. Confound Lillies with Roses, and what reflection the Ayre takes of them, that's her complexion. N. B. T. Never to be well done, but by an Ingenious, Excellent *Artizan*, and a faithfull admirer of his beautiful Mistres. And beauty of a Woman.

Of Action and Passion.

The next observation, is out of which, *Life* and *Motion* doth result: It shews no *Action* or *Passion* in a Pice, barely upright, looking forward; the *Armes* hanging down, the feet close together, and so seems unmoveable, and stiff. 4. Action and Passion.

In lineall *Pieces*, there may be a deceitfull similitude of *Life* and *Motion*, and *Statues* may seem to live and breathe: but coloured *Pictures* shew a lively force in the severall effects, and properties of *Life* and *Spirit*. How to be expressed

To be well acquainted with *Nature*, *Manner*, *guize* and *behaviour*; as to paint a *Man*, angry or sad; joyfull earnest; or idle: all passions to be proper to the figure: for every commotion of the mind, alters the countenance into severall passions of *fear*, *hope*, *love*, *joy*; so does a touch of the Penfill from *mirth* to *mourning*. The head cast down, seemeth humbleness; cast back, *Arogance* or *scorn*; hanging on the Neck *languishing*; stiff and sturdy, *morosity* of the mind. Indeed the severall postures of the head, describe the Numbers of *passions*; the countenance as many; the *Eyes*, the like. So excellent must the *Art* be, to counterfeit *Nature*. In a word, each severall member or part of the body, either of themselves, or in reference of some other part, expresses the *passions* of the mind, as you may easily observe in the *Life*. And to be improved

The *Arms* abroad; the *Hands* expanded; the *Fingers* spread; all motions of the parts of the body assist whilst we speak; but the hands seem to speak themselves, in severall actions, and postures. In severall postures of the Head, Hands and Arms.

The *Poets* in their descriptions of their *gods* and great men, do rarely express the passions of their minds, and I would have an *Artizan* to observe so much in each *Picture* of the *Life* (which indeed they only aim at, but do not take the pains

pains to express) this being effected more by the Master's thoughtfulness, then by diligence and labour.

Study therefore to your self, that affectation in your thoughts, which you intend to express. So shall your endeavours be assisted by a vertue, which the *Greeks* called *Energia*, effectuall operation, evidence or perspicuity, wonderfully studied by them.

By example
of Titian's Pic-
ces.

I have seen a piece of *Tytian's*: *A Child in the Mothers Lap playing with a Bird*; so round and pleasing, it seem'd a doubt whether a Sculpture or Painting; whether Nature or Art, made it; the mother smiles and speaks to: the child starts, and answers.

And of Palma's
Picce.

Another of *Palma's*; a speaking *Piece* indeed. The young Damsell brought for *Old Davids* Bedfellow; all the company in Passion and Action: some in admiration of her beauty, others in examining her features, which so please the good Old Man, that in some Extasie of passion, he imbraces her, which her humility admits, yet with a silent modesty as best became her, only to be dumb and to suffer.

And of ano-
thers

Another; the Picture of an *Infant*, in a Surprised City, creeps to the Mothers breast grovelling on the ground, amongst other Captives and dying of a wound: seeming to have only so much sense, as fearing lest the Child finding no Milke, should suck her Bloud, and so be choakt; she strives with death to prevent the Infant's destruction. In ancient Excellent *Pieces*, you may at a view undertake to read the mind of the *Artizan*, in his intent of the Story! We are gone through all, but the last.

Of the disposition of the Parts.

Of Dispositi-
on,

A Picture of many figures, must needs express some *Historicall* part in it; Every figure ought to represent therein, by a speechless discourse, the connexion in them. Assigne therefore the principall place, to the principall figures, next to hand: Other figures, farther off. Finish the Principall figures, whilst your Spirits are fresh. Frame not your *Historicall* Pieces, rude, loose, and scattered, but rather, in an equitable roundness of composition; to be perceived by each observer; to be liked of the most; but to be judged, only, by the learned. *Neglects in disposition, are soon discovered.*

In order to
perfection,

Soon disco-
vered.

Pourtray in your excellent *Pieces*, not only the dainty Lineaments of *Beauty*, but shadow round about, rude thicketts, rocks; and so it yields more grace to the Picture, and sets it out: this discord (as in *musicke*) makes a comely concordance; a disorderly order of counterfeit rudeness, pleaseth: so much

grace,

grace, doe mean and ordinary things, receive from a good and orderly connexion.

All these together, make that perspicuous disposition in a Piece of History; and is the effectuall expression in Posture and Action; the very Passion of each Figure; the Soul of the PICTURE; the Grace and Ayr of the Piece; or the sweet Consent of ail manner of perfections heaped together, in one Picture.

And so have we done with an Example of all in One: For By example in brief

Invention allures the mind.

Proposition, attracts the Eyes.

Colour, delights the Fancie.

Lively Motion, stirs up our Soul.

Orderly Disposition, charms our Senses.

These produce gracefull Comlines, which makes one fairer then fair; and all together, confirme us into Rapture. Conclude a rare Picture.

N. B. T.

This Grace is the close of all, effected by a familiar facility in a free and quick spirit of a bold and resolute Artificer; not to be done by too much double diligence, or over doing; a careless shew, hath much of Art.

For additions to your Piece to adorn it, or *Paregia* to your worke. Some by Paintings are not amiss; pretty draughts upon sheilds; Sword-hilts; Pots, brakes of Pines, Ivy, Cypress, and such like devices: we call them *sweet seasonings* of the Picture. Paregia what? With pretty adornments gracefull.

But then, these do but adorn, and must be dimme and carelessly drawn, rather seemingly with a light ayre, then actually done.

And these conclude the worke. That all sorts of people, wise and weak, ignorant and Learned, Men and Women, one and all, may find in it, to be delighted, which comes now to be a Wonder. And to conclude it a wonder.

Our Antient Painters, famous for Art, Immortalized their works with all excellencies, and thereby consecrated the Wisdomes of their hands, as *Donaries* unto *Delphis*, a sacrifice to *Deities*. Dedicate to the god.

Our late Painters strive for wealth, by sale of Ordinary and quick work, (the bane of all Arts) rather than labour for Fame, and Glory; the cause of many Pieces, so common and few of Art. Painter's faults.

For, upon enjoying of *Glory*, follows a confident boldness of Art, incredibly advanced by success and repute. Success, is that veneration of Art, by *Kings* and Nations. In such a

Man

Man, shamefastness is a vice, causing our Wits to rust with too much secrecie. The shunning of vice, when it wants Art, leads us into vice. Be bold and know your merit, and in Gods Name when you do well, make others pay for it. Art cannot be over-valued.

Conclusion of this first Part.

Conclusion of all

TO reduce & discipline my scattered Notes and Papers; & such indigested Collections, as require a more formal Method and a better Pen, hath been my pains and desire to effect; Wherein, perhaps, I have been over-prolix; A fault pardonable, and excusable from such, as are any thing acquainted with the profoundness of this Art, and Artificiall Mysteries.

The consideration enlightens my understanding, and fits my mind, with such a treasure of discourse, as that with great difficulty, I cannot be brief; to distinguish, or to decide.

Sees you forward to the Second Book.

This subject, being so fruitfull, that store makes me penurious.

And now, with no more adoe, I represent you with the Second Part. The Art of Limning in Water Colours, differing somewhat from Oyl Colours; In both, the practice will easily distinguish. The way and manner, those directions before and what does follow will serve for either.

And so, I put you forward, to your Pallet and Colours.

THE



The Use of the

PENSIL:

In the most Excellent Art of

LIMNING,

In WATER-COLOURS.

Part II.

Of Limning in Water-Colours.

The True Order and Names of Colours, the means to prepare them for the Pensill and to cleanse them from their corrupt mixtures, wherewith they are Sophisticate.

We name them *Seaven* (though in truth the first and last *White* and *Black* are no Colours; but *Elements*.)

Whites,
Ceruse;
white-Lead.

Greens,
Sap-green.
Pinck.
Bise-green.
Cedar-green.

Reds,
India-lake.
Red-Lead, or Mene.

Blews,
Indico.
Ultramanue.
Bise-blew.
Smalt.

P

Yellows,
Masticoate.
Oker of England.

Browns,
Umber.
Spanish-brown.
Terra lemnia or
Cullins earth.
Blacks.

Blacks,
Cherry-stones burnt.

Crory burnt.
Lamp-blacke.

Colours not
usefull.

In this account or number of Colours, I name not *Vermilion*; *Verdigreece*; *Veraiters* blew and green; and severall other Colours, frequent with *Painter-stainers*, but in our work unnecessary, useles, & dangerous; both for their Minerall qualities, coorse and gros bodies, not to be mixt with our Colours, of a more fine subtile, and transparent Quality.

We do not admit of divers others; as *Saffron*, *Litmus*, *Russet*, *Brafill*, *Log-wood*; nor of Colours, extracted from Flowers, juice of *Herbs* or *Roots*; more proper, for washing, or Colouring, *Prints*, *Cards*, *Maps*.

Of Whites.

First in order, the most excellent pure Virgin Colours, are *Ceruse* and *white leade*: the latter is the better for use, and less subject to mixture; yet both have these Inconveniences, and thus to be prevented.

Ceruse.

Ceruse, after it is wrought will starve, lavish, and dye; and being laid on with a *Pen-sill*, a fair *white* wil, in a few months, become *Russet*, *Reddish*, or *Yellowish*.

White-Lead.

White-lead, If you grind it fine (as all our Colours must be) it will glister and shine, both in the *shell*, and after it is wrought; and if not ground, it will not work, nor be serviceable.

To prevent these Inconveniences of both Colours; This is the only remedy. Before you grind either of them, lay them (especially *white-lead*) in the Sun for two or three dayes to dry, which will exhale and draw away, the Salt, greasie com-mixtures, that starve and poyson the Colour. Besides, you must scrape off the superficies of the *White lead*, reserving only the middle as the cleanest and purest.

Note.

Be carefull of your *white*, being the ground and foundation of all your other Colours, and if faulty, all the work is marred.

The effect you may see at *Rome* in the *Vatican Library*, and in the *Silla* of *Cardinall Burgesse*, and in the *Porta setimiane*, there where many excellent Pieces heightned with *white-Lead* unprepared, are spoyled, *Russet*, and dead.

How to grind
it

Upon what
stone

Being thus prepared, grind it (upon a *Porphire*, *Serpentine*, or *Pebble-stone*; any of these are excellent: some use *Marble*, thick *Glasse*, or *Chrystall*. But the first two are too soft, and in grinding, mixe with the Colour and spoyle them; the latter

ter

ter is very good, but hard to be got large enough. I say grind it very fine, and a good quantity together in water, without Gum; then have in readines, a piece of thick white chalk; make therein certain furrows or troughs, in which instantly put the *white-lead* ground from the stone wet; let it remain there, till it be very dry: the chalk will suck and drain up the filth, salt, and grease in the Colour.

Prêserve it for use in a paper, or clean Boxes.

When you intend to worke with it. Take as much as conveniently will lye in a shell, of Mother of Pearle, neatly cleaned and burnisht wherein (as in all Colours) be curious and neat, not to have the Room troubled with company, where you grind, for avoiding dust or Atomes which you will find troublesome in your working.

Put to this (as to all Colours) a little *Gum-Arabick* the best and whitest; which you must have ready in powder, very fine, in a box (or else dissolved in water) and with a few drops of running water temper it with your finger to dissolve and mixe with your Colour. Discretion and Practice will direct you. Leave not your Colours too dry and liquid in your shell; but somewhat thick and clammie, cover them from dust till it be dry in the shell, then draw your finger gently upon the Colour; if none come off, it is well; if it do, add a little more Gum-water, if it be too much it will glister and shine in the shell; then wash off the gumme with fair water or temper a new shell.

Observe (in each particular) what is directed in this Colour, of washing, grinding, tempering. A Rule for all the other Colours, that are to be ground.

Some Colours are to be washt and ground, and they are these.

<i>Ceruse.</i>	<i>Indico.</i>	Colours to be washt and ground.
<i>White-Lead.</i>	<i>Umber.</i>	
<i>India-Lake.</i>	<i>Spanish-brown.</i>	
<i>English-Oker.</i>	<i>Colens-Earth.</i>	
<i>Pinke.</i>	<i>Cherry-stone and Ivoryblack.</i>	

Other to be washt only, are these.

<i>Red-Lead, or Mene.</i>	<i>Green-Bise.</i>	To be washt only.
<i>Masticote.</i>	<i>Cedar-Green.</i>	
<i>Blew-Bise.</i>	<i>Smalt.</i>	
	<i>Ultra-marine.</i>	

Only *Sap-green* to be steeped in fair water.

The

Why to be
washt.

The reason why these *Colours* are not to be ground, as the others are, because of a sandy substance, loose, gravelly, and so heavy ponderous and solid bodies hardly to be reduced unto such firmness as is to be required in this Art: for if you think to make them fine by grinding, they instantly loose their beauty, starve, and dye. Besides, some of them as *Masticote* and *Red-Lead*, become of a greasie and clammye thickness, by reason of the agitation and tampering upon the stone, and so utterly unserviceable to refine them, therefore they must be washed.

But five
perfect Co-
lours,

There are but five perfect *Colours* (*white* and *black* being none) like the five precious stones perfect and transparent severall *Colours*.

The hard *Topas* for *Yellow*, the *Amethyst* orient for *Murray*, the *Rubie* for *Red*, *Saphire* for *Blew*, *Emrauld* for *Green*. All which *Colours* are perfect different from mixture of *white* and are thus distinguished by *Herauld's* in blazoning of *Arms* of *Princes Bearings*.

And although what hath been said for grinding *Ceruse* and *White-Lead*; may serve for a direct order in all other grinding *Colours*: Yet I shall for full satisfaction speak of them severally; before I come to those that are to be washed.

Colours, to be grinded.

India-Lake.

The next in order is *India-Lake*, the dearest and most beautifull; grinde it as the *Whites* with the help of the Sun, and with your finger spread it about the shell sides. After it is dry, you will find this Colour, and some other as *Amber*, subject to crackle and fall from the shell in pieces; take care that this and all others be fast, smooth and firme, which to effect take a little quantity of *White-Suger-candy* with a few drops of fair water, temper the Colour againe as it is in the shell with your finger, till the Colour and *Sugar-candy* be throughly dissolved, which being dry will lye fast and eeven.

To fixe all
Colours.

Oker.

English-Oaker is a very good Colour and of much use for shadows in Pictures by the Life, for *Haires* and *Drapery*, *Recks*, *High-ways* in *Land-skips*, and commonly lye eeven and fast in the shell, and works beyond any other, being well ground.

Pinke.

Get the fairest; because with it and *Blew* you make the fastest *Greens* for *Land-skips* or *Drapery*: for the *Green-Bise* and *Sap-Green*, though good in their kind, the first is of so coorse and gross a body, and the other so transparent and thinne, that in many things they will be unserviceable; esppecially where

Blew and yel-
low makes
green.

where

where you have occasion to use a beautifull fair *Green* by mixing a little *Indico*, with *Bise* and *Pinke*: this Colour being ground fine, worketh very sharp and neat; of exceeding use, if ground as the rest.

The next in Order is *Umber*, a Colour greasie and foule, ^{Umber.} hard to work with: you must burn it in a *Crusible* or *Goldsmiths Pot*; and being ground as the rest, it works sharp and neat.

It is exceeding coorse and full of gravell, of no great use; for a little *Umber*, *Red-Lead* or *Mene* mixed, makes the same ^{Brown of Spaine.} Colour.

It is easie to work when it is new ground, very good to close ^{Terra-Colen.} up the last and deepest touches, in the shadowed places of Pictures by Life; and also very usefull in *Landskips*:

Are both to be burnt in a *Crusible* and so ground: the first ^{Cherry-stone and Ivory black.} is very good especially for *Drapery* and *black Apparrell*, but but if you make *Sattin*, temper it with a little *Indico*; only to make it appear beautiful, glasse shining, lightned with a little mixture of more *white*. In strong touches and deep, hard reflections, deepned with *Ivory*: will shew marvellous fair; this was the way of that famous *Hilliard* the *English Limner* in *Queen Elizabeth's* dayes.

Serves only for a deep *Ivory* black; nor is it easie to worke ^{Ivory.} without well tempering with *Sugar Candy* to prevent crackling and peeling. And so much for Colours to be ground.

Colours to be washed, and not to be ground.

I shall follow the former Order by shewing how one *Colour* is to be prepared; which will demonstrate all the rest.

Put an ounce thereof into a *Bason* or clean earthen dish, full of fair water, stir it sometime together with your hand or spoon till it be coloured, then let it stand till the greasie scumme arise upon the superficies, which with the water pour out: fill it again with fresh water, stir it often untill it be thick and troubled, which presently pour out into another clean *Bason* or *Vessell*: reserving behind in the first *Bason* the dreggs. of the Colours, which haply will be the greatest part, and to be cast away; for you are to seek the best, not the most. A little good Colour goes far in *Limning*, and if a handfull of *Red-Lead* yield a shell or two in goodnes it is enough, so it be fine. ^{Red-Lead to be washed.}

The troubled water being in the second *Bason*, add more water, wash them well together, as before, let it settle till it become almost clear; but if you perceive a scumme to a-

rise again upon the water, pour it out and put in fresh till the Colour be clearer; for the skumme is Chalk and other filth, which washes out by stirring all the Colour together. Then let it settle, and so when the skum arises, pour it away till it be perfect.

It will not be amisse when you have washed your Colours a while, if you stir the water till it become thick, then pour out half that thickned water, into a third Bason, and washing both the second and third water, you will find your Colour of a coorse or else finer quality. In so much that the third (and if you please) fourth and fift sort, will be very fine and fair being often washed, and so by often changing and shifting the Colour and Water, you will find it perfectly cleansed.

You must by little and little gently drain away the remainder of the water, not suffering any or very little of the Colour to pour out; so that setting your Basons in the Sun and shelving them, you will find your Colours drying and lodging about the sides of the Bason or dishes like drift sand, some places fair and clean, others more poorse and foul: which when it is all dryed, take away with your finger or feather, the finest part like flower will fall away, with the least touch. Reserve this for your prime use, the rest for ordinary or coorse work.

How to use it.

When you will use this Colour, take so much as will lye about the sides of your shell, somewhat thinne, that you may handsomely take it off with your Pensills, which you cannot conveniently do, if you fill the shell, or to let it lye thick or in heapes, and so with Gum water (or Gum powder and a few drops of water as before said) temper it finely with your finger, letting it spread about the sides of the shell, as in ground Colours. Thus are your Colours prepared.

Of Pensills.

YOUR Pensills must be chosen clean and sharp poynted, the hairs not divided into parts (as many of them do, being drawn gently out of your mouth between your Lips) let them be full and thick next the Quill, and so descending in a round sharp poynt. This fashion I prefer before those that are long and slender, which retain the Colours longer time, and then deliver it out, too free and full. If you find one hair longer then the other, cut it away with a sharp Penknife or pass it through the flame of a Candle.

Pensills how to chooſe them.

To make Pensills.

Take the Tails of Obalibes, and breaking an ordinary Pensill assunder, observe how they are tyed up and fastned; they

they being now made here in England by an old Workman to the Painters, the best of any here or beyond the Seas; Bind your *haires* (much or little) somewhat loose, fashion them round to an even poynt, rubbing or turning it upon a clean paper or *Table*: Mark how the *haires* scatter or spread, and ever with a *Pen-knife* take them away, easily to be done. When it is prepared to your mind, tie it fast about and fix it to your *Quill*: according to the size of your *Pen-knife*, disposed upon some neat stick of *Brass* or such like *Wood*: the length of an ordinary writing *Pen*. Having six or seven for the severall shadows of your work.

val or well
the
Ance

And remember that those *Pen-knives* which you use in *Gold* or *Silver* Work, be reserved only for that purpose; not to be mixt or temperd with *Colours*.

Some onely for Gold.

Being thus furnished with these *Tools*, you want a *Tablet* whercon to express your *Art*, which must be made severally, as you are disposed to work either for a *picture of Life*, *Landskip*, or *History*.

The first Division, by Life.

The Tablet.

The *Tablets* for the *Life* are commonly wrought in an *Oval* form not very great nor little, as I have seen many in *France* no bigger then a *Penny*; an indifferent size is best. Take an ordinary playing *Card*, polish it smooth with a *Bores-tooth* or such like, as possibly sicke as may be, the *White* side every where even, and cleane from *Spots* or *Knobs*; then chuse the best abortive *Parchment*, cutting out a piece, size with the *Card*, pasteing them fine and firme together; let them drye, and making your *Grinding-stone* exceeding cleane, lay the *Parchment* side of the *Card* downward; and holding it fast, polish and rub the *Card* as hard as you can upon the backside, that so the other may be smooth, whercon you are to work. When you paste the *Parchment*, let the outside of the skinne be outward, it being the smoother and better to worke upon.

Langue of
Comme
Meditation

Tablet for the Life,

Lay your ground or *Prime* therein of *flesh-colour*, tempering it according to the *Complexion* you are to paint. If *fair*; *White-Lead* and *Red-Lead* mixed together, a pretty quantity, indifferent thicknesse, in a *shell* somewhat bigger then ordinary.

Tablet for the Life,
O. White
Red
Lead
White
Lead

The Prime for severall Complexions.
Faire.

If *Swarthy* or *Brown*; mingle *White*, *Red*, and a little fine *Masticote* or *English-Oker*, or both. Evermore observing, as a sure *Maxime* that your ground be fairer than the *Party* painted: for being over-faire you may in working *Darken* or *Shadow*

Brown.

Shadow it as you please; but if too sad you shall never heighten it higher.

In Limning of Pictures, you must never heighten, but work them down to their just Colour.

How to lay
on the
ground.

Your ground or Complexion thus mixed in, upon the shell; lay it on the Card with a greater Pensil then ordinary; and very carefully, couch and spread your Colour, as smooth and even as is possible, clean from spots, haire of your Pensil, or dust. In doing this, fill your Pensil full of Colour rather thin and waterish, then too thick and grubs. And with two or three dashes, or sweeps of your long Pensil, lay it on at an instant, the quicker the better, and the evenner will your Colour lye; Not forgetting to cover so much of your Card, as shall be larger or broader, then you intend to make your face; for you cannot adde any more largeness to it, being to be done at once and speedily. Otherwise the Card or rather the Parchment will become rough and rise in bubbles, and come off from the Card.

To prepare
Colours upon
your shell.

This done, you are to take a pretty large shell of Mother of Pearle or such like, and before you begin to work, temper certain little heapes of severall shadows for the face, and (as Oyl-Painters lay them upon their Pallet) so place them severally about your shell. There are some that temper or mixe them as they worke them in the shadows, without more adoe; but I esteem this other way, the better.

Of Whites,

First then, in all your shadows mingle some White with every one, and white by it self.

Reds.

Then for the Red in the Cheeks and Lipps, temper Lake, Red-lead and a little Vermilion together.

Blews,

For blews; use Indico and white (for Blew-hise is never used in the face.) Then for those sweet and fine blewish and grayish Colours called in french Grisatrie (which are the weak and faintest shadows) take white, a little English Oker, and as much Indico, and (if you will) adde a little Masticote, it will give the shadow a good grace, so that it be not too Greene.

Grisatric.

For the deep shadow, take White English Oker and Umber; for the darke shadows in mens faces, mingle Lake and Pinke, which makes an excellent fleshy shadow. But to prescribe an absolute and generall Rule is impossible; Nature is so infinite various in the Colours and shadows of the face, differing one from the other; that, what e're can be said your own discretion and practice by the Life, will be the best direction. Yet this, and what I say hereafter, will be a great furtherance to your ingenious Indeavours.

To Order your Light.

AND now, notwithstanding the former preparations ^{Your Light.} very necessary, yet take this Observation of your *Light*, being of the greatest importance; and therein I advise you to be curious: Make your *Light* with a *Curtain* or *window-shutters* somewhat clear, with soft and gentle reflecting upon the *Person* to be drawn; for a glaring bright *light* makes hard, and unpleasant reflections and shadows. And because the *Sunne* is an enemy to this work, choole your *Light Northwards* towards the *East*, one single *Light* only, great and fair, without any reflection of *Trees* or *Walls*: let it be high, and so your *shadows* will fall downwards, rather then *traverse-wise*, and the work will be the fairer and rounder.

Place your self to your *Deske*, that your *Light* may strike ^{And sitting.} *inside-long* from the left hand to the right; your work will shew with more advantage being turned and viewed to the same *light* that it was wrought unto.

Have a clean *Sawter* or *Shell* of *Water*, to wash your *Penfills*, and another of *Water* to temper your *Colours*; Have a dry *brush-Penfill* to clean your work from dust. A neat and large *Penknife* to take away such spots or haire that may mixe with your *Colours*, or fall upon your *Card*: Place all these on your *Right hand*: You may likewise cover your *Piece* with a small paper, whereon to try your *Penfills* and *Colours*, before you begin to work.

Thus settled; Draw your *Lines* purple, of the *face* with ^{First line} *Lake* and *White* mingled together very fine; so that if haply you mistake your *Draught* at the first, yet you may with a strong *Stroke*, draw it true, and the other *Line* be no hinderance to the *Worke*, it being faint and not easily discernable.

The *Lines* thus truly drawn of the *face*, somewhat *sharp* and *neate* (wherein you are to be very exact, above any other directions) observe the deep and most remarkable *shadows* for your better memory and help, when you come to go over them more exactly. And now you may if you please, draw out also the *fashion* and *portraiture*, and that part of the *body* which you will joyn to the *face*, commonly not much beneath the *Shoulders*; wherein observe the *Life* so much as possibly you can: that part you may draw with a strong and *darke* *Colour*; it being easie to change or deface, in case you mistake in the just *proportion*.

The Generall manner of working in
Limning.

Manner of
Limning.

IT is an Art so curious and difficult to describe by my Pen, that many Practitioners with much Industry and the help of Demonstration, have not easily proved Proficients, as in these populous Nations of England, France, and others; which draw but few famous Masters out of thousands Practitioners. In England at this day are the most and best famous in Christendome; Yet according to the Italian Proverb *A buen Indentore poche parola basta*, so, I doubt not, but your ingenious capacity and knowledge, (I speak to a Gentleman) having already rendred you Master in Studies, (very likely much above this either in Honour or Profit) will, by the same industry easily conceive me: and with ordinary diligence and practice, you may likewise attain to express the Life with the Pensil; by what I shall deliver in this dead-COLOUR Observations.

To the Life.
First sitting.

The order you are to follow to the Life, is to observe somewhat, the manner of Oyl-Painters. The first sitting, to dead-Colour the face only; (not troubling your self at all with the Comparis of Hairs, Apparrell, &c.) Which commonly takes up the time of two houres; or, if very exact, three or foure houres.

Second.

The next sitting, requires four or five hours: for in that time you are to goe over the face very curiously, observing whatsoever may conduce either to the Likeness which is the Principall; or to the judicious Colouring and observation of the severall graces, beauties or deformities as they appear in Nature; or else in close, sharp, neat workmanship, and sweetnesse of the Shadows, and smooth touching of the Colours.

Third.

The third sitting, is commonly the work of two or three hours, and is spent in cloathing what was before left imperfect and rough; but principally in giving to every deep shadows, their strong and deepning touches, as well in dark shadows of the Eye and Face, Eye-brows, Haire, Eares, &c.

And these Observations and touches, are ever the last part of the businesse, and are never done till all the Haire, Apparrell &c. be finished, for this being wrought with judgment and discretion, adds exceedingly to the Life likeness and roundnesse of the Picture. It is like to a Consort of Musicke which is relished in the Close.

Colours to the Complexion.

AND first to speak of *dead-Colours*, the manner of working Dead-Colour is futable to the *Name*, to be done rough and boldest of all; Having drawn the face with *Lake* and *White* (as before said) you may take to this Colour a little *Red-lead* tempering them to the Colour of the *Cheeks*, *Lipps*, &c. but very faintly: Note. for you must remember, that in this and all other Colours in *Limning*, you may adde when you please to make your Colour *deeper* or *stronger*: but be sure not to make it too *deep* or too *strong*, for you can hardly help it without defacing or spoiling the *Picture*. Because, (as I have told you before) you can never heighthen in this *Art*, except the two bright lights of the *eyes* and touches of the *Haires*. Thus much in generall. And now we come to the particular Working.

The first sitting to worke in particular.

THE comlinesse of the face consists in three abilities; Particular directions of the Picture. *Beautiful Colour, or Complexion*; true *Proportion* and *Favour*; and *Grace in the Countenance*; The curious *Artist*, must watch and catch the lovely graces, witty *smilings*, short and suddain, which pass like *Lightning*. In smiling how the eye changeth and narroweth, holding the sight between the *Lidds*, as a *Center*; how the *Mouth* extendeth little, at both ends of the *Line* upwards; the *Cheeks* raise themselves to the *Eye* wards.

The first Colour to begin the face, are the *Redds* of the *Cheeks* and *Lipps* somewhat strongly in the bottome of the *Chin* (if the man be beardless) as also over, under, and about the *Eyes*, you will perceive a delicate and faint *Redness*; and underneath the *Eyes* somewhat inclining to a *Purple* Colour; which in fair and beautiful faces, are very ordinary, and must be diligently observed.

The *Eare* commonly is *Reddish* and a little *Crimson* and sometimes the *Roots* of the *haire* also. All these you must work after the manner of *washing*, *Hatching* or *Drawing* your *Penfill* along, and with faint and gentle stroakes; rather washing then wiping it, with *stroaks* and *pricks* as some do affect. But the manner of working must be the fruit of your industry and practice, and as you find your inclination, ease and dexterity of hand; Wherein to prescribe a certaine Rules is impossible, above that of your own Nature and experience.

The summe of all. That in your *dead Colouring*, you must wash

wash over your *Ground* or *Complexion*, with this *Red* and the following shadows, endeavouring not only to be exact and curious, but also bold and judicious: for I have seen *Pictures* by a good Master begun, and *dead-coloured* only, that neer at hand they seemed exceeded *Rough, Uneven, and unpleasant*; yet being viewed at a distance from your *Eye*, they appear very smooth, neat, and delicate: therefore I shall perswade you in this first worke, not to study or regard curiosity, or neatness of your *Colours*; but a bold and judicious manner of expressing, what you see in the *Life*.

Which though you worke never so *Rough* at the first, yet in the finishing, it will be in your power to *sweeten* and close it, neat and curious as you please.

Blew-Colour-
working.

Eyes.

The *Red* being done, the next is your faint *blews* about the *Corners & balls* of the eyes and temples, which you must work from the uttermost part to the *face*, and so along, but exceeding *sweet* and faint; by degrees, *sweetning* your *shadow* and *deepning*, according as the *light* falls, with hard or gentle *touches*; and in going over the *face*, be sure to *marke out* the hard *shadows*, in the *darke* side of the *face*, under the *Nose, Chin, Eye-browes* as the *light* falls, and somewhat strong *touches*, in those places, bring up the work in an equall *roundnesse*; giving *perfections* to every particular part, by *visiting* all the *face* curiously, and in a kind of *randome*; by which meanes you will better observe the *likeness, roundnesse, postures, or colouring*, whatsoever is *remarkable*, to make your work compleat and exquisite.

Haire.

The faint and lighter *shadows* being done and somewhat smoothed, and wrought *into* the *Red*, you may work over the *Haire* disposing it into such *formes, folds, and turnings*, as may best become the *Picture*.

You must at first only draw them with *Colours* as neate as you can, *sutable* to the *Life*; and after wash them roughly as the rest, and then once more, perfect the work; and be sure to fill up the void empty bare places with *Colour* which are uncovered, and for the parting *blew*; *deepning* it somewhat more strongly then before, in the places of the darkest *shadows*, still carefully observing the *Life*, which must be your *Load stone*.

Note.

And ever remembering most needfull, first to work your *Colours* and *shadows*, as *deep* and *strong* as you see them, but by *degrees*; beginning faintly, increasing the strength of the *shadows*, as the rest of the work comes up unto it, and suits for it.

And for this, no *Rule* can be given better, then that of your owne judgement. And so here we have done our
face

face alone and that in *dead COLOURS* only.

Second sitting.

YOUR next worke will be longer in time, but not so long in description: for this will take up five or sixe or more *houres*, as you will bestow more or lesse paines in the worke. Second sitting.

And now the *Person* being set just in the former *posture*, you are more exactly to observe and curiously to expresse *Nature*; which you did but rudely score out before. For direction therein, this is all that can be said. You must use again the same *Colours*, in the same places, you did before in the *first sitting*; working, driving and sweetning them one into another; to the end that nothing be left in your worke, with an hard edge, or uneven heap, or patch of *Colours*; but altogether mixed and driven one into another, with the poynnt of (some-what) a sharper *Penfill* then you used at *first*, that your *shadows* may lye soft and smooth, beinga disperfed and gently extended into, and towards, the light and parts of the *face*, like *aire, smoake, or vapour*. Observation.

But before you proceed thus far, you are carefully to observe all the aforesaid *shadows* and *Colours*, and by little and little to work them, over; & into one another; and when you have wrought an houre or two, it will be time to lay your *ground* behind your *Picture*. It is commonly *blew* or *Crimson*, somewhat like a *satten* or *velvet Curtaine*, much in use with old *Hilliard*. The Ground-Colour behind.

If *blew*, you must lay it thus, (being not easie to do it well and eeven.) The *Bise* being pure and clean washed, temper of it as much in a *shell*, as will cover a *Card*. Let it be all thorough moyst, and well bound with the *Sun*; Then with a small *Penfill* draw (with the same *Colour*) the outside or *Purfle*, I mean the outmost line of the *head* and *body* of the *Picture*. That done with a larger *Penfill*, wash over carefully the whole ground, that you mean to cover, with somewhat a thinne and waterish *blew*; and after with a reasonable great *Penfill*, full of *Colour* and flowings, lay over that very place, with thick and substantiall *Colour*, which before you had only *washt* over. In doing of this, be very swift, keeping your *Colour* moyst, that you have laid, not suffering any part thereof to dry, untill all be covered: by this meanes, it will lye as smooth as *glasse*, and the watering over the *Card* before, with a thinne *Colour*, makes the rest, that you lay after, to settle eeven and handsome, which otherwise would lye in heaps, like unto drift *sand*: It is a troublesome *Colour*. Curtaine of Blew, How to lay it Remarkable.

Crimson Sat-
ten ground.

If you will have the ground as *Crimson Satten*, you must worke with *India-Lake*, where, and in what places, you will have those *strong* and high *lights*, and reflections to fall, which are seen in *satten* and *velvet*.

Lay your *light* with *thinne* and *waterish Lake*, and in *deepning* and *strong shadows*, close by the other *lights*, with *thicker Colour*.

It cannot be better expressed possibly, than to take a piece of *satten*, of any *Colour*, being laid before you, you will presently see, what an excellent president the *life* is for *light* and *shadow*: no instruction, being like to this experiment.

Over-view,
and add to the
face,

When your *back ground* is laid and dry, you will find the *Picture* strangely changed, the beauty of these grounds will so darken and dead the *Picture*: The apparrell with fitting *Colour*, being also done only flat with *heightning* or *deepning*; Then go over the *face* again, reducing your *shadows*, to much neatnesse, drawing the *eyes* and *lines* of the *lids*, expressing the *nostrils* rednesse, the *shadowy* entrance into the *eares*, the *deepnesse* of the *eye-brows*, and those more perspicuous *markes* of the *face*, with somewhat a more sharpe and curious *Pen-sill*.

But to particularize every thing, would seem to be a plot upon your patience. And therefore to finish this *second sitting*, I only wish you not to leave your ground, to rest upon the *face* too hard, with an edge; but with your *Pen-sill* so to sweeten and drive-in your *Colours* into the *Enstroake*, or *outline* of the *face* that when the work is done, the *ground* may stand as it were a great deal distant from the *face* behind the *Picture*, and the *face* seeme to stand forward off from the *ground*; by darkning both the *ground* above, from the *light-side* of the *Picture*, and below, on the *dark-side* of the *Picture*.

And Haire.

Then go over the *haire*, lightning and *deepning* it by the *Life*, and gently drawing the *lines* of those *locks* of *haire* uppermost, and benind over the *ground*, which else would seem hard and unpleasant.

Now when you have done this *sitting*, and the Person gone and weary (as usually they are) and yet your work be rough (as indeed it will be, as yet, impossible to bring so curious work to absolute perfection) you must spend some good time by your self, in *polishing* & working your Piece to perfection; filling up the empty places, and *sweetning* the *shadows*, that as yet may lie uneven, hard, and unpleasant.

The Dressings

Then go on in your *linnen* dressings and apparrell, to make out the severall *folds*; and *deepning* as you shall find in the *Life*: for in perfecting the worke, lay the *linnen*, apparrell, jewels,

jewells, pearles, and (what else is to be imitated,) in the same fold and forme as you have drawn it in your first draught, and then finish it by the life as you shall see the shadows and light fall; lightning the lines, with the purest white, a little yellow, and less blew.

The black must be deepned with Ivory-black, and if you worke in heighthning and light reflections, you must mingle with the ordinary black a little Lake or Indico, or rather bleeding in stead of Indico; you will find the black to render a curious and admirable reflection like to well dried fatten; especially if your light be strong and hard. The matter whereof, if you please to see imitably exprest, you will find it abundantly in severall rare pieces done by that incomparable Master Hans Holbin who in all his differing and various manner of Painting either in Oyle, Distemper, or Limning was so generall an Artift, as never to follow any man, nor any one able to imitate him.

Blackish reflections.

Third Sitting.

The third sitting will be only spent in giving the strong touches necessary for rounding the face, which now will appear better for observation, the apparrell, hair, and ground, being already finished.

Third sitting.

In this sitting therefore observe, what ever may conduce to the likeness and resemblance, which above all is the principal aime: viz. skin-molds, smiling, or glanceing of the eye, descending or contracting the mouth; narrowing the eyes, with smiling: to which purpose, find occasion of discourse, or cause the party to be in action, or to regard you with a full merry and discoursive aspect. Wherein you must be ready and apprehensive to steal observations, and to express them with a quick bold and constant hand, ever remembering not to make the deeper shadows too darke and obscure, as happily you may think they appear in the Life, which in Painting (as deep as the Life) is no good Rule to follow, and in Limning is a note of very necessary consequences conclude your face with these observations, that the eye gives the life; the nose, the favour; the mouth, the likeness.

Likenesse, Resemblance, Countenance, Marks, Moles.

Note.

Remarkable.

If there happen any Armour or Gold-work to observe this Rule.

Armour to Colour

First, lay Liquid Silver, flat, and even, dried and burnisht with a small weefels-tooth, (handsomely fitted into a Penjill-ricks) then temper the shadow of Armour, with Silver, Indico, Litmus and a little Umber; work your shadows upon, and over, according to the Life; the heighthnings are to be left,

Silver.

bea-

ring the bright burnish. Then *deepning* the depth of the shadow (the thinnest part thereof) with some store of *Silver* which must be sweetly wrought into *Silver*, and laid all flat as before.

Gold Colour.

Gall-stone of an Oxe.

As for the *Gold*, you may lay your ground flat with *English Oker*, tempered with *liquid Gold*. Yet there is a stone in the Gall of an Oxe, called the *Gall-stone*, which being ground and mixt with *Gold*, is good for all *Gold*-works, and gives an excellent lustre in the shadowing.

When the deepest darkest places are to be mixed with *black*; your lightning must be purest and finest *liquid Gold*.

The manner of working liquid Gold,

The manner of working whereof was taught by Old *Hi-liard* thus: If in your work, there be any *carving* or *Imbossing*, and that in the *light* part, it must be sparing; and you must very finely expresse it by raising (in the high and round places) a little *pile* or heape of this *Gall-stone* or *English Oker*, by taking your *Pen-sill* full of *Colour*, and resting the point in one and the same place til your *height*, or touch, be raised above your other worke.

Or Silver.

Pearle.

Diamonds.

That done, cover over your raised worke with *Gold*, and you will see it exceeding fair and bright.

The like you must do with *Silver*.

To expresse the roundnesse and lustre of *Pearl*; do it with a little *Pinck*. *Diamonds* are exprest flat with *liquid Silver*, laid round and high, the *deepning* must be *Cherry-stone black*, and the deepest *Ivory-black*, the *Silver* dryed and burnisht is for *heightning*; the strong and darker the *shadows* are, the fairer the *DIAMOND*; which if you could set off, as I could wish, would equall that in the *Grand-Sultans Cap*.

Rubies.

Emrauld or Green-stone.

The secret of *Rubies*, is of maine consequence; *vix à visu temperanda*. It is delivered in the same *Hieroglyphical Cabalistical Character*. Having therefore laid the ground of *Silver* burnisht, the bignesse of the *Rubie*, take *gheereaguar*, of the best and purest *wagron mixt*; then take a needle or small pointed Instrument, heated in a Candle & lay a drop or a litle of this composition upon the burnisht *Silver* as aforesaid, fashioning the stone, round or square, or other forme with the poynt of your Instrument; Let it lye a day or two to drye, and it will be very fair and transplendent, it being long a drying; And to the other composition a little powder of *Tunie*. For an *Emrauld* or *Green-stone*, temper your *gheereaguar* with *verdigreec* and a little *turmerick* root, (first scraped) with *vinegar*; then let it dry, then grind it to fine powder, and so temper it with *gheereaguar*, as you did for the *Rubie*.

For

For a *Saphire*, and all kind of *blew stones* the same *Gheerea-* Saphire.
guar tempered with *Ultramarine* is excellent, especially if your
Colour be faire.

For an *Ametist* the same *Gheereagu* mixed with *wayco-* Ametist.
riant and *waywick*; and so the other colours as you please to
mixe them; though I conceive I have already told you the
fairest.

Thus having enriched you with a Mine of Precious stones,
and *pearles*, with *Gold* to inset them; I will conclude this first
part of *Picture* by the *Life*, with the manner of making *liquid*
Gold.

To make Liquid-Gold most Excellent.

TAke of the fine *leafe-Gold* about the quantity of halfe Liquid Gold,
a *Crown* or rather of the cutting of the same, to the to make it.
like quantity (at the *Gold-beaters*); grind this with a thicke
and strong *Gum-water*, upon a reasonable large stone, very fine
and painfully; you cannot make it fine enough; being rather
opus Laboris; quam Ingenii. As you grind it, adde more *Gum-*
waters, and though the *Gold* look never so dirty and black
esteem it not the lesse worth; and having wrought it to a
competent fineness, take it off from the stone; putting in
more *Gum-water* wash it as cleane as you were told before,
and in the same manner, as you did your *Bise*, *Smalt*,
&c.

Being very clean, adde to it a little *Mercury sublimate*, on
the poynt of a *Knife*, with which you must temper with it, a
very little *Gum*, to bind it in the shell, and as it settles and
begins to dry in the shell, shake it together; remove, and
spread the *Gold* about the sides thereof, that it may be alto-
gether one *Colour* and fineness, which when it is dry and
fair, as it will be, if you carefully wash it clean. Use it with fair
water, as you do your other Colours: and this way you shall
find your *Gold* fairer and more in quantity, then you can
buy, for much more money.

To make Liquid-Silver.

THe same course take with *silver*, which you must use Liquid Silver,
in the same manner. Only with this observation; that to make it.
seeing the *silver*, either with long keeping, or the moysture
of ayre, will become starved and rusty, you must prevent this
Inconvenience before you lay your *silver*, by covering o- Silver larnish
ver the place with a little juice of *Garlicke*. It will keep it
very faire and bright: this secret I had from Mr. *Hiliard*. Thus
have I done with my first *Division*. T The

The Second Division by Landskip :

The Tablet.

Tablet for
Landskip.

TAKE some *Vellome*; shave it upon a thinne frame; fastning it with Starch, Paste, or Glue, and pasting it upon a board; which manner of making, for *Landskip* or *History*, is altogether used in *Italy*. I mean thin *Parchment* with any *Pastboard* for your *Tablet*, large or less size, you intend for your *Picture*.

Landskip after
the Life,
the way to
draw it.

Green, of all *Colours* is most delightfull to the *Eye*. Not in all the *Art of Painting* such variety of *Colour*, more pleasing then is the *Prospect* of a well-wrought *Landskip*; especially when your ingenious *Industry* hath already rendred you a *Master of Art* and contemplation. If you draw a *Prospect* from the *Life*; Take your *Station* upon the rize of ground, or top of an *Hill*, where you shall have a large *Horizon*; And skore your *Tablet* into three *divisions* downwards, from the top to the bottome, set your face directly opposite to the midst of your *Horizon*, and keeping your body fixed, Observe what is incomprehended directly before your eyes, and draw that into forme upon your *Tablet* in the middle-*Division*.

Then turning your *Head* only, (not your body) to the right hand, draw likewise what is presented to your *sight*, adjoining it to your former *Draught* and frame it into the same.

And so also removing your *sight* to the left hand, take that observation, which will make a complete *PROSPECT*.

And as all things appear in *Distance* and *Truth*, *Proportion* and *Colour*, so be carefull to express them; Most *Countries* Southward, *Spaine* and *Italy*, afford wonderfull strange objects in *Landskip*, *Hills*, *Dales*, *Rocks*, *Mountains*, *Cataracts*, *Ruines*, *Aqueducts*, and alwayes a fair *skie* to discover far off, which are rarely done there to the *Life*. You cannot miss of many examples every where, though less pleasing; but in *Holland*, none at all. So then, the *Dutch* in composing a *Piece of Prospect*, of their own *Fancie* and *Invention*, for want of the *Life* most grossly erre in *Proportion*, *Distance*, and *Colour*. Now for the want of the *Life* and *Nature*, if you will adventure on your *fancie*; Go to work this way.

I cannot prescribe, how to order your light, in a piece of *Landskip* by the *Life*; for according to the place, as you look *North*, or *Southward*, *East*, or *Westward*, as the time of the day and the *Sun's* declination, so must you order your *Shadows* as they

they appear. But in all working of *Painting* by *Fancie*, let your light descend from your left, to your right hand : So will it appear upon the work, from the *right* to the *left*, the more gracefull. (But when you paint a face to the *life*, you must observe the parties face, which differs, some more perfect, either to the *right* or *left*.

In making it ; First, beginne with a large *skie* or *Element* To make a Landskip. and if there be any shining or reflection of the *Sunne*, (in which only the *Dutch* are neat and curious,) then you must be carefull, by no meanes to mixe *Red-lead*, or *Mene*, in the purple of the *skie*, or *Clouds*, but only with *Lake* and *White*; the *Yellow* and *whitish* beams of the *Sunne*, must be wrought with *Masticoate* and *White*, which as soon as you have done, lay by that *Penfil*; For you must not mingle the *blew* Colours of the *Clouds* with any *Penfil* that hath touched *Masticoate*; It will make the *skie* *Greenish* and *discoloured*.

Make up the *blewish* *skie* and *Clouds* with *Smalt* and not with *Bise*, for it is too *green* and *blēw*; and nothing so proper for the purpose. At the first working, *dead* all your *Piece* Dead Colours over, *full* and *flowing* with *Colours* suitable to the *Aire*, and *green* *Meadows* and *Trees* or *Ground* not laying them on heaps but somewhat smooth. Be not curious in your first *dead-Colours*, do it slightly and hastily. Leave a large *skie*, which work-down in the *Horizon*; faint and fair: as you draw near the *Earth*, let the remote and far off *Mountains* appear sweet and misty, undiscoverable, and almost indistinguishable, mixing into the *Clouds*, as it were lost in the *Ayre*.

Your next *ground-Colour* downwards, must increase in bigness of *proportions* as neerer the sight, and must be somewhat *blewish* as *Sea-green* and as you draw neerer the first *ground* let them decline sometimes into a *Reddish*, otherwise into a *Popinjay-green*. Next ground.

Your last *ground Colour* must be neereft the *Colour* of *Earth*, a *dark-yellow*, *brown* & *green*, easier to be done with the *Penfil* then described by the *Pen*.

The same *Colour* (or neere the same,) must be your first *Trees*, and alwayes as they come down neereft in distance, they must increase towards their *Naturall Colour*, in *largeness*, and *perfection*, somewhat suiting the *Earth*. And neerer.

By any means, let passengers & people by the ways increase neerer hand and be made bigger in their *forme* and *Colour*; and evermore let every thing, *from* left to the *right* hand in a *Line*, be of the same equall bigness. You might have seen Passengers in some *Landskip* (who should be imagined *four* or *five* miles in distance from the *Eye*) to be expressed Note.

ed neerer, and as at hand which is a grosse error.

Trees.

The *Trees* must be made with great judgment, the leaves flowing or filling one with the other, some sticking forward, others lost in *shadows*.

Note.

Let not your *Landskip* of *land*, rise high, and lift it self into the top of your *Piece*, as hath been noted in the *Prints* of *Albert Durar*, (otherwise, in his way, an excellent *Master*;) rather let them lye low, and under the *eye*, which is most gracefull, and more Naturall, with a full *skie*.

Paul Brell's observations.

The most generall and absolute Rule in *Landskip*, was observed by that excellent Master at *Rome*, *Paul Brell*, whose delightfull works many of them extant in *Prints*, are set out by *Raphael* and *John Sadler*. Besides many *Paintings* of his own hand both in *Frescoe* and *Oyle*, in the *Pallace* of *Cardinal Montaltre*, by *St. Maria Major*, *Bentoglia* in *Mount Gaballo*, and in the Church of *St. Cecillia*; His observation is onely this, That an *Artist* must be sure to make all his *shadows* fall one way; that is, to place *light* against *dark*, and *dark* against *light*. His meaning is, that to oppose *Light* to *shadows*, is onely to remove and extend the *Prospect*, and to make it shew far off, yet so as ever they must lose their force of vigour as they remove from the *eye*, and if strongest alwaies neerest at hand, and as they fall on the first ground.

Light against dark, et è contrario.

Heightning the touches of the Trees.

Besides all this *second* working, you are to touch up the *Trees*, *boughs*, and *branches* of them, putting all the *dark shadows* first, and raising the *lighter* leaves above the *darker*, by mixing some *Masticoate* with the *dark green*, which you may make with *Bise*, *Pinke*, and *Indico*.

The uppermost of all, you are last of all to express by lightly touching the *exteriour edges* and *brims* of some of the former *leaves*, with a little *green Masticoate*, and *white*. If deeper, *darkest shadows*, you may well set off with *sap-green* and *Indico*. Only remember, that both in the *leaves* and *trees*, *Rivers*, and far distant *Mountains*, you must affect, to express certain reall *Morrice-dello* (as *Paul Brell* calls it), or soft delicateness, which is the very next remarkable in the worke.

Cataracts and falls of water-Rocks.

There is great Art in making *Cataracts*, and terrible falls of *waters* (such as you see at *Bruolli* neer *Rome*) and fearful *Rocks*. Wherein *Montpert* of *Aitneryp* is excellent; no *Pieces* pass his hand without them. They are rather made with sleight of hand, and a little dramme of discretion with judgment, then by study and diligence.

A good full ground must be first laid neer the *Colour*; then with stronger, in the *dark* places; and sleight and easie *heightning* in the *light*; ever observing those dil-proportions, *Cracks* and

and ruptures of various over-wannie colours; the manner whereof, you see abundantly exprest by most mens *Pensils*, almost in every *Landskip*.

I should have proceeded in a formall discourse of the *second* manner of working, according to the *second* sitting after the *Life*: But I spare your trouble referring you to those observations heretofore directed: for curiosity in this work is not so much required, as in a *Picture*.

The greatest cunning herein is to cosen your own eyes; which yet, you cannot do, without their consent in assisting, by an apt accommodation of rarity of Colours, in their due places, In such manner, that many times in a *Tablet* of a span long, a man's Imagination, may be carried quite out of the *Country*, *Seas*, and *Citties*, by a sure *Piece* of his own making. See *Streeter's* most exact and rare *Landskips* in *Oyl*.

The Third Division of History.

You shall rarely see *History* in *Limning*, to be done in any largeness. Only four books there are in a *Master Book* of *Paulo quinto* in the *Vatican Library* reasonably well done by one *Salmiato*, a *Florentine*.

In the same place there is a very antient *Greek Martyrologie*, sometime belonging to the Emperour *Basilus* about a thousand years since. Wherein were Limned upon *Parchment* 463 good large *Histories* out of the *Martyrdome* of Antient holy people in the primitive *Church*; and these pieces were done by severall *Gretians* dwelling at *Constantinople*.

Other Books exceedingly well limm'd in that *Library*, done by *Albert Durar*.

Another, done by *Don Clavio* very neat and curious, and all these upon *Parchment*, only the fleshy *Colour* wrought in, with the poynt of a *Pensill*, without any *Primere* or ground at all. Which certainly is an error, or rather *Hereſie* in the *Italian*, who wil by no meanes admit of *Limning* with a ground.

But that which is *Inſtar omnium*, is an *History* of the *Buriall* of a *Gretian Monarch*, done upon a large *Tablet* of fine abortive *Parchment*, polished on a smooth and well seasoned board of *Pear-tree*. It was in the hands of *Mr. Endymion Porter* & begun by that incomparable *Master, Isaack Olyzer*, almost to the end, but it had finishing from his Sonne. It was a piece of the greatest beauty and perfection (for so much) as I think all *Europe* or the *World* can produce. And I believe if *Carlovan Mandras* in his *Dutch History* of the famous *Painters* had

seen this *Picture*, his book might have encreased to a *Tome* with this worthy description.

The difference in Painting History and Picture.

The difference in Painting of *Pictures* and *History* are infinite, though the *Colours* be the same; and to particularise but in part, what may be said of this subject would be endlesse.

Variety of Colours in the Life.

The most remarkable difference certainly is in the variety of *Colours* which according to their severall *Complexions*, *Sex*, and *Ages* may be represented, and many times according to the humour, judgment and affection of the Workman; And we see ordinarily, the practice of the best and most famous *Painters*, (those that follow the *Life*,) doe tye themselves *straightly* and *precisely*, to what they see in their *patternes* (the designs and drawings of *Bloomart* and *Spranger*.) Yet in the Invention they assume unto themselves liberty or rather licence in their *racking* and *strained* proportions so others in their *Colouring*, as that many times extravagancies, and impossibilities, (if not ridiculous), do appear.

Bloomart and *Spranger*.

Liberty affected in Colouring.

By *Raphael Urbine*.

Hence comes it, that the rare *Raphael Urbine* affecting a delicate pleasing liberty in *Colouring* of his *Naked's*, is so pitifully imitated by some of the *Dutch Masters*.

And so, the *Dutch* pester their work with *greenish*, *blew* and *purpl* *Colour*, in their *Naked's*, as would rather serve for a reasonable *Exaggeration*, and set out the flesh as it bastinado'd into black and blew.

And *Basano*,

The *Naturall Basano*, an old and excellent Master; yet so affected to *Pots* and *Dripping-pannes*, to *blew* *cotes* and *Doggs*, that his *History* of the *Deluge* sometimes in the *Gallery* at *St. James* by *Whitehall*; seems to be rather a disordered and confused *Kitchen*; then *Noah's flood*.

Ruben and *Cornelius* of *Harlem*,

So *Ruben* in his affected *Colouring* sometimes in the *privy Gallery* at *Whitehall*, and *Cornelius* of *Harlem* in his loose & untrussed figures; like old and beaten *Gladiaty*; seem exceedingly to abuse that gentle and modest licence, which always graced the work of that admirable *Italian Michael Angelo*, that therefore it is not safe to go beyond the *Life* rather then so much to exceed the *patterne* by the *Chimeraes* of their own brain and fancy; and yet what I have touched before concerning him also, is accounted a fault.

Angelo.

Four severall sorts of Colouring.

Four severall wayes of Colouring.

Indeed and briefly there are four severall kinds of *Colouring* to be observed in *History*. Of young *Infants*, of *jaire*, *Virgins*

virgins, of young women, of old women, in every of these severally. It is in the power of a judicious Artist, to vary and change their manner of colouring, according to his discretion, or as the occasion and subject of his intention shall require.

Infants and young children are to be of a soft, airy, and tender complexion, crimson and delicate coloured blood upon the ear and skin, almost transparent; which you will expresse with white, Lake, and a little Red-lead; the shaddowes are to be thin, faint, and tender; the cheeks, lips, chin, fingers, knees, and toes, more reddish than the other parts of the body. The Linnen and Laune about these tender bodies, are to be made thin, and very transparent; onely strongly touched up in the thickest foldings.

1. Of Infants.

The complexions of Virgins and fair young women, are not so much different from the other colouring, as in the perfection and shapenesse of the work; those few and soft Muscles are to be done gently and easily, to expresse the shaddowes of white-yellow, blewish, in some places purple. And if you seek perfection in this, or any of the rest, the nearest, and most certain, and infallible direction, is, by the Life; which you may follow with best assurance; since alwaies, we suppose, you know all colours, and how to mix them at pleasure.

2. Virgins and fair-Women.

Mens bodies naked, are to be made strong, robustious, and vigorous; the Muscles and Sinewes strongly and exactly followed, allotting to every Artery his right and due place; which to do with understanding, is a study and practise of your whole life; and yet an Artist otherwise, may not be deficient in this. So exceedingly doth Nature transcend Art, and her Idolaters; not easily to be courted, or so much as to be followed afar off.

3. Men naked.

And though these observations are carefully to be exemplified, yet is it in the power and judgment of the Painter, to vary the colours and severall complexions of bodies; onely, if the postures be either reposed, or other wise in violent action, they are to be more or lesse expressed.

An excellent shadow for an old man's body, is Pinck, Lake, and Ivory-black; it will be a glowing shadow, like the expression of the wrinkles and furrrows of the face and hands, of people extremely aged, dark eyes, melancholly aspect. Subject enough, to show the riches of invention and Spirit, especially if it be suitable to the History.

4. Aged bodies.

To order many persons in one Tablet, of the same sex and age, apparelling and cloathing their personages; I do not find, that the best Painters have been very carefull, to present figures with colours of apparell, fitting their years; as to an old man,

Several persons of one age and sex, in one Tablet.

Colours of their Apparell.

sad

sad and dark colours, and such like; but rather quite contrary, bending their noble study to cloth their figures, with what may best adorn their workmanship. The *Eastern Nations* were never clothed in *black* or *sad colours*.

The *Virgin Mary* is universally (as it were by common consent) represented in *Purple* and *Azure*; *St. John the Evangelist* in *Scarlet*, the *Apostles* (though most reverend) are vested in *Green*, *Crimson*, *Blew*, as pleaseth the *Painter*.

Of Drapery in Limning.

Drapery two waies.

FOR *Drapery*, I find but two waies in *Limning*; the one by *Italians* and *French*, to work-in their *Aparel*, in manner of *washing*; working it with the point of a *Penfill*, with *slips* and little *pricks*, and engraving it all over, somewhat like the nap of *Frisado*; yet so, that when all is done, you may see the *parchment* quite through your work; which, in my opinion, is a very sleight single-sol'd device, and rather like a *Wash-drawing*, than a *Master's work*.

Blew Drapery

The better way is, to lay a good, flat, and full ground, all over, whose *Drapery* you mean to make; and if it must be *Blew*, then all over with *Bise*, smoothly laid. The deepening *Lake* and *Indico*, the lightning *white*, very fine, faint, and fair; and that onely in extreamest *light*. The same order you are to observe, in all your *Draperies* whatsoever. And this was the way of *Isaac Oliver*, in my observation.

Isaac Oliver.

Lightning with Gold,

There is to be seen in the Palace of *Don Julio Clovis*, *Crimson-velvet* Curtains, and Clothes of *Gold*, excellently expressed by lightning; with fine *shell-gold*: but it must be hatched and washed; and your gold must be of your own making, for you can buy none fine enough for this purpose.

upon all Colours,

You cannot believe, what an ornament this lightning with *Gold* is, and what a lustre it gives to fair coloured *Drapery*; as, *crimson-velvet*, *red*, *green*, and *blew*: And if you mix *gold* with the very ground it self, you will find the apparell much fairer.

by Albert Durar.

And in the same manner, you are to work the *Building* and *Architecture*, especially in rich stately *Edifices*; And so far was *Albert Durar* in love with this manner of working, that I have seen the very dirty *earth*, the dead stocks of rotten *trees*, and stakes of *hedges*, in *Landkips*; all lightned with this manner of working in *gold*, which shew very pleasant, and affect the *eye* exceedingly.

Other remarkable observations there are, which you shall better master by your own practise, than my relation: And yet those that follow will not be amisse.

Observations in Limning.

When you begin to work, temper the *Colours* in a *shell* with your finger, dipt in *water*, a little before you begin; if your *colour* will not take, or your parchment be *greasie*, temper with the *colour* a little *ear-wax*, as little as may be; it is good to mix with those *colours* that do *peel* from your work, as hath been before noted.

Observations
in Limning.

Sit not above *two yards* at the most (for the *face*) from the person, whose *picture* you take; and *six yards* distance for the whole *body*, levell with them; unlessse they are tall, then somewhat above them, for so they appear to most men, who are not so tall. Mark when he removes, though never so little, from his first *station* or placing; recall him to the former *sitting*, for a little change of the *site* of the *body* or *face*, causeth error in the work. Draw not any part of the *face*, in *story* or *picture*, exactly, or perfectly at the first, neither finish the *eye*, *mouth*, or *nose*; but let all the work be made and concluded together.

The Sitting,

All the art and judgment is in the touch of *Proportion*, and the exact *drawing*; yet, neatnesse of work, and curiosity in beautiful *colours*, do indeed many times grace the *Picture* in such manner, that the defects of *drawing* are not easily discovered, but unto very *judicious* observers.

Proportion,

Never change your *light*, if you can possible, but rather finish the work by the *first* light: And therefore not many excellent *Artists* in this kind, will work abroad from their own *light*. A dishonour to transport his *Easel*, *Pallat*, *Collours*, and *Pen-sills* from home.

Light,

When you have finished the *face*, and are to draw the *posture*, let the *Person* rise and stand, when you draw the lines of *posture*, and not sit by any means; for though never so true *sitting*, yet you will find your self deceived in the *draught*, which will lose the *grace* and *sprightfulnesse*, and will be rewarded with a dull and livelesse aspect.

and Posture,

Of Pastills, or Croyons.

The *Pastill* for *Croyon*, or *dry colour*: take three ounces of *Lint-seed* oyle, six ounces of *yellow Wax*, two ounces of *white Mastick*, four ounces of *Colophonia*, four ounces of *Rosin-Depino Grease*, one ounce of *Turpentine*: Melt all these together in a fair earthen pot or pan, well leaded; put not all in together, but one quantity after another, as they melt; cut the *waxe* in pieces, it will melt the sooner; stamp the *Rosin*, and

Pastills for
Croyons.
To make them

Lapis Loculi,
Lapis Lazarilli.
To make Ul-
tramarine.

Caliphonia: this done, let it be luke-warme, in any wise not hot: mingle therewith (as best you may with your hand) the *Lapis Loculi*; ground and work it up in a lumpe, and so let it rest a day or two, then take a faire earthen pan or a dry smooth *Bason* almost full of water, so warme, as you may well indure your hand in it. Then take the massy Lumpe and work it between your hands, so long as you can see it sweate out a cleer water of a *blew* Colour, and the longer it is before the drops come forth the better. When the water is well *blewed*, let it away, and take another *Bason* or *Panne* of clean water and worke it as before, then take another *Panne*, a fourth, and a *fift*; still no more drops will sweat out, letting the ground remain and dry throughly: then with a feather wipe it off the *panne*, upon a paper, and so put it up, the first *blew* that sweateth is best, and so the rest in degrees. You may put the worser sort into the like new *Pastill* again, and work it over as before. It will be the fairer but less in quantity. There are other wayes pretended.

Note also, that the *Pastill* can never serve but once: and afterwards, to make Lincks, and Torches. You may get some of the broken pieces of *Lapis Loculi* of the Marchants of *ALEPPO*, the deepest colour the best.

To work in Crojons or Pastills,

I observe three manner of wayes.

1. With Pow-
ders.

The first and worst, is that of *Monsieur de Moustiers* of *Paris*, whose custome is to rub-in severall Colours, (being first reduced into powder, and set in severall small boxes,) upon the paper, which commonly is the whitest; and this he doth with severall stubbed *Penfils*, the ends fitted with *Cotton* or *Bumbaste*. His work is reasonable neate, but not lasting, thiere being nothing to bind-on the Colours, which commonly fall off, and the work lost or defective.

2. Pastills.

The second is with *Pastills* the length of a finger or thereabout, composed of severall Colours, mixt and ground together, of a good consistence and stiffnesse, and so rouled up and laid to dry. They have used to make them up with *Milk*, *Beer*, or *Ale*, or new *Wort*; others with old rotten *size*, to bind the Colours together.

3. Colour'd
paper.

The last and best (as I conceive) is to Colour the paper, whereon you intend to draw the *Picture*, with *Carnation* or *flesh* Colour, near the Person's Complexion you mean to draw. Cover the whole paper (for some complexion) with *Ceruse*, *Mene*, and a little *yellow-Oaker*, ground with *Gum*; When you prepare one paper, do so with many other papers

to save labour, and those with different *complexions*, untill you have use of them.

Lay the *Complexion* with a *sponge* wet, but let it be so bound, as it may not come off with rubbing; this done & dry, draw your outward lines with *red-Chalke* faintly. Then with your several *Pastills* rubbe in the *Colours*, & with your fingers-end, sweeten and mixe them together, driving them, one within another, after the manner of the *Oyl-Painters*; and because you cannot sharpen your *Pastills* as shall be needful, you must remember to close up all the worke with *Red-Chalke* and *black-Chalke*, which (with your *Pen-knife*) sharpen at your pleasure.

I have seen a book of *Pictures* in this last manner of *Croyon*, done by the hand of that incomparable Artist *Hans Holben*, who was servant in Ordinary to *KING Henry the Eighth*. They were Paintings of the most *ENGLISH LORDS*, and *LADIES* then living; and the *patternes* whereby he drew their *Pictures* in *Oyle*. Many of those *Pieces* in the book were spoyled by the injury of time and the ignorance of such as had it in custody. Yet there appear'd in those ruines and remains, an admirable hand, and a rare manner of working in few *lines*, with much diligence and labour in expressing the *Life* and *Likenesse*. Many of them equaling his own *Oyl-Pictures*, and alwayes excelling any other Artizan. After a long time of *Peregrination*, this Book fell into the hands of the late *Earle of Arundell*, *Earle Marshall* of *ENGLAND*, an eminent Patron to all *PAINTERS*, and who understood the *ART*; and therefore preserved this *BOOK* with his *Life*, till both were lost together.

Croyons of
Holben, a rare
Book.

The Ordinary working in *Croyon* is upon *blew-paper*, the Colour rubbed-in, first with the *Penfill*; and afterwards, either with a *stubbe-Penfill* with your finger, or with a little piece of paper, or with a *sponge*, or otherwise.

Ordinary
working in
Croyon.

You may also work in *Croyon* upon *Parchment* exceeding neat and curious in that manner, as these small *Pieces* to the *Life* done upon *Velome*, *Parchment*, and white *Paper* also, by the admirable Artist and *Graver* in *Brass*, *Henricus Jessius* at *Harlem* in *Holland*. The faces no bigger than a *Jacobus* in *Gold* coine. His *Pastills* of the shape and bigness of a tack-poynt, but longer: they might compare with *Limning* and seemed so, to the suddain view. They were rubbed-in, with small *Cotten-penfills*, and were finished with sharp poynted *Red-chalke* and *Black-chalk*.

The true way of making the *Pastill*, is the secret of the *Art*; and so you may remember that I said, some make them of *Ale-wort* and such trash, to tell you the difference not to teach

teach you those wayes: for either they bind so hard, that they will not mark nor score at all, or else so loose and brittle, that you cannot bring them to finenesse.

*For tempering so many Pastills for change of Colours
in the Face.*

I Shall onely direct you in one *COLOUR*, for example of all the other.

Brown Com-
plexion.

For a *Brown Complexion*.

Grind upon the stone, *Ceruse*, *Red-leade* (or *Vermillion*, for this is a more useful colour in this kind of work then in *Limning*) *English Oaker* and a little *Pinke*; you need not grind them very fine but onely to bruise and mixe them well together. To these, adde a reasonable quantity of *Plaster of Paris* burnt and finely sifted, mixe and incorporate this, with the other Colours, thick and stiff, like moyst clay; then take it off the stone, and roule it betwixt the palmes of your hand, as long, or as little as you list; then lay it to dry, in the *Sun* or *Wind*, but not by the *Fire*.

Plaster of
Paris.

In this manner, and with mixture of *Plaster of Paris*, temper all the other shadows, and Colours whatsoever; the quality of this *plaster of Paris*, is to binde the Colours together, and to make them durable, which otherwise would be loose and brittle. With your *Pen-knife* scrape them being dry, to a fine poynt, so sharpe, that you may with it draw a haire's breadth, and this *Plaster* makes the Colour so hard and drye, that you may draw lines upon *Parchment* or *paper*.

For *Crimson*,

The Colour *Crimson* is most difficult to worke; It is made of *Lake*, which of it self is light and hard: therefore instead of that, use *India Lake* or *Russet*, observing alwayes to mixe white *Ceruse* with all the other Colours, or shadows, whatsoever.

And when you are to mixe a Colour that is hard to worke as this *Crimson*, (which commonly you shall find brittle and hard) then temper it with another Colour, neer the same in Colour, but more soft and gentle.

As if you mixe a little *Vermillion* with a good quantity of *Lake*, it will take, not much from the Colour, and make it work very well.

Greens,

And

Other Co-
lours.

In this manner you may make all manner of beautifull *Greens* for *Landskips* and all other Colours requisite for *Rocks*, *Waters*, *Skyes*, and tempering the *Greens* with white *Pinck*, *Bise*, *Masticoate*, *Smalt*, *Indico*, and to make them high, deep, or light, as you please; remembering where you are to temper fast and firm colours, as *Umber*, *Oke*, *Indico*, take the lesse *plaster*

ster of Paris. But where your colours are loose and sandy, they bind the stronger and faster, by adding more plaister.

And when your colours are dry, before you begin your work, sharpen them with a pen-knife, according to the large or little proportion of your designe.

Having ground the white-lead to a sufficient fineness, put it together with the water with the which you ground it, (being sweet water distilled) into a Silver or China-dish, where-in hath been dissolved a good quantity of Gum-Arabick, and strained: The water becoming clear, and the colour become settled; poure the water away, and let it dry in the dishes, and so receive it to your use. The second washing will serve well to work withall, and temper and mix with the shadows. The third and last is good for heightnings, lights, and high touches, and strong reflections. But the first and coarsest in the bottom, reserved in the first dish, must be ground again, and tempered with gum-water, and is very good for laying grounds; and carnations, and complexions for Picture by the life.

It is good to mix Spanish white with your white-lead, for it will bind it together; and it is good to be heightned upon. If you have no Spanish white, make this mixture: Take two parts of ordinary Chalk, and one part of Allom; grind these together to a good fineness, which being made up to a lump, burn it in the fire, and reserve it for use. And so much for the work, by Croyns, or Pastills.

Of Frescoe.

The way of Painting upon walls, to endure weather, the Colours must be ground with lime-water, or milk, or whey, tempered and mix'd in pots, as in Size-colouring. Take the powder of old rubbish Stones, mixed with well-burnt flint-stones, (or lime) and water; wash out the saltness of the lime, by often pouring out the water, and put in fresh, the oftner the better, which makes the plaister or compost: Avoid moist weather, which hath influence upon the walls. (To do the work lasting, strike into the brick or stone-wall, stumps of head-nails, about six inches assunder, which will keep the plaister firm from peeling.)

Then with this compost, plaister the wall a good thickness, letting it dry; and your colours prepared ready and mingled; plaister again over the former, the thickness of half a crown of silver, very fine and thin, so much as you intend presently to work upon, whilst it is wet: Work your colours therein,

Y

which

which will co-operate and corroborate into the *plaster*, and so dry together as a perfect *compost*.

Work your *painting* quick with a free hand, for there cannot be any alteration after the *first* painting; and therefore make your *painting* high enough at the first: You may *deepen*, but not easily *heighten*.

Without any
Mineral co-
lours.
What Brushes

Avoid *Minerall* colours; *Earth* colours are best, as all *Oker s*, *Brown of Spain*, *Terre-vert*, *Spanish-white*, and such like.

Your *Brushes* and *Penfills* must be long and soft; otherwise they will rake the work, and raise the *painting*. Your *Colours* must be full, and flowing from the *Brush*; your *Designe*, perfect in the *Image*, or *paper-copy*; for in this work, you cannot alter or add upon any *colour*.

To make excellent pure White-Lead.

White-Lead.

PUt into a gallon pot certain plaits of clean fine *lead*, cover them with *white-wine vinegar*, glewing the pot with clean *Lome*; bury it in a *Cellar* a months space, or six weeks, then you shall find very good *white-lead* upon the *plates*, which take off for use.

To make severall Colours.

Emerauld.
Ruby.
Saphire.

BReak the best *Verdigreece* into fine powder in a *mortar*, then having laid the ground with liquid *silver* and burnisht, temper the *Verdigreece* with *Varnish*, it makes an *Emerauld*; as also with *Florence-Lake*, it makes a fair *Ruby*; and with *ultra-Marine*, it makes a *Saphire*. Let it rest a while upon your hand, that the *varnish* thereof may dissolve the *stone*. Make it little, even, and smooth upon the *Card*, and it will dry in a day.

A Crimson-Velvet.

Crimson-vel-
vet.

TAke *Indico-Lake*, well ground, and strongly bound with *Gum*, and a little *white-Sugar-candy*. Temper these with a little *Tarnsoil*, then lay it full; and when it is wet, with a dry *Penfill*, wipe away the colour, where you will have the heightning of the *Crimson-velvet* appear, and the strong reflections will this way expresse it.

*Excellent Receipts from Mr. Hilliard, that old
famous English Limner.*

Pearl must be laid with a *white*, mixed with a little *black*, ^{Pearl.} and a little *India blew Mastick*, but yet a very little, in comparison of the *white*, not the *hundred* part; which being dry, give the light of the *Pearl* with *silver*, somewhat more to the *light* side, than to the *shadow*. Then take *white* allayed with *Mastick*, and underneath the *shadow*-side, give it a compassing stroak, which shewes the reflection; then without that, a small shadow of *sea-coal*, undermost of all. But note, that the *silver* must be laid *round* and *full*.

Note, that all *Stones*, (besides the *Diamond*) must be glazed ^{Note.} upon *silver*, with their proper *colours*, with a *varnish*.

An excellent Black.

The best *Black* is *black-Ivory*, burnt in a *Crucible*, well stoppt ^{Black.} with a *tile-shard*, or *iron-plate*, and *luted*, that the aire enter not: Mix therefore the *luting* with a little *salt*, heat it red hot a *quarter* of an hour, then being set by, let it cool of it self, the pot still close; then open it, grind it with *Gum-water*, onely wash it in this manner from the *Gum*; pouring water into it by little and little, in some deep *glasse*, stirring it with a feather; and when it is as thin, or thinner than *Inck*, let it settle an *afternoon*; then poure it from the uppermost of the matter, which is but the scum and foulness, (good to put into *Inck*) the rest being very dry, take it out of the *glasse* and keep it in *paper* or *boxes* for use. But you must soft grinde it again, or temper it again upon the *stone* with water, adding *Gum* beaten fine, into it, with discretion, for by use, you will find the fault; if too little, it worketh ill, and dries too fast; if too much, it will be bright, and glister like *oyl-colour*, which by any means avoid.

*The five perfect Colours, with their Lights
and Shadows.*

The best for *Limning*, is a *Lake* of it self, of a *Murray* <sup>Murray, or
Amechyst.</sup> flour, which is best made, and to be had at *Venice*, or in *Flanders* at *Antwerp*; for if you make shift with other *Lake*, adding *blew*, to make it *Murray*, it can never be good. The former *Lake* is to be ground with *Gum-Arabick* water onely, although when it is once dry in the shell, it is hardly reduced into a condition to work well again. Then grinde more and fresh.

2. Red,

2. Red, or Ruby.

2. Fair Red, or Ruby.

IF you will make a fair Red for Limning, take *India-Lake*, (with breaks of a *Scarlet*, or *Stammell-colour*) there are sundry *Lakes*, which will shadow one upon another, and some so black, that they must be ground generally with *Sugar-candy*, amongst the *Gum*, and others with *Sugar* onely. You cannot grind them too much, nor need they washing. *Vermilion* also is another Red, which must be ground and wash'd.

3. Blew, or Saphire.

3. Blew, or Saphire.

THE darkeft and richest is of *Ultra Marine* of *Venice*; but that is very dear, in the place thereof we use *Smalt*, of the best *Blew*; *Bises* also of severall sorts, paler then other of five or six degrees. They may be ground; but better to be beaten in a Morter of *flint*, like *Ammel*, very smooth, with a *Pestill* likewise of *flint*, or *Aggat*, well stirred, till it be fine, with *gum-water* onely, and well wash'd. So have you many sorts, and all good; shadowing *Bleues*, or *Litmus*, *Indico blew*, *Flory*. These need no washing, nor *Litmus* any grinding, but steeped in the lees of *Soap-ashes*. Use *Gum* with discretion, as aforefaid.

4. Green, or Emrauld.

4. Green, or Emrauld.

GREEN; the best is *Cedar-green*, in the place thereof, take *Tripall*, to draw with: *Pink* is also needfull for *Landskips*, mixed with *Bise-ashes*, makes another *Green*; so likewise with *Masticote* and *Ceruse*, as you see cause. For *light-greens*, *sap-greens*, *flour de Bise*, *tauny-green*, needs nothing but steeped in water, which is best.

5. Yellow, or Topas.

5. Yellow, or Topas.

YELLOW the best is *Masticote*, whereof there are divers sorts, paler or deeper; *yellow Oker*, for want of better, is another also; and these wash'd, not ground, do best; and must have a little *Sugar* amongst the *Gum*, in tempering them. Shadowing *Yellows* are of the stone, found in an *Ox-gall*, ground with *Gum-water*, not washed. And *yellow Oker*, made with *white Roses*, bruised with a little *Allom*, and strained; neither of them needs grinding, nor washing, nor *Gum*. You may make shift with fair *Oker de rouse*, and *Saffron water*. Shadow your *Masticote* with *yellow Oker*, deepen it with *Oker de rouse*.

And so have we done with the five perfect Colours.

An

An excellent Receipt to make Ultra-Marine.

TAke the broken pieces of *Lapis Lazarilli*, the deeper To make ultra-Marine.
blew, or between *black* and *blew*, with as little grains of
gold upon them as may be; put it into a Goldsmith's melting-
 pot, covering it with a *potsherd*; heat it hot about an hour,
 upon a fire of *charcoal*; then quench it with *urine*, *vinegar*, or
water, in some pot, well leaded; dry it in a fire-*shovel* upon
coals, the moisture quite dry; then lay it upon a table, and
 with *pincers*, nip off the hard part from it, being *gray* and
whitish: Then boyl two spoonfulls of *Honey* in a pot of clean
water, and take the *Lapis Lazarilli*, and grind it out with this
water, as fine as may be, and so let it dry for use.

To make a Varnish.

TAke a pound and half of oyle *Aspeck*, the best; five oun- To make a Varnish.
 ces of *Mastick*, as many of *Sandrese*: put these together
 in a *glasse*, boyling them in a pottle of *water*, and putting a
 cloth in the bottom; stir it often for three hours, the longer
 the better; and after it is cool, let it stand in the *Scum* for ten
 daies.

An excellent Water, for the preserving white-Colours,
and recovering them, being dead or starved;
and generally for all Colours.

TAke *Rosemary-water* distilled, and with a few drops there- An excellent Water.
 of temper a shell of *White*, so starved or dead, and it shall
 instantly become perfect; for a truth, try one half of the *co-*
lour, and see the difference. It hath also this quality of good-
 nesse, that whereas all *colours* (especially *Whites* and *Umber*)
 in the grinding and tempering, arise in bubbles, very trou-
 blefome to an *Artist*, a little of this *water* clenfeth the *colour*,
 and disperfeth the bubbles; and being tempered with your
colour in the shell, makes it flow, and to work exceeding
 sharp.

The draught of a Landskip Mathematicall; they that have leasure and desire thereto, may make experiment.

A Landskip.

SET up a little black *Tent* in a field, made easie, portable, Sand convertible, as a *wind-mill*, to all *quarters* at pleasure, capable of no more then one man with little ease, exactly close and dark, save at one *hole*, an inch and half *diameter*; to which, apply a long prospective *Trunck*, with a convex *glasse*, fitted to the said *hole*, and the concave taken out at the other end, which extendeth unto (about) the middle of this erected *Tent*; through which, the visible radiations of all the *objects* without, are intermitted, falling upon a paper which is accommodated to receive them, and so trace them with your *pen* in their naturall appearance, turning this your little *Tent* round by degrees, till you have design'd the whole *aspect* of the *place*.

There is good use hereof in *Chorography*; but to make *Landskips* hereby, were too illiberall. Surely no *Painter* could exceed the preciseness of these.

To make clean a foul, or old Picture, in Oyle.

To clean old Pictures.

MAKE clean the *Picture* with a sponge, dipt in warm beer, and then let it dry; and afterwards wash it over with the liquor of the whitest *Gum-dragon*, steeped or dissolved in water, which will set a glare or freshness upon the *Picture*. If you use *blew starch*, or glare of *eggs*, or other such trash, as is very common, it will take off the *heightning*, and spoil the grace of the work.

Light, bad for the eyes.

Light, bad for the eyes.

LET not the aire be too lightsome; excessive *light* scatters the spirits, and caueth the *sight* to be lost. *Xenophons* soldiers passing a long time in the snow, became almost blind.

Dionysius the Tyrant, shut up his prisoners in dark holes, and sodainly bringing them to *sun-shine* took away their *sight*.

Colours good and bad for sight.

Some colours are not profitable for the *sight*, which diffueth the spirits, drawing them to it; *Black* makes them too grosse: Not any colour does much comfort the eyes, but *Green*, *Blew*, *Violet*, *Saphir*, and *Emerauld*.

Flowers

Flowers of *Burrage*, and leaves of *Burnet*, put into *French-wine*, the colours comfort the eyes, the property of the *Herbs* repress the vapour of the *wine*; and this *wine* is most due to be drunk by an excellent *Painter*; in which, other persons may have leave to taste onely, unlesse to drink his health, unto

The END.

on Historical &c. Limning
Illustration portraits on see page 59
Parchment pasted on card.



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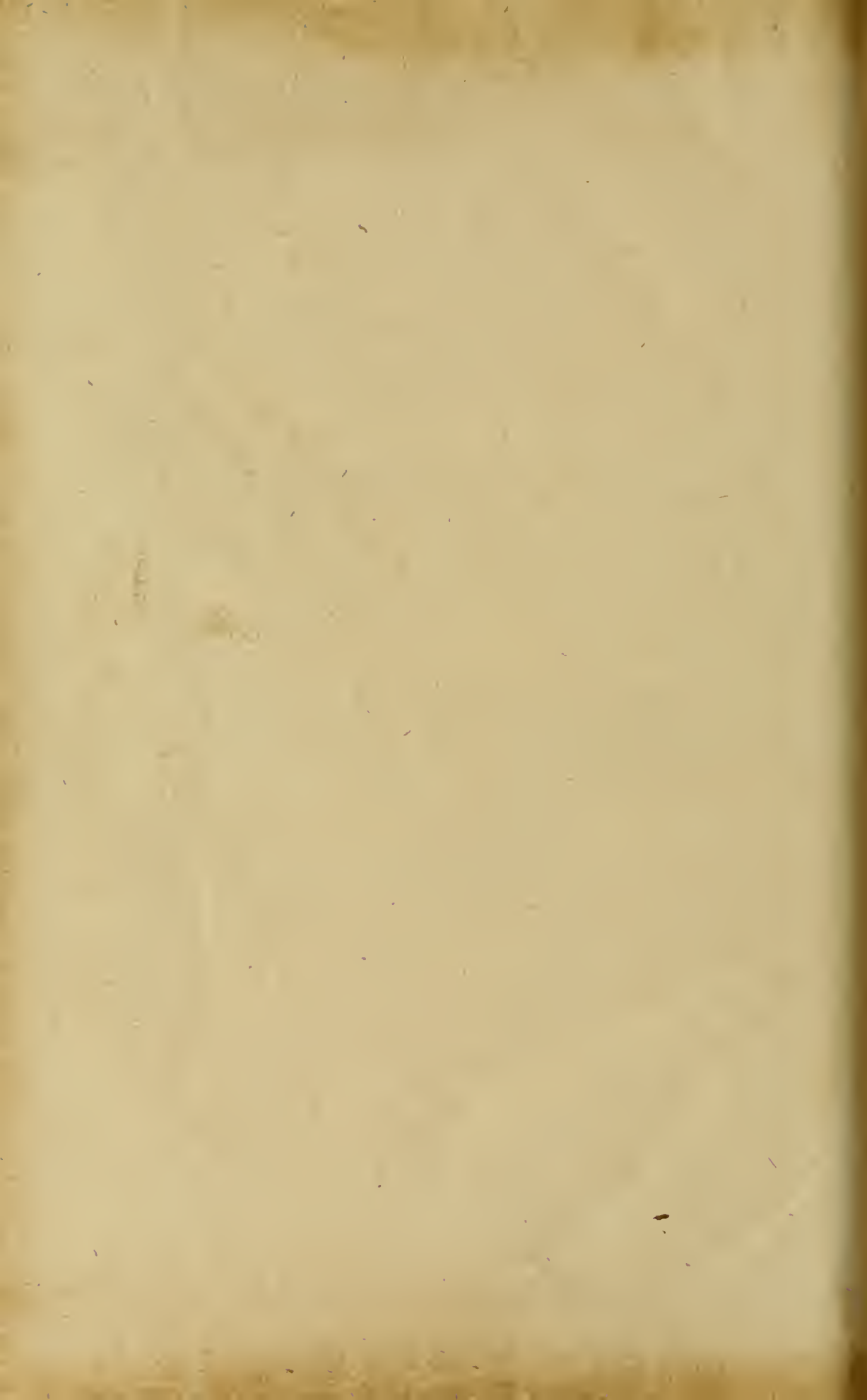
THE HISTORY

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