

Preface to the foundations of the noble and liberal art of Painting.

The most diverting and ingenious noble Art of Painting, natural Nursemaid of all worthy Arts and sciences (as the book-Learned well know), has always been held in the highest honour and regard by the greatest Lords and by the most learned, indeed, the wise ancient Greeks held her in such high regard that, in the time of the accomplished Painter *Pamphilus*, they granted her an equal status or level of honour with the other liberal Arts. But whether it is not the case that, either because of or through this association, our excellent art of Painting, by means of her worthy presence and attendance, has granted more enhancement to the other Arts than she, on account of the dignity of their company, has received from them in return, well, my opinions on that matter I prefer to keep to myself so as not to be reprimanded by censorious looks, or occasion unfavourable comment or cause too much argument. In any case it cannot be denied that she is worthy of her place beside the others, whence she has never been excluded by anyone, so it is that she can truly be called liberal. Her nobility and high worthiness are also affirmed by many admirable stories and deeds of ancient times. To begin with, no other liberal Arts were ever anywhere so esteemed that common people were expressly forbidden from learning them, as was the case with the art of Painting, because in the past none but those of Noble birth were allowed to apply themselves to its study. Furthermore, the Law of the Roman *Emperor Justinian* [marg: *Institutes*, lib. 2. paragraph 27.] states that a person's painted board or panel will belong to and become the property of the accomplished Painter once he has painted over it, whereas another person's Parchment or Paper does not become the property of the accomplished Scribe, were he to write on it in Letters of gold: it remains the property of the owner. It is also worth Noting what beautiful and distinguished trophies are available to our *Pictura* for her adornment. Straight away one sees: here the worldly Sceptre of the great *Alexander* combined with and hung bound together with *Apelles'* Brushes, yonder, the most beautiful *Campaspe*, presented to the Painter, elsewhere the gold of the Lydian King *Candaulus* weighed against the Paintings of *Bularchus*, and over there the wealth of Cities set against Paintings by *Apelles*, *Aetion*, *Melanthius* and *Nicomachus*. Opposite a panel in four colours by *Apelles* a stands hundredweight of gold, and in another place lie eighty gold Talents for a *Medea* and *Ajax*, painted by *Timomachus*. Yet further off lie a hundred Talents for a Painting by the accomplished *Aristedes of Thebes*, bought at auction, and then there is King *Attalus*, distressed because he is refused and denied a painted *Bacchus* for six

thousand Sesterces. But even more astonishing, look, an unfinished canvas by *Apelles* and *Protogenes*, made with only a few lines, is more highly valued than all the treasures in the Palace of *Caesar*. And what also arouses wonder and praise is that three Cities, namely *Rhodes*, *Sicyon* and *Syracuse*, pay homage because, thanks to our Art, they were not bloodily devastated by cruel *Mars* and savage *Bellona*. These are all excellent evidences. But those who want more recent proof need only go to Prague (if it be convenient), to the world's greatest lover of the Art of Painting of today, which is to say, the Roman Emperor *Rudolph* the Second, to see his Imperial residence; and in other places too, in all the Galleries of the mighty Art Lovers, to see all the outstanding, precious pieces, to find out, appraise and calculate the value and price of each and see at what a considerable sum he would arrive. I believe that he will be astonished and compelled to admit that our art of painting is a noble, excellent, illustrious and virtuous activity, which needs defer to no other Natural science or liberal Art. Since I am (for what it is worth) a Practitioner and follower of this most praiseworthy Art, I hope that she (howsoever worthy) shall not find me unworthy to set forth her foundation, nature, character and being (as well as I am able) to her ingenious, beloved and imitating Youth, to which I am very willingly inclined, the more so as I have not seen or heard of anyone in our time who has taken in hand this important and pleasant matter, for the benefit of Art-loving Youth. Moreover I am tempted by an audacious desire to follow in this the great and most brilliant *Apelles*, *Antigonus*, *Xenocrates* and others from far-off days, our ancient predecessors, who (as will be seen), committed all the mysteries of Art to Books (according to their expertise) and set them before the eyes of young Painters. Someone more expert in language matters might have accomplished this more skilfully and in more elegant language, though it could be feared that, were he not a Painter, he would often make mistakes in our discipline with all its peculiarities, as happened in former times with the Peripatetic philosopher *Phormio* who, in *Ephesus*, sought to describe with forceful eloquence all the virtuous qualities and knowledge required to make an excellent Commander, but whose arguments made the great warrior *Hannibal*, who was present, laugh a great deal on account of the condescension and lack of wisdom he observed in the Man. Therefore, seeing that no one was imbued with the diligence or Desire to write, and without waiting in vain for others, I have for the last few Years made this undertaking my pastime and practice, and begun to set out these foundations of the art of Painting in Flemish Verse, for the Young are often drawn to poetry, finding it easier to learn by heart and memorise. When I started I

did not have a proper understanding of French metre, though I found little appeal in our vulgar, old lame manner. I say lame, or lacking, because we did not use lines of the same measure, therefore I adopted the line-length of the Italian Ottava Rima, but used our own rhyme scheme. I have used no monosyllabic rhymes or rhyme words in which the rhyme lies in the last syllable, such as are called *Masculin* by the French and by me in Flemish "*staende rijm-woorden*" {standing rhyme words}, but I have everywhere rhymed the penultimate syllable, which I call "*vallende*" {falling} and the French call *Feminin*. I have also avoided rhyming the third from last syllable, which I call "*struyckel-dichte*" {stumbling rhyme} in the style of the Italians who call it *Drucchioli* {*sdrucchiolare*, to slip}. I avoided repeating the same rhyme in any hundred lines, but with additions and such I may have deviated somewhat. I have not entirely avoided foreign words since in our profession we use words that are difficult to express in any other way. It might perhaps have better pleased those who have an understanding of Poetry if I had let my poem run on French Feet, but I might have found that more difficult and the Young might have found it more obscure. I appreciate that the Alexandrine used in the French manner could produce something good, but great attention and much time would be necessary to fill it with elevated matter and yet sustain the flow. I think it is also very good and harmonious if one always keeps the second syllable long or hard and the first one short, as was first introduced into our language by the great Poet Mr. *Jan van Hout*, Pensionary of the Town of Leiden, who in his youth observed it in *Petrarch*, *Ronsard* and others, and imitated them. Now that I am beginning to write about Poetry I want (since it is appropriate here) to state very briefly my feelings and wishes about it, to wit, concerning the up-and-coming French manner and measure which is gaining currency with us, giving examples of good and bad verse. Firstly, from among lines of ten and eleven syllables, I think that this line of eleven with its feminine, or *vallende*, ending is good:

Schoon jonghe Jeught, Meestersse van mijn leven.

{Beautiful Youth, the Mistress of all my life.}

Good, because the first four syllables before the caesura contain a complete idea with adjectives to the noun, as the Latins say *Adjectivum* to the *Substantivum*, also because the latter part of the line contains a complete meaning in itself without being dependent on what follows. The following ten-syllable line with its *staenden rijm* ending is not so good:

Een Man die wel ervaren is ter Zee.

{A Man very experienced at Sea}

for, as the caesura falls after "wel", the first part of the line becomes dependent on the second. Now with regard to the six-foot Alexandrines of twelve and thirteen syllables, which have the caesura after the sixth, I consider this thirteen-syllable line good:

In Gods geplanten Hof, in't lustig Oostigh Eden.

{In God's preparéd place, in luscious Eastern Eden}

because it forms a complete meaningful whole both before the caesura and in its totality. This other one of twelve syllables I find very bad, indeed crude:

Daerom ick bidd' u, wilt noch lijdsaem wesen: want.

{Therefore I pray you, will you yet be patient: for.}

as the first part relies for its meaning on "*noch lijdtzaam wesen*" which lies beyond the caesura, also because the whole line is not complete or self-contained, and because "*want*" has been borrowed from the line that follows it. Therefore "*want*" {for} and "*maar*" {but} and suchlike words should not stand before the caesura or pause, nor as a rhyme at the end of a line if one wishes to produce a good poem. Furthermore, this last line, except for the word "*lijdtzaam*", contains nothing but common, everyday, colloquial speech, to which Alexandrines, owing to their length, are strongly inclined if good judgment does not control them with a tight rein, whereas the previous line of thirteen syllables is filled with suitable kinds of words and adjectives, and free from everyday speech. These examples and few words I consider enough to make my opinion understood. Now there are still a few other things used by some of our Dutch Poets which do not please me and cannot be justified either: that they, without taking into account the assimilation of vowel sounds, put words ending in a short vowel in front of words beginning with a short vowel, ignoring assimilation, as one can tell from the number of syllables in the lines, especially if it suits them, as for example one might say: "*de achtste*", "*de elfste*", "*de ander*", "*geacht*" {the eighth, the eleventh, the other, dear} and so forth, but when one says: "*te eer*", "*de eerste*", "*te hebben*" {to honour, the first, to have} and the like, where a short vowel precedes a long one, in my view no assimilation should result at all, and also considering that the spirant 'h' next to a vowel has the value of a second vowel. Now I would also like to see a general conformity in the use of gender, number and suchlike as employed by the French and other nations, for they say to a Man *Seigneur* or *Signor* but we say "*Heer*" and elsewhere "*Heere*", "*Siel*" and "*Siele*", "*Eer*" and "*Eere*", "*en*" and "*ende*", {i.e., Lord, Soul, Honour, and; in the second spelling the final 'e' is pronounced} and we vary it to suit our syllables and our rhyme. This, and

much else, will only be attended to slowly, for I find many defects (of which I do not profess to be free myself) which must be corrected, but that I leave and entrust to the experts whose work it is. And so I turn to my Young Painters, to whom I propose to teach painting and not poetry. And therefore I say: are there now suitable or teachable young spirits or vessels who, with regard to our art of Painting, are eager or willing to learn, whose Souls during their descent from the highest heights passed through those Constellations or celestial lights which yield the most genius at the most propitious time, when they together with an activating life-force were joined to their earthly bodies, or, to put it Philosophically, those who by the enjoyment of their first Breath out of such good stars have drawn in or sucked up a strong desire to be proficient in our Art of Painting, may they gratefully accept this my gladly rendered service, and with a keen spirit, and pay careful attention to the instructive materials which I present and set before their eyes, in this my Foundation of the Art of Painting, and indeed in the whole of the Painters Book. I trust that they will thereby gain no small profit or benefit. To this end I should like to inspire them with a willing heart and encourage them. Just as in earlier times Roman Commanders, who were able to observe from the spear-shaking of the soldiers that their courage was brought to life by eloquent exhortation: in like manner I desire that they step forward unflinching and begin by undertaking the most essential component of the Art, which is to say, learning to set the Human figure, and eventually to make all the other subordinate parts of art their own, but if Nature and Talent do not allow, then to find at least one specific part in which to become outstanding: for it does not happen everyday that one person is on their own capable of learning, understanding, or becoming outstanding in everything. This what we find in our Art in olden or Ancient times, that one painter was a more adept and better Master at one thing and another in another, as one discovers in their biographies. For *Apollodorus* applied himself in particular towards beauty. *Zeuxis* painted heads too large: but he was a good Painter of Fruit. *Eumarus* always painted everything from life. *Protogenes* could at first only paint boats. *Apelles* was graceful in all things. *Parrhasius* was good at drawing outlines. *Demon* was full of invention. *Timanthes* was ingenious: in his work there was always some hidden sense or meaning. *Pamphilus* was learned. *Nicomachus* was quick. *Athenion* was profound. *Nicophanes* precise and pure and *Amulius* used clear colours. *Pausias* painted children and flowers prettily. *Asclepiodorus* was good at measure and proportion. *Amphyon* in composition. *Serapio* was competent in the large scale. *Pyreicus* in the small. *Antiphilus* at both large and

small. *Dionysius* could only paint the Human figure. *Euphranor* anything. *Nicias* animals, especially Dogs. *Nicophanes* copied and was precise in his work. *Mechopanes* was too harsh in his colours. *Nealces* was clever at depiction. *Aristides* at emotions. *Clesides* painted from life and also from memory: *Ludius* was good at Landscapes. One finds this diversity also to exist among modern Italians and Netherlanders, the telling of which would take too long here, Youth ought to learn from this, that in order to maintain himself in the Art, he should hold onto that which Nature has most inclined him to do. If it is not perfection in figures and Histories, then it may be Animal paintings, Kitchen scenes, Fruit still-lives, Flower-pieces, Landscapes, Architectural views, Perspectives, Cartouches, Grotesques, Night-scenes, fires, Portraits from life, Sea and Ship pictures or any other kind of painting. But above all each ought, should diligently and fervently do their utmost, to win for themselves sole high command in our Art, and hold onto it, which without any danger, conflict or bloodshed one can obtain only if one works seriously and with steady application with gentle Nature: and now, my dear Young Painters, first, with heartfelt joyful exhortation, I desire to urge them to do their best, and at the same time to advise them never to depart from nor estrange themselves from all virtue, honour, amiability and courtesy, which are all firm, true and close companions of the Arts, and deserve to accompany all noble and refined spirits. Farewell.

The Foundations of the Noble and liberal Art of Painting:

In which her form, nature and essence are presented to studious Youth in several Parts and in Verse.

By C.V.M.

Exhortation, or Admonition to prospective Young Painters.

The First Chapter.

1. O *Hebe's* offspring, *Genius'* Students,
You who, here and there, instead of writing
Have so scribbled and filled up your Papers
With little Figures, Ships and various animals,
So that you leave hardly any blank space,
It is as if Nature were driving you on
To become a Painter, so that your Parents
Make every effort to support you.

[marg: Parents readily say that they want their children to become Painters,
but it is neither up to them nor within their power.]

2. By general consent it is agreed
That you will become a Painter, the word is easily said
But Painter and Painter, look, between these
Rises a large Mountain, so high
That many have to abandon the journey,
It is not here a matter of Months or Weeks,
But whole Years are required
Before you taste any of the fruits.

[marg: Between Painter and Painter lies a huge mountain.]

3. It is not right that you be encouraged in this,
For this Art is itself of such attractive mien,
Easy to start with, ready to please everyone,
But beware, all of you, that you do not fare
Like the foolish Mosquito, who, entranced by the shine
Of the shimmering candle-light, blundered into it
Foolishly bent upon her own destruction,
For many have deceived themselves in this way.

[marg: The Art of Painting is attractive, but difficult to learn.]

4. Be warned then, for the voice of Art
Sweetly mimics the voices of the *Sirens*,
Luring everyone appealingly into the game,
But to reach her one must
Explore many ways and swim many waters,
And then there is a mountain to climb, so high
That you will never reach the other side
Unless you have Nature to assist you.
[marg: Without Nature one cannot become a Painter.]

5. For Nature has a workshop or passageway
On many levels in which
Lie all the tools of the Arts and Crafts.
All Young children pass through here
Ere they milk their Mother's breasts,
And generous Nature hands each one
A particular Tool of the Trade
With which to make their living on Earth.
[marg: Nature inclines each child most to something particular.]

6. Various are her gifts and Jewels,
Here she gives Ploughs, there Hammers, there Axes,
Here Trowels, there Books and yonder Paintbrushes.
But ignorant Parents often unwisely
Determine where natural talents lie
And so, alas, it happens that sometimes
Born Painters walk behind ploughs,
And Farmers devote themselves to wielding the Brushes.
[marg: Parents should diligently observe the inclinations of their children,
according to Plato's writings in the third book of his Republic.]

7. If Nature does not grant you the Paintbrush
You ought to turn your back in time,
Leaving your vain ambition to die,
Saving time and money, so as not to come to ruin
Like the aforementioned Mosquito,
You will find the bridge too long and narrow,
It is less disgrace to give up at the start
Than to be exposed as a failure at the end.

8. Whether you have Nature as your friend
Will soon become clear from your natural disposition,
For he who would later defeat *Nemean* Lions
Or Monsters from *Crete*, the many-headed
Hydra of Lerna with its dangerous teeth,
Or *Cacuses*, or *Cerberuses* and cruel *Centaur*s,
Must begin to strangle serpents almost from the Cradle
So as to be crowned with green Laurels.

[marg: It will be clear from the beginning if someone is to become a good
Painter.]

9. Herbs like those we call *Thistle* or the *Nettle*
Prick and sting from their first shoots,
Wood which is to become a hook
Must bend in good time, thus, in short,
Youngsters subject to the *Graphic Arts*
Who wish, in due course, to transcend
The common limits, must raise themselves up
And begin to surpass others from an early age.

10. But if Nature steers you in that direction,
If you have, with skill and an ingenious propensity,
Received such a part from her hand
That in mind, sense and inclination
You feel innumerable ideas coming to life,
Then I shall not discourage you
From competing for the prize, for through trying
It is possible that you may succeed in winning it.

11. But do not let any effort distress you,
He who perseveres may hope to win,
After the exertions one may savour the pleasures:
For here is a *Popinjay* to be hit
With scarce one chance in a hundred,
Thus it is that Art remains like an
Ethiopian oriental Pearl on earth,
Always esteemed as of great worth.

[marg: Scarcely one in a hundred reaches perfection.]

12. Sometimes Nature grants her Painting-gifts
Where there is neither time nor opportunity to learn
And necessity demands that one earns a living,
Then that noble spirit must remain buried
Like a hidden treasure, a great pity:
But if the talent and the means combine
With practice, desire and steady application
Then the labour will bear sweet gains.

13. Now then, aspiring young Painters,
Abandon all useless childish vanity
If you wish to enter the Presence of Art,
You must be loyal to her and love her constantly
For she is jealous and must be served well,
Do not hanker after your featherbed,
Sleepy indolence must be avoided
As well as *Bacchus'* flask and *Cupid's* darts.
[marg: Art is jealous, therefore one must eschew all that is contrary to
her.]

14. You should always choose fellow-students
Who are keen to apply themselves diligently
However fine the weather, thaw or frost,
And never waste time
With self-indulgent fair-weather friends.
Suffer a little now so as not to suffer eternally,
If Time gives you time, do not waste Time's time,
If Time refuses you time then steal Time's time.
[marg: Beware the passing of time and seize your opportunities.]

15. Coornhert, a Poet, assiduous in his habits,
Had a well-used Proverb on his lips
Whenever he saw a person doing nothing
But squandering their time,
They have too much of which I have too little
And yet we have it in equal amount,
Plainly meaning time which, in many ways, he actively
And diligently sought to gain, always hungry for time.

[marg: Coornhert's proverb.]

16. There are others who are similarly short of time,
Who would divide each moment into three
And cleverly extract time from the dead of night:
Then there are those who always have plenty of time
However recklessly they spend it,
So that they thoughtlessly throw it away
With Pots and Mugs and Clubs and Rackets
For they do not value its worth.

[marg: This has been ingeniously represented by Goltzius.]

17. However, alas, what shall we in the end
Lack more than costly time
When we have to quit our Earthly habitation?
Today's time is still to hand,
Yesterday's has gone forever
And tomorrow's is still uncertain, nobody can say
Whether he will ever see tomorrow.
In short, time surpasses all riches.

[marg: On the value of time.]

18. Yet we think it less important to waste time,
With song, Lutes and Harps, with walking for the digestion
Or, as they say, for the sharpening of the senses,
Than to throw away Gold and Silver,
Even though these are less valuable than time
With its golden opportunities,
Which once it has flown
Can never be regained.

[marg: Once time and opportunity, or the right moment, have passed they are never to be retrieved.]

19. So, time-wasting is a great loss
To be restored with neither goods nor money:
Therefore, Young people, treasure time above Gold
And drive away idleness which is the mother of
All evil and the wet-nurse of poverty:
For each evil brings its own just rod of

Punishment, a rod which is not afraid
To strike ruthlessly at its own Author or Master.
[marg: Idleness, mother of all evil and wet-nurse to poverty. All evils bring
their own punishment.]

20. The Drunkard stumbles into muddy gutters
And must, bereft, suffer great discomfort,
Indeed, how many shameful and terrible actions
Have sprung from drunkenness which,
When sober, are greatly to be regretted,
Especially manslaughter, which is irreversible,
Where the hand of Man destroys
God's handiwork, which no one can restore.
[marg: Of the evils of drunkenness and its rotten fruit.]

21. See what this barley-brew can do
How often it turns People into Pigs,
As one reads of *Ulysses'* companions:
But how much more harmful is fighting
Which is so generally encouraged,
The toast of the mad World, that in such cases
Calls these hot-heads unflinching heroes
And, strangely, rebukes the mild-mannered.
[marg: That fighting, although praised by the ignorant, is most shameful.]

22. However, in the words of the Wise, he who has
Complete control of himself is much stronger
And more praiseworthy than he who kills others,
Although the name Murderer fills all with dread
The name Thief is considered even uglier
I claim the right to speak for the Thief
Who can, in fact, return stolen goods
Whereas the Murderer cannot restore life to the dead.

23. O studious spirits, you should wisely
Avoid drunkenness with its evil consequences,
Too numerous and unnecessary to relate here,
So that the evil reputation of Art,
With sayings like "Madcap Painter",

Might be cast into the *Stygian* abyss,
The common Proverb "As wild as a Painter" should be
Ousted and replaced with "As mild as a Painter".

[marg: That young Painters must avoid drunkenness. The proverb, "As wild as a Painter", must go.]

24. One would think that Art was being praised
When some People say "It is a pity
That this fine Spirit, for all his studies,
Is such a drunken, wild and rowdy
Hot-head, and so quick and fierce to anger",
However, it cools the ardour of many an Art-lover
And it would also make some admirers less
Inclined to let their Children learn the Art.

[marg: It is foolish of some Artists to want to become famous on account of their wicked lives.]

25. Do not be upset, O noble young Painters,
By the fact that because some branches bring forth
Bad fruit it is widely considered, to our distress,
That the greatest Artists were the least virtuous,
Sometimes there is but one person to thank
If the whole lot be thought rotten,
For he defies the noble Nature
Of the gentle and pure study of Painting.

[marg: False idea: that the greatest Artists are the worst scoundrels: which contradicts the Nature of Art.]

26. Artists who have abandoned their
Noble spirits as if they were
Savage, uncouth, rough *Barbarians*
Are unworthy of the name Artist,
Whereas the name Painter was always
Especially favoured by Orators,
Senators, Philosophers, Poets,
Princes and Monarchs of high standing.

[marg: That those who lead dissolute lives are unworthy of the name Artist. Painters were ever favoured by Princes and the Learned.]

27. Those who with their works of art can seduce
The eyes of Men, so that their inner being,
Their heart, hangs upon it, should also earn
The friendship of all through piety and decency,
Which is itself an Art above all Arts,
For in this way they will gain goodwill,
Grace and friendship to their heart's desire
From God and all Mankind.

[marg: Just as the accomplished Painter entices Peoples' eyes with his work,
so should he draw to him everyones' heart and friendship with the Art of
respectable living.]

28. Among all those who bear the name of Painter
Noble courtesy ought especially to reign
Which, with its reasonable sweet manners
Is often able to reach and move
Even the heart of a Peasant,
In short, all orderly, good-natured
Modesty must especially be understood by
The name, or the word, Painterly.

[marg: Courtesy must have the upper hand among Painters. Courtesy has great
influence. The word Painterly comprises all manner of modesty.]

29. Painters ought therefore in a Painterly fashion
To discard, settle and drive out
All envy, strife and discord
With gentle, wise and reasonable words,
And not with fighting, slander or quarrelling
Like Fishwives in the Market
Who often abuse each other's reputation
And readily hurl baskets at each other's heads.

[marg: Painters must neither fight nor quarrel, but settle all differences
with wisdom.]

30. Also one should not follow the example of Waggoners
Among whom courtesy has little standing
And who settle quarrels and differences
Between themselves with fists and knives,
For ignorance is the mother of discord:

But the true nature of Art implies
That those most accomplished in Art
Must also be the most courteous.
[marg: Ignorance is the mother of discord.]

31. Considering how Greek and Roman Zeal
For *Pictura* developed with such fire
That they forbade, under strict injunction,
Teaching painting to any but
Nobly-born children,
It still behoves, in honour of Art,
That every virtue and courtesy is present in
Those who now aspire to the Noble Brush.
[marg: Read of this in the life of the Macedonian Painter Pamphilus.
Furthermore, Plutarch says that Emilius Paulus, besides other noble Arts,
taught his Sons sculpture and painting.]

32. *Jove's Daughters*, the trio of *Graces*,
Are painted with one of them about to walk away
Turning her back toward you, and the other two
Shown somewhat further off stepping forward,
By which we should understand that for each
Act of friendship, we receive two in return,
One's courtesy should not diminish but increase,
So that one profits by it everywhere.

33. That *Apelles*, the prince of Painters, was modest
And courteous is not to be doubted,
He was able to charm *Alexander* so
That he came to watch him work every day:
Also worth mentioning is his courtesy
Towards *Protogenes* whose Person and work
He brought into good repute with the *Rhodians*,
As shall be shown hereafter, though not in rhyme.
[marg: Apelles as an example of courtesy.]

34. Also *Raphael*, Principal painter of his time,
With whom many a good Master earned a living,
Working happily and harmoniously

In his company, free from envy,
Without animosity between them,
Simply to look upon the courteous *Raphael*
Seemed vigorously to drive from their minds
All ignoble and base thoughts.

[marg: Read of this in the life of Raphael.]

35. From now on "As mild as a Painter" and
Not "As wild as a Painter", those dark mists
Must be driven from the eye and dissolve,
Being illuminated so brightly and clearly
By two such illustrious noble Artists:
So then you young Pictorialists,
Acquaint yourselves with virtue so that
Each of you learns to know the true nature of Art.

36. Two of the most prominent artists,
One from antiquity and one from modern times,
Serve as Examples for you to show that
Art and courtesy should always
Go together in the Artist if they wish
To cross the threshold of the Temple
Of eternal *Fame*, or else they will be in
Great danger of drowning in the River *Lethe*.

37. For, if the Poets are not mistaken,
There is an old Man who cannot stop himself
From dashing endlessly in and out of
The house of the three Fates. He carries away
The names of those {whose life-thread} they have cut off
And runs with his apron full (willy-nilly)
And casts them into the cold River *Lethe*,
Where they either sink or are swept away.

[marg: A fable from Ariosto, taken from *Il furioso*, Cantos 34 & 35.]

38. It seems that no Hart can run so fast
As this old Greybeard, to and fro
And alongside the water which receives his gifts,
Screeching Vultures and Ravens fly together

With Birds of many a different feather,
They dive down to the water
And fish out some of these names,
Letting them fall straight back in again.
[marg: By this old Man, understand time.]

39. Out of the many thousands of these plentiful names
One sometimes is found worthy, and does not sink,
But remains on the bank lying on the sand,
The Man, who would let none escape
From the River, appears the sadder for this,
But two white Swans, against his wishes,
Fly and swim away with them to where
There is a hill to be climbed.
[marg: From many thousands one is made famous by Art.]

40. On this mountain stands a Temple,
Beautifully designed, as if belonging to a Goddess,
Out of which emerges a *Nymph*, or beautiful Maiden,
Who receives the names from these
Faithful, joyful, sweet-singing Swans,
She brings these names into the Temple,
Where they remain engraved for ever on the Pillar
Which supports the exalted image.
[marg: Concerning the Temple of Fame.]

41. This Fable tells us that death, which comes to us all,
Is like *Lethe's* proverbial oblivion
Where, in time, we all inherit a place,
For the old runner will not overlook anyone,
But Swans, meaning Historians and Poets,
Joyfully manage to bring some suitable spirits
To the *Nymph*, immortality,
In the Temple of eternal *Fame*.
[marg: Meaning of this Fable.]

42. Praise-mongers, tell-tales and toadies
Have, from time to time, decided to lift some of them up
So as to line their own pockets,

Like the Ravens and Vultures with their nasty habits,
These fall straight back into *Lethe*,
Namely People born apparently
Only to eat and drink, for they leave
No other memorial to their lives.

43. Turtles would sooner creep from their shells
Than that such people would change their evil old ways,
Or stem their intemperate lust,
Squandering hard-earned Wordly goods,
Or losing and wasting that which their Parents
Had gathered with sweat, trouble, and ingenuity,
Until they bring down lasting shame and sorrow
On their families and themselves.
[marg: It is not good Practice to squander your hard-earned goods.]

44. Many, in their thousands, have gone this way,
Passing time as if it were useless and worthless,
Of whom the World has nothing more to show
Than as if they had never existed:
For their names lie with the dead,
Sunk into the abyss, as heavy as lead,
In *Lethe's* foul and filthy currents
Whereof knowledge cannot even dream.

45. Artists, Scholars, Princes, Captains,
In short many such, by overcoming idleness,
Have risen through their work to renown,
And come to be respected
By hard effort and glorious deeds,
We would not get far in the World
Without this zealous application,
The results of which are beneficial, easeful and pleasing.
[marg: The usefulness of application and work.]

46. Hearing this, Youngsters, run as fast as you can
Along the path of effort, for the end is sweet,
Paint, draw, scribble, cover freely
Many sheets of Paper, steal greedily

Arms, legs, torsos, hands, feet,
It is not forbidden here, those who want to
Must play the role of Rapiamus,
Well cooked turnips/gatherings {rapen} make a good stew.
[marg: Exhortation to the Art of Painting.]

47. Seek to escape the Poetic art of *Rhetorica*
And her pretty manners, however desirable and delightful,
Myself, I have not been able to avoid her much
And it has certainly diverted me from
The path of Painting, which is to be feared,
She is a beautiful flower, and were she to bear fruit
Thereby providing flour for the Kitchen
Then one would wish to employ her.
[marg: *Rhetorica*, a beautiful fruitless flower: to be discouraged because of
the jealousy of the Art of Painting.]

48. When in the Workshop with your companions
And under apprentice's Articles forbidden to quarrel,
Help to maintain the Workshop
With the least of them, even though you might be the best,
Look after the Master's Pallet and Brushes,
Cleaning and preparing canvases and panels,
Grinding the pigments, be careful to keep them clean,
Not tempering the smalt and the ashes too much.

49. When you begin to suck the chaste breasts
Of the wise Maiden who bears arms and who sprang
From *Jupiter's* brain, as the Poets put it,
Be like *Apelles* and willingly submit
To the judgment of general opinion,
For if you lend a patient ear
You shall often pick up something
And learn that which you did not know before.
[marg: You must take note of the judgment of ordinary people.]

50. Heed not the Proclamations of *Midas*,
Bad judgments which make no sense,
And beware of *Momus'* insipidities,

Even if you think you see evident mistakes
In your Master's work do not say so openly,
For no good can come from it,
Other than mockery or scorn, or at the very least
The reward of unspoken resentment.

[marg: Pay no heed to the bad judgments of the ignorant. Do not lightly draw attention to your Master's mistakes.]

51. You may criticise a fellow-student,
Provided that you do so courteously,
It will taste better if he is hungry:
But do not be a flatterer or a hypocrite,
Singing sweet *Placebos* in his face
While you utter unpleasant cadenzas behind his back,
Forcing false tunes from your throat, which is to say,
Praise in his presence and sneering in his absence.

[marg: Point out your fellow-student's mistakes with courtesy.]

52. Avoid the spirit of presumption
Which could blind you with complacency
And make your heart grow proud,
Leaving you feeling satiated with learning
And wishing to rest thereafter without ploughing on:
For those who add satisfaction to their possessions
Are wonderfully happy, for (so they say),
Those who are satisfied are rich.

[marg: Avoid arrogance.]

53. But in our business one must beware of arrogance
If one wants to excel in the Arts,
And always strive to go further,
Also do not lightly belittle the work of others:
For rarely is anything so bad that one
Cannot find something that has a certain quality
Worthy of praise, regarding the rest,
Why say much, each does his best.

[marg: Nothing is so bad that there is not something good in it.]

54. One should neither praise nor disparage

Oneself nor the work of one's own hand,
For praising it will make your foolishness apparent
And scorning it smacks of inviting compliments,
Thus both these roads lead to disgrace,
Let the people who know make judgments:
For to praise oneself is to be foolish
And to misprize oneself is ridiculous.
[marg: One should neither praise nor disparage oneself.]

55. Many who like to stand ranting in the Marketplace
Hawking their quacksalver's wares
Are so used to boasting
And praising themselves and their trifles
That they belittle others of their Kind,
But all who shelter in *Helicon's* stall
Must avoid this, beware, and do not suffer
The punishment that befell the *Pierides*.

56. All who refresh themselves at the *Caballine* spring
Beware you do not ruin yourselves
With Magpie's scoffing chatter,
Like the boasting *Satyr* who was flayed,
Or incur *Arachne's* punishment
Who dared compete with *Minerva*,
So if you acquire a certain fame as an Artist
Beware delighting in your own ambition.
[marg: Do not lightly criticise anyone's work.]

57. Even if you bounded Hart-like down Art's highway
While others were slow and ponderous like Snails,
And you alone were assured of the Prize,
Because none or few who could keep up with you
And many followed dolefully behind,
You should not then be so thoughtless
As to become conceited about God's gifts,
Like Pages who sit on their Masters' Horses.
[marg: He who has a talent for Art must not pride himself on his gifts.]

58. Be neither proud nor arrogant about that

Which is lent to you, but humbly thank
Him who grants that which you need during your lifetime,
It is merely for your daily sustenance,
Be it Art or Artist, all must fade away,
However elegant or witty, bridled by Death,
Who heeds nothing, all are drawn
Deep down into his dark dungeon.
[marg: One must thank God for His gifts.]

59. Even though Art is not subject to
The run of Fortune, as are riches,
Do not be too conceited on that account,
For nothing endures in this Earthly vale of tears,
Your face now bright can dim to darkness,
Your Body, subject to earthly miseries,
Could be wracked from head to foot,
And then the use of Art would be of no avail.
[marg: What God gives us can be taken away.]

60. Therefore, I advise you always to remain humble
And ordinary, however rich you may become in Art,
Do not follow the foolish example of those
Who have recently acquired a few earthly riches
By means of some commercial transactions,
There is often little chance that
They will bother to concern themselves
With poor acquaintances, friends or relatives.
[marg: Pride discouraged.]

61. Doing one's honest best is not to be scorned,
In order not to get stuck in the mud
It is also advisable to start to exercise
One's craft diligently when young
So as not to be a bungler all your life,
Avoid the wanton flutterer *Cupid*,
Amorous desire, whose intention
Is to hinder Youth in its pursuit of virtue.
[marg: Courtship too young is to be discouraged.]

62. The Senses forget themselves like the Hunting Hounds
That fed on their Master's flesh because
He had seen *Diana*, which could not be remedied,
Yes, and the fiery love of *Paris* reduced Troy,
Where so much beauty was to be found, to ashes,
Thus are many great Spirits, misled in their youth
By this blind god of lust, consumed in sparks
Or, like children, drowned before they learn to swim.
[marg: Examples of Acteon and Paris.]

63. Those whose senses are most attuned to beauty
Make foolish decisions, like *Paris*,
A Painter's Marriage is often of this kind,
So take care, do not be in too great a hurry,
Leave *Hymen*, the son of Bacchus, with the other Gods,
It can hardly be forbidden,
An early breakfast and a long wait before marriage
Together make very good prevention against Headache.
[marg: Concerning rash Marriage by Painters. Not to marry too early.]

64. To do things well you cannot begin too early,
To do things ill you cannot put off too long.
If all goes well, without any problems,
Then marriage is a thing above all treasures,
A most peaceful refuge from sadness,
But to set a proper time for it is unnecessary,
Read this in *Pero Mexia*
In his second Book, Chapter thirteen.
[marg: One cannot marry well too early: nor badly too late.
Praise of a good Marriage.]

65. There it is written that the Girl should be
About ten Years younger than the Boy,
As the mellifluous Poet *Ariosto*
Also revealed in his *Satires*:
But before he settles down
Our Painter might, for the love of Art,
(And if no pressing matters detain him),
Visit Countries in various parts of the World.

[marg: A Girl should be ten Years younger than the Boy at the Wedding.]

66. So I wholeheartedly urge you to travel,
Were I not afraid that you might come to grief,
For *Rome* is the City more than any other place
To which a Painter's steps are drawn,
Being the capital city of the Schools of *Pictura*,
It is also famous for being the place where wastrels
And Prodigals squander their worldly goods,
One hesitates to set one's Child on this journey.

[marg: The Roman journey is ill-advised because there are many ways to waste
your money, and not so many to earn it.]

67. One comes to know this through experience
As many return impoverished,
For it is a house where aberration thrives,
A den of iniquity, where all the evil
Which today spreads all over the World over is nurtured,
So said *Petrarch*, and what worse he had to say
On the matter is too much to tell here,
And in truth it is difficult to refute him.

68. But one could fall in love with the sweetness of the Country,
And with the *Italian* people, descended from *Janus*,
Who have always done much to promote our Art,
And who are generally neither Traitors nor Thieves,
But cultivated and thoroughly polite,
Albeit with open mouth and closed hand:
For there is no Nation under the Sun
Which does not have its particular fault or virtue.
[marg: The nature of the Italians.]

69. But should you travel then do not go unless
You truly wish it and your Parents approve,
Avoid small Inns and bad company,
And do not let anyone see how much money you have,
Do not reveal that you are on a long journey,
Be honest and polite, avoid arguments,
Always have enough money but beware of

Lending too much of it to your roguish Compatriots.

[marg: Advice for the young Painter to be used on the journey.]

70. Learn the customs of People everywhere,
Follow the good and avoid the bad,
Set off early and find lodgings in good time,
Examine the bedding and the linen with care
So as to avoid sickness and vermin:
But above all, always avoid easy Women,
For apart from it being a sin,
You could be sullied for the rest of your life.

[marg: Many are brought down by easy Women.]

71. When in Italy you need sometimes to be
Like the Falcon, and hood your eyes
From beautiful *Circe*, with all her tricks,
As regards employment there, it involves making
Landscapes in fresco among the *Grotesque-works*,
The Italians always assume that we are good at that,
And they in depicting figures,
But I hope that we shall steal their part also.

72. I trust this is to cherish no idle hope,
They can already see evidence of this
On canvas, stone and plates of copper,
So see to it Youngsters, have courage,
Even though many have had to give up,
Apply yourselves diligently so that we may reach our goal,
So that they no longer say in their language
That Flemings cannot do figures.

[marg: You are advised to do your best, to give the lie to the Italians'
Proverb.]

73. On your journey out do not drag your feet,
It is better to visit *Germany* on your return journey,
Or in whichever place more Money than Art is to be found,
Such as (were times of peace in France
Not so fraught) Provence, Brittany,
The whole of France, Burgundy and Spain,

Wherever that fine Indian yellow

And white metal is to be had.

[marg: Visit other countries on the way back from Italy so as to come home having earned much money, then one is welcome.]

74. Plenty of discs of such metal brought

Jingling home by you would do much

To delight your Parents and friends,

And if you appear reasonable and honest

Then your arrival will offend no one,

You shall be welcomed and feasted,

So begone, wanderer's shoes, one journey's no more.

One will soon become attached to a Mistress.

75. And lastly, see to it that you do not return

Without that for which you went for your own benefit,

Bring back correct drawing from *Rome*,

And good painting from the city of *Venice*,

A place where I, for lack of time, could not stop,

For I too have done some travelling,

About which (as I now pause in my exhortation)

I shall briefly tell you something.

[marg: One learns drawing in Rome and painting in Venice.]

76. My longing for *Pictura*, sweetener of the pain,

Brought things to such a point

That I climbed across the snowy, high

And terrifying Alps of *Helvetia*,

And also the awful *Apennines*,

Whose mists and bad weather

Prevented the great Warrior *Hannibal*

From carrying out his plan to cross them.

[marg: Helvetia is Switzerland.]

77. I went so far that I saw the desired City

And lived there, which, as one can read,

Took its small beginnings on the *Palatine Hill*

From two Foster Children of a She-wolf

And whose fame is spread across the World,
Ruined buildings taught me
And evidenced with undeniable certainty
The grandeur of *Rome* in former times.

78. Sometimes I have gone with Italians
To practise Art outside the city,
There I saw *Cicero's Villa Tusculana*
The ancient land of *Latium* and *Alba Longa*,
And also the mountain of *Circe* high above,
Where *Ulysses'* companions were driven
Into the Pigsty (according to the Poets),
And the *Via Appia*, and more monuments besides.

79. I zealously visited various Waters,
Worthy of mention, for the sake of Art,
And with unusual discomfort I sailed
The salty waves of the *Tyrrhenian* sea,
I saw the Wine-rich *Tiber* flowing
Turbulently, and also the *Po*,
Proud that he gained renown at the expense of
An unfortunate Charioteer of the Sun.

80. I have watched the inconstant *Arno*,
Sometimes dry, sometimes bursting its banks,
But it cost *Hannibal* his eye,
As if in retribution for laying waste
The *Etruscan* Lands with war,
I saw the waters of the *Trebbia* where *Sempronius*
Repented his pride too late,
At great cost to the Roman legions.

81. I have also sailed two beautiful Rivers,
Incomparable above all others,
The most important to adorn *Europe*,
First the *Danube*, in some places
Known as the *Ister*, which (so they say)
Flows so strongly into the *Black Sea*
That the salty waves are driven back

Producing forty miles of fresh water.

[marg: Herodotus in Melponeme Book 4 asserts that the Danube is the greatest of all Rivers.]

82. I consider the grand and useful River *Rhine*
Which flows graciously into our Netherlands
To be the next most worthy of praise,
These Waters and many honourable Towns
Have I visited so as with better insight
To understand the Art, which now
I have undertaken to depict
With the pen, as I understand it.

83. Seeing that in my youth I have,
For what it is worth, covered so much ground
To please her, she must, in all fairness
Permit me to reveal her natural parts,
Each of them in turn,
Her various Laws and customs, so as to
Serve in some small way the purposes
Of Aspiring and eager-to-learn Spirits.

84. This I hope to perform to the best of my ability
And not blindly, in order to avoid error
I have sucked at various breasts,
Invented a little, and borrowed much
From ancient as well as modern Authors,
For I notice that it is usually the case
That even outstanding Writers
Have also had to fish in other Ponds.

End of the exhortation.

Concerning drawing, or the Art of Drawing {Teycken-const}.

The second Chapter.

1. One may call drawing, or the sublime Art of Drawing
The Father of Painting,
Yes, one may also commend it as the proper approach

Or gateway by which one reaches many Arts,
Gold-smithery, architecture and more, indeed, the seven
Liberal Arts would not survive without her:

Because the Art of drawing, which embraces all things,
Keeps all the Arts within measured bounds.

[marg: Drawing, the father of good painting, or: drawing is the Body and
painting is the Spirit of drawing.]

2. Drawing is the generous Wet-nurse to all Arts,
So *Natalis Comes* tells us,
Indeed, she also suckled noble and instructive *Grammar*
Who has developed swiftly because she was
Taught by her to make letters and symbols,
So that People with different languages
Can peacefully grasp each other's meaning,
Be they near to each other or far apart.

[marg: The Art of Painting, which exists within the Art of Drawing, is the
Wet-nurse of all noble Arts and sciences. The Art of Writing is suckled by
the Art of Drawing.]

3. Perfection in the Art of Drawing must emerge from
A sound mind, to become stronger the mind must
By means of practice, be supported
By a natural talent, and be fortified
By a noble ingenuity and a quick alertness,
All this, with good judgment, leads an Artist
To conceive preliminary designs in his mind
Of everything which it pleases him to sketch by hand.

4. This Father of Painting is in fact
A remarkable Explanatory means for
The revealing and expressing of hidden meanings,
Indeed, it is intention's witness, which essentially
Consists in drawing lines and contours, and sketching
Everything which can be comprehended within the limits
Of the visible World, especially
The Human figure, the most important part of creation.
[marg: What drawing, or the Art of Drawing, is in essence.]

5. Now, Young People, in order to chase down this measure or rule,
That is, to become adept in the Art of Drawing,
You must begin to draw the cross within the oval
With great dedication
So as to learn to draw a face deftly
And from all angles, this is necessary: for, shame to say,
One sees many Painters misalign faces, and
In ignoring the cross they exert themselves in vain.
[marg: It is very necessary to understand the oval and the cross.]

6. Furthermore, as regards handling, it is not to be scorned
To learn to set a figure, firmly and steadily
On one foot upon which rests the body's weigh,
As is described in the chapter on *Attitude*:
Allow the hip to swerve out above the standing foot.
Now, a great Master were greatly to be thanked
Were he to publish, O Youngsters, for your benefit,
An illustrated A.B.C primer of our Art.
[marg: A Book is needed as an introduction for young Painters to learn to
place a Figure in an easy way, and so leading on to greater perfection.]

7. I have not the means for it as I am not qualified
But others, who do have the ability lack the will,
I fear the censure and
They the effort, and so, virtuous Youth,
You are deprived of this useful thing:
In olden days, now long gone by,
Our Art was contained in several Books
For which one now would search in vain.
[marg: The ancient accomplished Painters of Antiquity wrote several Books
about their Art.]

8. At School Youngsters learn the seven liberal
Arts from Books, many texts and Books are
Dedicated to young Apothecaries and Surgeons
So that they do not lose their way:
But for you, Young Painters, there was nothing
To be trusted in our language to fill you up,
Like new Cups, sharing useful instructive material

So that you might get a taste for it.

[marg: Formerly, there was nothing written in our language for the instruction of Painters.]

9. Therefore it would be wise first to find

A good Master to acquire a good style

And in order to learn certain fundamentals

Of design, execution, outline and modelling,

And to learn the proper placing of light and shadow,

First with Charcoal and then with Chalk or Pen,

Drawing the light parts delicately so that you

Scarcely see them, and pressing more firmly in the shadows.

[marg: It is useful for youngsters to begin with a good Master.

Draw the light parts softly.]

10. You may do all sorts of things, shading and washing,

According to the inclination of your talent,

With fiery effort you must train your hands

By copying, using Charcoal and Chalk

On Paper tempered the colour of ash, or pale blue,

And use it to create lights and darks:

But do not allow those light and dark colours to

Touch each other, the ground between must be left free.

[marg: Drawing on prepared Paper is very beneficial for making light and dark. Do not place your lights and darks too close to each other.]

11. Take great care to avoid using too much highlight,

If you are using a wash of colour or ink always

Strive towards a soft and flowing effect

Or, if you are working with charcoal and chalk,

Always keep a wad of cotton wool to hand to blend

The half-tones into each other from both sides,

Whether you are working after a print, or in the round.

Everyone enjoys working at what they love.

[marg: Mezzotint {Mizza tinte} is the prepared ground, or half-tone.]

12. Fine prints on tinted grounds with clever

Highlights have opened the eyes of many a talent,

Such as works by *Parmigianino* and others,
Thus, in order to be fruitful in Art
Graft such cuttings onto your imagination,
Or copy from something good in plaster,
And note well how you depict the fall of light:
Because highlights play an important role.

[marg: It is good to work after prints and other kinds of work in which light and dark are depicted, and also from sculpture. That highlights are significant in the Art of Drawing.]

13. Once you have trained your hand to be effortless through
Steady application, and your eyes begin to clear,
Move on then from fiction to truth,
That is, to life itself, most suitable for us,
In which an achievable, simple, upright sweetness
Is immediately apparent
In things moving or still,
That is your Lodestar to steer the ship.

[marg: One must work a great deal from life. In life there is a certain pleasant, simple ease.]

14. This is the target at which to aim,
The foundation on which to build,
There is no better Text to quote or example
More beautiful or reliable than the perfect
Naked bodies of Men and Women, these are the
Most learned Books for study, constantly to be
Worked at, as are Child nudes and all Animals,
For otherwise it would be impossible to invent.

[marg: Life, for Painting, is the lodestar, foundation and target.]

15. It is astonishing what grace one sees Nature pour forth
In life, everything that we might lack
Is here to be found, on every side,
Gestures, compositions and fore-shortenings,
Outline and substance, to delight us:
Through much work, and repetition and long hours,
One gains experience to become a worthy Master:
But one must also learn to work from one's own imagination.

[marg: Everything is to be found in life. That one must think for oneself, so as to have invention.]

16. Invention, too, must develop from early on
Otherwise our compositions would suffer,
And then we would have to copy other people's work,
We must also pay good attention to proportion
Whenever we want to enlarge or reduce,
And we most especially remember well
What we draw, in order to become more experienced,
For, you see, *Memoria* is the Mother of the *Muses*.

[marg: Memory is the mother of the Muses, therefore she is called Mnemosyne, see Plutarch in his *Kindertucht* {*De liberis educandis*}.]

17. Furthermore it is the treasure house of knowledge,
But while copying you must take care to set
Your model in the right place,
Not too high, not too low, nor too near,
For many Painters have erred in this:
Some use squares and nets, or little
Frames with cords stretched criss-cross
To prevent mistakes when copying.

[marg: The model, that is the nude which one intends to copy, should not be placed too close by.]

18. This is the *Veil* which I cover in my {chapter on}
Composition, though I want to leave everyone free
To use that as well as anything else,
For it matters not how one arrives at beauty
And correct proportion in one's work,
Furthermore, it is also of great worth to the
Art of drawing to understand (by seeing
Corpses flayed) where the Muscles begin or end.

[marg: This veil is a frame with threads stretched across it in squares which one also draws on the paper so as to place one's model accurately, seeing it through the veil.]

19. It is absolutely necessary to understand
Everything concerning the naked body:

But one must take great care that the Muscles
Are not depicted with too much contrast:
Otherwise our Figures might, through leanness,
Appear to be wasting away,
One must not thoughtlessly neglect
The plumpness and smooth softness of life.
[marg: Muscles must be understood, but not too much agitation, and only when
appropriate.]

20. You can stump, that is rub chalk with cotton wool,
Or you can work it softly into a grainy structure
Without shading or rubbing it with anything:
If you want to improve your art of shading
Then allow your hatching lines to swell
From thin to thick, that is working from top to bottom,
Being careful to depict muscles and suchlike so well
That it seems that all the *Graces* played a role in it.
[marg: That one must draw hatching lines from top to bottom.]

21. Pastels are made from various pigments
That one kneads together with half-spoiled Glue,
And by means of which the appearances of Nature
Can be imitated, indeed, give colour
To all figures, be they youthful or withered:
And in this way reputation can be gained,
For the Art of Drawing is the Father of Painting,
No two things could be more in harmony.
[marg: How to make pastels. Pastels are useful for giving the colours of life
truthfully.]

22. In summary, the Art of Drawing can be helpful
In all stations in life, whether young or old,
Indeed, for Monarchs, Captains and Soldiers,
As much to be able to discuss Art knowledgeably
As to be able to situate fortifications and other places,
Therefore the noble Art of Drawing is
To be praised, and from its explanation
We shall now go on to the Proportion.

[marg: Drawing is useful for Monarchs, Captains and Soldiers for the locating of towns and fortifications, read in the first part of the lives of the Painters how Lucius Scipio, Brother of Africanus, depicted the taking of Carthage.]

End of the Art of Drawing.

Analogy, Proportion – or the measure of the Parts of a Human Figure.

The third Chapter.

1. *Proportion*, or the simple agreement of parts,
Is (as *Plutarch* explains),
A beautiful, magnificent ornament of Nature,
this *Proportion* in a building or a figure,
Vitruvius (being an Artistic man) describes as
A certain correspondence or conformity
Of the parts, if the building is in order and
If it is well designed according to Art.

2. For according to him, a Human Body
And a Temple are properly to be compared,
This is in accordance with the word of Our Lord
Who, when he spoke of destroying the Temple,
Meant the Temple of his own immaculate Body:
The form of a righteous Human body
Is noble and wonderfully composed by Nature
In an especially artistic manner.

[marg: The Human Body with its members compared to a Temple with its parts.]

3. From where the hair begins to grow
On the forehead to under the chin,
Which we call the face, is one tenth
Of the Body's measurement by length,
Also, the length of the hand from where
It bends at the arm to the end, that is,
To the tip of the middle finger, should
Correspond exactly to the size of the Face.

[marg: People are ten faces tall, the span of his arms is equal to his height.]

4. If one takes the measure of the whole head
From the crown to the chin, one will
Find it to be one eighth of the Body,
And by stretching a line backwards
From the crown to the base of the neck,
That too will come to one eighth,
And from the hair-line to the highest curve
Of the Human chest one will find exactly one sixth.
[marg: People are eight heads tall.]

5. If you extend this measurement to the
Top of the head then you will observe one quarter
Of the Body's length, if you want to know the
Proportions of the face, the distance from the
Hair-line to the eyes, above the nose
Between the eyebrows, makes up one third of the face,
The nose is another part, and the part from beneath
The nostrils to the chin is of equal length.
[marg: The Human face is three noses long.]

6. The foot, from where the heel begins to round
To the tip of the second toe has, no word
Of a lie, proved to be one sixth of the Body's length,
And the Cubit, by which we mean the arm
From the joint or the elbow to the end of
The longest finger, should always be one quarter
Of the length of the Body, thus, the Body's
Structure has its exact specifications.
[marg: The longest part of the human foot is one sixth of his height. Man is
four Cubits tall. The Cubit of the Ancients is six palms: each palm is four
thumbs and four palms measure one foot.]

7. Now the chest, measured from the beginning
Of the stomach, just above the navel up to
The chin, is the same distance, place the
Fixed foot of a compass on the navel of a Person
Lying flat and fully stretched out,
Allowing the moving foot to sweep round

Describing a circle, you will then reach
Exactly to the ends of the toes and the fingers.
[marg: A Person's navel is his central point.]

8. So by nature the Navel of the Human Body
Appears to be at its centre,
And just as this excellent circular shape can be
Traced, one can also find a perfect square,
Measure generously from the crown to the
Soles of the feet, and again between the tips
Of the fingers of the outstretched arms,
And this will give one equal measurements.
[marg: One can conceive of the Human within a circle or a square.]

9. That a Person is as tall as his reach
Was decreed to me by *Vitruvius*
And *Pliny* is in agreement,
In life one can readily enough demonstrate it
By putting it to the test:
There are those who have gathered together a
Great deal concerning Proportion in Books,
Notably *Dürer*, who cannot be improved upon.
[marg: According to the measurements used by Geographers, minutes or grains
are one quarter of a finger's width, four fingers equal three thumbs, five
minutes are one ounce, one degree is two feet.]

10. But I have no intention of complicating
The way for Young Painters with minutes,
Fractions of a thumb and suchlike headaches,
The methods of Great Masters or Sculptors
Are not suitable for Youngsters to follow,
I have often heard Painters say that those
Who measure too much keep on measuring and
In the end produce nothing of importance.

11. *Vitruvius*, one of the wisest Giants of
The Architects' Art indicates a safe way
So that one will not get lost, it is this:
Advise Youth to measure with heads, feet and noses,

People are eight heads tall from
Their crown to the soles of their feet,
A head may be divided into four noses,
I find this a short and easy way to measure.

[marg: Too much measuring is of little or no use to Painters, because their aim is to paint well: on the other hand measuring is necessary for Sculptors.]

12. To divide a Person without any problems
Into eight heads, one must try
To set the Figure with a plumb line,
The head from crown to chin counts as one,
Chin to between the nipples is another of the eight,
There to the navel, and on to the genitals
Makes four, the other four points are
Mid-thigh, knee, mid-shin, and the soles of the feet.

[marg: To measure the body's length on a plumb-line through the middle of the figure.]

13. And one must divide width in the same manner,
From right to left, whether draped or nude,
The Man's shoulders measure two heads across,
The hips are two face lengths,
Now concerning the build of the Female body,
The same in length but the width of the hips measures
Exactly two heads and the shoulders measured across
Merely two face lengths, in contrast to the Man.

[marg: A Women and a Man have the same proportions, but in the Man the shoulder is a nose length broader, and in the Woman the hip.]

14. Also, Women must not display hardness in
Their muscles, which should blend gradually
Together, or melt delicately away,
Chubby flesh with folds and curves
And Childlike dimples in their hands:
Now that we mention Children, they are five heads tall
But correspondingly smaller, down to the pudenda
Is three heads, for the thighs and shins two.

[marg: Women are more rounded than Men. Children are five heads tall and when they are three Years old they are half their full-grown height.]

15. One encounters various proportions in life,
Stocky and slender:

Children (as *Pliny* explains)

Are half-grown at three Years:

Now, Young Painters, be grateful for this short account,

Next I shall advise you how to set a Figure

Firmly, and how to bring it into action and movement,

So that you execute everything correctly and well .

[marg: Figures of 9, 10 and even 12 heads' length can be observed in Michelangelo, for gracefulness of bending and turning {buyghen en wenden, i.e., *contraposto*}, he said that the Compass must be in the eye and not in the hand.]

End of the Proportion.

Concerning the Attitude, correct bearing and success {welstandt, ende weldoen} of a Figure.

The fourth Chapter.

1. Heaven, which is generous and benevolent,
Has also granted Noble Nature, among her other
Characteristic features, the quality of beauty,
Both in the moral and the artistic sense,
Which is completely pleasing to the eye:

However, if we investigate the origins and the means
We will find in the circumstantial whys and wherefores
Why Nature's beauty is perfect beauty.

[marg: Nature is beautiful on account of the various virtues or gifts which she has.]

2. That beauty is diminished and becomes flawed
As minor errors occur
Can be seen clearly in the many different
Manifestations of Natural things,
Which leads on us to our present subject,

Why sometimes we Painters, despite working diligently,
Cannot make a Figure which pleases us,
And we cannot understand why.

[marg: Beauty is lessened if any subsidiary elements are missing.]

3. Although our uneven contours may be
Correctly shaped, sometimes the lively
Movement of the *Posture* is unconvincing,
Either the Figure appears about to fall
Or it has a strange, clumsy quality,
In order to avoid these things in future,
Which are so clearly wrong, it is
Necessary that instruction be given.

[marg: Sometimes young Painters make a Figure which does not please them,
whilst unaware of what is lacking, therefore the following instructions.]

4. So let us now establish in orderly fashion
And under appropriate conditions,
The definite rules and binding Laws which,
By means of our perceptive observation,
Nature has reasonable revealed to us,
So that we do not ignorantly adopt
A manner of setting our figures outside
Established measures, rules and statutes.

[marg: Nature teaches and draws up good laws.]

5. To set a standing Figure we should draw
A straight line from the top downwards
As if weighted with lead, this shall be
Like the String of a Bow in relation to the
Outward movement of the *Body*, and shall stretch
Directly down from the pit at the base of the throat
To the middle of the weight-bearing foot,
And thus we firmly build a standing Figure.

[marg: How to set a Figure.]

6. For you see, a Person and a Column
Are comparable in posture and constitution,

And because the head, as the heaviest part,
Is carried by the Body, it must be right that
The foot is placed directly below as a *Base*,
And therefore the foot which bears the load
Carries the head directly, and
One can set a plumb line between the two.
[marg: A Person and a Column compared.]

7. I do not find the actual drawing of this
Perpendicular plumb line, or vertical line
To which I refer, absolutely necessary,
So as not to become too timid when drawing,
But one should see it in the imagination,
And constantly remember that the pit at the
Base of the throat is plumb above
The foot which supports the Body.

8. The head may well incline to one shoulder or
The other, for that is sometimes appropriate,
But then the head and the Body must lean in opposite
Directions, or to put it in plainer words,
The idea is that one should at all costs avoid
The head inclining towards the same side
That one allows the Body to hang or curve,
Or else the work will reveal our ignorance.
[marg: That the head should not be inclined in the direction that the Body
bends or hangs.]

9. The non-supporting foot may be set forward
Together with the leg, for pleasant effect,
But there is a Natural phenomenon one has to
Bear in mind, which concerns not only People
But also Animals with four feet, which is
That the right fore leg and left rear leg always
Rise, step, and come down together
And the other two legs do the same.
[marg: How a Figure must move.]

10. Such movement, running or walking,

One sees People doing naturally,
Whether in action or standing still,
If this is observed carefully in our business,
In Children as well as Male and Female persons,
Then our works will be crowned with success,
We must not allow it to happen that on one side of a Figure
The arm and the leg move forward together.
[marg: An action common to People and Animals in their movements.]

11. But continue to think in terms of alternation,
Let the right arm come forward
And the right leg retire behind,
Let the left leg come forward and the
Left arm go behind, in a measured way,
Always crosswise, and whether the Figures
Sit or stand the face must follow
The direction of the forward-reaching arm.
[marg: To use a crosswise movement, of which ancient and modern Masters have
given examples.]

12. Raphael of Urbino and Michelangelo both
Have displayed such Attitude in their
Accomplished works, the same is also to be found
In Antiquity, in various skilfully
Carved Sculptures, and in *Florence*, that
Beautiful City, a similar characteristic
Feature is particularly to be noticed in the
Well-sculptured works of *Giambologna*.

13. One sees in Nature, in standing postures, that
The head usually follows the direction in which
The foot is turned, one will also observe that
The Body will always follow the direction
In which the head turns, being the base of the latter:
But according to the rules of *Attitude* it is
Praised as being more effective in composition if
The head turns in a different direction from the Body.
[marg: About turning the head in a different direction from the body.]

14. Otherwise a weak ineptness will displease us,
Thus one must strive in various ways to turn
The head so as to achieve the best composition,
For this can wholly make or break the character
Of a Figure in the eyes of those who know:
However, turning the head away is inappropriate
For sacred Figures which one tries to make
Devout and modest in the best possible way.
[marg: Sacred Figures do not need much turning of the head.]

15. In this way one need not always be bound
To our aforementioned {rules of} *Attitude*
But variations can be made when it
Is found to be necessary:
For *Orpheus* changed {the sound of} his sweet-sounding Harp
So that playing with savage chords
He portrayed how the Giants fell,
Vanquished by the terrible thunder.
[marg: One must in every way strive for success, and at times vary things.]

16. His playing was perceived to be much sweeter again,
When at another time he sang
About young Girls who came to
A bad end through foolish love:
Notice how we have crossed over into this
Fable to show how one is sometimes
Forced to make such changes according to
The nature or the type of our subject.

17. So when one copies stances or figures
Wielding sticks or pulling ropes, the feet
And hands must extend in the same direction
As the arms and legs with which they work,
The action determining the positioning of the limbs:
And one must especially (where possible)
Avoid hiding the naked *Body* behind the arms so that
It is always free of any incumbrance.

[marg: Concerning working figures, the limbs must be placed according to their action. That the body's beauty should not be concealed, that neither its contours nor anything else be disturbed.]

18. Likewise we could (to the best of our knowledge)

Make mention of other unsuccessful Figures,

For example it is not praised when

A seated figure splays their feet outward

And the knees point in toward each other,

It would look better to allow the knees

To be set apart and the heels brought together

So as to achieve success.

[marg: How the knees of a seated or lying Figure should or should not bend.]

19. And to set the feet of a Woman too far apart

Standing or lying, especially standing,

Is contrary to proper bearing,

Which requires that the feet be close together

In order to be decorous:

One must also at times avoid spoiling good composition by

The foreshortening of faces or what have you,

Because too much of that would be ungraceful.

[marg: How the legs and feet of a Female figure should be arranged. Too much foreshortening is not praiseworthy.]

20. Furthermore many famous Painters

Are clearly on the wrong road (like the lame)

That is (if they will forgive me saying it)

They lift up and raise the shoulder highest

Over the hip which they swing out, whereas

It should always be lower over the extended hip:

For this is the the essence of Art, whether

The Figure is standing, seated or lying.

[marg: Where the hip of the figure swings out, the shoulder must be the lower.]

21. There is yet another token of folly, when one allows

The arm on the side of the lower shoulder,

Where the body swings out, to reach upward,

This will not enhance the success of the posture,
Even if the usage were twice as venerable,
Therefore one should, in accordance with reality,
Rather use the arm of the higher shoulder for this,
And so avoiding an ungraceful posture.

[marg: Likewise the arm which reaches upwards must be on the other side from the out-swinging hip.]

22. Furthermore, to ensure successful posture as much
As possible there is another point worthy of consideration
By keen minds who pay attention to everything,
Which is, look, Figures that are not performing a task
Should not raise both their hands or arms
Together at the same time, it is worth
Realising that variation can please,
One should also avoid this with the feet and the legs.

[marg: That one must not allow both arms or both legs to do the same, unless necessitated by the work the Figure is doing.]

23. It would appear that some people cannot
Restrain their imaginations when they are painting,
Allowing (with your permission) breasts and
Buttocks to be seen at the same time,
It seems that they want to compete
With Actors who consider such unnatural things
As jumping and tumbling to be Art,
But Painters must be wary of such things.

[marg: One should not be too extreme, twisting a Figure excessively.]

24. Yes, ordinary people speak out against those who imagine
They are improving their work with that,
Or by concocting such impossible things as
Contorted, twisted, broken limbs,
Called *stropiato* by the Italians,
There are more examples of this to be warned about,
Such as the hand forced and twisted on the arm and
The foot wrenched in a different direction from the knee.

[marg: That one should not contort the limbs of a Figure too much.]

25. Thus one must proceed moderately with
Turning and bending, and do so according to life,
For example, when a troubled face gazes upwards
Do not let the head hang back further
Than to allow the eyes to be directly raised
Towards Heaven, and furthermore,
Ensure that when bending the shoulders forward
You do not lower them below the level of the navel.
[marg: How far one should allow the Figure to reach, bend and turn.]

26. The head should also not be turned backwards further
Than so that the chin is directly over the armpit,
It is true to say that arms and legs
Are somewhat freer, but one should observe
That to raise both hands so that
The elbows are higher than the armpits
Is not considered praiseworthy, Nature affirms
These and suchlike Rules with her seal of approval.

27. As daily experience teaches us,
The Person picking up a weight is likely to
Set one foot forward to support the Body
So that the leg serves as a prop:
For Man puts himself in such a position
That while stooping and bending
His limbs remain in balance,
As some of the Learned will attest.
[marg: About a weight-bearing Figure.]

28. The leg on the same side as the shoulder which
Carries a weight cannot choose its position
But must bear it without bending:
See to it also that our standing Figure does not
Tread beyond that which is Natural and graceful,
As when one foot is placed more than a foot from the other:
And understand that the Ancients paid as much attention
To those standing as to those who take a step or walk {...}
[marg: About the depiction of movement and static posture.]

29. {...} with a beautiful and graceful manner,
Swerving-out little or hardly at all,
And yet they display to all lovers of Art
A posture representing movement that is pleasing and easy,
And which must delight everyone:
Now it happens sometimes that
Figures who are reaching up high must rest
On the balls of their feet or on their toes.

30. Just like exuberant dancing *Nymph*-like Women
Some leaping with both legs
From the ground, others on their toes,
To capture this well can beautify our work:
And if we want an Example, there is *Canachus*,
Much appreciated for his art
In earlier times, was (as *Pliny* explains)
A *Sculptor* in stone and bronze.
[marg: About elegant movements in dancing, leaping and suchlike.]

31. He made a Hart, either in stone or bronze,
Which aroused wonder, for it stood
So artfully and lightly on its legs
That one could almost have pulled a thread under
All four feet, from behind it seemed as if
It was lifting itself lightly on its toes
With a merry leap, and from the front
It appeared to be resting on its heels.
[marg: Example of a bronze Hart.]

32. With active postures one must observe with
A sharp eye that the limbs are in full action,
Whether the hands or fingers play on
Lutes or Harps, or shoot or throw anything,
Hew, drag, carry, dig or delve:
Also that all the limbs join in when figures are walking,
And furthermore that all actions which
Suggest movement are contrived artistically.

[marg: To activate the limbs of a Figure according to Art in playing,
shooting, throwing or whatever else.]

33. As an Example we could cite here that accomplished work
By *Demon of Athens* of the two *Hoplites* Soldiers,
One seemed to be perspiring and the other
(Throwing away his weapons) was panting
And heaving with exhaustion,
People got the greatest pleasure from this
Because in his day there was no Painter
Who sought to depict the emotions more subtly.

[marg: An example of a walking action, or a tired figure.]

34. All the movements of the limbs
Of *Nymphs*, Goddesses and Concubines
Must appear pleasant and nimble,
Just as *Ariosto* describes *Alcina*,
Who did not take a step without
It being a trap or snare of Love
With which to catch *Ruggiero*
In a graceful and charming way.

[marg: To observe gracefulness.]

35. Another of *Pictura's* virtues is to
Distinguish between ages in depictions,
Especially to give form to uncomplicated young people
In such a way that they seem disposed to pleasure,
Playful and innocent in all they do,
It is also not praiseworthy to depict Women,
Who are after all unused to work,
As if they evidence a Manly strength.

[marg: To give each Figure an appearance relative to its nature or age.]

36. In order to give our Women modesty
We must turn once more to *Pliny*,
And bring forth a very old Example
Taken from an Ancient ruined Temple
Where one could still see *Helena*
And *Atalanta* painted incomparably pleasingly,

In which *Atalanta*, being shy, retiring and
Chaste, appeared the very picture of Maidenhood.

[marg: Giving a chaste and modest appearance to some Figures, Examples.]

37. *Zeuxis*, a Painter very accomplished in Art,
His *Penelope* can also serve as a lesson to us,
For in this Figure he diligently
Brought together all the gestures of
Honour and modesty becoming in a Princess:
Castiglione too, does not allow his Noblewomen
Masculine, energetic activities, only
Feminine ones, and those of a very gentle kind.

[marg: *Il Cortegiano*, book 3, fol. 121.]

38. Let us then enhance our Maidens and Women
With a demure exterior, so as to secure success,
Zeuxis (as we read)

Put far too much trust in *Homer*
In this respect, so that some of
His Female figures were shown to be exerting themselves
In hard, heavy work, things which are
More fitting for grown Youths, or the *Amazons*.

[marg: Women's attitudes and actions, sweet and virtuous.]

39. Strongly-built Men especially, must adopt
Powerful actions and stances: but Youth,
Which wants to banish melancholy,
Must be alert with relaxed limbs,
Completely free and relaxed,
Now as to the attitude of Old Men, they should support
Their weak body by holding onto something
With their hands, their tired legs inclined to bend.

[marg: Stances and actions dependant upon the strength of the Figures.]

40. In short, all figures must embody the
Person's strength and character
As well as their actions, as is easily understood:
For a fighting figure will exert himself quite
Differently, in attitude and action wilder and less

Intense than a Philosopher who, in his gestures,
Appears to be disputing profound matters, one must
Distinguish between these as best one can {...}
[marg: Distinguish between actions according to the character or
circumstances of the People.]

41. {...} He must appear to be stating his Arguments
Earnestly with one finger upon another:

Now there are many things which need no less
Artistry to Represent well, such as a Singer,
Or distinguishing between someone laughing or crying,
Frightened, heavy of heart, haughty or irate,
But these and suchlike subjects you will
Find in the portrayal of the Emotions.

[marg: These instructions touch upon the Emotions, one can read in more depth
there {i.e., in that chapter}.]

End of the *Attitude*.

**Concerning the Composition {Ordering} and Invention of Histories.
The fifth Chapter.**

1. In an organisation that is properly moral,
Or a Composition, all things exist,
God's creations high and low as well as
Kingdoms, Countries, free Towns, Households
And the various activities and practices which
Ingenious Mankind have created,
One also sees order among dumb Animals,
Such as the useful Bees and diligent Ants.

[marg: Organisation is necessary in all things, it is also practised by the
Animals.]

2. Composition is found to be of great importance
To Painters, too, it is in this that the
Excellence and strength of the Art are combined,
That is perfection, spirit, as well as profound intelligence,
Reflection, and experience in all things,
And so few are gifted and competent in Invention

That we hear them praised
For climbing above others in fame.
[marg: Composition is necessary for Painters.]

3. That being the case, O Pictorialists,
Let us then consider the Composition
In our principal composition
Whether outside, in a house or large room
Or wherever we have to set our figures,
And do this by sure Rules and Laws
According to the demands of
The History upon which we have decided.

4. For the composition of an image or a Figure
Comprises many parts within a single Body,
Every part contained within its surface:
And the History (according to its nature)
Brings together images and Figures
Appropriate for its composition:
And see, in order to organise them correctly
There are seven *Motus* or directions of movement.
[marg: The surface is the outline. What the History, or the
composition of it, is.]

5. Firstly, upwards in an vertical direction,
Then in a downward one, to the right side
And to the left, receding or going away from us
Then coming towards us, and also around about so that
The space is encircled, but at all times one
Must adapt oneself to the space available
And avoid the Figures carrying the frame
Or looking as if they are crammed into coffins.
[marg: About observing the seven *Motus* or movements in composition. To
accommodate oneself to the size of the panel or canvas.]

6. Compose your figures loosely for a pleasant effect,
Do not let your imagination run away with you
And make things so large that
Hands and feet have to run into the frame,

Or that they are forced to lie pressed together
In an ungainly way through lack of space:
Wipe it out and redo it according to the resources of Art,
After all, you are free, do not make slaves of your figures.
[marg: That in a small picture one should not make the Figures too large or
compress them too much.]

7. Always remain comfortable within the boundaries
And do not overload your ground too much:
And as you set your invention to work,
First consider thoroughly and with great attention
The meaning of your proposed subject
Through reading and reading again,
It cannot do any harm to imprint firmly on your memory
The very essence of the History you are making.
[marg: Be fluent when composing. First read or consider well what one wants
to paint.]

8. First paint your mind's imagination,
Add to that ingenious details so that your work
(As with the orations of good Orators)
Is expressed with beautiful grace
In an excellent, accomplished and expert manner,
And so as to be able to achieve that all the better
First make some sketches,
Yes, as many as are needed to reach your goal.
[marg: Depict everything with grace. First make sketches.]

9. Let your mind flow, and to make Art blossom
You could also, like the Italians,
Draught your Cartoons from your sketches to
The size of the final work, but confidently,
Free and uninhibited, I have to urge you to do this
So that you avoid working in a way
That is heavy and illset,
Too stilted, difficult or laborious.
[marg: A heavy style is to be avoided.]

10. And so as not to lose you way, you might also

Include life-like detail in your Cartoon,
Whether with Watercolour, pastel
Or charcoal, with light and shade,
Everything is for you to decide, at your command:
But if you want to give your composition
An attractive, beautiful and successful effect
Then you must observe various other things.
[marg: Also, when drawing Cartoons to use life-like detail.]

11. Firstly you must discover by trial and error
The foundations for the success of your composition,
When you fill up your scene properly
On both sides with your fine foreground figures,
Architecture or other furnishings,
Leaving the middle ground free and open,
Then the less you add the better
And it will soon produce success.
[marg: About filling the corners well on both sides.]

12. And our composition will surely gain
A quality of beauty, to our own satisfaction,
If we allow a view into {insien} or through it {doorsien}
With smaller background figures and
Fading Landscapes, into which the eye can plough,
And therefore, in the middle of our foreground,
We could allow our figures sometimes to lie or sit down
So that we can see for several miles past them.
[marg: To leave a view through, if it can be done.]

13. But we put particularly little grace
Into our composition when our backgrounds
Are anything less than well painted,
The Italians employ us Foreigners to paint
Their backgrounds because if they were
To praise us in anything, they consider Netherlanders
Clever experts in Landscape painting,
Though they believe themselves superior in Figure painting.
[marg: That backgrounds or Landscapes, if not painted well, will spoil the
work.]

14. One must try in many more ways

To compose well, and spend time on it

Patiently, without despairing too hastily,

Arranging all Figures as they ought to be,

Like the Italians, who cry up

Composition with a variety of groupings,

Which is to say, clusters or companies of people,

Here standing, reclining and there sitting.

[marg: About the composition of various groups, and leaving some free space in between.]

15. Here one sees a Battle with fearsome clashes,

Elsewhere in the distance a multitude flees,

In the front horses and Riders will be

Falling over each other, some naturally foreshortened,

Here a small group sprawl wrestling comically

And over there lies another small group defeated and limp,

With little groups composed in this way, I can tell you,

The way I have seen it done does not look bad.

16. Tintoretto has often used this method

Of composing, grouping or combining in this way,

And *Michelangelo's* Last Judgment is also composed

Of many small groupings, however, some people

Besmirch his reputation not because of the composition of

His groups but because, for the sake of the Figures,

He erred in respect of the composition, in that

He left no space between the groups to see beyond them {...}

[marg: Examples of Composition.]

17. {...} Not leaving, as some would have done,

An view of the Heavens opened, and in front

Something large, as they would have wished:

But who would blame him for this

On seeing this work, which is totally saturated in Art

From *Buonarotti's* master hand,

So many and various stances of nudes,

And these were his main concern.

[marg: Michelangelo, in his Last Judgment, paid more attention to his Figures than to his composition.]

18. One can readily understand that the
Rule of Law is there for People,
People are not there to preserve the Law:
Because Laws simply serve the interests of people
So that they do not come to any harm,
What otherwise would be the meaning of the Law,
And so it is that one can excuse Masters who
Find Figures more important than composition.
[marg: Laws serve the interests of Mankind.]

19. It is most commendable to seek
Attractiveness in the Figures and
Not in anyway to stray from that:
But it gives an even greater abundance of excellence
If the Composition is also in harmony,
And as in Music all sorts of sounds
From singers and players Harmonise
So too do the many various Figures here.
[marg: It is good if the Composition and the Figures succeed and bring about
beautiful Harmony.]

20. Nature's beauty lies in variety,
One sees that when the Earth is in bloom,
With nearly a thousand colours, flaunting itself
In competition with the stars of Heaven's canopy,
Like many other things in which one can
Find pleasing satisfaction: and without a care
People amuse themselves in many ways, as
At a Table set with food and drink.
[marg: Nature's beauty lies in variety.]

21. It is also necessary in the History,
And much depends on this, that the Figures
Vary in stance, posture, activity, form, nature,
Being and disposition, and as we said
Regarding the seven directions, that some figures

Should stand with both feet to the front
Towards us or stepping forward
And others with face and body in profile.

[marg: About having a lot of variety in the Figures in a composition.]

22. Some, seen from behind will show their heels,
Some sit, lie, crawl, climb up, step down,
Stand up, kneel down, sometimes,
If it is appropriate, some figures look as if
They are falling or creeping about secretively,
Some look up, lean or crouch,
It is necessary that one paints a mixture of clothed,
Half-clothed and naked figures.

[marg: Various activities of the Figures in the composition. About the mixing
of the clothed and the nude.]

23. Many who Compose also take into consideration
Something which I will not speak against,
Which is that everything relevant to the
Key moment of their narratives is enclosed in
The compass of a Circle, so that in this way
A number of figures surround the History itself,
Which stands as the Centrepoint, in the middle,
Like a Figure towards whom many look or appeal imploringly.

[marg: About encircling the main point of the composition.]

24. But it can hardly beautify the Composition,
To my mind, or in my opinion,
To allow half of the bodies of People,
Horses, Bulls, Calves or other figures
To run into the frame unless there is
Something in the foreground, be it
A city or some such, which suggests that it is
This which obscures the view of the rest.

[marg: I write this with the of best intentions and not to devalue the work
of great Masters who have not taken this point into consideration.]

25. For artistic spirits tend to use
(Where appropriate) an abundance of

Horses, Dogs or other tame Animals in the History,
Also animals and birds of the forest:
But particularly pleasant to the eye are
Fresh-faced Boys and beautiful young Women,
Old Men, Matrons and all sorts of
Children, the old and the young.
[marg: About filling the Composition copiously.]

26. Add to all of this Landscape and architecture,
As well as decoration, trappings and ornaments,
An Abundance {Copia} of various pleasing fantasies,
And it creates a beautiful Harmony,
Prosperity in *Pictura's* domain,
According to the testimony of modern Writers
Such as *Leon Battista Alberti* and *Rivius*,
Who also bore these things close to their hearts.
[marg: Leon was a Florentine, writing around the Year 1481. Gualt. Rivius,
mathematician, his Book was printed in the Year 1547.]

27. As to their *Veil*, or their explanations concerning it,
I prefer to remain silent here and I would rather
Talk about overabundant and plainer Histories
So that everyone can choose
What appeals most to their own nature:
But good Masters of great masterpieces
Mostly avoid excess or *Copia*
And create beauty out of simplicity.
[marg: I wrote about this Veil in the Chapter on Drawing. About copious and
plain Histories.]

28. Such {great masters} (in a manner of speaking)
Do not imitate Procurators or Advocates
Who use many words in their pleadings,
But copy rather great Majesties,
Kings and mighty Potentates,
Who do not utter many words
But in speaking, or with the Pen,
Let their feelings be known in few words.

[marg: Great Masters who do not make crowded Histories compared to great Men who speak little but say much.]

29. And such austere reasoning augments
Their reputation with much more honour
Than overflowing chatter and prattle,
Like empty vessels which make the most noise:
And thus it appears that our great Masters
Often learn to turn towards understatement
And with few figures manage to give
A beautiful and graceful quality to their work.

30. And that {is achieved} by means of
The great perfection found in their Figures
Which by their gestures appear almost to be alive,
Seemingly building on foundations
Laid by Poets who produced Comedy or Tragedy
With few Characters, or they follow *Varro*,
Who never sought the clamour of numerous Guests
When he used to hold his banquets {...}
[marg: Plays or Banquets as examples for plain Histories.]

31. {...} But in order to create the happy atmosphere
He desired, he allowed only a few
Well-chosen people to be invited to his table
Nine or ten, so that one would not prevent
Another from being enjoying themselves:
For in a simple composition, there is no praise for
Crude and lighthearted objects which
Bring no Harmony to the eye.
[marg: Crude elements in plain Histories are not to be commended.]

32. As when *Zephyr* comes to meet *Flora*,
Where in ancient times they were wont to kiss,
And winged Songsters greet *Aurora*,
Yes, where the new Flowers sweeten the Air,
The Honey seekers, who lust for sweetness
Cannot always settle on *Adonis*,
Since they do not want to miss *Crocus* and *Smilax*,

Nor *Ajaxes*, *Hyacinths* nor *Narcissi*.

[marg: Comparing a Painting to a meadow, rich with Flowers, where the eyes, likened to Bees, lust after many various artistic little Flowers.]

33. Like the eyes, which love to wander over
The beauties of *Pictura's* garden,
Seeking many places to enjoy themselves,
Wherever the desire for pleasure will lead them,
Hungry to see more, above and below, like
Spoiled Guests who want a taste of many things:
For the *Graces* are delighted
With artistically contrived variety.

[marg: When many various things are painted well together it is a pleasure to look upon.]

34. Even so, some Histories demand to be
Distinctly plainer than others,
There are also those where one can,
For easier composition, do the same as the Stall-holder
Who displays his wares wonderfully well
On high shelves, to the sides and beneath,
Thus one can have some of the History's
Onlookers on hills, up trees or on stone steps {...}

[marg: About distributing the Figures high and low.]

35. {...} Or clinging onto the pillars of the architecture,
Also others at the front, on the ground below,
Furthermore it gives beautiful lustre to
The History to include many and various faces,
Being the noblest part of the body,
And, as is the way of the World,
Bringing the most graceful and amusing to the fore
Is not inappropriate here.

[marg: About the placing of many faces in the work.]

36. The principal Figures must be prominent,
Be they standing high or seated,
So that they are set above the others:
And those who speak to them

Must humbly display signs of submission,
Pushed aside in a lowly place,
And thus all our characters are arranged on all sides
Performing their parts like accomplished Actors.
[marg: About raising the important Figures, and abasing the others.]

37. Thus they do everything gracefully while walking,
Standing, fighting, courting, playing and dancing,
Or appearing to be frightened, surprised or sad,
Their gestures representing what it is they say:
In short, all the expressions of
The emotions, *Attitudes*, *Reflexes*, reflections
And all that concerns our Art must
Simultaneously be introduced into the History.
[marg: That everything be included in our History, whatever our Art can
embrace or comprehend.]

38. The History is given no small embellishment, too,
If one of the figures is arranged turning toward
The people in such a way as if he,
With an lively gesture, wishes compassionately
To point out something unhappy or
Terrible about to happen, and by means of
His gesture and emphatic intervention the spectators can
Immediately grasp the *Problem* {Ghemhaels} of the Painting.
[marg: About the making of a figure which appears to address the people and
indicate something unhappy that is happening.]

39. One should not entangle things in the Composition,
Nor jumble up arms and legs so much that
They appear to be fighting, but allow
Those parts to follow each other flowingly,
All together and in the same direction:
I have also heard it much praised when
Figures in the History are allowed to be seen
Completely whole and in their entirety.
[marg: Not to entangle Histories too much so that one thing does not obscure
another, trying to keep the Figures as complete as possible.]

40. So as to remain in sympathy with the essence of Art
We must, when painting a Figure or a face,
Which ever the case may be, make it so that we can
See another one behind, yes, even if it is
Hardly necessary for anything to be there,
For then (for example in a dark stable)

It will appear as if the shadowy ones retreat backwards
And that our foreground figure appears to advance.

[marg: Also take care with the Figures who stand behind the principal foreground figures, whether they stand or sit on the ground, and also, behind the face at the front place another darker one, in order to bring it forward.]

41. Furthermore we ought particularly to take care
In our History, as we have mentioned elsewhere,
That when heaping many shadows together
We do not allow our deepest darks
Too forcefully and abruptly to be set
Against the highlights, but against half-tones,
Then we must also bring together a large area of light
Allowing it, like the darks, to blend into the half-tones.

[marg: To make in the front, or in the middle, an area of brightness which fades on either side through half-tones into the dark.]

42. In former times there long reigned
Confusion amongst Painters, like lost souls,
So that their Histories looked like Marble or
Chessboards when seen from afar, for they set
Black on white like Printers' prints:
But now the Italian Mezzatints are coming into use,
Soft intermediate shades of mixed colours
Which gradually fade gently into the background.

[marg: Things in which dark and light abruptly collide compared to a chessboard.]

43. Now it is most necessary that we do not
Overlook the sense of the History, but that we
Truly plumb its depths in order to portray it well,
And yet retain the luxury of our freedom,

Not tied to the rock like *Andromeda*:

For, as *Horace* proclaimed, Painters

Have equal power with the Poets

In all they undertake and intend to do.

[*marg*: One must properly understand the meaning of Histories beforehand, for one's sole, or preeminent concern, is success: for Painters and Poets have equal power.]

44. We look to our Ancestors, when they

Wanted to make a devout History for example,

They set the most important Figures appropriately

At the front (as is becoming), very eye-catching,

So as to be readily identifiable,

So that the spectators would immediately be able

To guess the meaning of the History,

It useful and well-advised to imitate this.

[*marg*: To make the Figures prominent in devout Histories.]

45. Some attempt to represent the facts of the History

By such strange means, with

Various witty elaborations, and in such a way

That one would hardly guess the sense

Even if one already knew the story,

I cite an example of that here, which

The Poet *Jacopo* relates, who came from

The Town named after one of the Sirens {...}

[*marg*: How some depict their Histories strangely and render them nearly unrecognisable, an example of that from *Sannazaro*, Poet from *Naples*.]

46. {...} Founded by the *Chalcidians* or the *Cumaeans*:

He relates in his *Arcadia* how

The Arcadian shepherds at the

Feast of *Pales*, being her subjects,

Gathered together at the Temple

To sacrifice on the smoking Altars,

But above the archway they saw painted

Hills and woods with lushly-growing trees.

[marg: Here follows an example of an invented painting in the Temple of Pales, so as to learn how to elaborate.]

47. There one saw many grazing flocks
Spread around the green meadows
Accompanied by ten or so dogs, who like Watchmen
Took care that they should not scatter and get lost,
One saw their footsteps in the sand,
And one saw some of the Shepherds relieve
The stiff Udders, swollen with milk,
While others sheared the curly fleeces.

48. One saw some playing on Bagpipes,
Which others who were singing
Seemed to want to imitate
With their own voices: But what was
Above all else of a particularly pleasing and
Becoming nature in the eyes of many
Were the *Nymphs*, an entirely naked company of them,
Half-hidden behind the trunk of a Chestnut,

49. They watched a Ram in front of them,
And together joyfully burst into laughter
Because he stood there
Longing so much to gnaw at an oak wreath
Hanging before his eyes, that
Through this vain longing he forgot about
The green grass around his feet,
A most suitable meadow for him to graze.

50. Meanwhile four *Satyrs* with horns on their heads,
And with Goat's feet, crept up together very softly
Through a Mastic bush, reaching out from behind
So as to seize {the nymphs} by their shoulders,
At the same time one saw some of them,
Who had already noticed {the Satyrs} approach and
Their cunning intentions, flee swiftly towards
The woods without fear of bushes or thorns.

51. One saw the quickest of them had climbed
Into a Maple tree, in her hand she held
A long branch which she had torn off
And was defending herself with that,
Others set no store by nor trusted in Terrestrial
Sanctuaries but leaped into a River
And swam to avoid disgrace, one saw their
White bodies afloat in the transparent, rippling water.
[marg: Carpinus.]

52. As their deliverance was now in sight,
Having got through the water to the other shore,
They sat down, puffing and blowing
From exertion, to dry their wet hair,
And it appeared that, from there,
In concert, with words and gestures,
They continuously and mockingly teased their pursuers,
For they had been unable to catch them.

53. In a bay along a stretch of water
One also saw the blond *Apollo* sitting
Leaning against the trunk of a wild olive,
At that moment he appeared to be a Shepherd
Tending the herd of *Admetus*, and he seemed to be
Looking attentively toward two powerful Bulls
In the field beyond, who met with force,
Greeting each other with their horns,

54. And not noticing that cunning *Mercury*
(Who, in Shepherd style, wore a Goatskin
Slung underneath his left shoulder)
In the meanwhile had stolen his Cows:
There also stood *Battus*, not amused,
He had revealed the theft and was transformed into stone,
In such a way that he still
Appeared to be pointing his finger.

55. A little further below, *Mercury* was
Sitting against a large rock, playing on a Reed Pipe

With puffed-out cheeks, with his customary slyness
And a sidelong glance he looked at
The place next to him where a white Heifer stood,
And it was apparent that he, totally drenched in cunning,
Was wondering how best he could
Swindle the many-eyed *Argus* out of it.

56. On the other side, beneath and against a
Tall Oak tree lay a sleeping Shepherd among his Goats,
And also a Dog, attracted by the scent,
That seemed particularly eager to get
Something out of his bag, which was
Lying beneath his head. From the Moon's
Looking down at this with surprisingly joyful eyes
One supposed him to be *Endymion*.
[marg: Cerrus.]

57. *Paris* was here also, he had begun to carve "*Oenone*"
In the bark of an Elm tree with a sickle
But being taken by surprise by three Goddesses
Had been unable to quite finish it and left off so as
To pass judgment on who was worthy of the prize
As the most beautiful, in order to prevent argument
Between the three of them, and therefore they
Willingly stood completely naked before him.
[marg: This now, is the main element in the History, namely, the judgment of
Paris.]

58. But what was to be admired as well as looked at,
So intelligent, graceful and pleasing
Was the great percipience, full of sagacity,
Of this observant Painter, for
There stood *Juno* and *Minerva* painted by him,
Both of them outstandingly beautiful,
So entirely perfect that there was
No need for him to attempt to do it better.

59. But since he did not know how to paint *Venus*
As more beautiful than the other two, as she should be,

He shrewdly painted *Venus* with her back turned
Whereas the other two were placed facing forward,
Thus the astute Artist justified
{Paris'} delight in her with guile,
Suggesting that were she to turn around
She would overpower the beauty of the others.

[marg: Note here a characteristic invention taken from the life of Timanthes for suggesting to onlookers that *Venus*, if one saw her from the front, would be the most beautiful of all just as one judged *Agamemnon*, with covered head, to be the most miserable.] {see *Affections*, v. 43}

60. Many more elegant things of diverse nature
Were therein painted according to the Poet's imagination,
But nevertheless, they continued to
Present their Sacrifice to the Image
Of *Pales* in that building with the greatest Ceremony:
These are Examples to help us compose
Abundantly and ingeniously and
Therein Poeticise to our heart's content.

61. Who, stimulated by this, shall not now
Reveal their ingenuity in Composition,
Following in the footsteps of Comedies
Where Comical clowns or other characters
Perform solely for the pleasure of the Spectators:
For compositions with so few figures
Are a wasted effort, their character is imperfect
Without additions and elaborations.

62. Thus, one can elaborate plain Histories
As the writing of the Poets here shows us,
And it astonishes me very much that such Gentlemen,
Who have perhaps never learned painting,
Know how, in such a painterly fashion,
To write about our ingenious secrets,
I feel we must content ourselves
With this example on how to devise additions.

[marg: Sannazaro was a Neapolitan Nobleman, he knew how to write about painting, how to elaborate in a Poetic way.]

63. One also knows that on the World stage
All sorts of roles are played,
Here one sees Kings wrangling over
Sceptres and Crowns, elsewhere on stage
Young lovers in foolish quarrels,
Here Farmers fattening and slaughtering Pigs, there
Hefty country Wenches frolicking and jumping and
Yonder playful Goddesses dance on, somewhat more daintily.

64. I mean this, that all the things that occur on
The earth's Stage display an amazing array of
Colours, forms and manifestations,
Vain pleasure and sorrowful sadness
And all things that might please the Painter,
Thus he finds here material enough to his advantage
In order to put it together completely successfully
According to whatever History he has in hand.

65. Moreover, one can elaborate plain Histories
In a number of different ways,
For example if one decided to amplify
The plain sacrifice of Abraham
One could embellish it with symbolic Figures
Such as, for example, Faith, Hope and Charity,
So that each of them lend him assistance
In the ministrations of the Sacrifice.

[marg: How one can elaborate plain Histories, be they devotional or
otherwise. Example of the History of the sacrifice of Abraham.]

66. Faith could restrain the bound Isaac with
The rope, Abraham stretch out his hand and
Hope could reach him the sacrificial knife:
For he hoped to see him again,
Since, after all, God can also awaken the dead,
And through Faith he was brought to that place,
Charity and her children could busy themselves with
The fire, for it was burning there with fiery coals.
[marg: Hebrews, 11.17.]

67. As another example, Zuccaro's Annunciation,
Augmented with Angels and Prophets.
And in the life of *Rosso*, described by *Vasari*,
We read of an Image of Mary with
The serpent trampled underfoot
And our first Ancestors bound
To the tree of sin, and she {i.e., Mary} withdraws the sin,
Represented by an apple, from their mouths.
[marg: Example: Zuccaro's Annunciation, and an Image of Mary by Rosso which
is described elsewhere in his biography.]

68. And as a sign that she was vested with
The Sun and the Moon, *Phoebus* and *Diana*,
Also painted by *Rosso*, flew as two
Naked Images above in the Sky,
However such things are not only used
As additional material, but they may be termed
Personifications: Poetic devices
Which metaphorically denote a meaning.

69. *Nealces*, one of the renowned ancients,
Was accomplished and experienced in Invention,
As he displayed with his Brush
When he painted a sea-battle
Where the Persians were fighting
Against the Egyptians on the River *Nile*,
But he was troubled and perplexed for a while
As to how he should depict the waters of the Nile.
[marg: Note here an Example of ingenuity, concerning the depiction of a River
or a location.]

70. It was very difficult for him, because
The water of the Nile and that of the Sea
Were indistinguishable,
So he painted a Crocodile
Which appeared, hidden and perfectly still,
Leering at an Ass which had approached along the bank
And, with its head lowered, put its mouth in

The River as if it were drinking from it.

71. This was so that everyone could
Readily guess that this Battle
Took place on the River *Nile*,
For this is the food and the habitat
Particularly preferred by Crocodiles,
Such Naturalistic details
Of People, as well as Cities and Rivers
Greatly embellish our works.

72. Whether it be Water, Sea, Lake,
River or Spring they have formerly
By the Ancients all been dedicated
To some virtuous Deity, and because
They are in essence alike they have
Generally portrayed their specific image
In Human form, one example of these representations
Is this white Marble figure of the *Nile*.

73. Whether it was made by Greek, Italian
Or Egyptian hands, there is no mistaking
That it is absolutely antique, lying under the blue Sky
In the courtyard of the Papal Vatican in Rome,
And the character of the Nile
Is there depicted in such an accomplished manner,
Its Nature and its activities,
That it is admirable and worthy of remark.

74. Just as *Herodianus* described it,
The upper body is entirely nude,
And also, so as to portray a certain mysteriousness,
His hair and beard hang very long and spread-out,
On his torso and legs sit sixteen small children,
Playing, each as tall as the
Distance between the hand and the elbow,
The meaning is to be found in *Philostratus*.

75. Writing on the Images of the Gods

He carefully explains, with regard to these Children,
How the Nile rises high above
The limits of its Banks, to the extent that
He inundates Egypt,
To the height of sixteen ells or Cubits,
Thus these sixteen Children are a sign that
The Nile floods reach such a level.

76. This occurs once a Year at a certain time,
But if the level is four Cubits lower, then
The people of Egypt are not happy,
For during the Year that follows a period of
High prices can be expected to trouble both banks,
Therefore the sixteenth of the Children
Was depicted sitting high upon his Cornucopia
Since this was the measure of a fruitful Year.

77. The overflowing horn of plenty stretches down
Along his right arm, and he leans upon a beast
With his left, which many have assumed wrongly
To be a *Sphinx*, from behind like a Lion
And from the front like a Virgin,
But rather it means that this soil-enriching deluge
Occurs there in that Country when the
Course of the Sun has reached *Leo* and *Virgo*.

[marg : The Sphinx is not depicted without Bird's wings and is a Dog, from behind, with a Dragon's tail. Pliny, lib. 5. cap. 9. and lib. 18. cap. 18.]

78. All around the border of the base
Various plants are depicted, such as one finds
There in the marshes: reeds, papyrus, trees,
Colocasium and also various Animals who feed there,
Such as hippopotami who splash about in the water
With Horses' backs and long manes, also with tails
Like wild boars and teeth growing upwards,
The mouth blunt, and cloven-hoofed like Oxen.

79. Also Indian rats, Ibises and Skinks,
And those little, deformed dwarves

From the Provinces of Egypt, the Tentyrites,
Who like fearless Princes in their little Boats
Pester and annoy the Crocodiles so that they have to
Give way and hide themselves before these people
Who are praised as lionhearted Heroes,
Now we will read about another figure of the *Nile*.
[marg : Ptolomy, lib. 4. Pliny, lib. 8. 25.]

80. In the thirty-sixth Book *Pliny* explains
How the Egyptians found a kind of Marble
In Ethiopia which was the colour of
Iron, and just as hard to work,
For this reason it was called *Basalt*,
In earlier times *Vespasian* placed a
Figure of the *Nile*, made of this Marble,
In the Temple of Peace in Rome.

81. Surrounding this Figure, also, one saw
Sixteen children frolicking with joy
As a symbol of the rising of the River,
But next to this other Figure there was one of those
Aforementioned Crocodiles, too, set amongst the children,
Re-emphasising the excellence of picture-making
In which the entire spirit of the Painter is free,
Now the Roman Tiber should be discussed.

82. In the aforementioned courtyard in the
City of the Painters' Academy, the image of the Tiber
Is also capably represented by means of a
Shewolf who lies there and, as a Wet Nurse,
Full of tender love, appears to be gathering to her
The two small children, *Romulus* and *Remus*, to suckle them,
On her head she wears a crown of leaves,
And in her right hand she holds the horn of plenty {...}

83. {...} Which is filled with Grain, Grapes and Fruits,
In the other hand she grasps an oar,
Which tells us that by means of waterways,
In large Ships and Barges,

One can sail and transport, to and fro,
Between Rome and the Sea, as it is represented
For further explanation on the Base, too, where
Ships are depicted travelling back and forth.

84. Also, in former times, *Eutychides*
Represented the *Eurotas*, the River of the Lacedaemonians,
In a Sculpture, and he did it so well
That was said by all who saw it that the work
Was saturated with art, and was therefore more lucid
Than the water which ran in the aforementioned River
Which, on account of its foulness,
Was dedicated to the Furies of Hell.

[marg: Pliny, lib. 34. cap. 8. Pliny, lib. 4, cap. 8.]

85. All Rivers and running waters run
And wander round and about in curves,
And so as to represent this they were
Often painted as being horned,
Which may, to their advantage, encourage
Our pictorial imaginations, since *Ovid* also
Refers in his Books to the horned *Numicius*,
Who purged *Aeneas*' of all his mortal parts.

[marg: Metamorphosis, lib. 14.]

86. One can also depict Cities and Countries
As, in former times, did *Parrhasius*
Who, with learned hands painted the
Figure of Athens, in which there appeared
Such understanding of deft personification
That one saw in it all respects the
Manners and Characteristics of the Athenians,
The nature of their customs and their traditions.

[marg : Petr. Mess. lib. 2, cap, 16.]

87. *Rome*, the World's Capital, is, for her courage,
Depicted as a helmeted *Pallas*, sitting armed,
On pile of armour and other things
Suitable for war, with a Spear or

Lance in the right hand, furthermore
A small figure of Victory, and also a
Wreath of Laurel and a Palm branch
In the left hand, according to glorious custom.

88. Young students, you have
Followed my many steps towards learning
To compose a good History, and how to depict
Various things with their attributes,
Let us now move away from this path and leave the rest,
If I have the time, and after refreshment the desire,
We shall enlarge upon this broad Fabric
At another time and in another place.

End of the Composition.

The Depiction of the Affections, passions, desires and sufferings of Men.

The sixth Chapter

1. No one has such self-control that they can completely
Master their emotions and disguise their weaknesses,
For the members of the outward body
Reveal by means of detectable signs
The stirring of the inner Affections and
The operation of the heart and senses,
Which is to be seen in the body's bearing,
In its actions and doings.

[marg: No one is free from passions, Affections, or any tendency to Human
weakness.]

2. The study of natural history teaches to
Differentiate the various Affections,
First and foremost love,
Then desire, joy, pain and anger,
Sorrow and sadness which lay siege to the heart,
Timidity and fear which are so difficult to master,
Also vaunting conceit and jealous hatred,
These and suchlike things are all called Affections.

[marg: What men's Affections or passions are.]

3. *Aristides* of Thebes was the first
To depict in paint these things,
Which the Greeks called *Ethe*,
Searching the garden of Art for beautiful, new
Little Flowers, which gave out a lovely scent,
We shall in due course address this topic,
Telling of his injured wife and her sickness,
And the means by which his renown was increased.
[marg: *Aristides*, the first to represent the Affections.]

4. These Affections are not as straight forward or
As easy to depict as they are to be commended,
To start with, consider the parts of the face,
There are ten or more different elements,
By that I mean the forehead, two eyes,
Two eyebrows and two cheeks below them,
And between the nose and the chin
There is the mouth with two lips.
[marg: The parts of the face by means of which the affections are
represented.]

5. Here the Painter must pay close attention,
Making meticulous observation of natural phenomena
So as to depict these different parts
In relation to each other, expressing
Which emotion it is that moves the heart,
Through the Body's outward motion:
For the Affections' operations are better understood from
Nature than they can be taught by human instruction.
[marg: Nature teaches us about the Affections.]

6. However it would not be appropriate if we excluded
All personal style, rule and order
From the effective representation of these things,
Since all of our characters perform
According to the rules of the *Histrionic* Art,
And deploy the kinds of gestures that they would
Were they set upon the *Stage*, be it

Cheerfully in Comedy or in melancholy Tragedy.

[marg: Histrionic gestures, as used by players in the Theatre.]

7. So let us now trace the varieties of affection,
Beginning in our picture with the representation
Of the affect of Love between Men and Women,
With an amiable, mutual smiling gaze,
With embraces, and arms entwined,
And heads inclined toward each other,
As if they were full of Love for one another,
With their right hands clasped together.

[marg: Concerning the representation of the affects of Love.]

8. For between lovers the greatness of Love
Is difficult to conceal but easy to reveal,
By means of painful embarrassment
And the heart's bashfulness which
Colours the face with a Rosy flush,
In this regard (and as confirmation, to complete the topic)
We will present as an Example *Antiochus*,
Who was secretly in love with his stepmother.

[marg: An example, the History of Antiochus, and his stepmother Stratonica.]

9. He sought in many ways to escape this
Foolish infatuation, for he had no hope of
Obtaining any consoling fruit,
Eventually, languishing, he took to his sickbed,
And desired, by starving himself of bodily nourishment,
To seek death:
But the Physician *Erasistratus* straightaway
Realised that he was Lovesick.

10. However, he could not determine who the beloved was,
So he paid close attention to the Youth's face
Whenever someone passed through the door,
To detect whether the face did not flush red
Or reveal by other signs what thoughts,
Emotions or inner forces of a Person
Were revealed by the outward displays

Of his exterior movements.

11. But nothing happened

Except when *Stratonica* entered the room,
Alone, or accompanied by *Seleucus*, his father,
And then his Pulse beat in his troubled vein,
And his voice broke with a stammer,
And his face burned red, and sweat broke out:
In short, every token described in *Sappho's*
Writings was to be seen in him.

12. Thus the Physician knew by many signs

Quite clearly which Woman obsessed him,
But knew not how to help him,
And watched as he sickened day by day
Through his terrible longing, spirits oppressed,
The patient losing more and more weight:
Ever asking himself, what advice can I here give
So that the King's Son will not be lost?

13. Had it not been his own stepmother,

A thing so excruciatingly awkward,
He would readily have informed the King,
But eventually, reassured that *Seleucus*
Was well-disposition toward his Son,
And knowing the great love he bore him,
He was emboldened to say, or infer,
That the cause of his Son's sickness was Love.

14. But (he said) it is a Love

That is not to be satisfied:
For the Woman he loves cannot be won.
The King, much dismayed,
Asked who that might be?
In replying the Master avoided telling the whole truth
And said to the King, it is upon my Wife
That he has set his heart.

[marg: The cunning of the Physician *Erasistratus*]

15. Now (said the King), you who are our own good friend,
Would you not consent to a Marriage between
Your Spouse and my Son who (as you know)
Will inherit my Wealth and Crown?
You, who are his Father, loving him
(Replied the other), if he loved *Stratonica*,
It is not possible to imagine
That you would give her up to him.

16. O Friend, as God grants me grace,
Indeed, if any Person so merited it,
If I could exchange my love
For my wife, and secure the health of my Son,
So that he could live in increased vigour,
I would gladly give her to him, with love and joy,
Yes, and all my Riches, too, was the King's reply,
His heart full of sorrow and his eyes full with tears.

17. At this the Physician grasped his right hand
Saying: now then, being wise,
Attend to the need of your household,
You no longer require any help from me,
You are the Lover's Father, and Husband to the beloved,
Also, as you are a King, you can
Resolve the situation in the best manner possible:
And so, straightaway he summoned his people together.

18. The King's decision was immediate, no
Contrary advice from Friends or Princes prevailed:
For his paternal love so brought it about that
She who was first his Wife became his Daughter-in-law,
And his Son was delivered of his heart-rending pain and,
What is more, was given control of a number of provinces.
This is translated into Rhyme from the prose of *Plutarch*,
To illustrate how love is betrayed by blushes.
[marg: Astonishing love of *Seleucus* for his Son.]

19. There is a Proverb that makes this clearer,
The hand goes to the pain, the eye to the beloved,

Both of these are true, for if you feel pain in your head,
Or in your shins, your hand will always go straight to it:
And at all times the gaze tries assiduously
To go where the heart desires and allows,
Following the beloved as they move here and there,
Just as the *Clytie* follow the rays of the Sun.

[marg: A Proverb, whither love, there the eye: for the eye is a messenger of the heart.]

20. When *Helen* lived with *Menelaus*,
Paris of Troy, who was a guest in their house,
Many times let her know his desire with his
Entreating eyes, according to what the Poets tell,
So that she was most anxious that
Her Husband would notice
And understand the meaning of these gestures
Which he would then by no means approve.

21. But as concerns proper Motherly love,
Whoever reads *Sannazaro's Arcadia*
Full of sweet Pastoral Poetry
Will come across reference to a vase
Painted from its top to its foot, or base,
By the hand of the Artistic *Mantegna*,
And in that image, among other delightful things,
A naked *Nymph*, beautiful in every part {...}
[marg: A Vase is a Container.]

22. {...} Except that her feet are Goat's feet,
Upon a goatskin full of wine sits
A tiny Young Satyr at the breast,
She gazes upon him so tenderly,
So gently, with her eyes, with such an expression,
That, judging by her outward appearance,
She were herself about to die
Of the sweet pain of Love.
[marg: The depiction of maternal affection.]

23. The little Child sucked upon the one breast,

And laid his tender little hand upon the other,
Staring, the while, with all his might at that Breast
As if it would escape him:

The painter *Euphranor* was also highly
Praised, and earned much honour,
When painting Trojan *Paris* so artistically
That it was difficult to believe.

24. For it seemed, when looking at that face,
That one could see different inner feelings at play,
Firstly, enough intelligence and wit
To make a ready judgment between the Goddesses,
Secondly, the beauty of a desirable lover
Who earned *Helen's* never-cooling love,
And also the Virile, determined face of one
Who could slay the mighty *Achilles*.

[marg: A painting of the Trojan *Paris*, in whose face and figure one could see
complex emotions.]

25. The figure's wide-open eyes
Immediately reveal his intelligence,
The Manly and powerful posture,
And smiling mouth indicate the lover,
In the opinion of ordinary people these things
Are commendable and of great importance:
As regards desire, one reveals this
By means of his eyes which gaze earnestly.

[marg: Explanation of how this can be achieved.]

26. If one reads *Pliny*, Nature's scholar,
And also the works of *Albertus Magnus*,
One learns that the Eyes are the seat of desire,
And also that there is no better place
To observe the effects of love and doleful pain,
They are mirrors of the soul, messengers of the heart,
Revealing affection and revulsion,
Steadfastness, emotion, gentleness and joy.

[marg: The eyes are the seat of desire.]

27. From these two Lights, the Body's guides,
Pour tears of sympathy, tokens of sorrow,
Streaming across the blooming expanse of cheeks
The heart unburdens itself with bitter weeping,
It is to be wondered, when they are released,
Where so great and watery a reservoir
Is kept and hidden, silent and quiet,
When one's heart is happy and glad.

28. And thus we understand how to depict
A joyful heart, one that can banish misery,
We must half close the eyes and
Open the mouth, sweetly and happily laughing:
Also, we need to bear in mind the Latin
Term *laetae frontis*,
An untroubled forehead, smooth and plain,
Not furrowed with numerous lines.
[marg: How to depict joyful spirits.]

29. I say that we must pay attention to the forehead
(Which the Pagans dedicated to *Genius*)
Given that some call it the Soul's betrayer,
The revealer of thoughts,
Yes, the Book of the heart,
In which one can read and understand Human emotions:
For furrows and lines indicate an unhappy soul is
Hidden within, troubled and full of care.
[marg: Concerning the forehead as betrayer of the Soul, and the Book of the
heart.]

30. The forehead is much like the Sky and the weather,
Sometimes many gloomy clouds are blown across
When the heart is beset by weighty unease:
But then all dark mists fall away,
Consoling wind and joyful rays
Sweep the Heavens clean, clear and blue,
Delighting the spirit, and the Light of the Sun
Triumphs when the Hero wins the struggle.
[marg: The forehead likened to the Sky.]

31. The forehead is smoothed as difficulty passes,
And the eyes are likewise joyful and clear:
For *Genius* is not a dissembler,
Nature, they say, cannot lie:
And those who display a smooth forehead
And conceal a heart full of anger,
They have a double forehead, and it is said that
The most dangerous enemy is the seeming friend.
[marg: Concerning double foreheads, and who are the most malicious enemies.]

32. Also, if one attends to the difference in elevation
Of the eye-sheltering brows,
One can estimate harshness or gentleness,
Here Men's feelings are to be interpreted, answering
Yes or No. Here one can also reveal one's pride,
For this is where it dwells,
Driven out from the heart and climbed up,
It remains here at the highest point.
[marg: Concerning the eyebrows, that peoples' thoughts are to be discovered
there.]

33. *Phocion*, known by all to be good-natured,
Appeared, on account of his brow, to be so severe
That there was no one who, without fear,
Was willing to speak to him,
Unless they already knew him:
When the people of *Athens* laughed at his eyebrows
(He said) they offended no one, however
Their thoughtless laughter costs this City many tears.

34. But it may well be that he controlled
His own desires (like a Philosopher),
Not allowing himself to be abruptly irascible
But on the contrary behaved
In the opposite fashion to what his *Physiognomy* declared,
But anyone turning to *Trogus* on this matter,
Or to *Adamantius*, or to *Aristotle*,
Would soon be bored by the lengthy, tedious nonsense.

35. We shall not allow the disputation of Philosophers
Weary us, we shall let them run on,
As things we cannot resolve,
But as to the outward *motus* of the body,
The alterations and movements of the parts of the body,
These we must consider, from the point of view of art,
So that everyone can readily tell
What it is that our Figures are feeling, or doing.

36. They are not mistaken when they say
That in depicting faces, we can hardly distinguish
Between laughter and weeping,
But we observe, if we study life,
That laughter makes the cheeks broaden and rise up,
The forehead drops, and between the two
The eyes are half closed and compressed,
Making small wrinkles to the ears.
[marg: Painters with difficulty distinguish between a laughing and a crying
face. How one should depict laughing.]

37. But weeping faces are not so rounded,
The cheeks are smaller, also the lower lip
And the sides of the mouth hang down,
Some managed this well in the olden days,
One can name some of them here,
For example *Praxiteles*, the most important master
Specialising in marble, who made
Works of Art that astonished the World.
[marg: How one should depict weeping.]

38. He made two Statues with contrasting emotions,
First a noble Matron
Who by her weeping communicated sorrow,
Next to her, with artistic skill,
Her carved the figure of an obviously happy Woman
Who laughed in a kindly and joyful manner
And who, it is said, he portrayed after
The much celebrated courtesan *Phryne*.

39. It seemed that in that face one could detect
His attraction to her, and the great pleasure
She gave his charmed senses,
Next, *Demon* the Athenian, on account of his colours
An outstanding painter in his day,
It seemed that his Figures could appear diversely,
As inconstant, evil, angry, benevolent, gentle,
Fearful, boastful, humble and grand.
[marg: *Demon* was accomplished in depicting emotions, read of it in his life.]

40. He also attempted to combine various emotions
Together in a single Figure:
Timanthes of Cyprus also did this,
Having painted, appropriately as was required,
The great sorrow and unhappy mourning
When the Virgin *Iphigenia*, whom they intended
To slay, was brought before the stone Altar,
In her innocence, as a sacrifice {...}
[marg: Also *Timanthes* in the depiction of the intended sacrifice of
Iphigenia, read also in his life.]

41. {...} So as to propitiate furious *Diana*
And to calm the raging Sea Tempest,
He chose to depict both those performing the deed,
As well as the bystanders, displaying compassion,
Calcas was shown full of sorrow,
But even more stricken was *Ulysses*,
The Uncle, heartily sickened by the
Awful, murderous sacrifice.

42. And when the painter had brought about
All these gestures of misery, as well as they could be done,
Wringing of hands, weeping and lamenting sighs,
He best and last of all,
And powerfully well, painted *Agamemnon*, her Father,
So disconsolate and downhearted
That he could not with seeing eyes
Suffer the cruel slaughter of his Child.

43. This he achieved by covering his face
With fabric, or with his hands,
Various poems and Poetic verses have been composed
About this accomplished work,
So that it became famous in distant Lands,
One could always discover
Some hidden meaning in his works,
And he surpassed *Colotes* and *Demon*.

44. Now, as to how you make a sorrowful face,
Full of sympathy and internal emotion,
But without shedding tears, as is sometimes the case,
You must raise up the eyebrow on the left-hand side,
With the eye half closed,
And draw a shorter crease or fold
From the nose to the cheek,
Thus one will depict a dejected individual.

[marg: How on should depict internal emotion by means of the external
movements of the body.]

45. The head must hang, turning to one side,
The cheek with the eye raised, as explained above,
Must pull open the mouth on this side,
One hand should press upon the chest above the heart
And the other rest upon its own shoulder,
With the inner part turned outward,
Placed just as if to clutch or protect something,
Thus one effectively represents troubled feeling.

46. The hands laid cross-wise over the heart,
The head pressed upon one shoulder,
Yes, just so, all the parts of the Body in agreement,
As red clouds dampen the pale fields
Of the cheeks with warm rain,
Hands together with fingers entwined,
In balanced opposition, like West and East,
The face must look up and across dejectedly.

47. Sometimes a hand or handkerchief may be produced
To press or dab the streaming eyes,
And the hand, supported by the elbow,
Should cradle the head,
Heavy with the moisture of sorrow,
Yes, all the parts of the body should recline, or droop,
As if in sleep, or as if dead,
Or as if completely gripped by sickness.

48. For the afflicted often sprawl just as if they are
Dead, or sick, or old, because the emotion that
Oppresses them makes their bodies give way:
Furthermore, as the Poets say,
Death, sickness, old age and misery live
All together at the gates of Hell,
Accompanied by many other similar companions,
For they are birds of a feather.

[marg: Aeneid, lib. 6. Sorrow, death and sickness inhabit the entrance to Hell.]

49. The ancient Pagans, fearful of the power of sickness,
Made them properties of their false gods,
In Rome there was a Temple dedicated to Fever,
There was an image of a sick person here,
Produced not as a depiction of Emotion,
Painted in such a manner that *Aristides* was accorded
More praise for it than for any other of his works,
One could not take one's eyes away from it.

[marg: It is also an Art to depict the sick and dying.]

50. The Romans also much admired an image
Of the dead body of *Meleager* being borne,
One could see in it the depiction of how each bearer
Lamented with sorrowful emotion,
Also the effect of their labour was readily to be observed,
And most of all in that dead *Body*, the
Art was neither less nor inconsiderable,
It appeared lifeless and dead, body, limbs and fingers.

[marg: Gual. Rivi. lib. 3.]

51. I recall a Modern work,
On the Capitol, in which the emotions are represented
With a certain grace, much to the Painter's fame,
It is the Tale of the Battle
Between three *Horatii* and the *Curiatii*,
You see *Tullus*, the Roman King, alas,
Seated with his Lords, rightly sorry because
His last remaining Man had to fight against three.
[marg: This was an old-fashioned Painting in which Sorrow, Joy and Death were
very naturally depicted.]

52. It was shown that they bewailed the
Two Brothers, their Champions, who lay slain:
It seemed, too, that the Painter knew the correct way
In which to depict the dying actions of these Lords
With wonderful artistry: and also it seemed
That the hearts of *Mettus* and the *Alba Longans*
Swam joyfully in a Sea of happiness
That their fighters (so it appeared) had the upper hand.

53. This is done in such a nice, distinctive style
That many are astonished,
Also, it is not considered despicable
For being out of step with present taste,
For it is perhaps a hundred Years old, and
Excepting the colouring and the handling,
One still sees little to be compared with it in terms of
The painting of the essence of the Emotions.

54. One can also see, in a Massacre of the Innocents
By the astute and faultless Brueghel,
A deathly-pale Mother, impotent with anxiety,
And a grieving family pleading with a Herald
For the life of a child,
He seems to be sympathetic
But, with his feelings torn, he shows them the King's Decree,
That there is to be no mercy for any.
[marg: I believe that his piece now belongs to Emperor Rudolph.]

55. So, now that you have been given
Endless Examples, Ancient and Modern,
Let your heart be inflamed by a burning desire
To represent these Passions, being the true Lesson or
Soul that defines Art, so that henceforth
(Being like the seed of the nut),
You might increase the virtue of Artistic labour,
And crown the profit of the workman with honour.

56. A certain *Aristonidas* exerted himself
To make a bronze figure well, it was an unusual one,
Showing the angry emotions
Of the enraged and stubborn
King *Athamas* of *Thebes*,
Who had his own Son, *Learchus*,
Thrown to his death from a high rock,
He depicted him in a seated pose {...}
[marg: Example of fury and sorrow in a cast Bronze Figure, the face alloyed
with Iron.]

57. {...} In such a form as to show
That he was coming back to his senses,
And repenting with unhappy regret
This act of murder, performed by him,
This is why he alloyed his Bronze with Iron,
So that the face developed
An appropriate blushing redness, perplexed and wild,
As the Iron became rusty.

58. This Figure was still on public display in
The Greek city of *Thebes* at the time of *Pliny*,
The rusting Iron,
Mixed with the shining Bronze, revealed
The flush of confusion in the face:
So now, O Painters, hearing tell of the magnitude of
The seriousness and difficulty in these matters,
Arouse your sleeping spirits.
[marg: This example should rouse Painters.]

59. You can more readily and efficiently achieve
All your intentions, correctly and without any faults,
Using all your colours, painting and retouching,
So that your Figures appear to speak of
All the passions of their hearts:
You can place two burning coals in the head
Of the wrathful, hidden under two dark brows,
Which glare and bulge with fury.
[marg: Painters have the great advantage of many colours. Concerning the
depiction of cruelty and anger.]

60. As *Michelangelo*, following *Dante*,
Painted the Master of the ship of hell
In his celebrated Last Judgment, so one must set
The irises of the wide-open eyes surrounded,
Below as well as above, by the whites,
The surface of the face must be swollen,
And red and fiery with furious heat,
The forehead should be furrowed like a Lion's.

61. Emaciated Envy, full of spite,
Deathly pale and ashen, surly, bitter and miserable,
Artfully described by *Ovid*,
We set in her cold, dark, ugly abode
With her poisonous fare:
One can observe despondency or desperation
In her torn clothing,
And in the way she tears her hair from her head.
[marg: Concerning Envy, *Metamorphoses*, lib. 2. Concerning Despair.]

62. *Lucas van Leiden*, with his sharp
And learned burin, deftly engraved
David before *Saul* playing the Harp,
And he depicted the distracted appearance of *Saul*
Most naturally for us:
And as regards he who is ravaged by
Inner anxiety, he should have a corpse-like pallor,
As if fleeing, with his arms stretched out.

[marg: Example of Lucas van Leiden in the representation of distraction.]

63. In *Rome*, there is a piece by the *Tuscan Giotto*,
Made of inlaid glazed stones
(So that it will not readily decay) called *Mosaic*,
Even if it were painted it could not be criticised,
One sees, in a ship driven by a tempest ,
Terrified, frightened astonishment
Among the Apostles, very well depicted,
And Christ walking upon the Sea in the night.

[marg: Example of Giotto in the depiction of terror.]

64. There one sees *Peter*, already climbed
Over the side, also frightened by
The wind and the waves, beginning to sink
Before the feet of the Lord, and nearly drowned:
There was a picture of horrified terror
Formerly to be seen, in which
King *Amphitrion* was painted accompanied by *Alcmene*,
The Mother of *Hercules*, looking full of fear.

[marg: Example from Pliny, lib. 35, cap. 9.]

65. For she saw the infant *Hercules*, in the Cradle,
Demonstrate his strength by strangling
Two fierce snakes with his powerful grip,
In this awful tableau the Mother's heart
Appeared seized by anxiety and concern,
But it is no secret whose work this was,
Zeuxis of *Heraclea* was the painter, in representing
The passions, none was more able.

66. There was also *Parrhasius* of *Ephesus*,
Who was the first to
Attend to the outward appearance
Of the face and gestures,
And *Aristides* was wonderfully gifted at this,
As was related earlier, for although his
Body is buried, and his work is no more to be found,
Death has not withered his fame.

67. He also depicted the disturbances of the mind,
As when a City was taken by enemies,
And a small Child, being borne in all innocence,
Clung tightly to his Mother's wound, a wound
That had been opened in the breast from which he sucked,
One could observe naturally that she was still
Apprehensive and aware of pain,
As she lay hopelessly between death and life.
[marg: Example of how the pain of death was depicted, also anxiety and care.]

68. For it seemed as if these Womanly emotions veered
Between anxiety and care, that her little child,
In finding milk, would also swallow her blood
With her dead milk: for this reason,
According to what all say, this artistic Painting
Was so famous that mighty *Alexander*, no less,
Owing to his great affection for it,
Had it carried to his native town of *Pellas*.
[marg: Pliny, lib. 35, cap. 10.]

69. Perhaps this face had the mouth
Open on one side as we have described
In relation to sorrowful suffering,
The furrows in the forehead pressed against each other,
The brows raised unevenly,
The flesh tones bleached by imminent death,
Pale purple blushes on lip and cheek,
And the child with fixed, staring, sorrowful eyes.
[marg: Interpretation of how it may have been depicted.]

70. To do much more on these matters
One must descend to deeper caves,
Far, far from here, to a place where, according to
The *Cimmerians*, *Morpheus's* Father had his empire
And was wont to lie snoring with his dreams:
I very much hope that many more spirits
Will be inspired and increase their desires
Henceforth to be accomplished in the Emotions.

71. For (I believe) it is a very proper skill,
Something that of itself falls to Art,
So that good Masters (I make so bold to say)
Use it more than they know, for if they are
Accomplished in one skill, they are accomplished in all:
Let none, therefore, despise the matter,
Intelligent picture-makers with deep sensitivity
Who can capture appearances, to the increase of Praise.

[marg: The depiction of emotions was used by the great Masters more than they knew, for whoever is good at this one thing is good at everything.]

72. *Vasari*, writing with his noble pen
Of *Buonarotti*, stated that refined spirits
Could identify the sin for which each of those who were
Condemned to Hell in his last judgment,
Adding that, with regard to the Emotions, there had never been
Any Painter before who so understood them,
But that was through ignorance, or through prejudice,
It conflicts too much with *Pliny*.

73. He also said that *Michelangelo* gained such insight
Into the nature of life, with ingenious wit,
Through his many dealings with the World and with People:
Therefore, Youngsters, let that also be the case with you,
For more than the instruction
And any benefit you might gain from my writings
I advise you to follow the example
That is given by *Eupompus Lysippus*.

[marg: *Pliny*, lib. 34, cap 8.]

End of the Emotions

Concerning Reflection, Reverberation, sheen or lustre {tegen-glans oft weerschijn}.

The seventh Chapter.

1. When speaking of Reflection or mirroring one must
Begin with the reflection of the light of the Sun:

For one observes that its light outshines all others,
All the Stars would lose their brightness
Did they not reflect the Sun,
He, who furnishes Heaven with a goodly countenance,
Is the World's Soul amidst the Planets,
And he should not be overlooked in our project.
[marg: Pliny, lib. 2. cap. 6.]

2. Thus, whenever night ends and must quit the field
With its black sails, dark of mien,
And things of beauty in every corner of
The Earth's surface are once more unveiled,
Then one sees in the dark clouds
A Reverberation or reflection
As the Sun comes to charm us with daylight,
And spreads across the Skies in many colours.
[marg: Concerning Dawn.]

3. It makes one's heart and senses rejoice
At dawn, before one sees the golden beams
Of the rising of the Earth's principal light appear,
To see the azure field of the East seeded
With pink Roses and purple Flowers,
How could one imagine a more beautiful Reflection,
It has been described in painterly and artistic ways
By many Poets in previous ages.

4. Regarding *Aurora*: according to the Poets,
Cephalus told *Phocis* that when on
Mount *Hymettus*, which blooms forever undiminished,
Her lips were redder than Coral
And that, at the rising and setting of the sun,
In the morning and evening,
He thought always first of her
The bringer of the first and last light.
[marg: Aurora is the redness both of morning and evening.]

5. Paint the early morning and late evening,
Like *Aurora's* glowing lips,

At day's departure as well as at its breaking,
Towers, Houses, Trees, Mountains and Rocks
Are coloured with her red garment,
The Painter must strive to get close to this
And capture *Aurora's* appearance
In a glittering Sky, in the Mountains and Rocks.
[marg: How the everything is reddened by the rising and the setting of the
Sun.]

6. At the setting of the Sun one sees various things
Appear much redder in colour,
The body of the earth, stones and bricks,
As well as People's faces,
Wherever the Sun's rays reach,
Or where there is a hollow reflection,
A blushing, red, fiery
And glowing tint is used.
[marg: At Sunset everything is much redder in colour.]

7. When, then, *Phoebus*, with his speedy Horses
Gallops across the great *Oceanus*,
To take up his lodging beneath the evening star,
One sees a luminous strip upon the Sea
Reaching from there back to the land,
And it is usually the case that the water,
Like a chameleon, takes on the colour
Of whatever is above or next to it.

8. The Sea, or the water, transparent and clear,
Is the mirror of Heaven's translucent lustre,
One sees the reflection of the blushing cheeks
Of *Tithonus'* loving Bride
In the morning and in the evening,
And that is much more likely when
Aeolus' Warriors do not forbid her the chance by
Occupying the Sky with thick, dark clouds.
[marg: The Sea, or the water, is a mirror of the Heavens.]

9. One sees many Figures and colours

In the clouds, which expand
Or diminish variously according to
Whether it is the sun's fire, or
The thickness of the clouds, that rule:
Now we must once more direct our topic to
A reverberation in the clouds,
A thing astonishingly beautiful for all who see it.
[marg: Concerning Figures in the clouds due to the reflection of the Sun.]

10. Directly opposite the Sun we find,
(Most often during the Autumn, during the short days),
That he describes a half-round
Ring, or wide, open circle.
When the Sun begins to sink, or set,
Then its rays stretch to their highest limit,
But not to withhold the name of this effect,
I speak of the many-hued Rainbow.
[marg: Concerning the Rainbow in the clouds, which is a reflection of the Sun.]

11. That eternal sign that the Lord established
Between himself and *Noah*, the souls of all Mankind
And all the Beasts of the earth,
That he would never again destroy all flesh
With the violence of a Flood:
But now the question of the second bow
Must be answered, I believe this to be
The reflection of the first.
[marg: The Rainbow produces a reflection, and makes a second bow, Pliny, lib.
2.]

12. Furthermore, it certainly seems sometimes,
At the rising or the setting of the Sun,
As if a number of Suns can be seen,
That there should be many Suns is not to be believed,
Rather that there are a number of reflections:
For in a cloudless, clear sky,
Such a spectacle would indeed be
A remarkable and great miracle.

[marg: Concerning the Reflection of the Sun, that sometimes more than one Sun appears to exist.]

13. One cannot see the Rainbow
Unless the Sky is filled with clouds,
If one can rely on *Pliny*, the Sun's image
Appears to be produced in what must be
A hollow or hollowed-out cloud,
However, as regards the cause of the roundness,
I would not attribute this to the cloud,
But rather to the roundness of the Sun.

14. According to *Pliny*, a Rainbow can be seen
Every day in the sky above
The *Lacus Velinus*, nowadays, I believe,
Called Lake *Piediluco* in the Duchy of Spoleto,
If we are to believe it,
However, some distance from there,
The River *Negra* pours with a loud roar
From a tall mountain into a deep valley.
[marg: Lib. 2. cap. 62.]

15. This River, having taken its source
From the Lake which affords it water,
Tumbles from the rocks near *Terni*,
Between *Venice* and *Rome*, the roar it makes
Is terrifying, falling on the hollowed rocks,
People can hardly say a word to each other
At the top of their voices
Without putting their mouths to each others' ears.
[marg: Concerning a beautiful waterfall.]

16. A great fog or mist rises at all times
From this mighty waterfall,
In which, every day, one can see,
By the Lord's will, a natural Rainbow,
That is if the Sun is shining, be it from either side:
I can attest to having seen it when,
On several occasions,

I have walked the short distance from *Terni*.

[marg: A Rainbow is seen in a mist produced by the waterfall near Terni.]

17. Even though I must differ a little
From *Pliny* regarding topography, I nevertheless
Feel compelled by what is here related to help to silence
Those who argue that the formation of the bow
Is caused by Reflection in hollow clouds:
For at *Tivoli*, where various Fountains are
Driven high into the air, which could not be
More beautiful, I also saw that Rainbows appear {...}
[marg: Also in the Tivoli Ponds, where Fountains spout.]

18. {...} in the damp Air, through which the clear,
Glistening beams of the Sun are driven,
But whence the Rainbow gets its
Beautiful colours, those who have bequeathed us
Their writings on this matter
Can think of no other cause than that
They are formed in the clouds, by Air and fire,
Which are there mixed together.
[marg: Whence the Rainbow gets its colours.]

19. *Ezekiel*, a blessed prophet,
Saw the majesty of the Lord shine round about,
Just as the appearance of the Rainbow in the clouds,
On the day of rain, before Men's eyes,
One should also remember John, he heard a voice
As if it were a trumpet and saw also,
With heightened senses, a Rainbow about the Throne,
In sight like unto an Emerald.
[marg:: Ezechiel, 1:28, Revelation, 4:3.]

20. When they see the form of the Rainbow,
Said Jesus ben Sirach, they will bless Him
Who made it and whose creation it is,
For (he says) it is so clear and pure in colour,
In the same spirit *Simon*, the High-Priest,
When he brought it forth to decorate the Temple,

Likened the veil to the Rainbow,
With its pure, clear colours.
[marg: Sirach, 43:12.]

21. Also, what the Poets say of *Iris*,
How she is clothed in many colours,
And of such clear radiance, this all corresponds
With the Rainbow,
In order to depict it one should
Take care to make the colours distinct,
How subtly and flowingly they flow into each other,
And the way that they emerge from each other.
[marg: The Iris of the Poets, Juno's herald, is the Rainbow.]

22. To capture it well in paint,
On the lower side it is purple, then
Carmine, or light lake, next an orangey colour
Or enriched red, then massicot yellow,
Then a delicate green, then pure azure blue
Like the neck feathers of the Peacock,
And finally back to purple, *Juno's* herald was
Wont to display herself in such a many-hued mantle.
[marg:: The colours of the Rainbow.]

23. One thing that the practice of silent
Poetry should seek to do, is to
Show which colour goes with which.
For instance, blue with purple, and purple with red,
Red with yellow is orange-like in appearance,
Light yellow is a friend to green,
And green is related to blue,
One mixes green from ash-blue and yellow.
[marg: Painters learn from the Rainbow which colours are related to each
other.]

24. Those preparing to work on damp plaster
Arrange their *tavolozze*, or boards,
In this same manner, using exact Rules,
And Painters in Oils also use this arrangement

On their palettes, white next to the hand,
And out of each saturated colour
Two or three lighter versions are made,
This is a ready and good method.

[marg: Those who work on damp plaster mix two or three lighter tints from each colour, keeping the white next to their hand.]

25. For time employed by Painters mixing colours
Is nothing but time gained,
There is no disputing that,
But to return to Reflection, for example,
Moonlight, fire, lightning, candlelight and smithies,
In each particular situation one ought to note how,
In illuminating the surrounding area,
Each gives rise to characteristic features.

[marg: Mixing colours is not a waste of time, but helps you progress. One should pay attention to the colour and appearance of all manner of lights, so that the difference between them is apparent.]

26. The night's light, the Moon, leaves its distinctive
Mark on Houses or Churches, above and below,
As if they are bleached, giving them a pale appearance
Wherever the rays fall,
Lightning, the herald of thunder,
Has the same effect, driving away the darkness
With a characteristic blue-ish flame,
Causing a sudden reflection.

27. We discover, if we read *Pliny*, that the
Art of Reflection was before-times employed by
Antiphilus, who, no fool, painted a Youth
Who, with concentrated effort, was trying
To ignite a fire by blowing on it,
The reflection revealed, with a fine soft light,
A beautiful interior as well as
The face of the boy blowing.

[marg: Example of someone blowing on a fire, made by an ancient Painter, *Antiphilus*.]

28. *Echion*, who we have discussed elsewhere,
Also developed the Art of Reflections,
He showed, in a radiance of spreading light,
A beautiful young Bride, following in the footsteps
Of an older Matron, being led to her bed:
For, to illuminate the darkness
She bore a fiery, burning Torch before her,
And the other followed closely, with a modest demeanour.
[marg: Example of a Bride being led to bed by torchlight.]

29. In the *Furioso* we are told things
That seem to have been painted by
The *Ferrarese* Poet's stylish pen,
Which sweetly entrance his Reader,
As he describes *Ruggiero* being led majestically
To a bedchamber by *Alcina*,
After costly Feasts,
In order that she may enjoy his company undisturbed.
[marg: Example from Ariosto, in his *Furioso*, Canto 7.]

30. The Pages lead the way carrying many Torches
In order to dispel the darkness,
Ruggiero, accompanied by beautiful People,
Discovers the soft, scented feathers,
Spread for his pleasure
Over the sweet-smelling sheets ,
White linens so fine that
Ariadne might have woven them.

31. The perilous flames of conflagrations
(Terrifying to Men's hearts)
Spark and crackle as they soar,
The darker and more obscure the night
The brighter the mighty flames leap up,
Give Houses, Temples and other buildings
A similarly-coloured reflection,
And let the water mirror it fearsomely.
[marg: Painting fire in dark night, with its reverberations.]

32. It is very important in Art

To depict well in paint the eruptions of *Vulcan*,
Such a dreadful disaster:

For the fodder, or raw material
With which he feeds his mighty flames,
Impossible to control, is hurled Heavenwards,
You must attempt it in paint,
Be it red, purple, blue or green.

[marg: It is an Art to paint fire well. That the flames take their form from
the material they consume.]

33. Not only the flames, but also the
Variously coloured smoke which fills the Sky,
So that it looks very like the horrid fog of
The *Styx* where, with many ugly apparitions,
Hydra and *Cerberus* scream and roar:

Painters, therefore, need to make
A fire appear horrifying in order to
Stoke up the flames of the Poets' Hell.

[marg: That not only flames, but also smoke, must be variously coloured.
Painting the Hell of the Poets.]

34. Candlelight, not frequently depicted,
Is difficult and requires artistry to achieve,
It works well if one sets the Figure in the
Darkness at the front and merely allows the light
To outline, from top to toe, the contours
Of the naked form, hair or drapery,
Also, all of the shadow should be
Organised around the light, as a point or centre.

[marg: Concerning Candlelight, how one should paint it.]

35. In like manner, in order to paint the naked limbs
Of *Vulcan* and the *Cyclops*, who with their riot
Make *Etna* roar as they
Forge thunderbolts for *Jupiter*,
One should silhouette one of them against the light,
And have the glare of the fires
Glance forward onto his outline here and there,

In a correct manner.

[marg: How to paint Vulcan's forge and suchlike things.]

36. But those who stand behind the fiery blaze
Should bear the reflection of
The glowing iron, which also
Colours the rocks of the cave
With shadows and fiery highlights,
Which should also glance up from below
Onto their stubbly, tough faces,
Sullenly contemplating their rude toil.

37. In order for the light to be in its proper place,
Care must be taken as to the placing of the shadow.
But to speak of lights and darks,
It can be seen best in the Roman *Vatican*
Where one sees *Peter* in his misfortunes lying asleep
Between two Soldiers in the Prison,
The reflection on their weapons of the Angel
Shows clearly how good a workman *Raphael* was.

[marg: Example of a night painting, with various light sources, made by
Raphael.]

38. One sees *Peter* again, leaving with the Angel,
A Sentinel has a Torch in his hand
Coming from outside to change the Guard, and
On the armour, in that same place,
The reflections of the burning torch can be seen,
Elsewhere the Moon shining through
The window is intelligently employed so that
The lights produce a naturalistic effect.

[marg: This piece is in Fresco in the Pope's palace, read of it in the life
of *Raphael*.]

39. Among all those who profess to make night-scenes
In paint on Panel,
With radiating, reflecting lights,
Old *Bassano* was excellently, and most naturally,
Able to trick sight: for it is as if you actually

See flames, Torches, burning lamps hanging,
And Pots and Kettles reflecting them back,
Directly before your eyes.

[marg: The older Bassano was excellent at painting night-pieces and fine reflections.]

40. Copper-wear, Tin-wear and Iron-wear,
Sheep with curly fleece and all manner of Animals,
The adoration of the Shepherds, the flight into Egypt,
Various night-scenes, tellingly humorous
Figures which add grace to the work, one sees
Oil paintings on canvas, fanciful in their invention,
Numerously, well, cleverly and effortlessly produced
By this accomplished Villager.

41. In summary, the height to which this Man has stepped
On account of his skill in representing Reflection
Has not only earned him fame in many lands,
But also the praise of *Battus*, the gold assayer:
For in the Chief of Cities I was lucky enough
To see some Passion night-scenes in which the
Ground colour of the stone was mostly shadow,
And the beams of light traced in gold.

[marg: I saw these little pieces in Rome, they were painted on tablets of touchstone.]

42. But why have I here concerned myself with foreigners
When I should have discussed *Coignet*,
A Netherlandish Italian Painter,
All colours were his servants
In whatever task he undertook,
And none of them dared in any way to contravene his Rules,
But did and performed exactly
As he directed them.

[marg: Coignet was also accomplished at fires and lights.]

43. And if he was unable to get them to achieve
To the very utmost that upon which he had set his heart,
He advanced boldly with the son of *Japetus*,

Up to the chariot of the King of the Planets:
For, to make his fire or lights appear to live,
He artfully employed gold
To make his fires appeared to glow and sparkle,
And so that his lights twinkled like stars.

[marg: Coignet, with shaped lumps of gold, made candlelight appear to burn.]

44. With colours he could wonderfully make
Pluto's kingdom burn, or reduce *Troy* to nothing,
Show *Judith* by night with the head of *Holofernes*,
With Torches and Brands and Lanterns
In the street and a rabble of people in the distance:
For example in the Lottery, which the regents of
The Amsterdam Insane asylum commissioned from him,
Not to mention what else by him there to be seen.

[marg: Example of a piece by Coignet.]

45. And more, since *Pictura* is now as fond of the
Batavians as she was formerly of the *Sicyonians*,
Nature has shaken out her lapful of gifts
Onto the port of Haarlem and
Into the bosoms of two who live there,
One there is rightly called a Painter,
There is in Amsterdam a *Plato's* Cave by him,
Uncommonly full of Art.

[marg: Another example, a *Plato's* Cave made by Cornelis Cornelisz. van Haarlem {known as Cornelisz de Schilder, i.e., the Painter}, which is in Amsterdam.]

46. There one sees Reflections glancing off everything,
In the darkness a group lie captive,
They appear to dispute with Arguments
About shadows of Figures cast by the light of Lamps,
Some, free, see both figures and shadows,
Others, further off, cannot but direct their gaze
Deep into the Sky, but as to the meaning,
I leave it to the owner of the piece.

47. The other has been led by Nature to practise

Draughtsmanship and *Engraving*,

And most recently *Painting*, and made himself be known
As a *Phoenix* with golden {goltsche} pens,
And what metal would not be transformed to unique gold,
Or what light be compared to the unique Sun,
Since he is uniquely designated capable,
He bears the name of the tree of Victory.

[marg: Pliny wrote that the Phoenix alone had golden pens or feathers. {Note the pun on the name of Goltzius}]

48. One can see a piece of *Draughtsmanship* by him
On *Attalus*-skin, decorated with grapes, showing
The Wine-Discoverer, Desire-Giver, and Care-Dispeller
With Abundance, and so that no chill settles in the
Midst of their pleasure, Desire, accompanied by
White Doves, blows on the fire, making the flames leap,
The Reflection, or *Echo* of which,
Creates a counter-glow on the Figures.

[marg: This was a large piece on parchment in pen showing Venus, Bacchus and Ceres with Cupid blowing on the fire.]

49. This *Daedalus*-piece, in which the beautiful
Charites enjoy themselves, makes the paradise of the
Hesperides present, here in our own time:
And should it offend the honour of foreigners,
Then *Fame's* trumpet doubles their misery:
For it is said that this work, full of Art's mystery,
Is a much better picture than *Zeuxis'* wrestlers,
And that one would never be able to make another so good.

[marg: This piece, drawn by Goltzius, is in Rome. Pliny, lib. 35. cap. 9.]

50. Now we emerge from the dark night
And discover ourselves where daylight reigns,
In the pleasant season, in green meadows,
There we lie or sit to enjoy ourselves,
And there the reflections begin their work,
For the green of the leaves of the Trees,
The grass and the plants
Reflects back off our faces and exposed skin.

[marg: Concerning the reflection of the verdure from naked skin when one sits in green meadows or gardens.]

51. Reflection does its characteristic work
In the same manner where faces or naked parts
Are Shadowed next to wool, silk or linen,
Be it yellow or red, the Flesh colour
Is modified by its reflection:
Also note where the Muscles fold
Against each other, there is a Reflection
Of Flesh colour on Flesh colour.

[marg: Concerning the reflection on naked skin from some coloured stuffs.
Large, flat Reflections sometimes look well, but care should be taken that
small reflections on the naked skin do not produce dryness or inelegance.]

52. One also sees reflections appearing on round columns,
As well as elsewhere, on their bases,
On white Eggs and balls of Marble,
The more so if bright things are nearby,
Also on gold or silver plates and vases,
Clear translucent ice and glasses filled with wine
Which reflect small patches on the linen,
The Painter must attend to all of this.

[marg: That Painters must attend to many kinds of reflections.]

53. On many other things one sees evident
Glossiness, reflected light and mirroring,
From which, as if from a specific lesson,
We can learn from Nature, the Mistress of Painting,
By means of attentive observation,
How Fish, Tin and copper
Reflect back off each other,
See Lange Pier's paintings, for example.

54. This Man made astonishing use of colours
With regard to these things,
They seem all to be alive, the ripe and the unripe,
One seems almost to be there, holding his hand,
Before some panels in a dark room,

In which such reflection is depicted,
As one can see, with glowing enthusiasm,
In the house of an Amsterdam Art lover.

[marg: Example of reflections in a Kitchen piece by old Lange Pier {Pieter Aertsen}, which is to be seen at the home of the Children of the late Jacob Rauwert.]

55. In short, he was a high-flyer in Art,
Very capable in representing Reflection.
Yes, a great, accomplished, and crafty deceiver
Of Men's eyes, and also a witty liar:
People think that they are seeing all manner of things
When it is only paint, which he knows how to combine
So that the even appears round, and the flat raised,
The silent to speak, and the dead to be alive.
[marg: Praise for the artistry of Lange Pier.]

56. One History painting remains lodged in my memory,
In *Raphael's* Loggia, the subject is
Isaac making love to his wife
And the Sun is shining into the room:
The artistic, much-praised burin of *Dürer*
Also represented the Reflection of the Sun
In his *Jerome* in his Study,
One will never see it bettered or improved upon.
[marg: Examples of reflected Sunshine, one by Raphael, the other by Albrecht Dürer, with the burin.]

57. Concerning reflections and translucent beams,
Of which there are more than one could dream,
We shall finally talk of how one sees,
In clear, still-standing water, without any current,
The perfect inverted image of
Plants, flowers, Mountains, Houses and trees,
Also drinking Beasts, Sheep, Cows, Horses
And various birds come to water there.
[marg: Concerning the Reflections to be seen in water.]

58. And we find a beautiful, wild place

Described artistically by the second *Maro*,
Where *Angelica*, fleeing before *Rinaldo*, comes to
A little green Wood, where
The cool *Aura* trembles the grass,
And two clear Brooks make a soft rustling sound
As they flow gently over small stones
And cause fresh plants ever to grow.

[marg: A beautiful Example by Ariosto, in *Il furioso*, Cant. 1.. Stanza. 35.,
it is worth stating that Poetical inventions should be read by Painters, so
as to be able to copy them in paint.]

59. Nearby stood a small Shelter full of blooming thorn
And red Roses, delightfully scented,
One could call the clear stream its mirror,
Between tall Oaks where no Sunlight penetrated,
Here, hidden in the innermost shadow,
A space was made for a cool habitation,
Under branches and leaves so dense that
No Sunlight might enter, let alone sight.

60. Here the tender plants formed a charming bed
So that each could retire and take their pleasure,
Whenever exhausted, heated or parched,
Lured sweetly to rest:
Thus Painters should not be entirely discouraged
From reading poetic verses,
For many things applicable to painting
Can thus be imagined, learned and evoked.

61. Finally, O yearning Youth of *Gyges*,
Who roam *Pictura's* labyrinth,
Driven diligently to learn her ways,
Wherever you wander, so that you achieve joy,
Follow Nature's clue,
Let your eyes be precisely Schooled by her,
Do not allow yourself to be tired by the labour
And then you will achieve a happy result.

[marg: Ariadne gave Theseus a ball of string so that he might escape the Minotaur's maze: young Painters are recommended to follow the clue of all the forms of Nature so as to reach a good result.]

End of the Reflection.

Concerning Landscape.

The eighth Chapter.

1. Young Painters, who have long sat cramped,
Wrapped up in continuous study of Art,
Your senses worn down until they are numb and blunted,
So eager are you to learn more,
Stop, you have done enough for now,
Unyoke yourself from the plough of labour
While you have time, for strong Men also need rest,
The bow cannot always be kept taut.

[marg: Young painters also need to master Landscape, therefore, when convenient, leave the Town early so as to look upon Nature, both for your own pleasure and to do some drawing.]

2. As soon as you see *Hesperus* fetch from afar
The black cloak for the Father of *Morpheus*,
The dreamer, straight away ensure that
Your eyes are sprinkled with *Lethe's* water,
Now, in flower-rich, short-nighted Summer,
Having dined modestly in the evening,
Go early to bed and with sweet sleep restore once more
Your weary memory and restless senses.

[marg: Early to bed and early to rise is advised in Summer, and to go and listen to the Birdsong.]

3. So come, let us first thing, at the opening of the Gate,
Spend some time together and lighten our spirits,
And go to look upon the beauty that is there outside,
Where the beaked wild Musicians pipe,
There we shall observe many views
Which will serve us for composing Landscapes
On linen, or on hard Norwegian oak panels.

Come, you shall (I trust) be grateful for the journey.

4. First, note how old *Tithonus'* Bride
Rises from her saffron bed,
Which announces to us the arrival of the day's torch,
And watered at the Ocean's trough {*ghewat*},
Four *schillede* {dappled} Horses ascend panting,
See how a pinkish red infuses the purple clouds,
How beautifully is the bright house of *Eurus*
Decorated to receive *Phoebus*.

[marg: *Tithonus'* Bride is the Dawn. A 'ghewat' is a flowing watering place for animals, 'Schillede' is dappled or pied. (KVM here introduces some rustic words appropriate to the pastoral idiom of the chapter)]

5. But look once more at what is being painted up there,
What an intensification of beauty of various colours,
And so many blended: Ay, can one believe
That molten Gold in the Furnace shines
As the little clouds spread there,
The blue hills in the distance prepare themselves
To bear the standard of the new Sun
Which approaches, rolling on jewel-encrusted wheels.

[marg: Note the appearance of Dawn.]

6. And look to the other side where Dawn
Has already covered the overarching heaven
With an azure cloth, hiding beneath it
The Lamps which served to illuminate the Night,
And also the face of the fiercely burning morning star,
Bedewing the hair of *Tellus* and
Covering the rolling grass of this green World
With pearly drops of water.

[marg: *Tellus* is the Earth: Hair is the plants and grasses which are sprinkled with dew.]

7. Look, there, already the burning-yellow orb
Of the sun is risen, so quickly,
As we stood looking the other way,
See yonder, before us, Hunters with Dogs

Striding through the green and dewy fields:

Yes, look how the trodden dew tells us and betrays,
With the greener green of their footprints,
Everywhere that they have passed.

[marg: One should observe, especially when looking towards the Sun, that the fields are blue-green with dew, and that one can see the trace of the footsteps of Hunters or dogs that have passed through them.]

8. See how all the distant Landscape takes on the appearance
Of the Sky, its form seems to blend together with
The Sky, great Mountains seem to be rolling clouds,
Everything we behold diminishes on either side like
A tiled floor, in the field the ditches and furrows,
Contract and narrow into the distance,
Do not tire of paying attention to this,
For it makes your backgrounds recede effectively.

[marg: Allow the distant landscape to flow, or sweetly merge, into the sky.]

9. Pay attention to foreshortening and diminishing
As it appears in nature, I warn you,
It is not architecture, which requires precise Rules,
You must, however, know to set
Your vanishing point on the Horizon,
That is, on the uppermost line of
The water, everything below one sees from above,
The rest one sees from below.

[marg: Pay attention to foreshortening. The Horizon is where the Sky and the water, or at other times the Earth and the atmosphere, divide.]

10. The distance cannot be too hazy,
Be less generous with the deep tones than the highlights,
Consider the material blue thickness of the Air
Between us and the distance,
Limiting our sight and preventing precise delineation,
Occasionally, here and there,
As if the Sun is shining through the clouds.
One can show Towns and Mountains picked out,

11. One ought also, in addition, to show

Towns half, or fully, obscured by
The shadows of clouds, do not omit
The reflection of the colours of the Sky on water,
Follow the old manner, sometimes gently altering
The colour of the Sky from overhead downwards,
Which looks good, and sometimes
Do likewise with the Sunshine.

[marg: Concerning the overshadowing of Mountains or Towns with clouds, and letting the clouds be seen in water.]

12. Windy weather, however, is an exception,
When the Sea and Rivers are whipped up:
Sometimes I wonder, when I think
How *Apelles* made his paints thunder and lightning,
Having so few to work with,
Whereas we have so many, and purer,
Better suited to the painting of such unusual things,
Why we are not eager to apply ourselves to imitation.

[marg: *Apelles* with but four colours, according to *Pliny*, painted thunder, lightning and suchlike things: we, who have so many colours, should feel the urge to copy all of nature.]

13. Let sometimes the furious watery waves,
Driven by *Aeolus'* messengers,
Be shown under black thundery skies, monstrously ugly,
And jagged lightning,
From the hand of the chief of the Gods,
Flash across turbulent, dark storm skies,
So that mortal living Souls
Appear terrified by such judgment.

[marg: On painting tempests, Sea storms, thunder and lightning.]

14. One must also try to represent in paint
Snow, hail and rain showers,
Frost, rime and miserable, dense fog,
All of these things are necessary
To depict gloomy winter days,
For sometimes our eyes, seeking for
Towers and houses in Towns and Villages,

Can see no further than a stone's throw.

[marg: On painting snow, hail, dark weather and fog.]

15. We have been accused by some Nations
Of never painting fine weather,
But only changeable, cloudy Skies,
So that *Apollo*, to his annoyance,
Can scarcely find a small break through which
To shine down onto his Mother,
And that the flowers which love him
Turn in vain to reach his bright face.

[marg: Painters are blamed that they never paint fine weather, but only cloudy skies.]

16. In order to counter all this criticism,
Let us now clear the Sky of clouds,
And sometimes even show it absolutely cloudless,
Using the clearest azurite or smalt
In the most beautiful part, and clean tools
To keep it spotless, lightening the tone as we descend
So that when it touches the Earth's dark Element
It is always at its brightest.

[marg: To make very pure blue Skies, becoming brighter lower down.]

17. If we wish to portray the yellow Sun,
We must surround it with light lake, somewhat purple
Blending it fluidly.
But we will always fall short, unable to capture
Such beautiful luminosity,
Our Art is insufficient, however proud and excellent,
We can rightly criticise our own work ourselves,
For our Torches do not burn sufficiently bright.

[marg: Painting the Sun, but that one cannot copy its beauty.]

18. Were we to manage that, we would
(According to the Poets) have outdone *Prometheus*,
Who stole the fire from the four-horsed chariot:
So, for fear of punishment and for our own satisfaction,
Let us descend to the lowly earth

And straightaway address the painting of the
Grounds of the Landscape, which one usually
Divides into three or four parts on panel and canvas.
[marg: Concerning the division of the parts of Landscapes.]

19. First of all, our foreground should
Always be contrastive, so that it makes
The other parts recede, also place something large
At the front, like Brueghel and others of great repute
To whom one must award the palms in Landscape:
For in the works of these great Men
One often finds mighty Tree-trunks at the front,
Let us therefore strive eagerly to imitate them.
[marg: Strong foregrounds, with something large there.]

20. Next, I need to speak of something very important
For improving the success of our compositions,
This is that the grounds, from the front to the back,
Must be strongly linked to one another,
As we see the waves all fused in *Neptune's* realm,
So, in the same way, the grounds
Should sweep away from us enmeshed together,
Not piled up one behind the other.
[marg: Concerning the integration of the grounds.]

21. If we tie our grounds together strongly in this way,
Having one flow into the next,
Like the sinuous motion of the adder,
Then we need not despair of a good spatial effect,
For the background will effectively recede,
We must avoid contrasting strong, dark Mountains,
Hills and Dikes with the soft light,
Such effects call for half tones.
[marg: If the grounds are well coordinated the Landscape will recede well. Do
not contrast a ground, or anything else, too strongly against the light.]

22. One should not place Houses in the foreground
Except for a narrative told
Partly with Landscape and partly with figures,

If it is necessary, then so be it,
But avoid smothering the space through heavy-handedness,
Instead one should fill one's grounds,
Where appropriate, but not to excess,
With some beautiful plants.

[marg: Large houses in the foreground do not look good, rather, some beautiful plants, though not to excess.]

23. We must strive, thoughtfully and with understanding,
For much variety of colour and form,
Since that contributes great and praiseworthy beauty:
But we must also avoid

A reckless overabundance of
Towns, Houses, Mountains and other things,
For too much, even if in the distance,
Undermines the success of our composition.

[marg: Too many Mountains, Towns or Houses, even in the distance, is unbecoming.]

24 Few Italians paint Landscapes,
But those who do are artful and almost without peer,
Mostly they show only a single receding prospect,
And the grounds and Towns, or whatever else they depict,
Are set together firmly,
Above *Tintoretto* stands the exceptionally great
Titian, whose woodcuts teach us about this,
As does, also, what we see by the Painter of Brescia.

[marg: The Italians, who are rare but fine makers of Landscape, use only one receding prospect, and are accomplished at firmly-set grounds and buildings.]

25. Despite this I must now contest, and boast proudly
Of the well-coloured and artistic composition of
The paintings and prints of Brueghel,
Where he teaches us to depict, without any great trouble,
The jagged, rocky *Alps*,
The deep, dizzying views into valleys,
Steep rock faces and cloud-kissing Pine trees,
Distant prospects and rushing streams.

[marg: The Landscapes and prints of Brueghel as examples.]

26. Please do not paint these bare, elevated hills
With the beautiful, bluey-green
Of the low-lying Meadows of the valleys,
Where *Cynthus*, with his shining arrows,
Can scarcely, neither under the sign of
The *Crab*, the *Lion* nor the *Virgin*,
Bleach the moist places nor diminish their
Beautiful greenness, as green as Medean stone.
[marg: Distinguishing mountains and valleys by colour.]

27. But in the joyful season of Spring
One should observe and strive to depict
The display of jewel-like colours,
The Emerald- or Sapphire-green
That plays in patterns on the ground,
And also, running through its midst, the winding
Meandering passage of crooked, Crystal-clear
Little Brooks between grassy, green banks.
[marg: Little streams flowing through the meadows.]

28. We shall plant this meandering
Drinking place of Fishes with bulrushes,
Reeds and sword-like iris on either side,
And brighten up, in like fashion, the stagnant Pools,
Which reflect their overgrown banks,
As the softest of *Aeolus'* messengers,
And their dear friends, tease and play
On the beautiful carpet of the *Hinnides*.
[marg: Concerning waters and decorating their edges, or banks, with iris and
greenery. The *Hinnides* are the Goddesses of the meadows or marshy pastures,
according to Tommaso Porcacchi.]

29. One must also have rivers, with their wandering bends,
Meander through these marshes,
Make the water always seek the lowest ground,
Also, for greater artistic effect,
Build sea-towns, climbing up to higher ground,
With Castles on Cliff-tops, difficult to destroy:

And now, climbed a little higher,
Let us deftly divide the land into Fields.
[marg: Water always in the lowest parts, Castles on Cliffs,]

30. On the one side *Ceres* with blond acres,
On the other fields still full of unripe oats
Where *Eurus* enters and tarries,
Making the Field a green Sea of waves
With a soft, rustling sound,
Here blooms Vetch, there Buckwheat and clover,
Red and blue flowers in Corn and Wheat,
Useful flax, Sky-blue in colour.
[marg: Fields with their crops, where the wind blows.]

31. Also ploughed Fields, sliced with furrows,
Sometimes fields with harvested crops,
And again Pastures and Fields with their
Ditches, hedges and wandering paths:
And we should also make I cannot tell what rare,
Comical Shepherds' Huts and Peasants' cottages
In rocky caverns, hollow trees, and raised on stilts
With walls and roofs {...}
[marg: Sometimes ploughed Fields, and paths, though one should see where the
path begins and ends. Concerning strange Peasants' houses and Shepherds'
huts.]

32. {...} Not of fine red tile, but rather with
Sods of earth, reed and straw, patched and broken,
Also bizarrely smeared with plaster, and mossy,
And in the distance our blue-tinted woods
On a ground of ash, brushed white
And gone over again when dry in blue, so as to stand out,
And nicely defined light Tree-trunks,
Leading inwards, one close behind the other.
[marg: Do not paint solid roofs of fine Vermillion or Minium, rather
everything as in life.]

33. You only need a light touch for the smaller Trees,
But, before we jump to the foreground trees,

Let us climb the steep cliffs,
Kissed by the lips of moist clouds
Which wash the highest summits,
Usually the colour is moderately light ash,
Sometimes their bald peaks thrust out
Above thick pine woods.
[marg: Paint cliffs and all things their own colour.]

34. Yes, these gruesome rocks, which fill the Swiss
Land, and divide the French and Italian lands,
The target of the North wind, full of white flakes,
Some of these peaks should sometimes stand
As if on clouds, with Castles below:
Be like *Echo*, here, O Brushes,
And imitate also the roar of the waters that
Rush down between the weathered rocks.
[marg: Concerning rocks, stony ground and waterfalls.]

35. Note how the stone, green with moss
And irregularly shaped, hangs like icicles
From the rocks of these waterfalls.
The stream, as if drunk, on its contorted descent
Runs helter skelter through mazy paths,
As it descends: now mimicking Snakes,
See how these Mast-like Trees grow here,
And lie strangely over there, who would have dreamed it?

36. Now, to dispel melancholy, we have come
To the shadowy kingdom of the *Hamadryads*,
That is, to the Trees, which, if done well,
Make the whole work pleasing and decorative,
And if not, ruin it, therefore it is proper to advise
A sweet and pleasing manner of capturing leaves
With one good stroke, in doing that lies
The skill, which you must achieve.
[marg: Of Trees and dark Woods. To discover a good stroke for the painting of
leaves.]

37. Even if in many ways,

By following nature or pleasing examples,
One constantly tries to depict leaves
On prepared paper with ink and wash,
Hoping that in time one will achieve it:
Be aware that it is not, like the muscles of the body,
A Teachable Art: painting leaves, hair, air and drapery
Is all about spirit, and only spirit can teach it.
[marg: Leaves, hair, air and draperies are hard to learn, being a matter of
spirit.]

38. One can distinguish the variety of leaves well
If each burns with its distinct colour,
Yellow-green oak leaves, pale fronds of willow,
Do not make the crowns of the Trees appear too rounded,
As if they had been trimmed or combed,
And let the branches grow thickly
All around the sides,
The thickest below, thinner at the top.
[marg: Different leaves and colours of trees. Trees not trimmed round.]

39. Proper Tree trunks should be shown upright,
Substantial below and thinner above,
Here and there distinguish between
Slim, white birch, Chestnuts {Kasboomen?} and Lime, and let the
Rough, wrinkled oak be overgrown with bindweed and ivy,
And also straight trunks, useful for hanging
The sails which the wind can blow,
All of these dressed with their green foliage.
[marg: Concerning trunks and branches.]

40. Planting Trees well is very beneficial,
Be it insubstantial Scrub or mighty forest,
Some more yellow, some more green, show how
The foliage changes when seen from below, but do not
Paint leaves too delicately or small, avoiding dryness,
And when painting foliage, also try
To show the twigs randomly,
Some reaching up, some bending down.
[marg: Concerning the good arrangement of Trees.]

41. It is good if you know your narrative beforehand,
Whether from Scripture or Poetry,
So as to arrange your landscape better,
But most importantly do not forget
Not to set small Figures next to large Trees,
Making your little World have someone here ploughing,
There reaping, yonder loading a Waggon,
Elsewhere fishing, sailing, catching birds and hunting.

[marg: That it is good to know your story beforehand. Small figures by large
Trees.]

42. Here show Peasant Girls, their hands
Pumping fountains of Milk on the green banks,
There *Tityrus* with his Flute bringing delight
To *Amaryllis*, his beloved among women,
Sitting resting beneath the Beech-tree,
Pleasing his flock with the sweet sound,
Yes, make Land, Town and Waters busy,
Make Houses inhabited and ways trodden.

[marg: Concerning activity in the Landscape.]

43. It is appropriate to tell of *Ludius* here,
He lived in the time of the Emperor *Augustus*
And was the first to have invented painting competently
And well on walls, both outside and within,
Peasants' Houses, Farms, Vineyards, byways,
Also thick Woods and high Hills,
Ponds, Streams, rivers, Ports and beaches,
Whatever one wanted, his capable hands could make

[marg: Here the example of *Ludius*. Pliny, lib. 35. cap. 10. Read of this in
his life.]

44. Here he set people who, so as to enjoy themselves,
Strolled and walked around,
Others, to pass the time,
Enjoyed themselves on the water,
In Landscapes without water he set loaded carts
And Donkeys in fields and on the roads,

Next to the houses and farms of the Peasants,
With other things pertaining to Agriculture.

[marg: Example of how to embellish a Landscape with Figures.]

45. Sometimes he showed an Angler
With Rod and deceiving bait,
Othertimes people taking pleasure in catching birds,
Hunting swift Hares,
Deer and Boar, yes, or picking Grapes,
Painting all such things satisfied his desire,
Setting them in a Landscape with clever arrangement,
An artistic sensibility makes for wonderful compositions.

46. The work he made which caused the
Greatest astonishment among the people of his time
Was one in which he portrayed
A boggy, low-lying area with a
Number of Farms, with very muddy roads between them,
Difficult to pass without slipping,
This he depicted very effectively
By including slipping and falling women.

[marg: Beautiful example of a muddy road and people slipping and falling
down.]

47. He painted some of them stepping very cautiously,
Shaking with fear of falling down,
Others standing bent over as if
They carried a great load on their
Head or shoulders: Yes, to cut it short,
He knew how to mix in
Ten thousand delightful little details,
I now leave it to you to dream up as many.

End of the Landscape.

Concerning Beasts, Animals and Birds.

The ninth Chapter.

1. It is not the least of our concerns

To be able to depict various animals well:
We should not be so long preoccupied
With other things that we never find out
Whether we can readily produce anything of
This little practised part of art: we should not play
The role of *Dionysius*, who neither desired
Nor was able to do anything other than Human Figures.
[marg: Making properly proportioned Animals is a good part of art.]

2. For that reason he was called *Anthropographer*
(Which means Painter of Men),
For even if one can competently
Depict the parts of the Human body, and
All things especially pertaining to that,
Having all round abilities is to be more praised:
Therefore, to be an exceptional Painter,
You must be accomplished in all things.
[marg: That one should seek to be universal.]

3. We should begin our education straight away
With domesticated Animals,
Firstly with the noblest of Beasts, the most highly valued,
That is to say, the cooperative, courageous Horse:
Noble, I say, for in Horses we discover
Many qualities, like Dogs they are faithful
To their Master, and love him,
And their free spirit is not to be subdued.
[marg: Concerning tame Animals. Concerning the Horse.]

4. The Horse scorns fear, indeed, it confronts
Armed troops courageously, without concern,
It does not run from the sword, but paws the ground,
It charges into battle at the sweet sound of the trumpet,
Its Heart beating, the sweet game pleases it,
It is teachable, powerful and
Swift as the Wind (as the Poets say),
It honours its Master and bows before him.
[marg: Characteristics of the Horse.]

5. The *Dictator Caesars's* Horse let himself be mounted
By no one except his Lord:

The Horse of King *Nicomedes*, in ancient times,
Starved to death because his Lord had died:
One, when having coupled dishonourably
And incestuously with his mother,
Being so grieved when the blindfold was removed,
Leaped to his death from a Mountain in his distress.
[marg: Examples of the character of Horses.]

6. Shall I not tell of the Horse of the
King of the *Scythians* who killed his Lord's murderer?
Or the Horse of *Centaretus* who cast himself,
In a rage, from a rock while bearing *Antiochus*,
Thereby settling the account of his Lord's death,
Shall I remain silent about all? And of *Bucephalus*,
Such astonishing deeds all together
That *Alexander* named its Burial Place and a City after him?

7. Yes, I shall pass over all of it so as not to wander
From my intended project, better here would be
To consult *Pliny's* Book on the Battles of
Horses, in which he described and revealed everything
That concerns the appearance of
A Horse full-grown in beauty (so he says),
The which has all been destroyed by the teeth of time,
Like other Books, which many lament in vain.
[marg: Pliny has a separate Book of Horses. Pliny, lib. 8. cap. 42.]

8. Shall I teach you, therefore, to draw three circles
Of certain dimensions, that the first is the buttocks,
The other the chest, and the third
Stands as the body, and then to add a curving
Neck of the right size, and to do this without spoiling
The balance of the whole? Wanting to do something
Is as light as a Feather, accomplishing it as heavy as lead:
Will and ability do not live together in every house.

9. Since it is difficult, I will not recommend measurement

To you overmuch, lest you acquire
A difficult manner: and since I am teaching you
The secrets of Art without using diagrams,
But only in writing, with my pen:
I shall give you, to see and to know,
Details that are necessary in advance:
You will hear first of the beauty of the Horse.
[marg: My intention is to teach not with diagrams, but with text.]

10. Observe the well-shaped Horse closely,
The horn of the hooves glistening like jet,
Dark, smooth and high-rounded,
Short knees, neither too bent, nor too straight,
The front legs long and thin,
Very sinewy and veined,
Thinly muscled, yes, so that they resemble
Nothing so much as the legs of a Hart.
[marg: The form and beauty of the Horse.]

11. You can make the chest broad and stout,
The shoulders and withers likewise,
The flanks round, the belly short, the back unbowed,
The barrel large with a groove running down the spine,
The neck should be long and broad with many wrinkles,
A long mane, falling to the right,
The tail can hang down to brush the earth,
Or one can show it artfully tied up.

12. The flanks can quiver, round with fat,
But the head should be small, thin and bony,
The forehead we shall make purely of bone,
And the pointed ears never still,
The mouth large, large nostrils, each eye
Also large and prominent, each of you must try
To give the coat its appropriate colouring,
Just as we find in many examples in life.

13. Let us speak somewhat about colour,
In his Georgics *Maro* states

That bays and greys are the most beautiful,
And that whites and duns the ugliest:
But you, the Painter, be free of anxieties
And make them speckled, white and dun,
If it looks right in your work
I shall not dispute with you.

[marg: The Painter must seek success in the colouring of Horses and other animals.]

14. It is true, bays are not to be despised,
One can include them in the foreground
Of one's work for a powerful effect,
Or elsewhere: but I advise you to pay attention
To the sheen, or glistening of the coat
As we see happen in the Sunshine,
Also with blacks: But if you want to please,
Be careful with glistening hair on the flanks.

[marg: Concerning the sheen, and to attend to the way the hair lies.]

15. Note the various breeds, such as Spanish Horses,
With their elegant lines, and Turkish, Barbary
And Neapolitan or Campanian:
And also how some have Chestnut brown hair,
And some look as if they were
Streaked with honey, it is not easy to express
Just how generous Nature seems
In providing her astonishing variety.

[marg: Various Breeds of Horses.]

16. The beautiful Dapple grey cannot be ignored,
The coat appears made all of shells
And is wonderful to observe: here it seems
That Nature wishes to deceive our eyes so that
One believes that a white coat is covered in flies,
And many more similar instances, we must know
How to give the mouths and noses of horses their appropriate
Colour, also their tails and manes.

[marg: More on the colouring of Horses.]

17. One can sometimes embellish bays with
Four white socks and a star on the brow,
We must also attend to their *Attitude*,
As with a Human figure, they must move,
Stand, jump and turn in a flowing, successful manner,
Also the white foam with which they sow
The field, indicating and letting us know
Where, as if flying, they have been running.
[marg: Bearing of the Horse. On the foam from Horses.]

18. Once, long ago, according to *Valerius Maximus*,
There was a famous painter
Who painted a Horse so beautiful that it was a wonder,
The product of hard work, and when, amongst
Other things, he sought to enrich his Artistry,
He made the foam come out of its mouth,
This accomplished workman spent long
And fruitless time and trouble on it.
[marg: Example of a Painter who happened to paint foam.]

19. He could not complete his artistic work,
Nor could he achieve what he had
Set out to do, thus, regretting that he was
Frustrated by such petty, unworthy, unregarded things,
He laid into it with a sponge
In order to destroy it,
And in doing so wiped the paint in such a way
That the result pleased him.

20. It turned out that the marks left by the sponge
After this ill-tempered outburst remained on
The Horse's mouth, looking just like real foam, thus
Was his intention achieved, and his work completed, by luck
If not by his Art, but that does not matter:
In conclusion, one discovers here how, through
Ambition and hard work, and to the utmost of their abilities,
They sought to realise detail in antiquity.

21. In *Rome*, in the hall of *Constantine*,

Foam was also accurately depicted,
Protogenes, according to *Pliny*,
Was unable, he said, to depict foam on a Dog,
To his own satisfaction, such an insignificant
And impossible thing, and he also set about it
With a sponge, as described above,
Which worked so well that everyone praised it.

[marg: Example of Horse-foam in the Battle of Constantine in the Belvedere.
Example of Dog-foam.]

22. For, as *Pliny* explains, the foam did not seem naturalistic,
Rather, it looked very different from the way it
Appears in life, even though it was painted competently
And with great application, he wanted it to seem really
To flow from the muzzle through hard work,
Nealcas had a Boy leading,
Or holding, a Horse and fondling it,
He did wonders, likewise, with a sponge.

[marg: Another example of foam.]

23. Thus we can at this point be done with the
Painting of Horse's foam by means of painstaking care,
However anything is made, whether with your thumb,
with a sponge, or by some other unusual means,
It is always good if it looks good, that is what I value:
On account of the great effort put into painting Horses
In former times one can well understand that
It was because there was Praise to be won.

[marg: What looks good is good.]

24. *Apelles*, Chief of the Ancient painters,
Together with several other Painters of his time,
Had a competition between them on this matter:
And, because he was anxious lest the People should
Maliciously judge against him, preferring
The others on account of prejudice,
To the advantage of his competitors,
He much preferred the judgment of Animals.

[marg: In earlier times people expended great effort on Horses, for thereby Praise was earned.]

25. Therefore he led real Horses
Toward his competitors painted Steeds,
But what happened then, they passed them by as if they were
Muzzled Oxen, without making a sound:
But when they approached *Apelles'* work
They began to snort and became restless,
Such judgment, from Animals who cannot be deceived
Is, after all, much more appropriate.

[marg: Apelles preferred the judgment of animals: Horses snorted at his painted Horses.]

26. This competition between our Forefathers make us realise
How seriously they studied Art,
Works that we can see today bear witness to this,
For example the bronze Horses above the Portal of the
Church in *Venice*, which are outstandingly beautiful,
And in *Rome*, on the Capitol,
The cast Horse which surpasses Nature,
There it is life, not Art, that is found wanting.

[marg: Examples of very beautiful Antique Horses in Venice and Rome.]

27. Add to these, the Horses of *Monte Cavallo*
By the hands of *Praxiteles* and *Phidias*,
From all of these one will learn good design,
And how not to stray from knowledge of beauty,
And correct understanding:
For I know of no better place or
Country in the World which can instruct us
In the most beautiful and best truth to life.

28. That the ancients made use of dissection
Is not to be doubted, Animals, too,
For they explored everything enthusiastically:
Now, O yearning spirits, I wish you learn the
Particularities of other Animals,
So I include, for your information,

The following description of the kinds of the
Larger cattle, such as Bulls, Oxen and Cows.

[marg: The ancients made use of dissected Horses. Concerning other Animals.]

29. Even though Heifers, Cows, Oxen and Bulls
Are all very similar in appearance,
And also appear to be alike in detail,
Nevertheless, the Bull does not have
Such benevolent eyes, they have a very
Fearsome look, their ears are more thickly grown
With hair than those of Oxen, and usually
Their horns are much shorter and small.

[marg: Bulls' horns much smaller than those of Oxen.]

30. The *Mantuan*, when advising Farmers
On the appearance in a Cow of good breeding,
Esteemed it notable and praiseworthy,
In a Bull that it have a fearsome head, be
Menacing with his horns and refuse to pull the plough,
That it be piebald with white patches,
Heavy around the neck, with large feet and limbs,
And have a tail so long that it drags on the ground.

[marg: On the appearance of Cows.]

31. The sides should be long though not sunken,
And the curved horns be set above two shaggy eyes,
The dewlap should hang from the chin
Reaching as far as the shins,
This is what *Maro* told the farmers,
But as I said before
Cows and Heifers ought not be so fearsome,
Nor painted to be so shaggy as Bulls and Oxen.

32. On most occasions, or normally, the
Female kind of all Animals are
Much smoother, glossier, softer and
More appealing to the eye, one should note this
Also with People, as with Cats and Dogs,
The horns of Bulls or Oxen should be surrounded

By curly hair, which should hang with dangling curls
From the forehead down to the nose.

[marg: The she (that is, the female) of many animals, is smoother and glossier than the he (or male). Concerning Bulls.]

33. You must avoid Cows and Heifers appearing

In coats that are too rough,

Their members should be shown gracefully:

One should sometimes encounter particular Heifers

Among the cattle, if you arrange it, that seem

To have been fattened in the stable,

Being so finely fleshed, with full flanks,

That make one glad to look upon them {...}

[marg: Some attractive young Cows, or Heifers.]

34. {...} On account of the great beauty of their appearance:

Following this, and other observations drawn from

Life in general, you can set about your work,

You should also ensure, when colouring

Oxen and Cows, whether red, grey or dun,

However wonderfully variegated, that all of them

Always each have identically coloured ears,

Not one a hair different from the other.

[marg: The colouring of Cows. Cows and Oxen, etc., always have ears of like colour.]

35. You can observe this when you see Cows

Grazing in the meadow, and see that it is true:

But most of all I advise you not to be

So bold, as others tend to be when drawing from life,

And paint long heads that will be scorned:

If you want to become expert in painting well,

Colour Animals after nature, in that way

They will straightaway succeed.

[marg: Long heads are scorned.]

36. How would it help if I advised you always

To copy after stone or bronze,

The artistic *Bassano*, who has sole

Pre-eminence in painting Animals, and above whom
None has greater distinction,
Painted his fleecy Sheep, and rough-haired Goats,
Birds, Fish, Fruit and stuffs
From nature, of which will now be related.

[marg: The Animal painting of Bassano praised as an Example.]

37. However, to show you that among the Ancients
There were fine spirits in these matters,
Who gave evidence of their diligence in painting
And sculpture, *Pausias* can be brought forward
As an example, he was the first, many years ago,
To paint in foreshortening the Sacrifice before the Altar
Where the Oxen stood to be slaughtered.
In this he knew how to display his ability in Art.

[marg: As example, the ancient Pausias.]

38. In contrast to others who showed the side view
And used highlights, he turned his
To face the front, and seldom or never
Used highlights, but employed strong shadow most
Attractively, emphasising the bulk and foreshortening,
Which he did effortlessly
And better than any other, in former times
Nicias of Athens excelled through his ability {...}

[marg: Example of foreshortening Animals. *Nicias* as an example.]

39. {...} In painting Animals, in particular
Dogs, and painted a very fine *Diana*,
Also the metamorphosis of *Callisto* into a Bear,
And *Io* into a Cow: I do not need to list
All his other works here,
It is enough that I let you know
That he painted four-footed Animals
Of all kinds wonderfully well.

40. And we can relate further,
Of two artistic brothers from *Rhodes*,
The Figure sculptors *Apollonius* and *Tauriscus*,

Whose leaping Bull is not forgotten
And can be seen by the eyes of all in Rome,
In the same group we see *Dirce* (who the Gods
Seduced and later transformed into a Spring),
Also *Zetus* and *Amphion*, beautifully nude.

[marg: Example of a Bull, which is in Rome, in the Farnese Palace.]

41. These figures, the Bull and even the rope
By which *Dirce* was shamefully bound,
Were artfully carved, not assembled piece
By piece, but all cut expertly from
Single block of white Marble:
It was brought by Ship across the
Wavy, sandy Sea from Rhodes to Rome,
And stands, still admired, in a wooden building.

42. O *Myron*! How could I leave unpraised
And in the shade the Heifer that you made?
So that Greek Poets praised it with
Many Epigrams above all others
For being so artful that it seemed alive?
The first of dozens lauded it thus:
Cowherds, drive your Cattle elsewhere,
For this will not be stabled with yours.

[marg: Example of the young Cow or Heifer made by *Myron*. Epigrams by the
Ancients in praise of this Heifer, first Epigram.]

43. I am no statue of a Cow, *Myron* fastened
Me to this stone in anger and dissatisfaction
Because I grazed in his field.
I am the Cow of *Myron* the Cowherd,
Not an imagined Figure, you can prick me on the flank
And lead me to the plough.
Why do you make me stay here, *Myron*?
When will you allow me to be driven into my stable?

[marg: Epigram 2, Epigram 3, Epigram 4.]

44. The calf will low, and the Bull become enamoured,
When they see me, and the cow-herding youth will

Lead me into green fields to pasture.
Although *Myron* made me in bronze and set me here,
I would moo and low like a Bull
Had he only made me a tongue.
A Wasp was nonplussed by this Cow:
I have never jabbed a harder Cow hide, he said.
[marg: Epigram 5, Epigram 6, Epigram 7.]

45. *Myron* holds me fast here, and Herders prick
And beat me, for they think I am waiting,
Lovelorn, for the Bulls.
Why are you creeping towards my teats, Calf?
Art cannot make my udders give milk.
Why have you imprisoned me by my feet to this
Stone pedestal, *Myron*? If you had put me under the yoke,
I could have ploughed your land.
[marg: Epigram 8, Epigram 9, Epigram 10.]

46. Unless they touch my back with their hands
People will be deceived by looking,
Either from close to or from a distance,
And will not believe I am made of hard bronze.
If *Myron* does not quickly release my feet
From this pedestal, I may escape
Death, but if he lets me go
I can walk among the flowers, like other Cows.
[marg: Epigram 11, Epigram 12.]

47. Who can feed your hungry appetite,
O Youth, and paint for you here all the Animals,
Not only Lions, but also terrifying
Monsters and Dragons: I can do no better than direct you
Toward Nature, so that you do not stray,
It is there that you will find the pattern,
Observe how they lie, walk, step and move,
But be sure that everything is nicely handled.
[marg: That there is nothing better than painting everything from life,
observing every movement and depicting things characteristically.]

End of the Animals.

Concerning Textiles, or Drapery.

The tenth Chapter.

1. We now have before us a particular topic which
Relates to the success of the Art of Painting,
Namely Drapery: which goes appropriately with the nude
(As Corn goes with Wine):

For necessity and shame teach us to dress
The Body and to wear clothes, especially
Here in the cold North, beneath the {Great} Bear,
Which actually hangs above our heads.

[marg: Textiles, a very important element, contributing to success.]

2. The wonderfully and beautifully shaped Body
Exceeds in worth all kinds of costly linen,
Silk and Tyrian purple cloth:

Those who turn the soles of their feet towards us,
In the peaceful Kingdom of *Saturn*,
Because they do not know shame, do not wear clothes:
But reason, which gives rise to our virtuous shame,
Teaches us the proper use of appropriate clothing.

[marg: The well-shaped Human Body is more beautiful than all clothing. People
go naked in India, but shame teaches us here to dress ourselves.]

3. Each according to their status, that is, dress
Must correspond to the respect accorded the person:
Kings in purple, set off with a Crown
And merry Youth, eager to make themselves beautiful,
Will appear gorgeous in brilliant colours,
Young girls are also suited to white: to all of this
Painters must pay heed

So that each is depicted according to their kind.

[marg: Clothes according to the person. Also the colour of costumes, each
according to their nature, or time of life.]

4. Black, as always, signifies mourning,
And this is recorded to be its proper function,

Thus are Widows and Old Men dressed,
Likewise you should ensure that
Shepherds and Sailors wear coarsely woven
Wool Cloth in various hues of grey,
Stretched tightly over their bodies with deep folds,
And touched with rare flashes of bright colour.

5. We must pay assiduous attention to everything
That the Art of *Arachne* abundantly produces,
Beginning with the Textiles, which the Weavers roll
Coarse from the loom, and other stuff too, wool,
Shaved fabric, serge, Silk, noting the way that each folds
According to its nature: so that we do not paint thread,
Cord or line but show naturalistic Textile,
Hanging flat, or lying crumpled.
[marg: To note the divers folds or creases of various Textiles.]

6. Raw Linen produces rectangular creases
With sharp corners, like wet Paper,
One can readily observe *Dürer* stylishly
Using this manner of crumpled Textiles,
But if you seek finely woven fabrics painted
So as to suit the child in images of Mary,
I honestly believe that there are none
Better to be found than those by *Mabuse*.
[marg: Folds in raw linen: Example of *Dürer's* Textiles. Example of *Mabuse's*
fabrics.]

7. As to which manner of folding Textiles is to be
Praised above any other, pay attention as follows,
With a Female or Male figure one must
Always make the top layer of outer clothing, or mantle,
More folded than whatever garment is worn underneath:
For my own part, I get more pleasure from
The flowing Drapery of *Lucas van Leyden*
Than the way it is done nowadays.
[marg: More folded on top than beneath. Example of *Lucas van Leyden's*
draperies.]

8. I would not discourage anyone seeking in all ways
To learn to paint all the various kinds
Of Textiles from life, *Lucas* did so endlessly,
As someone who knew this widely celebrated man testified,
For learning to paint Textiles is,
Even more than learning to paint leaves, hair or beards,
A matter of spirit and imaginative experiment,
How to tie aprons in a pleasing way.
[marg: Various kinds of Textile after life. Draperies more a matter of
spirit, like leaves or hair. Folding and wrapping textiles.]

9. One should not hang Drapery too low on the hips,
Nor awkwardly, to this end one should attend to its
Tension and release, its movement back and forth,
The disappearance and termination of its folds,
Ensuring that they are all natural,
For this the seven kinds or directions of movement
Described elsewhere should be borne in mind,
And one must know where one most needs to gather it together.
[marg: Folding in and out.]

10. Everywhere that the members of the Body
Fold or bend, that is, the curve where
The thighs join the body, also, when kneeling
Where it is pinched behind the knees, in
The armpits, the elbows and suchlike places,
Let your Drapery fold together abundantly,
And let it be stretched stiffly across the lap
Between the knees, if they are wide apart.
[marg: Where the Textile must fold and crease.]

11. Everything that is rounded and prominent, be it
Shoulders, thighs, knees, bellies, calves or buttocks,
Here it must stretch and relax:
Do not have folds here, light ground-colours
Will tolerate no contrast of shadow, and
Nearby in the shadowed parts it must be the same:
Introduce lots of creases through stretching and pinching
And they will make no sense.

[marg: Where the Body or its parts project, avoid folds, leave it flat, so as to avoid strong contrasts in the bright parts.]

12. Have the folds on projecting forms

Grow out of each other, like the branches of a Tree:

Avoid pocket-like bulges which, when the Drapery is unfolded

Will be discovered not to be pockets,

Should one smooth or stretch it out,

And ensure that one can always see where

The folds or pinches begin and end,

Just as one can in reality.

[marg: The folds spring out of each other, caused by something projecting, or prominent. Avoid pocket bulges. End and beginning of folds.]

13. And above all, one thing needs to be stated, which is

That one should not allow the Drapery

To be so confused and disordered by creases

That it seems all chewed up and torn:

Our Predecessors frequently erred crudely,

Notably *Aldegrever*, who through an excess

Of this crumpled manner, lost his way and was mistaken,

This is the manner one calls 'confused'.

[marg: Avoid confused folds. Example of *Aldegrever's* excess in crumpling.]

14. But in *Dürer's* Draperies, especially in his late work,

In his prints, one sees very fine, large flat

Highlights appear, while the rest is left in great shadow,

As his best image of *Mary* attests,

Beautiful and instructive,

It would be a gross wrong and a thing unworthy,

To accuse such a Man as him of being confused

The fundamental nature of Art would never tolerate it.

[marg: *Albrecht Dürer*, example of flat drapery.]

15. The pride of the *Batavians* and the *Germans*,

Lucas and *Albrecht*, upon whom the choir of *Muses*

Poured forth their gifts, it is from their prints

And from their manner of doing Draperies, that the Italians

Have gained much profit and example,

Perhaps more than either's judgment could have realised,
For being crafty and cunning,
They {the Italians} knew to alter it a little.
[marg: Prints by Lucas and Albrecht as Examples.]

16. In *Lucas' Draperies* one finds well-handled folds,
In the *Magdalene*, the *Mordechai* and the
Temptation of *Christ*, see there how ably he traces
The movement of the folds with his burin,
Who could achieve a sweeter flowing line?
Now, Youngsters, like Bees, from these Roses
You must suck the extraordinary usefulness
Of the dripping *nectar* and sweet honey.

17. Do not fear to make Drapery flow richly and freely,
Especially on Women,
And do not do it thoughtlessly,
Rather than be too short, let it trail on the ground,
And just as branches produce a pattern on a tree,
So here, too, do the edges and the hems,
Hanging down and lying with natural folds, but take care
Not to make the edges project in an angular fashion.
[marg: Flowing Drapery for women. Hems to hang naturally. Avoid angular
projections.]

18. The *Venetians* are widely and greatly praised
For their silks and variously
Reflective fabrics, for they know how to
Work well with colours, and they know how
To make highlights appear to project:
In reflective, shot silks one needs
Always to include such highlights
As best suit the Contrasting colour {...}
[marg: Example of the Venetian Painters for beautiful shot effects and colour
combinations in silks.]

19. {...} So that they do not contaminate each other,
Carmine lake sits well with light blue
And transparent smalt with white,

Light massicot can work well with green,
Ash-white is nicely shaded with yellow lake,
Purple with blue or red, and highlight
The various greys with bright tones,
You can experiment in many ways.
[marg: Colours to use for reflective, shot effects.]

20. Sometimes, on the Drapery of noteworthy Men
Such large flat areas look extremely fine,
One also sometimes sees on Monks' hoods
Folds appearing next to each other where Fabrics
Hang slack or, stretched tightly, overlap,
And sometimes some modern fashions,
Now in use, or formerly,
Ought also not to be condemned.
[marg: Large, stately cloths of Silk, with bright folds here and there, look
good: also flat, woollen fabric, such as Monks' hoods, and modern costume.]

21. What else do I need to point out to you,
Where you should lace, indent, or gather
Your hems, collars and flaps, whether your coat-tails
Should hang halfway to the knee?
And how you should produce bunches, cut-outs, plaits and knots
With deft proficiency, tied here, open there,
The chest bound above and beneath the Costume,
Mantles, veils and a thousand other decorative features?
[marg: Numerous details of costume.]

22. Test, seek and experiment, look at the work of others,
Make up you own inventions,
Alter, change, combine together
Whatever you find works to good effect in the picture,
Apply yourself, and to achieve good draperies
First lay down bodycolour, and then glazes,
Which produce a glowing transparency, so as
To achieve Velvety and beautiful Satins.
[marg: Using glazes.]

23. The procedure is quite different with Velvets

In contrast to other Fabrics, where
Folds are always given relief with highlights,
For you colour them darker, and you only put
Smooth highlights on the sides of the folds,
But as regards colouring silk Satins,
I can give you no better Example than life,
The Master of every Painter.
[marg: Concerning Velvets and silks.]

24. One sees various kinds of Fabrics
Represented in the works of great Masters,
Raphael of *Urbino* did wonders
And understood how to create folds in the right way,
Some Figures dressed simply, others richly,
Buonarroti, in his painted works, also,
Although some of his carved works in stone,
I find not to my liking {...}
[marg: Examples of Italian Drapery.]

25. {...} Because of the harsh folds, which do not seem
To emerge properly as they project,
As, for example, in the lap of his *Moses*,
But the great *Titian*, of noble fame,
His pictures are in all ways full of life,
Not only nudes, but also
Handsome Drapery with well considered folds,
As is witnessed by his extant woodcuts.
[marg: Titian's woodcuts as Examples.]

26. I should set before you many more Italians
With skilful hands, Reader,
Del Sarto, *Tintoretto*, *Veronese*,
Both *Zuccarros* and *Baroccio*,
The folds in their draperies are the crown of
Naturalness and artistry: always, if they are to please,
It is the fine, intelligent folds which ensure,
More than anything else, the beauty of the Draperies.
[marg: More Italian Examples.]

27. As to giving you Examples of Antique Draperies,
I would not waste words,
For they do not stand comparison to
Those of the present day, indeed, they look like
Nothing but wet linen, and hang like ropes,
As a consequence, such Figures seem to have
Very different drapery,
And their inferiority has astonished many.
[marg: No good drapery, or little, among the Ancients.]

28. (Unless my memory deceives me,
Unless my judgment errs)
I never saw any Antique Drapery in *Rome*
Worthy of note, except floating drapery on some
Bronze figures, these were both Goddesses
And must win the prize for Antique Drapery,
I saw them above a gallery
In the new *Farnese Palace*.
[marg: Some bronze Female figures in the Farnese Palace. Good, floating
Antique drapery.]

29. Also, *Flora* stands in the same Palace,
Her sculpted Drapery is certainly not ugly,
But since I mentioned floating drapery,
This one shows indoors when the Figure is walking
Or running, with it all floating behind,
But when outside, then one devises it
So that it falls forward or backward
According to the wind, either fiercely or gently.
[marg: The *Flora*, which is there, as an example.]

30. Ingenuity must be employed here,
Thin draperies and fabrics need only
A gentle breeze to be pressed against the body
So that (as it turns out) one sees the nude revealed in its
Characteristic form on the thighs, the trunk and legs,
Here we require the assistance of the *Charites*,
Whom *Pytheus'* son befriended in his work,
Our *Idea* must here display its power.

[marg: Pytheus was the Father of Apelles. Idea, imagination, or thought.]

31. I see the clothing and the streaming headscarves
Of the *Nymphs* floating gracefully,
Some blown straight, some twisting
Here and there in the wind, and there
The outrageous *Bacchante* flourishing their ivy torches,
Running up and down the steep hills,
And *Diana's* Maidens hunting in the wild,
How their skirts and veils flutter.

[marg: The streaming veils and scarves of *Nymphs*.]

32. Who now does not see the Bull plunge in the Sea,
And the Maiden's clothing flap like a sail,
Who will forbid us read the fantastical *Exile*?
How fearful he paints this abducted young girl!
Who could bore us who has
Veils and ribbons and yellow-gold hair
All dancing in the Air along Marble throats?
Rightly does our Brush listen to such writing.

[marg: For Example *Europa*, described by *Ovid*. The painter's Brush must listen to the Poet's pen.]

33. As to what further relates to this topic,
I leave you with these final words,
Make more varieties of Costume,
Various Embroideries and Cloths of gold,
Also many-coloured, illustrated *Damasks*:
Pay attention to everything so as not to err
In making fine, elegant, true to life, good draperies,
To that end you will also need the combination of colours.

[marg: Figured Textiles and *Damasks*.]

End of Fabrics, or Drapery.

Concerning the Selection and combination of Colours.

The eleventh Chapter.

1. You who are, by Nature, Scholars of Art,

Lend me now your eager ears,
I shall tell you in what way
You can skilfully sort you colours
So as to select them for the best effect,
And which work best in combination with each other
(As long as you do not get them mixed together)
Should you be setting about painting Draperies.
[marg: Which colours can best be combined with each other.]

2. If we are able to achieve this properly
It will add wonderful elegance to our work,
As was the case with the Maid *Glycera* of *Syracuse*,
Seller of flower garlands, who with uncommon,
Individualising naturalism knew how to enhance her
Little Flowers ten-thousandfold,
So attractively coloured that they pleased
The Painter *Pausias*, who therefore courted her.
[marg: Example of *Glycera* who coloured her Flower Garlands expertly.]

3. Let us too, in the same way, select the colour of our Draperies,
Pausias, observing this accomplished practice,
Began to copy her Posies and Garlands
And became accomplished in these matters:
Finally he was determined to achieve more
And portrayed her most pleasingly
As she sat painting her Posies,
This picture was called *Stephanoplokos*.

4. Now that we are in the chapter on dividing up colours,
Flowers must be mentioned,
In fragrant Spring these are scattered,
Every one painted differently by nature,
Throughout the Vale of Tempe, as if on a green Carpet,
And however many thousand bloom there,
There is scarcely one that looks green,
This happens because of variation.
[marg: With Flowers, learn how to differentiate colours.]

5. They vary from green to green, so as

To stand out, and so as to be beautiful,
Be they red, blue, purple or white as milk,
Note, too, Tree leaves and ground plants which,
Although all green, vary very much from each other,
And if we raise our eyes from these fields
We see a variation worthy of our observation
In the arched Heavens, day and night.

[marg: Differentiation, or distinction by colour, is to be observed in all created things.]

6. I let the blushing dawn,
The herald of *Phoebus*, pass on her way
With her striking colour variations, both early and late.
Above us we see (and it is worth seeing)
How the golden Sun, for the illumination of the World,
Brings in and leads away the Year
In a blue field of azure, yes Moon and Stars pay homage,
How brightly they all shine gold against the blue.

[marg: Example of dawn and the blue Sky with stars, sun and moon.]

7. Yellow and blue, therefore, look good together,
Thus you can combine them in your draperies,
Also red and green like each other wonderfully well,
Red with blue, if you want a change,
Also go very well, purple fears not to stand
By yellow, green is livened up
Next to white, indeed, white goes with all colours,
As Vineyards sit happily by fields of Wheat.

[marg: Which colours like which.]

8. That it is Nature who bestows this variation
Is readily apparent in everything,
And it grants the eyes a cheerful delight,
The talking Parrot,
Birds, shells and other created things,
Are examples of how all colours go with one another,
Thus Nature, who teaches us all to be wise,
Is nurse and mother to painting.

[marg: Nature teaches differentiation by colour.]

9. Purple with green does not look bad,
Blue and purple also look happy together,
But red does not go well with flesh-colour
For the nude would prefer to converse
With green, blue or purple, if it can,
Blue goes well with green if one works the transition
Gently, also, if handled well, different reds together,
And yellow with yellows {...}
[marg: So that it looks very sweet, do not put clashing colours next to each other.]

10. {...} So, reddish-yellow and greenish-yellow together,
Also, on the other hand blueish- and
Reddish-purples and combinations:
Bruegel, however, whose works are alive,
Frequently painted various draperies in grisaille,
Yes, shadowed seemingly without shadow,
And from the midst of all that grey shone forth
A beautiful azure, or a red, burning like fire.
[marg: Example of Brueghel, among many greys a pure colour burning through.]

11. As with the Poets, who sometimes
Construct long arguments and narratives,
With which they seduce our eager ears
And sometimes slip in
A wise Phrase, worthy of our consideration:
Or indeed like the Peacock,
Or Indian Bird, which in a like way stands out
Among other Birds.

12. We can sometimes do this,
I remember that a number of young Painters were
Working in the Belvedere, *Raffaellino da Reggio*
Painted many of his figures in light grisaille
Where the others painted in bright colours:
And no honey-seeking Bees could have
So quickly sought out the thyme as did our eyes,
Which flew to his work, before any of the rest.

[marg: Raffaellino da Reggio, example of making many grisailles.]

13. I could give here many more circumstances
Regarding the selection of colours, such as
The Painter will in due course encounter everywhere,
For example, with nudes and drapery, to
Differentiate the ground according to the character and context,
And in Landscape and architectural paintings
To make everything distinct and
With all the colours well distributed.
[marg: Pay attention to contrast.]

14. However, you can, after what you have read above,
Now go and take from it what you think best,
For sometimes this great labour makes me pause
And gaze far off, like *Phaeton* on his chariot,
Sometimes to the East, sometimes to the West, {and wonder}
Whether after so much rushing about I may not at last find
The wished for rest, arrive at the inn
And unharness my panting horses.
[marg: I long for the end of this ongoing laborious task.]

End of the Selection and combination of Colours.

Of Painting well, or Colouring.

The twelfth Chapter.

1. If, in a manner of speaking,
Drawing can be compared to the Body,
With its various parts and so forth,
Then it is not inappropriate to compare painting
To the Spirit or the Soul:
For through colour the dead lines
Of drawing are made to move and live
And are given a true awakening.
[marg: Drawing compared to the body, and painting to the spirit.]

2. Yes, drawing is like the clay figures
Of *Prometheus*, which did not displease

Minerva, Goddess of the Arts,
Painting is like the fire of Heaven that he stole,
And which, to his own destruction,
He used to give his figures movement,
This straight away became a *Pandora,*
That is to say, an overabundance of all good things.
[marg: Drawing compared to Prometheus' lifeless figures and painting to the
fire of Heaven.]

3. In a manner not unlike, or in exactly the same way
As Poets, who sing their verses and poems aloud
So as to be able to hear them married
Harmoniously with the Lyre or other instrument
To please the ear, so must we, too,
In order to delight the sight,
Combine Drawing and Painting,
As one combines the voice with the strings.
[marg: Drawing compared to the sound of an Instrument, and painting to song.]

4. I dare neither praise nor dispraise it
When someone competent or expert,
Confident in their handling and thoughtful
(Not someone easily led into false ways,
But worthy, in their Art, of the title Master)
Sets to and draws directly
Onto their panels that which is already
Perfectly painted in their imagination {Idea}.
[marg: To begin to work directly on the panel is a Master's work.]

5. And attacks it straight away, without a worry,
With brush and paint, and with a free spirit,
And so it is that these colleagues paint
Their pictures fluently in dead-colour,
Sometimes then reworking it successfully to improve
The composition: Thus it is with those who are
Overflowing with invention, going boldly to work,
Correcting their mistakes on the way.
[marg: Correcting by reworking in dead-colour.]

6. Yes, their work makes healthy progress,
And their designs proceed briskly,
This is all very well for the *Augustuses* of Painting
Who make their way relentlessly in the Arts,
And increase their riches by painting boldly:
But even if one could learn such boldness,
Handling colours fearlessly,
It is nonetheless not right for everybody.
[marg: Painting from the start, without drawing, will not be appropriate for
everyone.]

7. There are others who, laboriously and painstakingly,
Work from sketches or drawings, intending to
To bring their compositions together,
And then they draw purely, distinctly and
Perfectly what they have in their mind, concisely,
In the first coat, in one colour, fluidly and
Thinly applied, or drawn neatly with
Graphite and brushed spotlessly clean.
[marg: Bringing things together painstakingly, and then transferring them
neatly, works advantageously in painting.]

8. Indeed, everything done very firmly and surely,
The internal detail as well as the outline, deliberately,
Without one stroke misplaced through error,
This is not a bad procedure, and cannot go wrong,
And has become very advantageous in painting,
It produces good-looking results in every way
Because one does not kill one's colours
But sets them, carefully combined, in the right places.
[marg: Set every colour in its place from the start, so they do not die.]

9. The way that the Italians design
Their works, be it on walls or panels,
Is with fully worked-out, close and attentive sketches,
From which they make their studious cartoons,
Which are as large as their works in all their parts,
They transfer these using a reversed brush
Or some other suitable pointed instrument,

Inscribing it line by line.

[marg: The Italians make cartoons, which is paper, that are as large as the work, neatly drawn, which they then transcribe.]

10. So that {the design} is set into the work surely and

Without error, so that it succeeds:

For an Oil Painting, they first smear {the cartoon}

On the reverse with chalk or suchlike,

But on the wall, when {the plaster is} still soft,

They press through (as it is said), in this way

Producing Frescoes with their skilled hands,

Which is not something we do here in our Country.

11. It did not please the *Florentine*, who sculpted

As well as he painted, when he was asked to paint

The Last Judgment in the *Vatican* in Oil,

As he expressed it, {oil paint} was a

Trade or technique of painting

Suitable only for Women,

Compared to working in Fresco

Which he praised as artistic and Manly.

[marg: Michelangelo is referred to here, he called Oil Painting Women's work, and Fresco Man's work.]

12. However, {fresco} has not come into use here,

As has that {medium} which *Michelangelo* ascribed to Women,

Here in Holland Fresco would not

Withstand the hard Climate well,

Wind, Snow, Hail and Rain driven by *Boreas*,

It would survive neither outside, nor even indoors,

Nor would its beauty remain very long

On account of the great dampness of these walls.

[marg: Fresco is not practised here because of this Country's dampness and intemperate weather.]

13. Furthermore, the Lime we make here with

Burned Sea Shells is not suitable

As it forms mouldy patches,

It needs to be a mineral lime from somewhere else,

For example Doornik, or elsewhere, then it can better
Resist difficult bad weather and frost,
And when used for painting it would be more substantial
And also it would not cure to become dry and hard.
[marg: Fresco must be made of mineral lime.]

14. But now, to move on, make cartoons
As large in scale as your work,
It is useful and effective if they are boldly and
Clearly designed, and it will repay you
While you work, for you hang it in front of you,
So that you neither wander off course,
Nor lose the essence, but strive
To shade and highlight everything according to this pattern.
[marg: The Cartoon is useful.]

15. For shading and highlights, distinguished from the middle tones,
Must give your cartoon the character of a painting
So that it has no shortcomings at all as regards
Contrasts, shadows, form and relief,
Sweetness, fluidity, modulation and depth:
You must not too easily allow
The work to vex you, but steadily endeavour
Through effort to achieve the highest quality.
[marg: Cartoons must also have their highlights.]

16. Our medieval Predecessors liked
Their panels primed more thickly than we do
And planed them a smooth as they could,
They also used cartoons, which they also primed
To the same whiteness, and laid it on top,
Tracing it by means of something smeared
On the reverse, and then completing the drawing nicely
With black chalk or graphite.
[marg: Medieval artists primed their panels very thickly, and also used
cartoons.]

17. However, the most excellent method was this, some of them
Took a little coal black, mixed finely

With water, drew and shaded their panel
Most carefully, as it should be:
Then, typically, they applied a
Thin first layer of paint over it
So that everyone could see through it to what was drawn beneath:
The first paint layer was in flesh tones.
[marg: Drawing their designs on the primer, and the first layer of oil paint
on top.]

18. When this was dry, they could see their pictures
Already there, half painted, plain before their eyes,
Whereupon they began neatly to paint everything
At one go, with particular
Attention and application, they did not put
The paint on heavily, but thinly and sparingly,
Applied most elegantly, luminous and pure, with
Little white hairs characteristically and minutely drawn.
[marg: They frequently completed their works in one go.]

19. O rare *Dürer*, Germany's fame,
In the Monastery at Frankfurt you can see
This pure elegant style manifest, and worthy of note:
Yes *Brueghel* and *Lucas*, all these flowers,
Rightly inscribed *Plus ultra* in the empire
Of the Painters, in former times they built
A sturdy rampart that none could easily overrun,
With *Johannes*, the greatest of them all.
[marg: *Dürer's* work in Frankfurt, for example. *Brueghel*, *Lucas* and *Johannes*
van Eyck, examples of this first, pure manner.]

20. They all held to this elegant style
And applied their paints pure, neat and bright,
Their panels were not so loaded
As nowadays, when one can almost, by feel and touch,
Make sense of the whole work blindfold,
For in our time the paints are
So uneven and rough one might well believe
That they are carved in relief in stone.
[marg: On the rough style used by some nowadays.]

21. Neatness is to be commended because it feeds the sight
Sweet nourishment, and holds it long occupied,
Especially if it is also closely accompanied by
Nature, wit and vigour, and if it does not readily
Lose its coherence when seen from a distance
Any more than when seen from close to, for such things
Draw one in, the eyes still hungry,
The heart clinging fast, with constant longing.
[marg: Neat things, which retain their spiritedness, are commendable, and
hold the spectator's attention for a long time.]

22. Concerning the great *Titian*, we read
In *Vasari's* text, to our great profit,
How, in the bloom of his Youthful vigour,
He sought to make his artistic works
With unbelievable and assiduous neatness:
Works which were not to be despised
But pleased everyone well
Whether they stood at a distance, or close to.
[marg: Example of Titian, his early works looked as good from nearby as from
afar.]

23. But later he made his works very differently
With marks and rough strokes,
Which looked natural and good if one stood
A little way off, but could not be looked at
From close to, various masters
Follow him in this manner of working
And have made nothing pleasing of it
But a pile of ugly rubbish.
[marg: Titian changed his manner so that it could only be seen from a
distance.]

24. They thought that they could copy his good manner
But deceived themselves, and were deluded,
Because they thought their work could be done
Without effort, but it is only by means of the greatest power
That the most difficult of Arts are achieved:

For one sees their works swamped and
Buried under a succession of colours,
There is more difficulty in it than one thinks.
[marg: Many have wanted to copy Titian, and gone astray.]

25. This manner of painting, achieved through
Titian's especially good judgment and understanding,
Is celebrated as wonderfully beautiful and pleasing,
For (as *Vasari* says) the labour is concealed
Beneath great Art, and such
Painting can almost be taken for life itself,
And, as it is said, his works appear
Unconsidered, although painstakingly done.
[marg: Titian's works, made without effort, appear effortless.]

26. Here, O noble scholars of Painting, I have
Described and set before your eyes
A pair of appropriate and effective manners
So that you can direct your attention, as you prefer,
Towards the one of them which most quickens your spirit:
However, I advise that first of all you apply yourselves
And, through hard work, win for yourselves
A fine manner, and start with neatness.
[marg: It is recommended to choose one of the two. To first achieve
neatness.]

27. Take heart and, with a glad spirit,
Arm yourselves with steely patience:
Whether you paint neatly or roughly, always avoid
Putting angular, jagged highlights in your work
As they used to do, which do not look good,
But employ what has now, at last, been
Discovered to be the most correct manner,
For the works of our Forebears had no smooth curves.
[marg: Take courage, and as to painting: avoid angular highlights, for they
do not create roundedness.]

28. A thing appears flat when it is that angular,
Strive, therefore, after the best manner:

If you are portraying a Column
You should divide its bulk into three parts
Of equal breadth drawn from
Two points, starting from the first point
Put in your brightest highlight, and from the second
Your darkest shadow of its proper width.
[marg: Medieval pictures look very flat. The manner of highlight and shadow,
Example of a Column.]

29. Let your ground vary in tone between the two,
Tending to shadow towards the highlight,
The other side reflecting light.
Now, as regards colours, do not allow your blushes
To freeze, so cold that they appear purple:
For such a lake-white carmine
Cannot produce flesh-coloured blushes,
Vermillion makes much more flesh-like blushes.
[marg: Concerning ground, or mezzotint. Concerning the glow of flesh-colour.]

30. If you have a mind to make it glow successfully
Ensure that your shadows are in every way appropriately and
Well matched with your flesh colours,
Which, themselves, have various graces: as
In Children, Maidens, and young Flowers,
For fear of damaging your work, you should also
Attend to the differentiation of People's Ages,
And of those who are daily scorched by the Sun's heat.
[marg: One must pay attention to life when painting flesh colours.]

31. As to Farmers, Shepherds and those who travel
The wild waves, tormented by storms,
With these one should not spare yellow ochre
In the vermilion, for the exposed parts of their bodies
Appear to be half burned,
If one sees them undressed, in such places
That they normally shelter from the sun,
Then use more white in the flesh tones.
[marg: Colour each according to how they have been exposed outdoors.]

32. You must use your common sense in the shadows

So that you do not in any way diverge from what is natural:

Seek also to appeal to the eye of the ordinary person,

Sometimes embellish with reflecting light,

Make your shadows look truly flesh-like

And your highlights appear nothing but flesh-coloured,

Do not highlight Male and Female nudes with white,

There are no pure whites to be seen in life.

[marg: The eye of the ordinary person must also be satisfied. Flesh-like shadows.]

33. Because many daubed their nudes

With white highlights, and in that way went astray,

And because they wanted the practice to stop,

There were some Writers who wished that

Lead White was made as expensive

As fine gemstones, of the costly kind,

Which had to be brought from far-off Lands,

Or just as dear as fine Ultramarine

[marg: So as to deter white highlights, it was wished that Lead White was as expensive as gemstones or Ultramarine.]

34. Now that we are discussing highlights

I shall tell a story told to me by *Goltzius*,

Of how *Titian* (it is worth hearing)

Painted a Shepherd in a Nativity,

Stretching forward, head first,

All that you see, to make it appear to project,

Is a single highlight on the forehead,

While all the rest retires into indistinctness.

35. So it is that the Italians are more considered

In painting than we are, however we try,

Their works look much fleshier and softer

Than ours, and also, usually, we illuminate

The background and the foreground evenly,

And not only do our works look dry,

But when we seek to paint flesh as best we can

It always looks like fish, or figures of stone.

[marg: Netherlanders do not tend to colour well,]

36. We must see to it, therefore, that our Brushes
Are more generous, more sympathetic,
So that good colouring flourishes among us:
Yes, we must consider that the Painter
Needs to use as many colours
In painting a face, as one does green,
Blue, yellow and all the rest necessary
To paint a beautiful and attractive Landscape.

[marg: A Painter needs to use as many colours in a face as in a landscape.]

37. But it must all be soft and mixed together
So that it does not appear too hard and patchy,
But with suitable and equally swelling relief,
And for the best results always follow life's
Example, which has ever stirred many a good Painter:
Do not remain wedded to your false opinion
Like some wilful Sectary,
But put yourself about freely here, it is not a sin.
[marg: Concerning soft mixing.]

38. Do not continue to persevere with a bad manner,
You are not married to it, it is no shame
To exchange it for a better one,
To make a change for the better is praiseworthy,
By degrees one comes to a correct understanding:
Lampblack on nudes should be banned from the country,
But permit yourself to use, along with umber,
Asphaltum, Cologne earth and terre verte.
[marg: Do not remain bound to a bad manner. Avoid lampblack in nudes.]

39. You can certainly do without lampblack in shadows
In your nudes, indeed, put it out of your thoughts,
It will (*Vasari* says) get darker with time:
Take *Raphael*, famous in all corners of the World,
In his last work, to his glory,
The Transfiguration in *San Pietro in Montorio*,
The colours would still appear freshly-painted

Had he avoided using lampblack.

[marg: Lampblack causes darkening, Example, the panel by Raphael in Rome at San Pietro in Montorio.]

40. The colour into which it is
Mixed decays over time, meanwhile
It develops a grey tone and loses its glow,
Which does not help to produce fleshiness:
Because the Sun, ever shining,
Gives a lively, rosy blush to skin,
Some, in order to achieve this,
Mix their Flesh tones with Massicot.

[marg: Fleshy colours.]

41. However, even though some use this method,
Each must choose their own path:
I find Massicot can be fugitive,
And for this I use the purest, light
Ochre, as I said before, it is more advisable
Than to overlay your Flesh tones
With this heavy colour, which deadens the highlights,
And is difficult to work as it dries so quickly.

[marg: Avoid massicot in the flesh tones.]

42. Also, I do not use Minium and Spanish green,
Nor Orpiment, which is poisonous by nature,
I advise you to clean your Brushes well,
Or to keep them separate, for pure blue Draperies,
Or Skies, and whenever possible
If you want hang onto pure colours,
Make sure to obtain them and learn to set them aside,
As one who values Art and holds it in honour.

[marg: Avoid Minium, Spanish Green {verdigris} and Orpiment.]

43. Smalt should be rightly left aside,
Some prick their panels all over
With nails in order to use it,
Some use blotting paper and allow
That to lie on it, by means of which they

Draw out the oil, some others paint with
Poppy oil, others like to
Use Oil made according to their own recipe.

[marg: Smalt should be left aside, for less discolouration.]

End of Painting well, or Colouring.

Concerning Colours, their origin, nature, power and handling.

The thirteenth Chapter.

1. In the beginning, when all created things
Took their beginning, form and being
From their most highly praised Creator,
And every thing that the eye could comprehend with sight,
However many, different or strange in form,
Each of them received its colour from
The all accomplished Sculptor and Painter,
How could Colour's origin appear more propitious?
[marg: Everything has its colour from God.]

2. But when the abyss was darkness,
Or, as the Poets say, in *Chaos*,
Before things were set in order,
And the lightless Sky was engulfed
By Darkness, all was confused together:
So, too, all the colours, with their various names,
For they did not yet exist, or, rather, they were
Entirely hidden, only later to be revealed.
[marg: Colours appeared with the creation of the world.]

3. For where Darkness conquers
Or defeats Light in battle
Colours are not lost, even if sight
Is not strong and sharp enough to be able to
Cut through that thick black darkness:
For the Colours preserve their own beauty
At those times, losing nothing,
Even though one does not see them in the Darkness.
[marg: Darkness overwhelms and prevents colours from being distinguished.]

4. To explain it more broadly, I believe
That colours, as we have ever seen them,
Were all born, and bred from
The four Elements, hard or soft, as and where the
Sun shines, or as the light illuminates them:
But, someone might ask, what is colour in itself,
Which, through various accidents,
Derives its form from the four Elements.

[marg: Colour originates in the Elements.]

5. Colour in itself is the bright exterior
Of a body, of that from which it is made,
Yes, and of the Light's substance, too,
Darkness, with its heaviness, grudgingly prevents
The eye from completely distinguishing anything:
But daylight especially wins
The gift of seeing, without any mistake
Distinguishes well the form of each Colour.

[marg: What colour is. Daylight is most suitable for distinguishing colours.]

6. Light's brightness, once Darkness is dispelled,
Brings the beauty of Colours into view,
As regards the powers and virtues of Colours,
There is nothing of any kind whatsoever
But that it has its own colour: in conclusion,
Nothing colourless can exist,
However strange the forms we behold here,
And all colours depend on brightness.

[marg: No visible thing is colourless.]

7. According to *Pliny*, however many materials we use,
There are but two kinds of pigments,
That is, natural and manufactured,
The natural ones are named after the
Land from whence they are brought,
To list all of them here
Is not so easily done as wished to be done,
For many of them are known by widely differing names.

[marg: Colours are of two kinds, natural and Manufactured.]

8. Colour, a specific natural characteristic

Of all things, be it fixed or changing,
Is the uppermost costume and exterior covering,
Be it a single colour, a mixture or a combination,
Many things derive their names accordingly,
It incites and satisfies the hungry desire
Of eyes, which together in the World's wide kitchen
Yearn to see yet more food.

[marg: More about what Colour is and does.]

9. Colour reveals the differences between things,
For example clearly distinguishing Gold from Copper,
Colour makes a figure bold or frightened,
Colour makes them uglier or more beautiful,
Colour makes them sad or happy,
Colour makes many things to be condemned or praised:
In sum, colour produces for visibility
Everything in the World created by God.

[marg: Colour differentiates things.]

10. Colour works with wonderful force in nature,
Whereof there are Examples to be found,
As, pregnant Women, whose thoughts
Imagining something, also bring forth
Such a fruit, be it black or another colour:
Furthermore, we know, and see it happen,
That Children's bodies bear birthmarks
Of those things that frighten their Mothers.

[marg: Concerning the power of Colour.]

11. As when sometimes, unexpectedly
Frightened by a terrifying spillage of blood,
Their children are born with blood-coloured birthmarks,
Or any number of marks in other colours
When some kind of fruit or flowers
Strikes them in the face or elsewhere
At the moment they begin pregnancy,

If they do not immediately brush it off.

[marg: Concerning the power and effect of Colours.]

12. Thus the power of Colours, and the story of *Jacob*
Can be told in relation to all this,
Of how when he lived with *Laban* in the East
He was aided by the effects of colours,
For during the breeding season he set up speckled sticks
Around the flock, and so it was that
Many Goats, male and female, Sheep, Asses,
Indeed, all those born pied and speckled, became his.

[marg: Example of Jacob's speckled livestock.]

13. The power of colours is also observable
In many ways among the Birds and Beasts,
It grants a noble, impressive appearance,
For example, to Tigers, Leopards and Panthers,
To whom the four-footed in the jungle, small and
Large alike, are drawn, whether on account of
Their beautiful markings, or their sweet scent,
Even though they pay with their lives.

[marg: For example, some animals.]

14. Anyone seeing the *Phoenix*
As *Pliny* pictures it, would see something dressed
Like the peacock in all its glory,
Forming a fan with its fabulous feathers
And drawing to itself the rays of the Sun,
How beautiful Parrots appear in their pride,
And Doves, whose necks shine like gold and
Were therefore called *Columba* by the Latins.

[marg: Example of the Phoenix,]

15. Too many Examples will make our
Present business grow too large,
But in the early summer, the heart soars
From its melancholy weariness, when the fields are in bloom,
And filled with joyful colours, beautifully various,
Indeed, even *Solomon* was not so finely

Attired as a Lily,
According to the Lord in the Evangelist.
[marg: Example of flowers.]

16. The colours of the figures of young Folk,
Especially Women, incite desire wonderfully,
And the hearts of many bask in a Sea of joy,
To anyone watching it seems that the Graces play
On the mouths, cheeks and lovely eyes
Of Women, to whom, in grim battle,
Many a brave Hero has had to bow his neck,
Which demonstrates the power of Colours.
[marg: Concerning Women.]

17. *Scipio* and the great *Alexander* both
Made a great impression in the business of war,
The one as much as the other,
But they were, however, reputed all the more valiant
For controlling their lust for Women's beautiful bodies,
And, so as not to look upon beautifully colourful Women,
Some have chosen blindness,
Fearing to lose control of their passions.
[marg: Scipio and Alexander more praised for conquering their desires, than
for their victories in war.]

18. Worth mentioning here, to the glory of Colour,
Is the Art of writing in black on white,
By means of which Mankind holds in its memory
Art, learning and many Histories,
Writing also causes conflict, bloodletting and pain,
It makes peace, fellowship and heart's joy:
Yes, even if people are far apart
They speak to each other through this silent messenger.
[marg: Usefulness of the Art of Writing.]

19. *Girolamo Benzoni* of *Milan*
Writes, opportunely to our topic,
Of how the simple *Indian* people,
Being sent as messengers

From Spaniard to Spaniard with letters,
Could not understand, however they discussed it
Between themselves, that a
White object covered with black could speak.

[marg: This Benzoni spent fourteen Years in the West Indies, I have translated his Book.]

20. They know nothing of writing or reading,
Even *Atahualpa*, great Nobleman
And mighty King of *Peru*,
When being instructed in the faith by a Monk
He asked the Brother to explain how he knew
That Christ, who gave his life for us,
Also made the World, he replied
That his Breviary told him so.

[marg: West Indians do not know writing.]

21. *Atahualpa*, with the Monk's consent,
Took the Book and looked hard at it,
But the Book did not speak, and remained silent,
Then he laughed, as if at a joke,
For he did not think much of the Book,
He threw it down, and thereby got himself into trouble,
So it was that reading and writing was thought
A miraculous thing by this People.

[marg: Atahualpa thought that the Book had to speak.]

22. But formerly, in the houses of this Region {i.e., Peru},
There used to hang numerous threads,
Of different colours, made of cotton,
And full of knots of various kinds,
By the calculation of which they enumerated
Their Country's past events,
For which purpose certain Songs were employed
Which could explain the meaning of the knots.

[marg: By means of cotton threads in various colours, full of knots, they recorded their Chronicles, or Yearly dealings.]

23. In sum, all over the World, everywhere

And by all Peoples (no word of a lie)
The essential nature of Colour, its power and capacity
As well as its employments and uses, serve,
Indeed, even if used differently, as among the
Eastern *Javanese*, for them white signifies and warns
Of sorrow, and black is a sign
Of everything concerning pleasure and joy.

[marg: Colour has power and effect everywhere. Among the *Javanese* white indicates sorrow, and black joy.]

24. When we spoke before of drawing
We did not forget the Art of Writing,
Writing lies bound in the power of colour:
But *Euphranor's* Book is lost to us,
Consumed by inconstant time: so it is that
A particular Book about Colour's mysteries
By this ancient, celebrated and accomplished Painter,
Has been stolen from us by jealous age.
[marg: *Euphranor*, an ancient Painter, wrote of Colour.]

25. And finally, what more beautiful Colours
Did the Lord grant and generously give us,
Than rare and costly gems:
And it goes far beyond Human comprehension,
Imagination, or the heart's understanding
What yet more beautiful colours shall hereafter shine
In the excellently beautiful, clear and pure
Most joyful Heaven, above nature.
[marg: Concerning the beauty of gemstones. Concerning the beauty of the new
Jerusalem.]

26. *John* writes of pure Gold and translucent glasses,
Sardis, Jasper and rare stones,
Chrysolite, Hyacinth, Topaz,
Amethyst, Emerald, Chrysoprase,
And suchlike excellent, beautiful, pure colours
In Heaven's sweet fields,
And so we leave Colour here, high above the Earth,
And let it remain in its Heavenly dignity.

[marg: Here, at last, colour is led into Heaven.]

End of Colours, their origin, nature, etc.

The Meanings of Colours, what can be signified by them.

The fourteenth Chapter.

1. Because the Sun is so powerful, it appears
That the Moon, the Stars, and all earthly lights
Must yield before its extraordinary brilliance,
And because its beams look like Gold,
And since Gold is the principal
Metal, we shall arrange
The topic accordingly, beginning with yellow
Which signifies this so very important Gold.

[marg: Concerning Gold. Concerning the all-vanquishing light of the Sun. The Sun and Gold are alike. Gold listed under yellow.]

2. Of all choice and precious colours
We start with yellow, the greatest,
Since it signifies the beautiful colour of Gold,
Yes, Gold, which the cravings of greedy
Mankind lust after more insatiably than food:
Glowing deep within, drawn from the depths of
The innermost belly of our general Mother,
It has always caused much evil in the World.

[marg: Because of Gold, or for gold, much evil has come about.]

3. But in fact all evil is ascribable to the intemperate
Greed of the wicked, and not to Gold itself,
Cadmus, its discoverer, first acquired Gold,
Two Kings of *Colchis stole the Earth's
Virginity for Gold, and, using Sheepskins,
Endeavoured to collect Gold from
The water, within the borders of *Samnium*,
Whence comes the legend of the golden Fleece.

[marg: The cause is intemperate greed. *Salaucus and Ebusopes. Whence comes the Legend of the golden Fleece.]

4. Yes, the Legend spread across the whole World,
Of the *Argonauts*, companions of *Jason*,
More strange to read than easy to be believed,
How, being without *Hercules*, a woman had to
Help them, so that they would succeed:
And to explain the origin of the Name of Gold,
Hippocrates assumed that it derived from
Saffron-coloured, luminous *Aurora*.

[marg: Orpheus, Valerius Flaccus and Apollonius wrote of the quest for the golden Fleece. Whence Gold got its name.]

5. Or perhaps, as *Isidorus* said, its name comes
From the Latin word *Aura*,
Which means a beam of clear reflected light:
Gregorius did not pass silently over
Its special, glistening quality,
And in general, Mankind are ever eager
To look upon it, their senses heightened
With desire to see how purely and brightly it glows.

6. The most beautiful beauty is unseen
Beauty, the gracious source of all beauty,
To which the bright Sun, though not itself that source,
Is to be compared: it is said that *Phoebus* has
Golden hair, and that he is entirely golden:
The uses of Gold are various and
Mankind employs it to many ends,
But its abuse comes from immoderate greed.

[marg: Gold is useful, but through Mankind's immoderate greed it is abused.]

7. No pigment can outshine the beautiful
Colour of gold, it is for this reason that
Emperors, Kings, and mighty persons
Had their Sceptres, collars, Crowns
And various other ornaments made of Gold,
Embroidered Cloaks, golden Fabrics,
And Costumes shot through with golden tracery
Which King *Attalus* first brought about.

[marg: Why Gold is highly valued. Uses of gold. Gold was first used woven into fabric by Attalus.]

8. The term *Attalus-work* has survived:

In Babylon the embroidering of glistening Gold
In among many colours, was invented
And for that reason it came to be
Known as Babylonian-work,
It was expensive, costing many thousands of pounds,
For the Emperor Nero bought an ornament
Made in this way costing a million Sesterces.

[marg: Embroidering with gold was first invented in Babylon. Joshua 7.]

9. Holy Scripture, too, bears truthful witness to

Extremely costly golden Ornaments,
How *Solomon*, rich in power,
Overlaid the entire House of God with pure Gold,
And even the floor with beaten gold:
In short, bright and fine beyond measure,
Yes, wonderfully splendid, so that you would think
That pure gold shone yellow there.

[marg: I Kings 6:22-30. Astonishing beauty of Solomon's Temple.]

10. Gold, according to the Scripture, represents

The tried and tested power of faith,
The Bride of the Lord is dressed in clothing
Woven with it, *Rebecca's* arm-rings
Mean the same thing:

And he that is true and worthy
Advises a Congregation lapsed in faith,
To buy from Him Gold refined in the fire.

[marg: What gold signifies in the Scripture. Psalm 45:14. Genesis 24:22. Apocalypse 3:18.]

11. Much can be quoted from the Poets,

Maro's golden bough, and suchlike:
But hear how Heralds, in the emblazoning
Of noble arms, explain colours:
This highest of metals indicates wealth,

Wisdom, nobility, magnanimity and magnificence,
Furthermore, they say that whatever colour
Accompanies it adds to it a new meaning.

[marg: Virgil's golden bough signifies wisdom. In the heraldry of the
Nobility Gold indicates wealth and magnanimity.]

12. With blue, which suits it best,
It signifies that the wearer of the Livery
Enjoys the desires and pleasures of the World,
But with grey only the anxious remorse
Of those who plague themselves by abstaining:
With green, hope and well-being:
With violet, the solace of love satisfied:
With black, patient, persevering love.

[marg: Gold with blue means enjoyment of the World's pleasures. With grey,
anxiety. With violet, solace in love. With black, perseverance and patience
in love.]

13. Golden-yellow with flesh-tones
Mean moderate riches: sometimes, {gold} on its own {means}
A reasonable Man of good standing,
Yes, a balanced temperament and countenance,
A man of good counsel, everywhere at home:
Among all the noble gems, it is
(Truth to say) Topaz to which
This most noble gold colour is to be compared.

[marg: With flesh colour moderate riches. Gold on its own in heraldry or
livery signifies an upright, good, wise and pious Man.]

14. Yellow is thus a beautiful and joyful colour,
It stands next to white, bright and clear:
In the times of both Moses and Solomon
A curtain or large drape was ingeniously devised,
Wrought of silk,
Yellow was the principal colour,
And so it does not appear inappropriate
To place yellow before the other colours.

[marg: Yellow is the principal colour.]

15. The ancient Painters had no more than
Four colours, as we explained previously,
Yellow Ochre was one of the four:

Without that, what would they have used
To give their work any prestige?

However, we have as many as four different
Yellows, as well as Ochre, at our disposal,
Massicot, yellow lake, and two Orpiments.

16. Minium streaked over yellow is enough to make
Orange-ish, which serves for the colour gold,
One can trace Massicot alongside it

When painting ornaments: for it is foolish
To use much {real} Gold, it is to be avoided
In our trade, I do not have the power
To forbid it altogether, but it is better
To render all ornaments entirely with paint.

[marg: To embellish with {real} Gold is condemned by some writers, all is
good that looks good, it is an art to embellish well and with discrimination,
as much as it is to make something that looks good.]

17. Although some have thought in the past
To beautify their work with Gold,
Something the ignorant praise highly,
It should, however, nowadays be considered
More of a disfigurement than an embellishment:

Thus, anyone painting *Dido* with
Aeneas of Troy setting off Hunting
Should not be generous with the Gold.

[marg: I copy this from others, but I allow each their freedom.]

18. *Virgil* wrote as follows,

There stood a Horse, triumphantly attired
With Purple and Gold, spirited and proud,
Champing the bit so that foam appeared,
And then at last *Dido* arrived,
Her immaculate hair in golden clasps,
And her beautifully coloured costume under
A remarkable Sidonian robe {...}

19. {...} The golden Quiver, with other things:
Or if you were to paint the swaggering *Croesus*
When he proudly sought to overwhelm *Solon*
With the abundance of his fortune,
Showing off much clothing, Jewels and treasures,
Bear in mind that highlights in {real} gold on a flat
Light area darken it rather than brightening it,
One is better off using paint.
[marg: Gold highlights on a flat, light area darken it.]

20. Gold for Gold is not the right answer here,
It will spoil the internal arrangement
Even though in former times many overused it,
However, on the outside, on frames, edges and borders,
On mascarons, arabesques and curling strapwork
Rich, appropriate and imaginative embellishment
Using Gold on the sides, above and below,
Is not to be criticised, but highly to be praised.

21. *Gualtherus Rivius*, a learned man,
Advised that a Painting expertly made
By an accomplished hand should be honoured
Not only by a golden frame, but be enhanced further
By noble gems, proper and suitable,
So highly did he esteem the value of a well-made artwork
In his writings, but he did not allow
Any gilding within the picture.
[marg: That the exterior parts of an accomplished Painting cannot be
embellished too expensively.]

22. Next to Gold, Silver holds the highest
Place among all metals in
Value and beauty, with its clear, radiant
Glow, it would take too long to relate
What God established in the Law
Regarding it and His honour: But observe what it
Signifies by noting its whiteness,
{It symbolises} innocence, and freedom from sin.

[marg: Concerning Silver, under which white is understood, and what it signifies. Exodus 36:24, 25, 30. Exodus 38: 25, 26, 27.]

23. So it was that the honourable pure Lamb was
White, among thousands exquisitely beautiful,
White as the snow, as on *Tabor* His clothes,
The Angels of the Lord appear in white:
Pure Truth, upright in appearance,
Is dressed entirely in white, and most of all
Our eyes are always delighted by the sight of
Simple Youth, Women or Maidens dressed in white.
[marg: Song of Solomon 5:10. Mark 9:3. Acts 1:10]

24. In Heraldry, as beautiful and glowing Gold
Represents nobility and distinction, so
Silver represents purity and generous uprightness,
Red stands for distinction, and spirited courage,
Blue faithfulness and expert learning,
Green beauty, goodness and joy, together with
Purple for the abundance of the blessings of God and Man,
And Black, humility and sorrow abiding in the heart.
[marg: Meanings of the seven Colours of Heraldry.]

25. The two metals, that is Silver and Gold,
Cannot stand alone in the arms
Of the Nobility, and likewise colours
Cannot stand together without the metals:
Among the Planets Gold is likened
To the Sun, and by the Moon we are to
Understand Silver, *Mars* by red, and
By Purple *Mercury*, the messenger of the Gods.
[marg: A fixed rule in emblazoning Arms, or Shields of the Nobility. The
seven colours compared to the seven Planets, each of which one also dresses
in the appropriate colour.]

26. By Blue, *Jupiter*, *Venus* by green,
Black by melancholy *Saturn*:
Likewise one can, starting with Sunday,
Readily compare these Colours

To each of the days of the week,
Also, easily, the seven Virtues,
Faith with Gold, kind Hope
With Silver, fiery Charity with red.

[marg: Also with the days of the week. The seven Cardinal virtues compared to the colours.]

27. *Justitia* with Blue, chosen by Heaven,
Green with Fortitude, steady perseverance,
Wisdom with Black, fruit of modesty,
Two colours, whose names are lost,
Combined into one, flesh-tinted Violet,
Resembles Temperance, which in its nature is measured:
The seven ages of Man are also
To be compared to these Colours.

28. A child, from birth until seven Years,
Is Silver, or white, simple and charming,
Blue, inexperienced Youth up to the fifteenth Year,
Golden-yellow the Youngster to the twentieth Year,
And Green, the Young man until the thirtieth Year,
Red up to the fiftieth Year, a stout-hearted Man,
Purple the old man to his seventieth year,
And Black is reserved for mourning the dead.
[marg: The seven Ages of Man compared to these colours.]

29. The four humours, or Human temperaments,
Are also compared to four colours, first the Sanguine,
Red, full of blood, Blue, the irascible
Choleric, White, the Phlegmatic,
Always slimy and mucoid,
Black, dark and melancholy in appearance:
Also, if it pleases you, the Elements,
Red fire, Blue air, White water, and Black earth.
[marg: Four colours compared to the four Human temperaments and the four elements.]

30. Green represents Spring in the Year's four seasons,
Red the Summer, burned by the heat of the Sunshine,

Blue the Autumn, the grapes gathered in,
Black the Winter, miserable, without joy:
Thus Colours have many meanings,
Of which, now, I wash my
Inky hands, leaving off so as to
Lead the Youth on to the Lives of the Painters.
[marg: Four colours compared to the four seasons of the Year.]

31. Had it been possible, I would have
Done more things, or dealt with them at greater length,
Such as Architectural painting, with Associated matters,
Such as proportion and foreshortening, all have been
Plainly set forth in print in our language:
Also, my own circumstances, and domestic concerns,
Take my Pen from me, and come to disturb me,
Otherwise I would have undertaken a thousand things.
[marg: To wit, the Books of Pieter van Aelst on Geometry and perspective, and
on architectural painting, Hans Bloem and others.]

32. Be most grateful therefore, O painterly Youth,
And do your best:
Do not scorn the way of Virtue on account of
Its difficult entrance, for see, it ends in joy,
Through sweet pleasures to prosperity at last:
You will find examples of this in the
Lives and Doings of the Painters, and thus (so we believe)
By means of reading, straightaway learn to paint.

End of the Foundations of the Art of Painting.