

first part of Discourse, It is more then time to
proceede to the second, which is Lanscape, or
Landscape, (an Art soe new in England, and soe
lately come a shore, as all the Language within
our fower Seas cannot find it a Name, but a
borrowed one, and that from a people that are
noe great Lenders but upon good Securitie, the
Duch). Perhaps they will name their owne
Child. For to say truth the Art is theirs, and
the best in that kind that ever I saw speake
Dutch, viz. Paulo Brill, a very rare Master in
that Art, Liveing in Trinita del Monte in Rome,

and his Contemporary, Adam Elshamer, termed by the Italians *Diavolo per gli cose piccole*, Momper, Bruegel, Coningsto, and last but not least S^r Peter Rubens, a Gentleman of great parts and abilities (over and above his Pencill) and knighted by the best of Kings or Men.

Now Landscape, or shape of Land, is but the same with the Latine *Rus*, *Regiones*, *Regioncula*, the French *Paysage*, or Italian *Paese*, and is nothing but a picture of *Gle belle Vedute*, or beautifull prospect of Feilds, Cities, Rivers, Castles, Mountaines, Trees or what soever delightfull view the Eye takes pleasure in, nothing more in Art or Nature affording soe great variety and beautie as beholding the farre distant Mountaines and strange scituation of ancient Castles mounted on almost inaccessible Rocks, whereof in Savoy and Piedmont after you have past La Tour-du-Pin many are to bee scene, and in all probability built by the ancient Romans, and in some places with precipices desperately falling into the Lezere, and other Torrents about the Alpes that with a roaring noisemake hast to breake their necks from those fearfull Rocks into the Sea. Of these many strange yet very beautifull viewes are to be scene from and about Mont Senis, Launebourg, Novalaise, and about Mont Godardo

in Germany, and many other places about Provence, most of which have been very well designed after the Life by Peter Brugell of Antwerp, and remaine in *stampe* to his great Comendation.

The best and most pleasing kind of Landscape are those that represents the morning or the evening. For a rising or setting sun affoord such varietie and beauty of colours, by reason of those Blushing reflexions upon the nearer clouds that it is observed of Rowland Savery (a very good Master in this kind) he never made peece but in faire weather, for all of his that ever I saw gave their sun shine, the same S^r Peter Rubens expressed usually in those, especially in his Aurora afore mentioned. For cloudy skies and melancholly weather take up as much time as the other, yet are nothing soe pleasant. The lowest

part of your skie nearest the earth is exprest by masticot and white with a little fine yellow oker, and the next is those reddish and purple clouds, that fly betweene the yellow and the blew, which are made with faire Lake and White, and are to be faintly made, and gently to be wrought into the yellow, for these two Colours are soe closely to meete that the partition be not distinguisht ; besides, you must bee carefull to interpose your purple or reddish cloudes between the yellowish and the blew skie, which if they should meet or touch would instantly turne greene, which never was or ever wilbe sky Colour. The rest of the skie is to be blewish, but not to hard ; it is made with Ultramarine and White (for Smalt is too course and Bise too Greenish).

Having washt a thin ground of all these, you are to worke the same all over, and with the very same grounded Colours, with the point of your pencill helping your ground worke, and filling the blancke and bare places with the same Colours, and this will bring your skie even, soft and smooth. And where you see the reflexions of the rising or setting sun dart upon the edges or out parts of the Clouds, you may, with stronge touches full of Colour, expresse those reflexions, and where the blewish skie

growes to be darker or deeper, it is to be done with Ultramarine, Lake, and a little white.

But this finishing of your sky, though told you first, I have done last. For the best way is when you have, as I told you, sleightly washt in your skie, goe on in a like manner with the rest of Lanscape, beginning ever with the most remote parts, and soe nearer till you come to your last and nearest ground.

Worke your skie deepest and darkest at the toppe, and faire downe towards the Horizon. A better originall you cannot copie then what every day presents you withall. Imitate Nature and the Life—you can have noe better direction—and what I say for the Skie, the same is meant for the Lanscape.

Let your Blewish and farre Distant Mountaines be made with ultramarine and white, but exceeding faint, and almost indiscernable, Your shadowie side is ultramarine and lake, the heighthning ultramarine and white. The next grounds must bee of a blewish faint sea-greene, shadowed with some broken and mixt Colours inclining to purple. Of the same temper must the Trees be made (I meane the furthest from sight) and as they grow nearer, darker, and greener, and stronger. The same for Rocks, Buildings, or any other as fields, highwayes, &c., Remenbring ever that Lanscape is nothing but Deceptive visions, a kind of cousning or cheating your owne Eyes, by our owne consent and assistance, and by a plot of your owne contriving, together with an apt accomodation of Colours, lights, and shadowes, that make grounds seeme neere or farre off, according to those representations you find in your owne fancy, or by diligent observation of the Life, where in you will find that infallible helpe and direction for your

improvement and proficiensy in that Art as is not in the power of a pen to describe. Yet one generall rule I had from my old friend, Paulo Brill, which hee said will make a Lanscape *Caminare*, that is move or walke away, and that is by placing Darke against Light, and light against Darke. His meaning is best understood by Circumlocution, viz. that what part of your Lanscape soever is light, the next adiacent ground to be proportionably darke, or shadowed, and that againe seconded with light, and then shady againe, till you come to the nearest ground, where all ends with strong and darke shadowes, to sett off all the rest.

Your Trees are to be dead coloured with a Mezzo tinto and deepned with blew Verditer, or Pinke, and a little Harlem ultramarine, and heighthned with a faire Masticot and a little of the former Coulours according to Discretion. The way of Lanscape of the larger size is different from the other in nothing but in this, that where the lesser are wrought with the point of the pencill, these not soe, but being Dead Coloured, as the former, let them be finished after the way of washing rather then by grayning, pointing, or pounching your worke, as is useually in more curious Lymning. Onely instead of abortive parchment, by some called Gilding Vellum, make use of your pure white

velim, whereoff the outside being the smoothest is fittest for this purpose, being made fast to a strong past board, and polished on the back side, as I told you before.

Your Trees require great Judgment and practice to make well. The leaves must bee

flowing and falling one over another, some spreading forward, others lost in shadowe. Let not your Lanscape rise high nor lift up in the aire (a great fault in a great Master in Art, Albert Durer) rather low, and under the Comands of the Eye, which is ever more gracefull and naturall. And in all your work avoid hardnes, but expresse your remote Mountaines and grounds with a certaine airie *Morbidezza*, or softnes, which is another remarkable grace and ornament to your worke.