Paul Fréart, Sieur de Chantelou

EXCERPTS FROM THE DIARY OF CAVALIERS BERNINI'S VISIT TO FRANCE,[1] 1665

June 6th [1665]. On the sixth, while the tables were being made and other things necessary for drawing were being prepared, the time was passed in conversation. As the Cavalier Bernini is a man with a famous name and a great reputation, I, in agreement with you, my very dear brother, have deemed it a useful thing for our common study and for our amusement to preserve some record of what I have heard said by him. You who have never seen him will perhaps be glad if I make a rough draft, or as the Italian painters say, a ***schizzo***, of him and his character.

So I will tell you that the Cavalier is a man of short stature but well-proportioned, thin rather than fat, and of a fiery temperament. His face resembles an eagle's, especially the eyes. He has very long eyebrows and a large forehead that is a little caved in toward the middle and rises gently from the eyes. He is bald, and what hair he has is curly and white. By his own admission, he is sixty-five. Nevertheless, he is vigorous for that age, and walks firmly as though he were only thirty or forty. One might say that his mind is one of the most perfect nature has ever formed, for, without having studied, he has almost all the gifts which the sciences give a man. Besides, he has a fine memory, a lively and quick imagination, and his judgment seems clear and sound.

His enunciation is very beautiful and he has a special talent for explaining things with words, expressions, and gestures, and for making them vivid as well as the greatest painters have been able to do with their brushes. No doubt this is why he has succeeded so well with the comedies he has written. They have won, it is said, universal approval, and they caused a great stir in Rome because of the decorations and the astonishing contraptions he introduced, which deceived even those who had been forewarned. On every occasion Bernini likes to quote Pope Urban VIII, who loved and cherished him from his early youth. One of the first things I remember his telling me is that the Pope, at that time only a cardinal, was once at the house of Bernini's father, who was also a sculptor. After seeing a work that the Cavalier had finished at the age of eight, Cardinal Barberini (for so Urban VIII was then called) laughingly said to Bernini's father: "Signor Bernini, take care! That child will surpass you and doubtless will be more skillful than his master." He said that his father replied brusquely, "Your Eminence knows that in this game, he who loses wins."

Speaking of sculpture and of the difficulty of achieving success, especially in obtaining a resemblance in marble portraits, he told me one remarkable thing, and this he has since repeated on all occasions: that if some one whitened his hair, beard, eyebrows, and, if it were possible, the pupils of his eyes and his lips, and in that state showed himself to those who are wont to see him every day, they would scarcely recognize him. In order to prove this he added: when a person faints, the pallor alone which spreads over his face makes him almost unrecognizable, and it is often said "He no longer seems himself." It is equally difficult to achieve a likeness in a marble portrait, which is all of one color. He said another thing even more extraordinary: sometimes in order to imitate the model well it is necessary to introduce in a marble portrait something that is not found in the model. This seems to be a paradox, but he explained it thus: in order to represent the darkness that some people have around the eye, it is necessary to deepen the marble in the place where it is dark in order to represent the effect of that color and thus make up by skill, so to speak, the imperfection of the art of sculpture, which is unable to give color to objects. However, he said, the model is not the same as the imitation. Afterwards, he added a rule which, according to him, should be followed in sculpture, but of which I am not as convinced as of the preceding ones. He said: a sculptor creates a figure with one hand held high and the other hand placed on the chest. Practice teaches that the hand in the air must be larger and fuller than the one resting on the chest. This is because the air surrounding the first alters and consumes something of the form or, to express it better, something of the quantity of the form. I myself believe that this diminution would take place in nature itself; therefore it is not necessary to represent in the figure what is not in nature. I did not tell him so and since then I have thought that the ancients followed a rule of making the columns which they placed at the corners of the temples one-sixteenth larger than the others, because, as Vitrivius says, being surrounded by a large quantity of air, which consumes their quantity, they would have appeared less large than their neighbors, even though they were not so in reality.

Then, speaking of painting as compared to sculpture, each having its partisans who have disputed at length in recent centuries, as much as in the time of the Greeks, the question to which of the two arts must be given precedence and the place of honor, the Cavalier endeavored to show by well-contrived arguments that painting is much easier and that a great deal more effort is required to attain perfection in sculpture. In order better to prove his proposition, he offered an example: "The King wants a beautiful work of sculpture, and discusses it with a sculptor to whom he allows the liberty of choosing the subject after his taste. For the task, His

Majesty gives the sculptor one, two or three years, in short as much time as he may desire to perfect his work. The King makes the same proposition to a painter for a work of painting and allows the painter the same freedom of time and of subject. If the painter is asked, when the time has expired and his work is finished, whether he has put all the perfection of art of which he was capable into his work, he can freely answer in the affirmative since he has been able to put into his painting what he knew when he began the work, but also to add what be acquired in studying his subject during the entire time he had for the execution, whether six months, a year, or longer. The same is not true of the sculptor, the Cavalier said, for when his work is completed and he, too, is asked if it represents the best he could do, he might answer negatively, and be right, that it only represents what he knew when he began the work and that what he has learned since he could not add to this work, for he could neither change the pose he had decided to choose at the beginning nor correct it in accord with the progress he was making through study in his profession.

Afterwards he went from his room, where we were, onto his gallery. There he told me that he has a gallery almost exactly like this one in his house at Rome and that it is there that he creates most of his compositions as he walks around; that he notes on the wall with charcoal the ideas as they come to him; that it is usual for agile and imaginative minds to pile up thought upon thought on a subject. When a thought comes to them, they draw it; a second comes, and they note it also; then a third and a fourth; without discarding or perfecting any, they are always attached to the last idea by the special love one has for novelty. What must be done to correct this fault is to let these different ideas rest without looking at them for one or two months. After that time one is in a condition to choose the best one. If by chance the work is urgent and the person for whom one works does not allow so much time, it is necessary to have recourse to those glasses that change the color of objects or those that make objects seem larger or smaller, and to look at them [the sketches] upside down, and finally to seek through these changes in color, size, and position to correct the illusion caused by the love for novelty, which almost always prevents one from being able to choose the best idea.

AUGUST 19TH.

On the nineteenth, having come to the house of the Cavalier, I learned that M. Colbert had just left; that he had brought back the plans of the Louvre and had left a memorandum of the things necessary in the apartments for the convenience of the King, the two queens, the Dauphin, and the officers of their retinue; and others in charge of the kitchens, provisions, glasses, the five pantries, the offices and rooms for the tables of the Grand Maitre, chamberlain, maitres, etc.; also of the things necessary for the construction of a water reservoir from which water could be pumped in case of fire, and of room for storing the implements necessary in case of such an accident; a plan for the banquet and ballrooms, and for the adaptation of the theater room; for a large armory in the Louvre ....

At noon M. Villeroi[2] came to see the bust (our fig. 5) in the southern apartment and served as an advance courier for the King, who came subsequently with a great crowd. The Cavalier had begun to give form to the nose, which was as yet only blocked in. M. de Crequi came forward to whisper in the King's ear. The Cavalier said laughingly, "These gentlemen have the King with them at their pleasure all day and they do not wish to leave him to me even a half-hour; I am tempted to do a caricature portrait of one of them." No one understood the remark. I said to the King that those were portraits in which the resemblance was in the ugly and the ridiculous. Monsignor Butti took up the conversation and remarked that the Cavalier was excellent at that sort of portraiture and that one should be shown to His Majesty. As a portrait of a woman was mentioned, the Cavalier said, "One must make a caricature of women only at night." M. de Prince, who was there, affirmed that under the hand of the Cavalier the resemblance of the bust to the King increased from one time to the next. The Marshal de Villeroi agreed. After three quarters of an hour, His Majesty left, saying to the Cavalier that he would not come back the next day but that on the following Thursday he would sit for him two or three hours. As he left the room, Madame de la Baume approached the King, who stationed himself near a window and gave her an audience of a good quarter of an hour. Then M. Colbert gave her a long audience too, after which he came to see the bust and remained in the room for some time. I told him that I had taken the Cavalier to Vincennes and that he was pleased by it, that he had said that the King was nowhere so well lodged and that he had thought the woodcarving, the gilding and the pictures very beautiful.

After Colbert had gone, the Cavalier said it would be enough for the King to come twice more; however, if His Majesty wished to come more often, the bust would not only resemble him but would be a speaking image of him. I forgot to say that Varin was there the entire time the Cavalier was working. Every one questioned Varin about the bust. He said to me that he believed the Cavalier had removed too much from the forehead and that it was impossible to replace marble. I assured him that this was not so and that the Cavalier's intention was to make the part of the forehead above the eyes very high, it being so in the model apart from the fact that one sees this treatment of the forehead in all the beautiful antique heads; and that the Cavalier and I had discussed the point at the beginning of the work.

In the afternoon, M. le Nonce came. Lefebvre, the painter, came with him. They admired the resemblance

of the bust. After having studied it from all sides, Lefebvre exclaimed that even in the back there was a resemblance. Hearing this, the Cavalier said something worthy of note: that in the evening, if a candle is placed behind some one in such a way that his shadow falls on a wall, one will recognize the person from the shadow, for it is true that no one's head is set on his shoulders in the same way as another's. The same is true of the rest of the body. The first thing the artist must consider in working for a resemblance is the general impression of the person rather than the details.

In the morning, the Cavalier had told me he had observed, while working on the King's nose, that His Majesty's was of a peculiar shape, the lower part which joins the cheek being narrower than the front of the nose. This observation would aid in the resemblance ....

SEPTEMBER 5TH.

On the fifth the Cavalier worked as usual, and in the evening he went to the Academy MM. du Metz, Nocret, and de Sève, as delegates of the group, came to receive him at the street door. The Cavalier went first to the place where one draws from the models, who when they saw him assumed the poses assigned them. After remaining there sometime, he went into the hall where the academic lectures are held. The place of honor was offered him, but he did not wish to occupy it. The assembly was very large. M. Eliot, counselor at the Cour des aides, was there. The Cavalier glanced at the pictures in the hall which did not happen to be of the greatest value. He also looked at some bas-reliefs by some sculptors of the Academy. Afterwards, standing in the center of the hall surrounded by all members of the entire Academy, he said that in his opinion there should be in the Academy casts of all the beautiful antique statues, bas-reliefs, and busts for the instruction of the young students, who should be required to draw in the antique style in order to form first from these works the idea of beauty which would then serve them all their life. The students would, in his opinion, be ruined if at the beginning they were set to draw from nature, for nature is almost always feeble and trifling. As a result, their imagination being filled only with the model in nature, they would never be able to produce anything great or beautiful which is not found in nature. Those who make use of nature should be sufficiently skillful to recognize its defects and correct them. Young people with no background are incapable of doing this. To prove his contention, he said that sometimes parts in the model that appear in relief should not be so and other parts that should be in relief do not appear so at all. He who possesses a good sense of design, disregards what the model shows when it should not appear in the work of art and emphasizes what ought to be there but does not appear in the model. He also said that a young man who has never possessed a knowledge of the beautiful is not capable of doing this. The Cavalier said that when he was very young he often drew from the antique and that in the first figure he did, when he was not sure of something he went to consult the Antinous as his oracle, and he noticed from day to day beauties in this figure which he had never seen and never would have seen had not he himself been working with a chisel. For this reason he always advised his students and all others not to abandon themselves so much to drawing and modelling that they did not work at the same time either in sculpture or painting, combining production and copying, or, so to speak, action and contemplationfrom which procedure progress results. I cited as an example, the better to confirm that actual work with the material is absolutely necessary, the late Antoine Carlier, known to most of the Academy, who had spent a good part of his life in Rome modelling in an incomparable fashion all the beautiful antiques, and I made them [the Academicans] confess that, as he had begun too late to work from his imagination, his genius had become sterile through the slavery of imitation, and it then became impossible for him to produce any original work. With regard to painters, the Cavalier added that besides drawings that could be made from antique bas-reliefs and statues, it was also necessary to help the students by providing copies of the artists who painted in the grand manner, like Giorgione, Pordenon, Titian, and Paul Veronese, rather than Raphael, even though he was the most correct of all. It has been said of this painter that no one else was comparable to him in composition because he had had for friends Bembo and Balthazar Castiglione, who helped him by their knowledge and their genius. Then the Cavalier said that it was an Academic question whether a painter should allow a picture to be seen as soon as it was finished, or whether it would not be better to put it away for awhile, and then look at it again before exhibiting it to the public. It was Annibale Carracci's choice to exhibit a picture immediately in order to learn its faults-whether it was too dry, too hard or had other errors-in order to correct them. The Cavalier added that in order to stimulate competition in the Academy it was good to give prizes as Cardinal Barberini gave in the Academy in Rome, of which he [Berninil was a member. The prize to whoever does the best drawing ought to be an order for a picture from the drawing, and it should be liberally paid for and similarly the sculptor who made the best model should receive an order for a statue for the Louvre and should be well paid for it. And then he said that, having worked nearly sixty years, he could give a little advice. I answered that it was true and that a man of his genius and experience who would speak frankly would do more good in an hour of instruction than many years of research and study. M. Le Brun arrived at that moment. The Cavalier greeted him courteously and went on to say that three things were necessary for success in sculpture and painting: to see the beautiful early and accustom oneself to it, to work hard, and to have good advice. A man who had worked hard was able with very few words to save one a lot of trouble and to point out corrections and

short-cuts. He repeated that Annibale Carracci believed in exhibiting a picture to public criticism as soon as it was completed, for the public was not deceived, did not flatter, and never failed to say, "It is dry, it is hard," when it was. He added that it was necessary for each person to correct the fault he may have by its opposite, the sober by the easy going, the meager and feeble by the bulky and substantial, the airy by the sober. Some one then showed him the Crucifixion by Sarrazin, which he contemplated and then said that it was beautiful, but it was done in such a way that one seems to see a body slumping under the impact of torture. From the Scripture, one learns that the body of Our Lord was pulled with ropes to stretch it; thus the body could not slump as it does in that crucifix.

Then he returned to the place where the models were and saw the drawing of two or three academicians, among others, one by a young boy ten or twelve years old which he found very advanced. He said to me, in a low voice, that one should not study by lamp in the summer because of the heat, but by the light of day.

Afterwards, he took leave of the entire Academy, which descended to see him out, and among the others MM. du Metz and Perrault, who had arrived in the meantime.

OCTOBER 6TH

On the sixth, I did not go to the Cavalier's house until the afternoon. He was still resting, I found a great crowd looking at the bust, among others Madame Colbert. I had given the order for the King's carriage to come to the Cavalier's house as he had requested .

. . . The Nuncio and the Ambassador having left, we went to the Louvre. There the Cavalier requested me to learn if the King was in council so that he might see, if His Majesty had gone out, whether there would be an advantageous place for the bust in his apartment. The King was in council; so we went to the new apartment of the Queen Mother, where Bernini had planned to place the bust on the platform for the audiences and the little Christ in the cabinet behind. From there we went to see the Queen and then the Cavalier came back, as M. Perrault[3] had sent word that he would come at five o'clock. Not finding him there, Bernini asked me to go with him to the Feuillants. When we returned we found M. Perrault. My brother, who desired to be present, was with us. The Cavalier said that he hoped the foundation [of the Louvre] would be ready on Saturday so that the first stone could be laid. M. Perrault replied that the coins [to be buried in the foundation] would not be ready for that day. The Cavalier replied that they would go under other stones, that he wished to leave the following Tuesday because of the cold. M. Perrault talked to him of the arches of the kitchen court façade and the difficulty there would be in closing them. The Cavalier took a pencil and showed in what manner it should be done. I said that these were little difficulties that were not pressing and there would be time to think of them in three or four years; that in the new apartment of the Queen Mother were similar arches for which frames had been made. Perrault replied that this had been done with the greatest difficulty. I repeated that these were all minor matters that were in no way pressing, that all was clear in the plan. M. Perrault told me that he had a notebook full of the difficulties which were to be faced. The Cavalier had the plan brought so that Perrault could show the things he wished explained. There was one matter that deserved explanation, Perrault said: not only he but a hundred others would like to know why this part of the new pavilion on the river side is smaller than the other, that being contrary to symmetry and having no relation to the dome in the middle of this façade. From Perrault's pointing to the plan, and from what he [Bernini] had understood of the conversation, although he does not know French, he had grasped that Perrault was talking of his work and asserting that there was a fault in the design. He looked at two Italians who were there and told them to go away. Then he took the pencil and said that if he had drawn this new part of the pavilion on the level of the angle of the façade it would have been a gross error; it sufficed that there should be a relation between this part of the pavilion and the other, although this part was not so large; he wished Perrault to know that it was not for him to make these difficulties; he was ready to listen to discussions on the convenience of the palace, but for the composition of the design, it must be someone cleverer than he (the Cavalier pointed with his finger to himself) who tried to correct it; in this matter Perrault was not worthy to clean the soles of his shoes; but this was not the question of the moment; his design had pleased the King; he would make his complaints to the King, and presently he was going to M. Colbert to tell him of the insult he had received. M. Perrault, seeing that the Cavalier took the matter in this way, was very much alarmed. He begged me to soothe the Cavalier and to make him understand that he did not seek to find fault with the Cavalier's work, but to have some reply ready for those who would make the same objection. This I told the Cavalier. I begged him to consider that if he brought the matter to this point he would deprive a young man of his career, and I implied that the Cavalier was too good to wish to be the cause of M. Perrault's disgrace. His son and Signor Mathie, who were there, tried to appease him, but it was useless. He went into the other room, saying that he was going to see now M. Colbert, now the Nuncio. M. Perrault begged me to make the Cavalier understand that he had had no intention of hurting him. "That a man of my sort," said the Cavalier to himself, "I, whom the Pope treats with consideration and for whom he has respect, that I should be treated thus! I will complain of it to the King; even if my life is at stake, I shall leave tomorrow. I do not know why I should not take a hammer to the bust after such an insult. I am going to see the Nuncio." As he walked away I begged Signor Mathie to stop him. He told me in a low

voice to let him spend his anger; that I should trust him to smooth things over. Signor Paul also made excuses to the Cavalier for Perrault when he implored him to do so, saying that what Perrault had said was without any intention of giving offense. Finally the Cavalier, instead of leaving to go to the Nuncio as was his intention, was led upstairs. My brother and I went to accompany M. Perrault to M. Colbert's house. He told us he was going to inform him of the Cavalier's anger. I replied that he had better refrain from doing so, and that he should find out first if the affair could be quieted. He should not speak of it to anyone and my brother and I would not speak of it either. He begged us to leave it this way.

OCTOBER 10TH.

On the tenth when I went to the Cavalier's house, I found Signor Paul leaving to see M. Colbert. On his return, he said M. Colbert was going to the Louvre. The Cavalier, having heard from someone that the Prince was here, wished to go to his lodgings to see his Highness, but he was not in Paris, and the Duke had just left for Chantilly to see his father. From there we went to the Gobelins, where M. Le Brun received the Cavalier. First he gazed intently at a tapestry design of an ***Endymion in the Arms of Sleep***. He said it was in good taste and praised it highly. Then he saw the two great pictures of the ***Battle of the Granicus*** and the ***Triumph of Alexander***. After the Cavalier had studied them intently, M. Le Brun had the picture of the ***Battle of the Granicus*** taken in the courtyard, as he had done when the King was at the Gobelins. The Cavalier looked at it for a long time, withdrawing from it as far as he could. Afterwards he said several times, "It is beautiful, it is beautiful." Canvas had been placed above as a ceiling to focus the vision. He had it removed and looked at the picture again for a long time. He had previously seen the great picture by Paolo Veronese[4] which the Venetians gave to the King and which was formerly at the Servites Convent in Venice. He returned to look at it and found some admirably painted heads, which he said were portraits of the Senators of that time and even of the Doge. He praised its grand execution, but he found in this work several bungled parts, and some poorly drawn hands. He said the Magdalen at the feet of our Lord was painted with marvelous plasticity but from the waist down the figure was not well drawn; the leg of Christ nearest the beholder was entirely wrong, and the arm and right hand were equally bungled. He admired above all a figure seated at the table near Christ, which one only sees from the rear. M. Le Brun pointed out to me that there were several points of view in the picture and that, even though the horizon is lower than the table, one nevertheless sees the top of the table; that the buildings were not correctly drawn in relation to this horizon and that they were not painted by Paolo Veronese. He said the King on seeing this picture praised the Magdalen and found the right part of the picture the most beautiful, which is correct. Afterwards, we saw another picture by Paolo Veronese, which had belonged to M. Fouquet, in which is portrayed an Andromeda Rescued by Perseus. It is well painted, as are most of the works by this painter. But the Cavalier thought that the Perseus is in a strange position, as though squatting. I pointed out that the left leg of the Andromeda seemed very badly drawn.

The Cavalier drew Le Brun to one side, gave him some information, then said to him, "I have told you this honestly, for to a man who possesses eighteen out of twenty parts one can say what one sees, but to those who lack eighteen out of twenty one has nothing to say. Annibale Carracci was right in saying often: 'One should speak to him who knows, not to him who doesn't know.'" The Cavalier went on to say that a rather talented sculptor one day begged Michelangelo Buonarroti to come to his studio to see a figure he had made. While Michelangelo looked at it-the light not being as the sculptor would have desired-he now shut one window, then opened another, and because of the sun did not find a light such as he would have wished to illuminate his figure. Michelangelo, seeing this, said to him: "There is no light better than in the place where the statue will stand. There the people will see it and they will say whether it is good."

The Cavalier was shown the drawings copied from the ***Triumph of Alexander*** by an eleven-year-old boy He found them very good and was astonished that at that age the lad should be so advanced. They brought him some of the boy's original drawings, which amazed him even more. The Cavalier said that the boy should be helped, sent to Italy and kept there for nine or ten years. After the boy showed him some of his academy drawings, the Cavalier said. "It spoils young men to make them draw so soon from life when they are not yet capable of choosing the beautiful and leaving the ugly, the more so since the models available in France are not very good." He said that the King should send for some models and that they should be chosen from the Levantine slaves. He said that the Greeks had the bestformed bodies and that they could be bought. Turning to me, he told me he had forgotten to put that in his recommendations for the Academy, and that it should be added to them. The Cavalier sent Signor Paul, who had accompanied him, to see the places where the Gobelins are made.

"Do you think," I asked him, "a picture of Annibale Carracci would not be more praiseworthy?" The Cavalier replied that it would be, and by far; that if Annibale had lived at the time of Raphael, he would have given cause for jealousy to him and, with greater reason, to Paolo Veronese, Titian, and Correggio, all of whom had been colorists. Michelangelo was right in saying that God had not permitted these men to know how to draw, for then they would have been supermen. The Cavalier added that if the pictures of all the masters were compared to those of Raphael it would be seen that Raphael's were of uniform excellence, whereas in those of the others there

would be many parts worth consideration. Raphael had precision in drawing, clever composition, dignity in drapery, grace, beautiful adornments, beautiful and symmetrical disposition of figures according to perspective, none of which the others had had. In truth Raphael had lacked the beautiful color of the Lombards, but they on their part lacked proportion, drawing and dignity in drapery. One sees that Poussin, who was the most learned and the greatest painter, after having imitated Titian for a time finally focussed on Raphael, thereby showing that he esteemed Raphael above the others. Monsignor Butti said that he had seen Poussin's beautiful picture ***Germanicus***.[5] The Cavalier said, "You should see those M. Chantelou has: they are something different. He has seven representing the 'Sacraments'[6] which I could look at for six months without tiring." Monsignor Butti asked their size. He said, "Of ordinary size with figures two feet in height. Nothing is more beautiful than that. There is a man who based his study on the antique and who in addition had great genius. I have always held him in high regard and because of it I have made enemies in Rome. You must see them," the Cavalier continued to Monsignor Butti, "he has done, however, some things since that are not equal to those: the picture of the ***Adulterous Woman***, the ***Flight into Egypt*** that I saw at that merchant's, and your ***Samaritan***[7] (turning toward me) no longer have this force. A man should know when to stop."

I forgot to mention that he said that Paolo Veronese and Titian sometimes took their brushes and executed things they had not planned, letting themselves be carried away by a kind of frenzy of painting; that was the cause of the marked differences among their works; those of them which had been carefully handled were incomparable while others sometimes were only color without composition or thought. The Queen of Sweden had nine or ten good and bad Paolo Veroneses, and there were only three truly good ones among them.

The Cavalier said that as most of the time nature is not beautiful, he had had brought to him from Civitavecchia and from the Marches of Ancona some of those Levantines to serve as models, and he considered himself fortunate to have found them. There was a general rule to give to those who were drawing from nature: to be on their guard and examine the model well, to draw the legs long rather than short, for the little more you give them augments the beauty, and the little less makes the figure awkward and heavy; it is always necessary to add a little more width to the shoulders of the man, rather than depict the narrowness observed in nature; to make the head a little smaller rather than large; in women, the shoulders should be a little narrower than one sees in nature, God having given to men width in the shoulders for strength and for work, and width in the hips to women so they may be able to carry us in their flanks. One should make feet small rather than too large; this is observed in beautiful models and in the ancient ones. He repeated that the King should have some models brought from Greece. He would put it on the list of recommendations he had made for the Academy. Furthermore, the heads of the Academy should give lectures for the instruction of the young students and should vary them according to the different classes, of which there should be three. He said, speaking of the students' drawings which he had just seen, that he had found through his study one factor of the greatest importance in the posing of figures: namely, their distribution of weight; rarely does a man, if he is not too old, put his weight on both legs, one should therefore represent the weight of the body as really resting on one leg and the shoulder on the side of the supporting leg should be lower than the other shoulder, and if an arm has been raised it should always be on the opposite side to the leg which supports the body; otherwise there is no grace in the drawing, and nature is forced. In his studies of the beautiful antique statues, he had found them all posed thus.

M. du Metz, who was there, said he would remember these beautiful observations. I said it was of great benefit to those who studied art to have such good teaching, for it would shorten the years that they would have to devote, perhaps fruitlessly, to their studies; that there were few persons who were not jealous of their particular knowledge; the general rules of art were taught enough, but the ones the particular artist had made for himself were never or very rarely taught; we were greatly obliged to the Cavalier for speaking so openly. The Cavalier replied that what we have is given us by God and to teach it to others is to return it to Him; there are three things: "to see, to listen to great men, and to practice."

The little Blondeau showed him some of his academy studies. The Cavalier found them quite good for a young man. "But you must go to Rome," he said to him. "At this age young men should go to Rome, for the trip must be made before they are twenty, but they should not be too young either." He said Annibale Carracci had advised him when he himself was young to draw for at least two years from the judgment of Michelangelo in order to learn the rhythm of the muscles; later when he was drawing from nature at the Academy, Scivoli, watching him draw, said, "You are a clever one. You do not draw what you see. This is from Michelangelo." It was the result of the study he had done before ....

NOTES

1. The excerpts are translated from ***Journal du voyage du Cavalier Bernin en France***, Paris, 1930. The text was first published by L. Lalanne, "Journal du voyage du Cavalier Bernin en France," ***Gazette des beaux-arts***, xv-xxxi,1877-1885.
See also: Henri Chardon, Les Frères Fréart de Chantelou, Le Mans, 1867; L. Mirot, "Le Bernin en France," ***Mémore de la société de l'histoire de Paris et del'Ile-de-France***, xxxi,1904, pp. 161 ff.
2. Marshal of France: Nicoles de Villeroi (1598-1685)
3. Claude Perrault (1613-88) succeeded Bernini. His plan for the columned façade of the Louvre was adopted. See R.

Blomfield. ***A History of French Architecture, 1667-1774***, London, 1921, 1, pp. 68-83; A. Blunt, ***French Art and Architecture, 1500-1700***, Penguin, Hammondsworth,1957, pp. 189-190.
4. ***Feast in the House of Simon***.
5. ***Death of Germanicus*** painted for Cardinal Barberini, The Minneapolis Institute of Arts. Exact dating disputed, c. 1627.
6. 1644-1647, second series painted for Chantelou, now in Bridgewater House, London.
7. These pictures are no longer extant.