

I wonder that he does not put it to his nose, like a monkey, or ask me if it is something good to eat.

The sorest misfortune is when your views are in advance of your work.

Painting is concerned with all the 10 attributes of sight, which are: Darkness, Light, Solidity and Colour, form and Position, Distance and Propinquity, Motion and Rest.

If the eye is required to look at an object placed too near to it, it cannot judge of it well – as happens to a man who tries to see the tip of his nose. Hence, as a general rule, Nature teaches us that an object can never be seen perfectly unless the space between it and the eye is equal, at least, to the length of the face.

The youth should first learn perspective, then the proportions of objects. Then he may company from some good master, to accustom himself to fine forms. Then from nature, to confirm by practice the rules he has learnt. Then see for a time the works of various masters. Then get the habit of putting his art into practice and work.

And remember to acquire diligence rather than rapidity.

While you are alone you are entirely your own master and if you have one companion you are but half your own, and the less so in proportion to the indiscretion of his behaviour.

He is a poor disciple who does not excel his master.

Old men ought to be represented with slow and heavy movements, their legs bent at the knees, when they stand still, and their feet placed parallel and apart; bending low with the head leaning forward, and their arms but little extended.

Women must be represented in modest attitudes, their legs close together, their arms closely folded, their heads inclined and somewhat on one side. Old women should be represented with eager, swift and furious gestures, like infernal furies; but the action should be more violent in their arms and head than in their legs. Little children should be represented with lively and contorted movement when sitting, and, when standing still, in shy and timid attitudes.

Let the width of the streets be equal to the average height of the houses.

There are four Powers: memory and intellect, desire and covetousness. The two first are mental and the others sensual. The three senses: sight, hearing and smell cannot well be prevented; touch and taste not at all. Smell is connected with taste in dogs and other gluttonous animals.

Lust is the cause of generation.

Appetite is the support of life. Fear or timidity is the prolongation of life and preservation of its instruments. Our life is made by the death of others. In dead matter insensible life remains, which, reunited to the stomachs of living beings, resumes life, both sensual and intellectual.

The motive power is the cause of all life.

Why does the eye see a thing more clearly in dreams than with the imagination being awake?

Wisdom is the daughter of experience.

Mechanics are the Paradise of mathematical science, because here we come to the fruits of mathematics.

Every instrument requires to be made by experience.

Science is the captain, and practice the soldiers.

Those who fall in love with practice without science are like a sailor who enters a ship without a helm or a compass, and who never can be certain whither he is going.

Every evil leaves behind a grief in our memory, except the supreme evil, that is death, which destroys this memory together with life.

As a day well spent procures a happy sleep, so a life well employed procures a happy death.

The greatest deception men suffer is from their own opinions.

He who possesses most must be most afraid of loss.

He who wishes to be rich in a day will be hanged in a year.

Fear arises sooner than anything else.

An old man was publicly casting contempt on a young one, and boldly showing that he did not fear him; or which the young man replied that his advanced age served him better as a shield than either his tongue or his strength.

Of flagellants: Men will hide themselves under the bark of trees, and screaming, they will make them-selves martyrs, by striking their own limbs.