

T H E

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cles of the cheeks extremely marked, and drawn into a point on each side of the nostrils.

The mouth must be very open, and the corners very apparent.

Every thing must be very much marked about the forehead and eyes; the muscles and veins of the neck must be very much raised and apparent; the hair standing up an end, the complexion pale and livid, and more especially the end of the nose, the lips, ears, and about the eyes.

If the eyes appear extremely open in this passion, it is because the soul makes use of them to observe the nature of the object, which causes the fright.

The eye-brow drawn down at one end, and raised at the other, makes it appear, that the part raised seems as if it would be joined to the brain, to secure it from the ill which the soul apprehends; and by the end which is drawn downwards, and appears swelled, we find that in this condition the spirits come plentifully from the brain, as it were to cover the soul, and defend it from the ill which it fears.

The openness of the mouth indicates, that the heart is oppressed by the blood, which is retired towards it; which obliges him that is possessed with this passion, when he would breathe, to make an effort, which causes the mouth to open wide; and which, in passing by the organs of the voice, makes a kind of inarticulate sound.

Terror hath a great many of the motions of horror, but they ought to appear greater and more extended; the arms stretched out straight forward, the legs in an action of flying with all their force, and all the parts of the body in disorder. See plate XVI.

P or **T** *Peter* TESTA, of Lucca, a painter and copious engraver, born in the year 1611, scholar of Dominichino, and Peter Cortona, lived at Rome, excelled in history, died in the year 1650, aged thirty-nine, used these two marks.

THEFT, represented, in painting, &c. by a pale youth, clothed in a wolf's skin, his arms and legs bare, with winged feet at midnight; in one hand a purse, a knife in the other with a picklock; the ears of a hare, and seems to be in fear.—Youth shews imprudence, that will not take warning; the paleness and hare's ears, continual suspicion and fear, and therefore it loves darkness; the skin, because the wolf lives by rapine; the barrenness shews him in distress; and the winged feet his flying from justice.

THEOLOGY, is represented, in painting, &c. by a lady with two faces unlike one another, looking with the youngest

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