

6 Of DRAWING.

To act otherwise would be preposterous and irrational ; it would be like his ventring out upon the wide Ocean without Helm or Compass to direct him. When once the Theory of his Art is become familiar to him ; when once he knows what Course to steer, there is no Danger in the Pursuit of his Voyage, and his safe Arrival at the wish'd for Port.

The PRECEPTS.

YOU must get a Habit of Imitation by frequent Tryals ; which if it be done with a Pen, take Care to avoid scratching, and making thin and lean Strokes, but rather broad ones, drawn from above downwards ; but some of the Hatches must be sharp, some broad, some unequal, some equal, according to the Shades.

Hold the Pen or Pencil somewhat long (and not so upright, as is usual in Writing) as if you laid it strait forward, and when you draw with Chalks, use your self to turn them in your Hand, which will hinder their growing blunt so soon as otherwise they will.

Begin with Eyes, Nose, Mouth and Ears. In the Drawing of a Face ; form the Circles, or Oval of the Face, then make a Stroke down where the Middle or Tip of the Nose and Mouth should be placed ; which Stroke must be made strait down in a full Face, but arched or oval in an Oblique, or Side-Face.

For Demonstration, take an Egg or Ivory Box in that Shape, mark the Lines with Ink, and it will explain this Rule in all its Fore-shortnings, tho' this is the general Rule of Proportion, yet Nature often varies, which renders the Object to be imitated more remarkable and easy.

As to the various Passions express'd in Faces, I need not treat of them, it being already so well perswad form'd by the Chevelier *Le Brun*. When you are perfect in Drawing your Ovals, and can divide them to all Positions, you must proceed to Hands and Feet