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# SHAFTESBURY'S *DICTIONARY OF TERMS OF ART*

Shaftesbury's *Plastics*, part four of his unfinished *Second Characters*, includes an appendix with the title *Dictionary or Memorandums concerning Words & Phrases to be used in your Work* (Fig. 1).[1] The *Dictionary of Terms of Art*, as it is announced on the first pages of the manuscript, is unfinished and it only integrates forty-three entries, three descriptions of words, and five notes about uses and synonyms of some words from the list. Johannes Dobai supposed that if Shaftesbury had managed to complete the *Plastics*, this text might have become one of the most important classical art treatises.[2] Given the impact of Shaftesbury's short essay *The Judgment of Hercules* on the discussion of aesthetics in Europe, this does not seem to be an overstatement.[3] The importance of the *Dictionary*, however, has not been considered to date, perhaps because it is a rather small fragment of what would have been the eventual work. Besides, it was never planned to be published as an independent work.

This study will look at the contents and intended functions of Shaftesbury's art dictionary. It will discuss Shaftesbury's motivations to compile a vocabulary of art terms and explore how he gathered words for his dictionary project. As we will see, in assembling aesthetic terminology Shaftesbury was inspired by Roland Fréart de Chambray's *l'Idée de la perfection de la peinture* and transferred some of his methods to the English language, although he had an ambiguous attitude towards the French writer and a dislike of the absolute structures of the *Académie Royale*. Shaftesbury could hardly ignore French art theory, especially when discussing terminology related to pictorial composition. One of the aims of his dictionary, however, was to develop new discourses to add new notions to the established meanings of artistic terms. A discussion of Shaftesbury's unusual combination of 'groups' and 'masses' will exemplify how he adopted and extended the understanding of these terms.

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[1] The first publication in print is A.A. Cooper, 3rd Earl of Shaftesbury, *Second Characters* (1713), ed. B. Rand, Cambridge 1914 [hereinafter: Shaftesbury/Rand]. The original manuscript is held at the Public Record Office in London as PRO 30/24/27/15. The leaves are in many ways still notes, varying in type to highlight certain notions, leaving gaps and including words and passages that are crossed through. The most faithful transcription is the *Standard Edition. Complete Works, Selected Letters and Posthumous Writings*, eds. W. Benda, W. Lottes, F.A. Uehlein, E. Wolff, Stuttgart-Bad Cannstatt 2001, I. Works: Aesthetics, 5, pp. 153–297. For the citations, I have used the modernised transcriptions by Rand.

[2] J. Dobai, *Die Kunstliteratur des Klassizismus und der Romantik in England (1700–1840)*, 4 vols., Bern 1974–1977, I, p. 71.

[3] The full title is *Notion of the Historical Draught or Tablature of the Judgment of Hercules*, another part of the *Second Characters*, but published separately in 1712 in France.
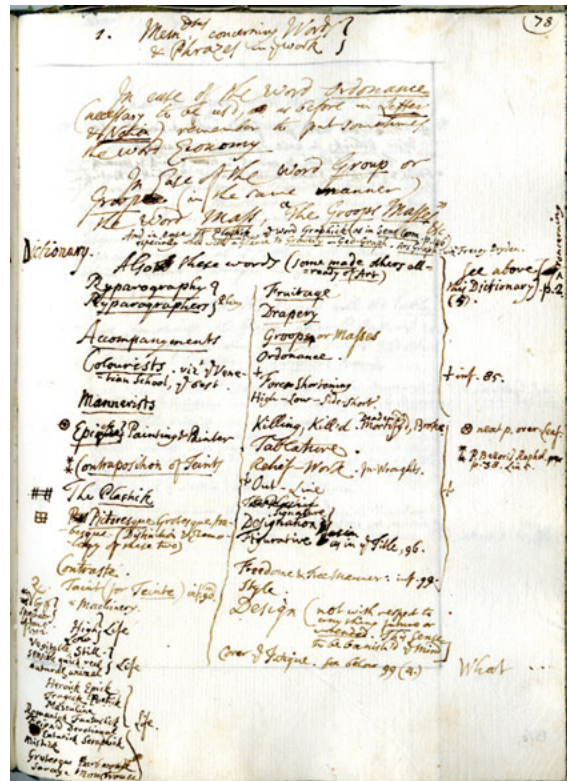
1. Anton Ashley Cooper, 3rd Earl of Shaftesbury, *Dictionary
or Memorandums concerning Words & Phrases to be used in
your Work*, London, Public Record Office, PRO 30/24/27/15

SHAPE, SOURCES AND CONTENTS OF THE *DICTIONARY*

Although Shaftesbury's project was terminated at an early stage by the death of the philosopher and
writer, we can trace some of his approaches and methods. For instance, the order of the words listed, which
begins with 'ryparography' and ends with 'design': though no systematic organisation can be established,
we may assume that Shaftesbury planned to arrange the words thematically rather than alphabetically. We
can conclude this from the way in which he added thirteen word groups, beginning with 'vegetable, still' and
ending with 'savage, monstrous' in curly brackets as parts of the category 'life'.[4] This approach is uncommon
for a dictionary, in which words are usually listed in an indexical way. Shaftesbury seems to have followed
either an associative or a taxonomic order (or both). An aim of his *Dictionary* appears to have been to propose
relationships in which aesthetic terms function and generate meaning.

Shaftesbury's *Dictionary* does not provide descriptions and explanations of the terms.[5] Earlier English
glossaries of art terms can be described as lists in which the words are explained summarily and without any
reference to the use of the words in the text.[6] Shaftesbury by contrast used and explained some words of his
Dictionary extensively in his texts of the *Second Characters*, especially in the unfinished *Plastics*. Indeed, the
second half of the *Plastics* is mainly concerned with the discussion of aesthetic terminology, but there is little
correspondence of words treated in the *Plastics* and those listed in the dictionary. For example, the five parts of
painting, *invention*, *proportion*, *colour*, *expression* and *composition*, which Shaftesbury adapted from the tradi-
tions of Franciscus Junius and Roland Fréart de Chambray, are discussed in the *Plastics*, but are not listed in the
Dictionary.[7] Shaftesbury remarked that in Charles Alphonse Dufresnoy's *De arte graphica* these five parts 'are

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[4]   Shaftesbury/Rand, p. 179.
[5]   F. Paknadel, *Critique et peinture en Angleterre de 1660 à 1770*, Ph.D. Thesis, Lille 1978, p. 79.
[6]   Cf. e.g. M. Smith, *The Art of Painting*, London 1692, s. p. [p. 90]; W. Aglionby, *Painting Illustrated in Three Diallogues*,
An Explanation of some Terms *of the Art of Painting*, London 1685, s. p.
[7]   Shaftesbury/Rand, pp. 140–153.

wrongly reduced to three'. In an example, he tried to demonstrate how any term of an artistic discourse such as the word 'drapery' – a word from the *Dictionary* – could be categorised with the help of the five parts:

> As to habits, dresses and all which painters comprehend in the common phrase of drapery should it be asked: "In which of the five parts do we place this?" 'Tis answered: "In the first and third." For not only invention, but history and learning lie in the first part. And for whatever in art goes further than the outline, must in respect of the draperies, be wholly in the third part (viz. light and shadow and colouring). There being properly no symmetry or regular mensuration of mere foldings so as to require anything of the second part; and much less life or passion, so as to have to do at all in the fourth. And as for the fifth, the general collocation, it is either included or carried along with the figures and bodies which it adorns, or it comes in like architecture, or trees, as making part of the masses or balancing parts in the perspective; and as such, it belongs indirectly and not immediately to part second.[8]

The way in which Shaftesbury tests his example of the word 'drapery' against the properties of the five parts of painting by process of elimination reveals his tangible approach to dealing with aesthetic categories. He appears to have applied a superordinate function to the five parts of painting. For this reason, it seems unlikely that he would have listed them as terms in his art dictionary at a later stage. On the other hand, since he perceived the five parts of painting as elementary for the understanding and assessment of art terms, it seems equally doubtful that he would not have integrated these categories in some way in his *Dictionary*.

In the *Plastics*, Shaftesbury devoted short chapters to some of the artistic and aesthetic concepts he listed in the *Dictionary*: *Of the Machine, Machinery, or Deity Work*; *Of Shortenings or Fore-shortening*; *Of Truth, viz. Plastic*; *Of Freedom or the Free Manner*.[9] Only a few words of his dictionary list are nowhere else to be found, for instance, 'romantic' or 'fruitage'. The interactions between dictionary and text were obviously important for Shaftesbury, and these connections turned the project into a more complex undertaking than compiling a list of art terms. In addition, Shaftesbury's manner of following associations makes the discussions of the words appear less universal in their meaning than one would expect from a dictionary. The descriptions in the chapters and even partly in the dictionary are individually shaped, judgemental and sometimes polemic.

Shaftesbury used ancient and contemporary source literature as resources for artistic terminology. The most important ancient writings were Horace's *De arte poetica* and Xenophon's *Memorabilia*.[10] Among contemporary literary works, Fréart de Chambray's *l'Idée de la perfection de la peinture*, which he knew in the English translation by John Evelyn, was the one most referred to, apart from his own *Characteristics*. Shaftesbury had little interest in the writings of the French members of the *Royal Académie*, perhaps, as has been argued, because he regarded their positions as absolutistic and could not easily reconcile them with his liberal attitude.[11] Yet he used French literature and poetry, as well as some inspirations of the *Dictionnaire historique et critique* of 1697 by his friend Pierre Bayle, which is organised in an antithetical way.[12] The only English writer Shaftesbury referred to is John Dryden, besides a mention of 'our English life-writer', probably Richard Graham and his anonymously published *Short Account* of artists' biographies.[13] Francisus Junius' *De pictura veterum libri tres* was, as for any writer on art at that time, an important resource for ancient

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[8]   *Ibidem*, pp. 140–141.

[9]   *Ibidem*, pp. 160–161, 164–167.

[10]   Paknadel, *op. cit.*, p. 81. Further ancient authors are Pliny, Vitruvius, Philostratus, Aristotle, Quintilian, probably Philander; see Dobai, *op. cit.*, I, p. 54. Paknadel, *op. cit.*, p. 80, also mentions Herodotus, Plato and Diodorus Siculus for references to Egyptian art; Aristotle, Longinus and Dionysus Halicarnassus for references to the power of images; and Pausanias, Pliny the Younger as well as Philostratus.

[11]   Paknadel, *op. cit.*, p. 134; Dobai, *op. cit.*, I, p. 71.

[12]   Dobai, *op. cit.*, I, p. 54, identified as further early modern art literature – apart from Fréart and Alberti – Palladio, Leonardo, Bosse, Evelyn, Bellori, Félibien and Le Brun; Dobai also lists Lomazzo whose art treatise had been translated partly into English by Richard Haydocke in 1598, but Paknadel, *op. cit.*, p. 80, points out that there is no explicit mention. Paknadel, *op. cit.*, p. 81, determined as Shaftesbury's contemporary literary sources the French authors Bayle, Voiture, Fontenelle, Saint-Evremond, Père le Bossu, and the poets La Bruyère and Molière; the French authors of art literature Bosse and Dufresnoy, as well as the letters by Poussin. For Shaftesbury's rejection of the Rubenists and academists (Félibien, De Piles, Testelin) see Paknadel, *op. cit.*, p. 134. Dobai, *op. cit.*, I, p. 71, argues that Shaftesbury rejected de Piles without ever mentioning him.

[13]   Dobai, *op. cit.*, I, p. 53. For the identification of Richard Graham who published *The True Effigies of the most Eminent Painters*, London 1694, and *A short Account of the most eminent Painters, both ancient and modern*, published in 1695, as part of John Dryden's translation of Dufresnoy *The Art of Painting*, see Paknadel, *op. cit.*, p. 81; also for further English authors and literature relevant for Shaftesbury such as Shakespeare, Junius, Marsham, the *Chronicus Canon Aegiptus* and Shaftesbury's teacher John Locke.

citations about art.[14] Contrary to Fréart, Roger de Piles and Dryden, however, Shaftesbury did not use Junius exclusively, but referred directly to ancient rhetorical writings. His interest in Italian literature, too, seems to be mostly grounded in works that are concerned with ancient writings.[15]

An example for Shaftesbury's direct reference to ancient rhetoric may be the rhetorical term 'hyperbole' that he transferred to his discourse on art. He introduced 'hyperbole' as a word meaning a deliberate, exaggerating deviation of a given proportion in order to clarify its sense and importance, 'as in N. Poussin's figure and perspective piece of the Samaritan Woman, where a pointing finger is longer than the whole head or face. How agreeable this part!'[16] Given the rather small size of Poussin's figures in their landscape setting, this example of a 'hyperbole' may be visually less powerful than Shaftesbury describes it with words.[17] Yet he also built on ancient rhetoric to create new art terms: 'plastics', for instance, also the title of his essay, is a neologism from the Greek with the extension to mean imitation of plastic, that is concave and convex forms.[18]

Shaftesbury's *Dictionary*, though fragmentary, should be regarded as the first systematic and profound attempt of a compilation of art terms in England. Earlier occupation with art terms were either made in so-called 'hard-word dictionaries', in the context of which they were treated as uncommon words of the English language, or in explanatory glossaries as appendices to art treatises.[19] Shaftesbury approached the terminology not so much from an artistic perspective, but as a literary person and with a deep interest of an ethical and philosophical notion of art and its aesthetic language.[20] He surely had an intention to explain the meaning of art terms and to translate them from antiquity, but he also seems to have wanted to understand their origin and moral connotations. The words 'rhyparography' and 'rhyparographer', for example, which he noted in the *Dictionary*, are derived from Pliny.[21] Yet he also modernised the term, and used it in a similar sense as it had been introduced in Edward Phillips' 'hard-word dictionary', the *New World of Words* of 1678. Phillips mentioned the word in a section with the title 'Collection of such affected words from the *Latin* or *Greek*, as either to be used warily, and upon occasion only, or totally to be rejected as Barbarous, and illegally compounded and derived'.[22] Shaftesbury contrasted 'rhyparography' with 'decorum'.[23] Accordingly, he used it for the Flemish artist Adriaen Brower and his humoristic depictions of peasants and scenes of low life. Yet he also called 'babaric' subjects of Catholic art such as crucifixions and martyrdoms 'rhyparographic'. This is more surprising, since the subjects may be cruel, but the ways in which they are depicted, can be elegant and aesthetically pleasing. Shaftesbury even thought that these subjects diminished the mastery of Raphael and his praise for his champion was consequently slightly dimmed in contrast to Bellori's account of the Urbinian master.[24]

To clarify this meaning of the term 'rhyparography' which includes subjects from histories and high genres, an explanation and perhaps an example would have been needed in Shaftesbury's *Dictionary*. We may assume that he had an intention to add this kind of information, since the fragment of the *Dictionary* already includes explanatory footnotes. A problem which follows from there, however, is the question which contents would have been included in the discussions of the *Plastics*, and which ones in the *Diction-*

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[14] F. J u n i u s, *De pictura veterum libri tres*, Amsterdam 1637.

[15] Especially Cesare Ripa, *Iconologia*, Pierio Valeriano, *Hieroglyphica*, Leonardo Agostini, *Gemme antiche*. Vasari and Bellori are only referred to with regard to Raphael; P a k n a d e l, *op. cit.*, p. 80–81.

[16] S h a f t e s b u r y / R a n d, p. 153.

[17] For a discussion of words from ancient rhetoric, such as 'hyperbole' and 'ellipsis' see D o b a i, *op. cit.*, I, p. 54. An example of an 'abuse of hyperbole' in the *Plastics*, p. 155, is a discussion of Salvator Rosa whose figures Shaftesbury thought were too big and destroyed the greatness of the landscape. Hyperbole is introduced as an opposite of ellipsis, but with a similar aesthetical aim to convey verity to the spirit; see P a k n a d e l, *op. cit.*, pp. 141–143.

[18] P a k n a d e l, *op. cit.*, p. 75. Shaftesbury used 'plastic arts' for painting and for sculpture as parts of 'materia plastica'; D o b a i, *op. cit.*, I, p. 74. The basic idea, perhaps transferred from Galileo Galilei, is that the optic perception of a haptic form is at the bottom of the aesthetic effect; D o b a i, *op. cit.*, I, p. 71.

[19] The first book of this kind is Robert Cawdrey's *Table Alphabeticall, conteyning and teaching the true writing, and understanding of hard usuall English wordes, borrowed from the Hebrew, Greeke, Latine, or French. &c.*, London 1604. For more about Hard-word dictionaries see R.W. B a i l e y, *Images of English. A Cultural History of the Language*, Ann Arbour 1991, pp. 35–38.

[20] P a k n a d e l, *op. cit.*, p. 138.

[21] S h a f t e s b u r y / R a n d, *op. cit.*, p. 179; cf. H.G. L i d d e l l, R. S c o t t, *A Greek-English Lexicon,* (*LSJ*), rev. and ed. H. Stuart Jones, with the assistance of R. McKenzie, Oxford 1940, ῥύπος, URL: http://www.perseus.tufts.edu/hopper/ text?doc=Perseus%3Atext%3A1999.04.0057%3Aalphabetic+letter%3D*r%3Aentry+group%3D17%3Aentry%3Dr%28u%2Fpos [seen on 10/04/2020].

[22] P h i l l i p s, *op. cit.*, s. p. [sig. Eee].

[23] S h a f t e s b u r y / R a n d, p. 167.

[24] *Ibidem*, pp. 136–137. See also D o b a i, *op. cit.*, I, pp. 79–80. P a k n a d e l, *op. cit.*, p. 154, seems to generalise Shaftesbury's discussion of the term by arguing he would have regarded Dutch artists in general as *ryparograpers*.

ary. From the fragment we can infer that Shaftesbury might have had the intention to include the origin and derivation of the artistic terms in his *Dictionary*, though he never proceed further than noting Pliny as a source.[25]

FINDING WORDS

Besides Shaftesbury's literary intentions, which are clearly recognisable in the fragment of the art dictionary, some problems can be identified at this early stage of the compilation. One of the problems that Shaftesbury mentioned was to find word-by-word translations for the terms and concepts. Shaftesbury used Fréart's *Idée de la perfection de la peinture* as his model, but he had difficulties to restrict himself to one equivalent English word that he could propose without any further explanation. In chapter 14 of the *Plastics*, for instance, he extends the five parts of painting to sixteen.[26] Shaftesbury used the five categories that he could find in Fréart's account, but already Junius included suggestions for synonyms and subcategories, so arriving at twelve terms:

> Inventio sive Historia, Proportio sive Symmetria, Color, & in eo Lux & Umbra, Candor & Tenebrae, Motus & in eo Actio & Passio, Collocatio denique sive Oeconomica totius operis disposition.

In the English translation:

> Invention, or Historicall argument. Proportion, or Symmetrie. Colour, and therein Light and Shadow, as also Brightnesse and Darknesse. Motion or Life, and therein Action and Passion. Disposition, or an Oeconomicall placing and ordering of the whole worke.[27]

The stringent order found in Fréart and Junius were dissolved in the way in which Shaftesbury dealt with the five parts of painting. He introduced each of the parts of paintings in a section, but the titles of these form a list of synonyms rather than structuring the notion of the words and arranging them in subcategories. The first section bears the title 'Invention, Story, Imagery.', followed by 'Proportion, Drawing, Symmetry particular.', third comes the section 'Colouring.', as the fourth part 'Sentiment, Movement, Passion, Soul.', and eventually 'System, Composition, Collocation, Position, Symmetry general'.[28] We have seen that the five parts of painting seem to have been categories for Shaftesbury rather than merely words, but in the list of words of the *Dictionary* his approach is not very different. He joined terms in related groups such as adding 'epic' to 'heroic' or 'poetic' to 'tragic'. Some terms of the list are accompanied by notes of how to understand and use the word, as if Shaftesbury had been worried that the terms of his art dictionary could be misunderstood or used in a context different of the meaning he intended. For example, when he entered to the term 'colourists', and added 'of the Venetian School for the best', this is no information that would necessarily be part of a dictionary, unless one would want to point to the traditional attributes of *colorito* and *disegno*.[29] The way Shaftesbury put it, however, feels judgemental.

Shaftesbury made notes about his intentions and thoughts with regard to the eventual features of the treatise. He acknowledged that his consideration to include a vocabulary was inspired by Fréart's *Idée de la perfecion de peinture*. Shaftesbury might have mentioned this to demonstrate that he was familiar with contemporary art literature. Yet he could not fully credit the French writer, since he had a rather ambiguous attitude against him. He conceded that he may have used Fréart's concept of adding a glossary, but that his work would be a new vocabulary; and moreover, that he would avoid clinging to the same ill-mannered tendencies as the Frenchman:

> Also a kind of prefatory dictionary of terms of art, or new coined (with apology), after the manner of Monsieur Fréart de Chambray, but in the reverse of his insolent way.[30]

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[25] Paknadel, *op. cit.*, p. 80, points out Shaftesbury's sophisticated style of writing in this context, giving references to his source literature.

[26] Fréart, too ends up with more than ten: invention, or history; proportion, or symmetry; colour, and dispensation of the lights and shades; motion, actions and passions; collocation, or the regular position of the figures of the whole work. See R. Fréart de Chambray, *An Idea of the Perfection of Painting*, tr. J. Evelyn, London 1668, p. 10, and idem, *Idée de la perfection de la peinture*, Le Mans 1662, p. 10.

[27] Junius, *De pictura veterum…*, p. 130; idem, *The Painting of the Ancient*, London 1638, pp. 221–222.

[28] Shaftesbury/Rand, pp. 141–153.

[29] *Ibidem*, pp. 179–180.

[30] *Ibidem*, p. 7.

There is nothing insolent in Fréart's glossary, a list of only six Italian terms of art.[31] Shaftesbury does not tell us what exactly he found so tactless about it. It is true that he complained about Fréart's impertinence to criticise Raphael, but this was in a context unrelated to any lexical discussion.[32] Since Shaftesbury aimed for a considerably more extensive list of art words, he might have taken offence at the Frenchman's comment that 'it would be but a kind of *Pedantry* to make any farther *Glosses*'.[33] Shaftesbury called Fréart a pedant, and meant by this that the Frenchman would be someone who imposed his academic proficiency on others.[34] He considered pedantry as un-gentlemanly and 'a breach of the harmony of public conversation'.[35] Shaftesbury must thus have intended to make his dictionary of art terms unsuspicious of obsessiveness, bookishness and solipsism. This may be an important reason why he began to add notes and instructions and why his list of words was arranged thematically rather than alphabetically. However, he must have considered the possibility that Fréart only employed the argument of ped-antry to justify the almost trivial scope of his glossary of six words. Shaftesbury neither made use of this fact for criticising his French model, nor did he take up any of the six words of Fréart's list into his own account.

Fréart built on terms from Italian art theory, Shaftesbury's *Dictionary* compiled words with Greek, Latin, French and Italian origins. He announced that his *Dictionary* would include words that were 'new coined (with apology)'.[36] Shaftesbury's excuse may have referred to the problem of finding a translation that conveys the exact meaning of the foreign word, since the original meaning of a word is necessarily distorted by the act of translation. Together with his apology, Shaftesbury also intended to point out that artistic and scholarly readerships usually have their strength in different languages, the ones in the modern, the others in the ancient. He argued that the translations would be

> …serving either for such artists in a modern way as are not scholars in the ancient, or for such scholars in the learned and ancient way as are not acquainted with the foreign modern tongues, viz. Italian or French.[37]

Shaftesbury may have made the translations not only as a help for his readers, but perhaps also for his own search for inherent meanings of artistic words that he borrowed from these languages. Fréart seems to have been more outspoken in this respect, when he remarked that he had difficulties, while looking for trans-lations for Italian art terms, to find words, as he put it, '…that are purely ours' ('purement françois' in the orig-inal) and that would express 'the barbarisms, which custom has as it were naturaliz'd amongst our painters.'[38] He had difficulties to find words that would covey the same meaning to his language as the original word and not sound unpleasantly when used in a more sophisticated language than artists' everyday talk. For this reason, Fréart thought it would be more helpful to explain the terms rather than to give a pure translation.[39] Shaftesbury often reverted to a similar method of adding meaning by providing comparative terms.

THE *DICTIONARY* AND TERMS OF PICTORIAL COMPOSITION: 'GROUPS' AND 'MASSES'

Shaftesbury had an ambiguous attitude towards French art theory, but there was no way around it when he wanted to discuss terms of pictorial composition. Little on pictorial composition was to be found in ancient rhetoric, but much in French art theory. Compositional terminology had been discussed and employed

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[31] That is: *estampe, tramontain, élèlve, esquisse, attitude, pellegrin*, which Evelin returns into their Italian, or seemingly Italian, form: *stampi, tramotano, elevato, schizzo, attitudo, pellegrino*.

[32] Shaftesbury/Rand, pp. 132, 155. Cf. Paknadel, *op. cit.*, p. 90.

[33] '…it would be but a kjnd of *Pedantry* to make any farther *Glosses*.' Fréart de Chambray, *An Idea of the Perfection…*, s. p. [a4r]; '…ce seroit une espece de Pedanterie de gloser ainsi par tout', idem, *Idée de la perfection…*, s. p. [éivr].

[34] Shaftesbury/Rand, p. 16.

[35] For an account of the origination and notion of pedantry in early modern English thought, see S. Shapin, *'A Scholar and a Gentle-man': The Problematic Identity of the Scientific Practitioner in Early Modern England*, "History of Science", 29, 1991, pp. 279–327, for the quotation, p. 302.

[36] Shaftesbury/Rand, pp. 7–8.

[37] *Ibidem*, p. 7. Cf. Fréart de Chambray, *An Idea of the Perfection…*, s. p. [sig. a]: '*A* Friend of mine, … advertis'd me of certain obscure *Italian Terms*, which I had made use of in my *Discourse*; the understanding of which would doubtless be very difficult to many, who were not acquainted with that *Tongue*; and that one should strive to render things as clear and intelligible to the *Reader* as was possible.'

[38] Cf. Fréart de Chambray, *An Idea of the Perfection…*, s. p. [a1v].

[39] See U. Kern, *The art of translating foreign art terms*, [in:] *Des mots pour la théorie, des mots pour la pratique. Lexicographie artistique. Formes usages et enjeux dans l'Europe moderne*, ed. M.C. Heck in cooperation with M. Freyssinet and S. Trouvé, Montpellier 2018, pp. 423–35, esp. p. 429.

by French writers and was in use among *connoisseurs*. It was a terminology that had proved to be useful. Shaftesbury might have found inspirations and helpful discussions in English in John Dryden's influential translation of Dufresony's *De arte graphica*, the edition by de Piles of 1668.[40] A compositional issue that Dufresnoy was greatly concerned with is the problem of grouping. Shaftesbury picked up on the discussion and added a note about 'groups' and 'masses':

> In ease of the word *group* or *groups* (in the same manner) the word *mass*.

This note appears to recommend that 'mass' can be used similarly to 'group', though Shaftesbury must have been aware that 'mass' and 'group' are not synonymous in their meaning. A group refers to the distribution of a group of figures or objects, a mass to the distribution of light and shade in relation to a figure or group of figures or objects. De Piles marked the difference clearly in his commentary on a verse by Dufresnoy on light and shade, instancing some prints after Rubens:

> *Rubens* has given us a full information of this in those prints of his which he caus'd to be engrav'd; and I believe that nothing was ever seen more beautifull in that kind: the whole knowledge of Grouppes, of the Lights and Shadows, and of those Masses which *Titian* calls a *Bunch of Grapes*, is there expos'd so clearly to the Sight…[41]

In an engraving by Lucas Vorsterman (Fig. 2), who worked closely with Rubens in the production of prints after his art works, we can observe a grouping of the figures around the cross, and how masses of light and shade are applied to direct the eyes through the picture. We can perceive the lit parts of the man standing far up on the ladder on the left, releasing the body of Christ, the white shroud, and St. John and Mary Magdalene at the foot of the cross, securing the dead body. In his *Cours de Peinture par principes* of 1708, De Piles provided an image of the metaphor of a bunch of grapes that Dufresnoy had initially mentioned in his poem, to illustrate the analogy. As with the grapes, the grouping of the figures has been achieved by the way in which they are positioned in the picture, the mass, however, results from several shadows of these figures merging together to form one.

In the *Plastics*, Shaftesbury speaks about groups once, in a description of an imaginary painting of Bacchus and Ariadne with 'cupids being allowed in a distinct group in the air or otherwise, so as not to intermix with Juno, or her car, or attendance'.[42] Since I have not been able to find an image of this subject with all the elements and figures listed here, I will discuss Shaftesbury's statement in an example with a distinct group of putti and angels in the air by Shaftesbury's champion Nicholas Poussin, *The Return of the Holy Family to Nazareth* (Fig. 3). The painting may be useful for illustrating what Shaftesbury wrote about masses: he compared masses of light to a chameleon that borrows colours from other bodies, and warned against blue-, red-, rose-, and yellow- coloured draperies, because they 'communicate too much and can take or receive but little or nothing.'[43] This seems to conform to De Piles' idea of masses, in which the single shadows of the grapes, to use Dufresnoy's metaphor, unify to a large one that encompasses the whole bunch of grapes. Colours can be brought into a similar connection with one another, if they are used in adjacent objects, figures or draperies, but the chromatic colours of the draperies of the Holy Family in the barque in Poussin's painting stand isolated and do not converge into a mass. There cannot even be observed too many instances of borrowing of colours through reflections, like a small reflection at the lower belly of Christ child from the yellow gown of his father. The shaded parts at the back and shoulder of the putto on top of the cross, for instance, which would receive red from the blowing drapery or white from the wings according to optical law, show none. However, while in this painting colours are hardly used to produce masses, the putti and angels with the cross in the sky form a group, as do the figures of the holy family in the barque. Groups and masses are treated as different elements in this painting, and this seems to agree with Shaftesbury's understanding of the two terms.

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[40] Dobai, *op. cit.*, I, p. 71

[41] Ch.A. Dufresnoy, *The Art of Painting*, tr. and ed. J. Dryden, London 1695, p. 163.

[42] Shaftesbury/Rand, p. 133, describing the 'machine' of the subject.

[43] 'For every considerable mass which carries light, every illuminated and coloured body in a picture, is a chameleon and borrows something. Everything gives and takes and from this multiplicity of tints is formed that chief and amiable simplicity, the very perfection of colouring.' Shaftesbury/Rand, p. 147. In a note is added: 'For this reason a mass of blue draperies red, rose, yellow, etc., not sufferable; because it must communicate too much and can take or receive but little or nothing. For how go about to break such a bright original and wrongly-simple mass? Above all, blue the worst.'

2. Lucas Vorsterman the Elder after Rubens, *Descent from the Cross*, 1620, engraving, 58.2 × 43.5 cm,
London, The British Museum. © The Trustees of the British Museum

Shaftesbury refers to the pair of 'masses or groups' at a single occasion in the *Plastics*. At this instance, he argued that distant views through a window in portraits neglected the ideals of rendering symmetry and size, and that the same was true for masses or groups between the particular parts of the painting:

> … e.g. in portraitures, even in half-lengths and heads, often a window open and a distant perspective of small and lessened objects, no way, not by any medium or middle size united to the great. This a plain breach of symmetry, and an errour in the magnitudes.[44]

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44 Shaftesbury/Rand, p. 153. Shaftesbury had no high esteem for portraits in general, see *ibidem*, p. 134–136.

3. Nicholas Poussin, *The Return of the Holy Family to Nazareth*, c. 1627, oil on canvas, 134 × 99 cm,
The Cleveland Museum of Art, Gift of the Hanna Fund 1953.156

The well-known frontispiece of the *Characteristics* of 1723, made by Simon Gribelin after John Closter-man, showing Shaftesbury in front of a wall with a view into a courtyard and garden further away on the right may illustrate the point (Fig. 4). The prospect into an outside setting was a device often used in portrait paint-ing of the seventeenth century. Yet in this depiction, the artist took care to gradually lead the eyes through the courtyard to the mountain range into the distance. He did this by adding architectural elements such as the three steps leading up to the courtyard, the archway, the path ending at a row of trees at the end of the garden. These elements are rendered in accordance to the laws of linear perspective to help to restore a sense of sym-metry in size. In Closterman's well-known double portrait of Shaftesbury and his brother Maurice Ashley,

which is dated to about one year earlier, symmetry and size are given in the similar attitude and positions of the two sitters (Fig. 5). The brothers are depicted in a setting out of doors, a forest landscape with an Apollonian temple, a reference to the liberal Socratic philosophy that Shaftesbury pursued in his writings, as has been argued.[45] From a compositional point of view, this setting and arrangement is not liable to conflict with Shaftesbury's ideals of size and symmetry at all.

When we read subsequently to Shaftesbury's concerns about size and symmetry in portraits a statement that '[t]he same rule holds as well in the masses or groups as between the particular pieces or figures', it is probably a similar point he was making: a warning that visibly different proportions should not be put side by side in a single painting.[46] Shaftesbury regarded size and symmetry of the objects and figures of a painting as related to groups and masses. This connection exists of course: in the distribution of both groups and masses it is important to create visual balance. This includes considerations of size and proportional arrangements of and in the figures and objects in a painting. It seems that Shaftesbury's 'rule' is directed towards an aesthetic of symmetrical composition, but he is only explicit about breaches of proportions. This applies equally to aspects of size, symmetry, grouping and masses.

CONCLUSION

One of the qualities of Shaftesbury's dictionary project was his approach to regard artistic concepts as interconnected. No writer on art before him compared and related artistic terms to such a degree as did Shaftesbury. Although the *Dictionary* is heavily fragmented, it is clearly perceptible that it was meant to be more than an informative list of art terms. Shaftesbury had recognised that an art dictionary can be a useful tool for shaping an aesthetic vocabulary and he tried to extend the aesthetic language by new words and concepts. The aesthetic and moralist considerations of his discussions of words in the fragment of the *Plastics* are apparent in particular in the instructional and explanatory parts of the *Dictionary*. Shaftesbury's literary expertise helped him to develop methods of creating new words and use them in new discourses. He could, as Italian and French writers of art theory before him, borrow terms form ancient rhetoric. In addition, he could build on the extended discussions of the French *Académie Royale*, which had established an aesthetic language that was universally understood by *connoisseurs* and *savants*. A notable fact is Shaftesbury's expression of his depreciatory attitude against Fréart at this early stage of his project, as if it had been of great concern for him to make sure that his intentions would not be understood as a continuation of the French tradition. The outline and initial statements indicate that Shaftesbury's dictionary project should have offered a new access to artistic language with potentials that extended those of traditional art discourses.

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[45]   For more about the literary and philosophical context of the painting see M. Rogers, *John and John Baptist Closterman: A Catalogue of their Works*, "The Walpole Society", 49, 1983, p. 259; D. Solkin, *ReWrighting Shaftesbury: The Air Pump and the Limits of Commercial Humanism*, [in:] *Painting and the Politics of Culture. New Essays on British Art, 1700–1850*, ed. J. Barrell, Oxford 1992, pp. 73–99; I. Woldt, *Architektonik der Formen in Shaftesburys 'Second Characters'*, Munich 2004, p. 139; M. Baur-Callwey, *Die Differenzierung des gemeinsamen männlichen Doppelportraits in England von Hans Holbein d. J. bis Joshua Reynolds*, Munich 2007, pp. 120–125.

[46]   The statement on 'masses or groups' seems to me to refer to this issue rather than the next one of the hyperbole, as Dobai, *op. cit.*, I, pp. 80–81 suggests. In addition, Dobai refers to 'masses *and* groups'. He transfers Shaftesbury's statement to the hyperbole, which may be achieved with 'a voluntary and premeditated error from the rules of perspective' and requires knowledge and reason, a description that Shaftesbury explains by referring to a painting of Christ and the Samaritan woman by Poussin, in which an elongated pointing finger is justified as a derivation from perspective to clarify the narrative. This example cannot really be explained in terms of either masses or groups.

4. Simon Gribelin after John Closterman,
*The Right Honorable Anthony Ashley-Cooper, Earl of
Shaftesbury*, 1723, engraving, 17.5 x 9.5 cm, London,
The British Museum.
© The Trustees of the British Museum

5. John Closterman, *Maurice Ashley-Cooper and Anthony
Ashley-Cooper, 3rd Earl of Shaftesbury*, c. 1700–1701,
oil on canvas, 243.2 × 170.8 cm, London,
National Portrait Gallery.
© National Portrait Gallery, London

DICTIONARY OF TERMS OF ART –
SŁOWNIK POJĘĆ TEORETYCZNYCH-ARTYSTYCZNYCH SHAFTESBURY'EGO

Streszczenie

W niniejszym artykule omówiono fragmentaryczny *Dictionary of Terms of Art* (Słownik pojęć teoretycznych-artystycznych) Shaftesbury'ego, dodatek do niedokończonych *Plastics*, oraz jego znaczenie dla ustanowienia estetycznej i moralnej teorii sztuki w Wielkiej Brytanii. Została przedstawiona argumentacja, że choć *Słownik* ma charakter elementarny, ujawnia już wystarczająco dużo informacji, aby ocenić go jako ważny dokument angielskiej filozofii sztuki. Ponieważ projekt słownika Shaftesbury'ego był pierwszą angielską próbą stworzenia teoretycznego słownika sztuki, jest on omawiany w świetle tradycji słownika sztuki w tym kraju. Studium wyjaśnia pojęcia terminów artystycznych ze słownika poprzez analizy porównawcze z wykorzystaniem słów z dyskursów estetycznych w *Plastics*. Przygląda się tworzeniu przez Shaftesbury'ego nowych słów na podstawie literatury klasycznej oraz wykorzystywaniu przez niego współczesnych źródeł literackich, co było częściowo ambiwalentne ze względu na to, że tylko słowa zostały przeniesione z pierwotnego kontekstu, a nie ideologie, które spotkały się z dezaprobatą autora. Za pomocą przykładowych dyskusji na temat słownictwa artystycznego Shaftesbury'ego studium to ilustruje kształtowanie się słownictwa estetycznego w Anglii.

tłum. Katarzyna Krzyżagórska-Pisarek

SHAFTESBURY'S *DICTIONARY OF ART TERMS*

Summary

This article discusses Shaftesbury's fragmentary 'Dictionary of art terms', an appendix to the unfinished *Plastics*, and its relevance in establishing an aesthetic and moral art theory in Britain. The article argues that, although the 'Dictionary' is rudimentary, it already reveals enough information to assess it as an important document of English art philosophy. Given that Shaftesbury's dictionary project was the first English attempt to produce a theoretical art dictionary, it is discussed in the light of traditions of the art dictionary in this country. The study clarifies notions of the dictionary's art terms through comparative analyses with the use of the words in the aesthetic discourses in the *Plastics*. It looks at Shaftesbury's creation of novel words based on classical literature and his use of contemporary literary sources which was partly ambivalent, for fear that only words were transferred from their original context but no ideologies that the author disapproved of. With the help of exemplary discussions of Shaftesbury's art vocabulary, the study illustrates the shaping of an aesthetic vocabulary in England.