

prócer y esbelta, y proporción delgada las manos muy redondas y gruesas, será un defecto notable contra el arte; é igualmente lo será si sucediese al contrario. (I) No se sabe qué géneros de blanco son los que aquí menciona Alberti, pues ahora solo se gasta el albayalde para la pintura al óleo, y la cal para el fresco.

(K) Estos ornatos son los marcos de talla ó bronce, que regularmente se ponen á las pinturas, para su mayor decencia.

(L) En este lugar habla Alberti con los que aun no estan muy firmes en el dibujo y manejo del clarooscuro, segun los efectos naturales de la luz, en cuyo estudio insiste el autor que se ejerciten los jóvenes para que adquieran costumbre y hábito de lo bueno; despues de lo cual es indispensable que copien y estudien en las obras de los Maestros acreditados, y demas Pintores eminentes para instruirse en la belleza y distribucion de las tintas, y en el artificio de la composicion, como dice Leonardo de Vinci en el § I de su Tratado.

(M) Es claro que habla aquí Alberti de los Pintores de su tiempo, sin que pueda tener lugar esta proposicion en nuestros dias, en que vemos felizmente competir en los primores del arte con aplauso universal á los Pintores y Escultores, siendo iguales al mismo tiempo los adelantamientos de la Arquitectura en sus profesores.

(N) Parece que aquí da á entender Alberti que su voluntad es, no de que retraten y copien la fisonomía de su

rostro los Pintores en las obras que hagan; sino que observen, imitándole en esto, las máximas y documentos que les da en sus tres libros: y es evidente que uno de los modos (ó quizá el mejor) de agradecer un beneficio á un Escriitor ó á un Maestro, es ejecutar lo que ordena en virtud de su ciencia y experiencia.

(K) Estos ornatos son los marcos de talla ó bronce, que regularmente se ponen á las pinturas, para su mayor decoracion.

(J) En este lugar habla Alberti con los que aun no están muy firmes en el dibujo y manejo del claroscuro; segun los efectos naturales de la luz, en cuyo estudio insiste el autor que se ejerciten los jóvenes para que adquieran costumbre y hábito de lo bueno; despues de lo qual es indispensable que copien y estudien en las obras de los Maestros acreditados, y de otros Pintores eminentes para instruirse en la belleza y distincion de las tintas, y en el artificio de la composicion, como dice Leonardo de Vinci en el I de su Tratado.

(M) Es claro que habla aqui Alberti de los Pintores de su tiempo, sin que pueda tener lugar esta proposicion en nuestros dias, en que vemos felizmente competir en los pinceles del arte con aplauso universal á los Pintores y Escultores, siendo iguales al mismo tiempo los adelantamientos de la Arquitectura en sus profesores.

(N) Parece que aqui ha á entender Alberti que en lo tanto es, no de que retraten y copien la fisonomia de su



Fig I.

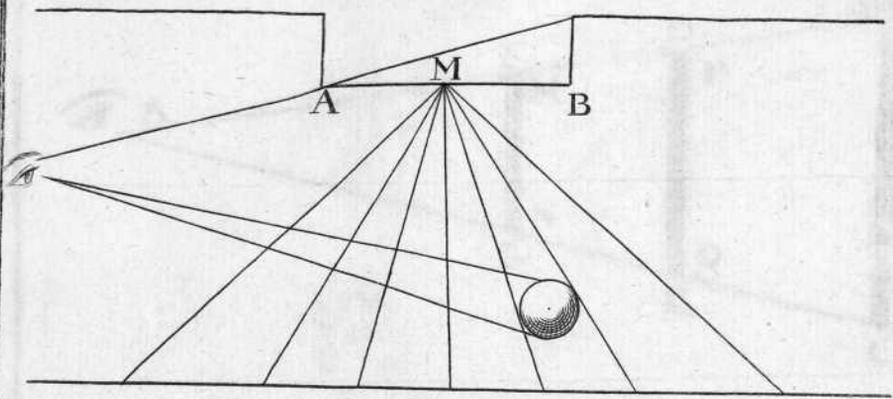


Fig II.

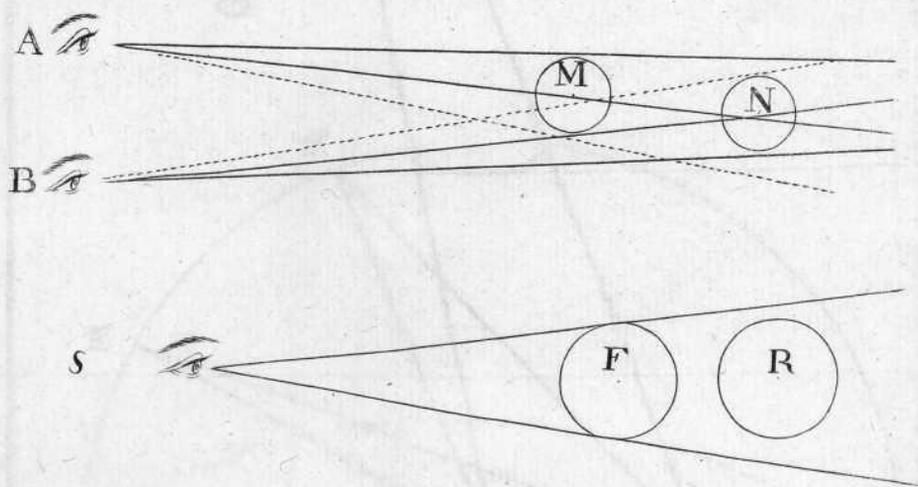


Fig I

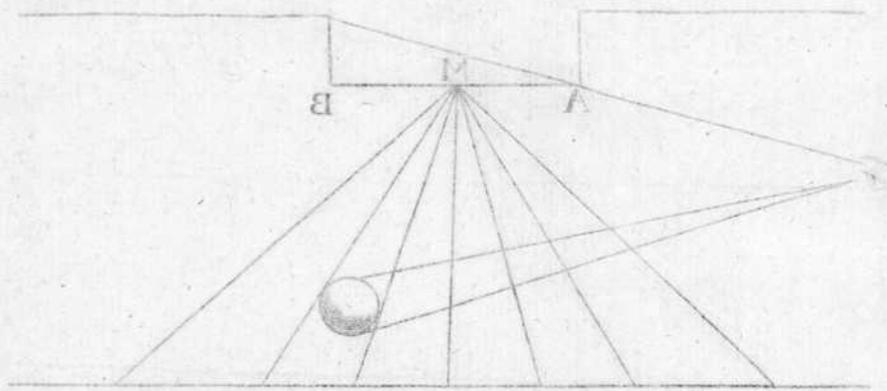


Fig II

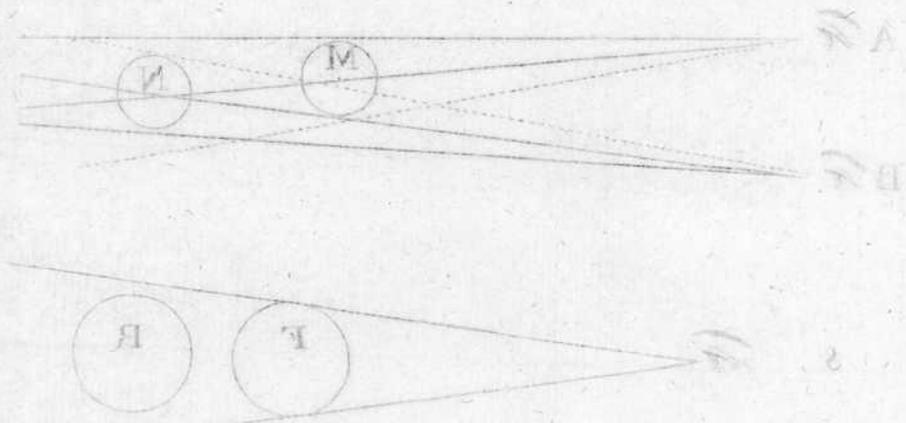


Fig III.

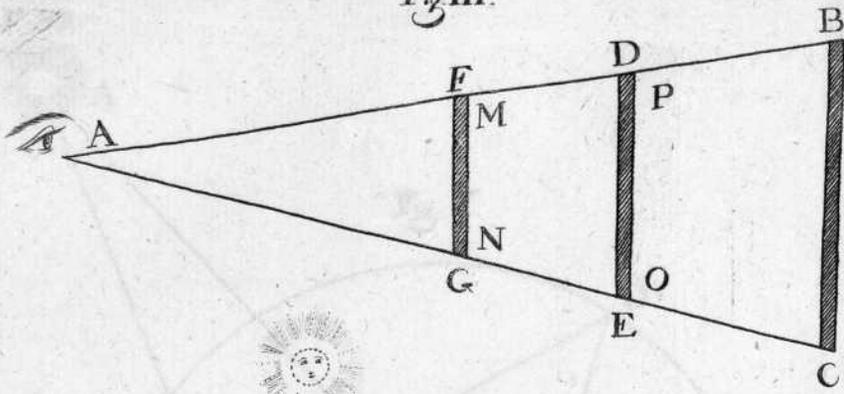


Fig IV.

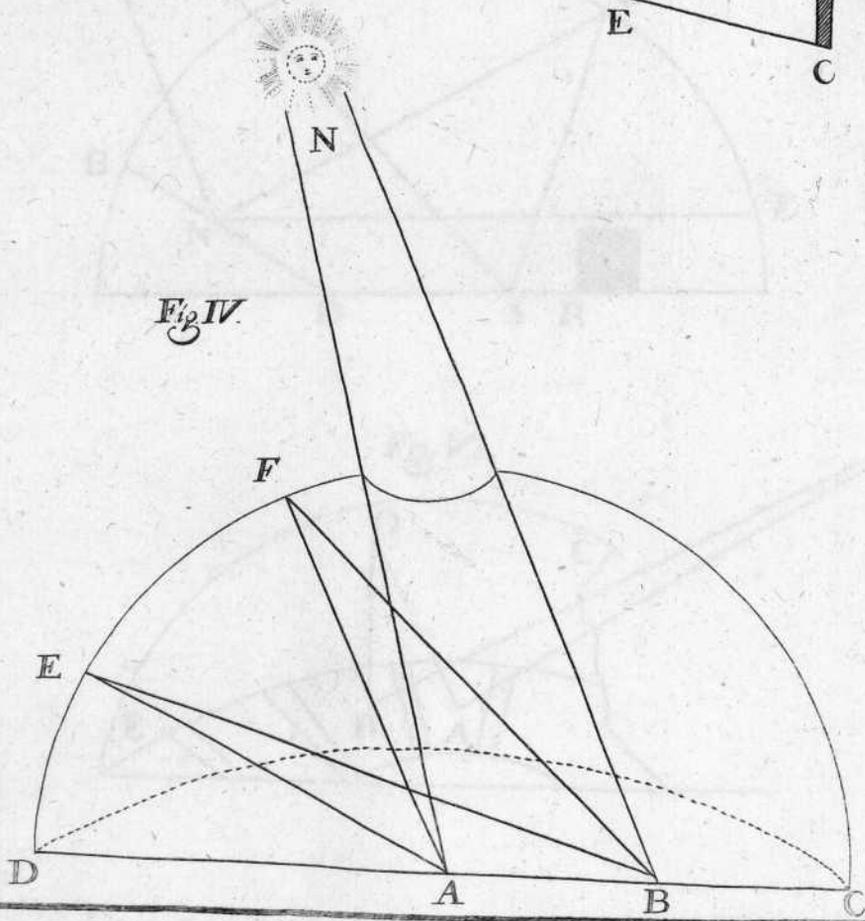


Fig III

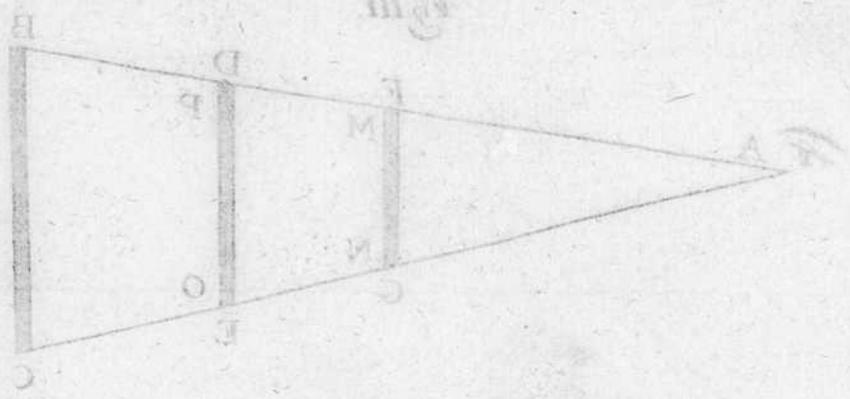


Fig IV

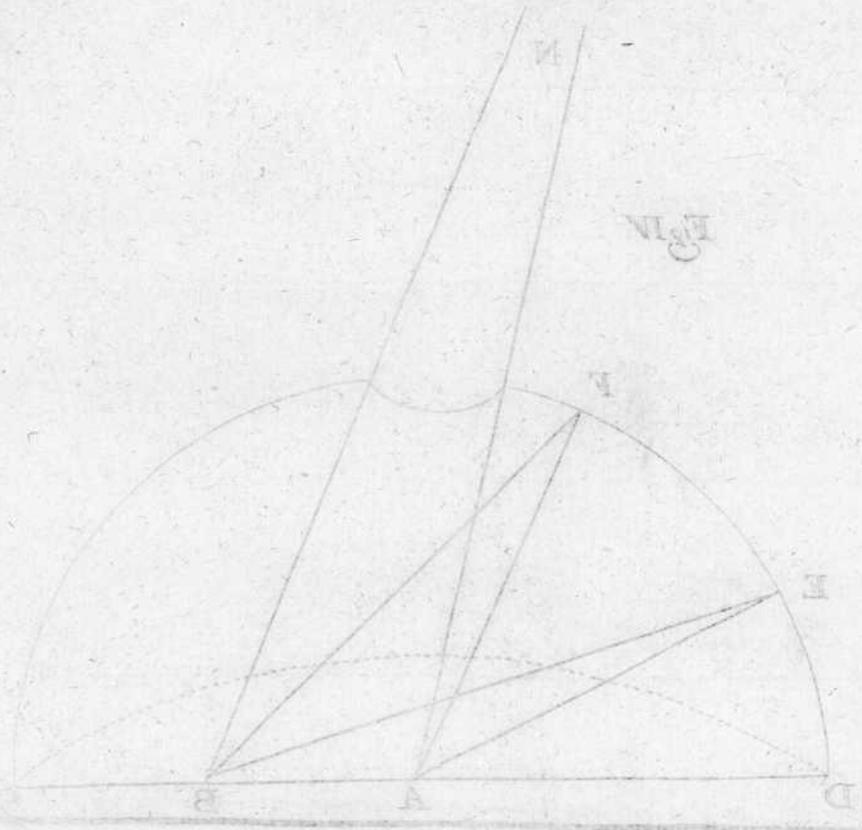




Fig. V.

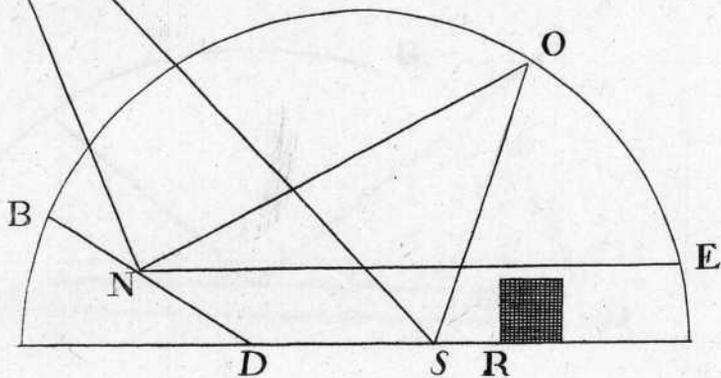


Fig. VI.

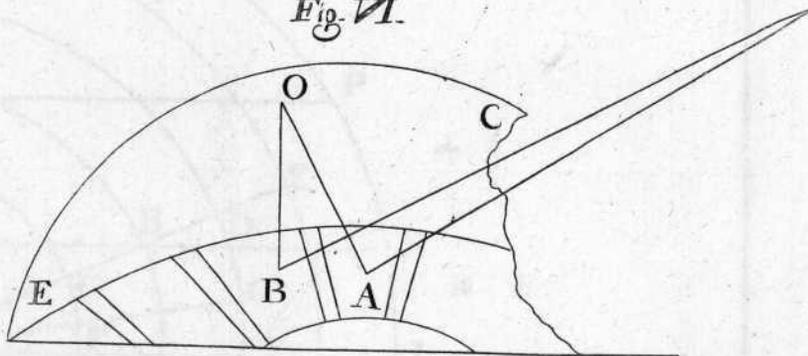




Fig. VII.

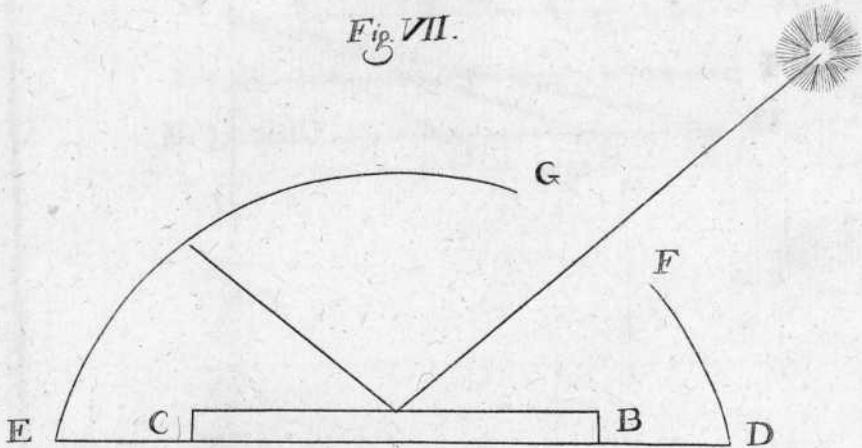


Fig. VIII.

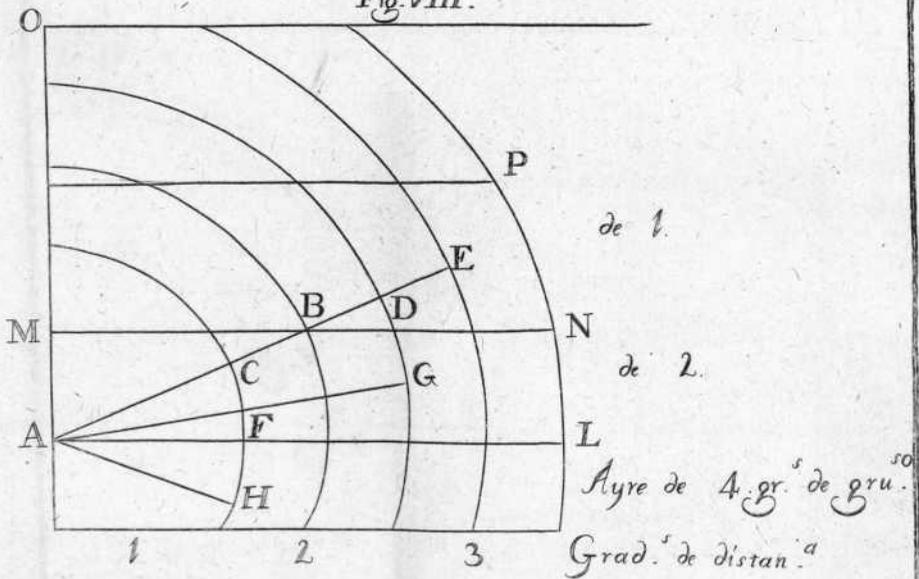


Fig VII

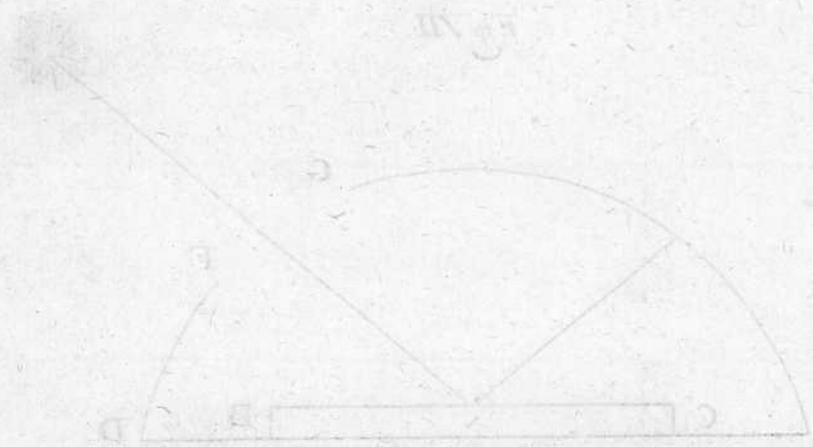
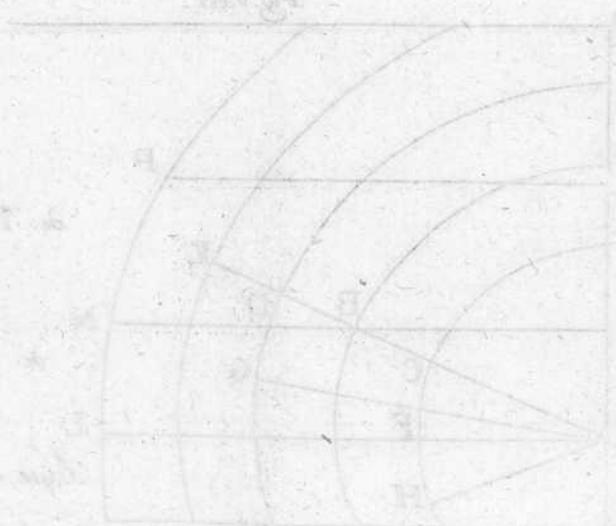


Fig VIII



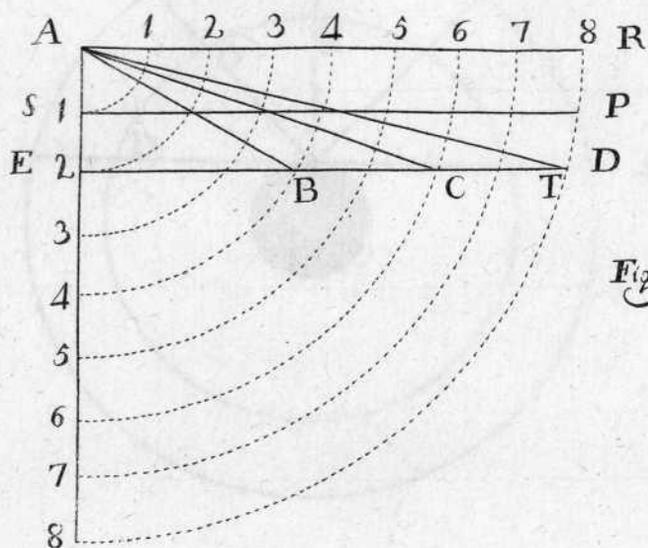
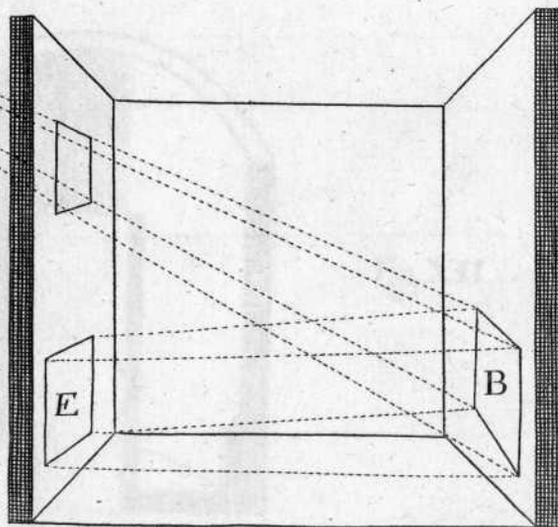
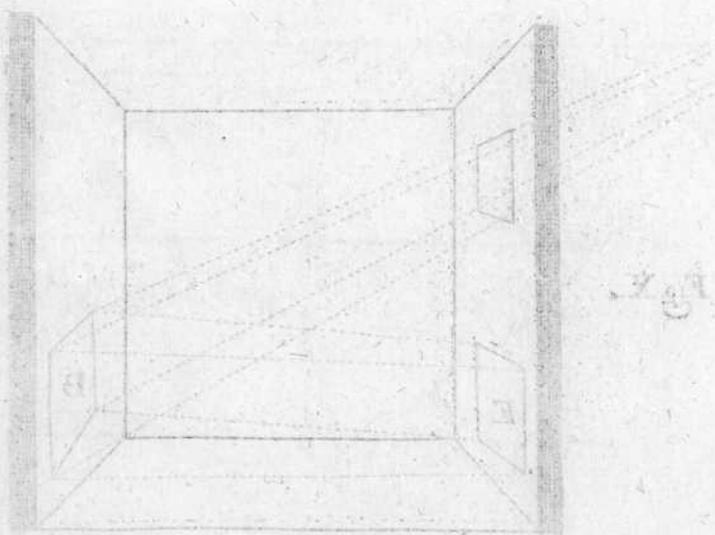
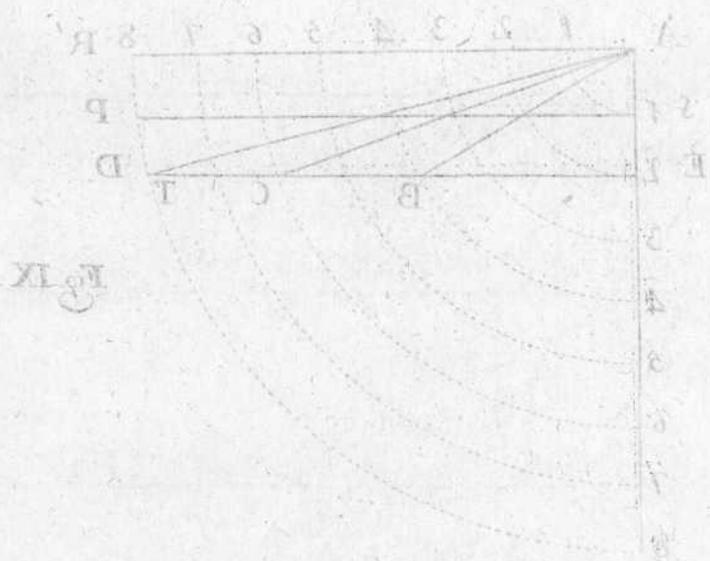


Fig. IX.



Fig. X.





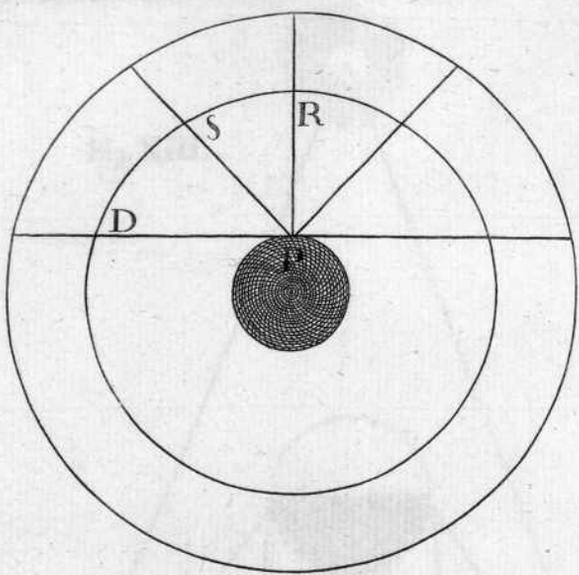


Fig. XI.

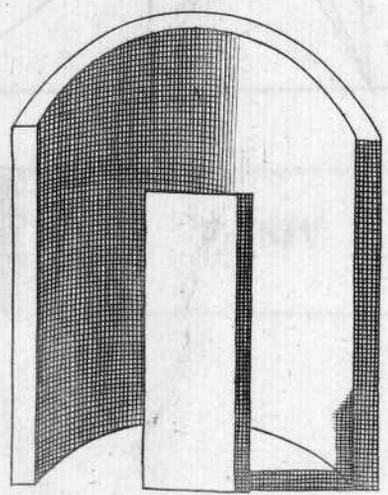


Fig. XII.

Fig. XI

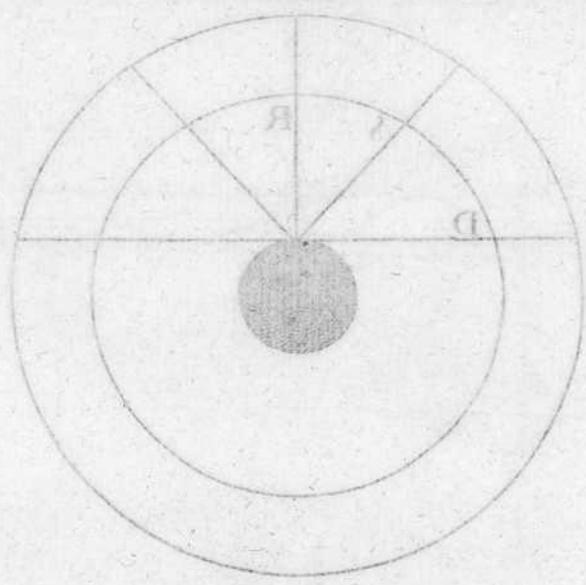


Fig. XII

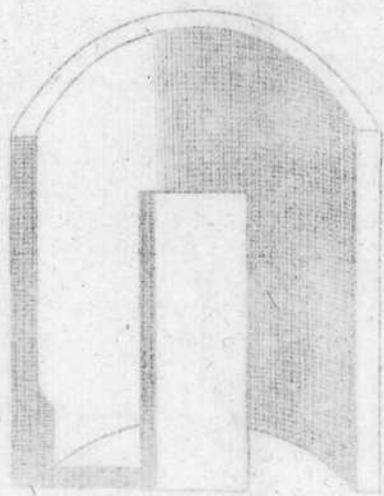


Fig. XIII.

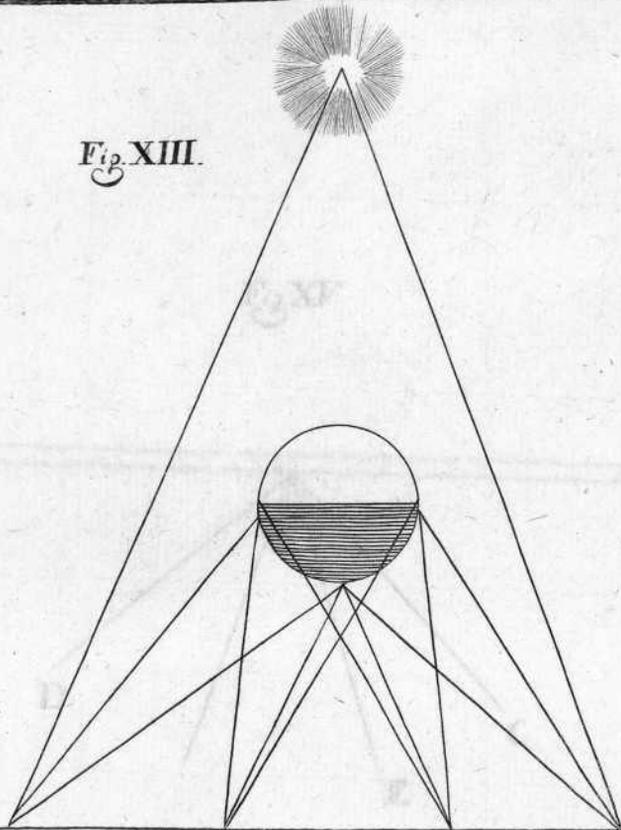
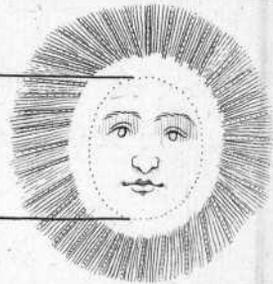
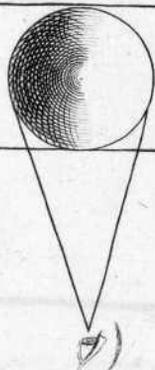


Fig. XIV.



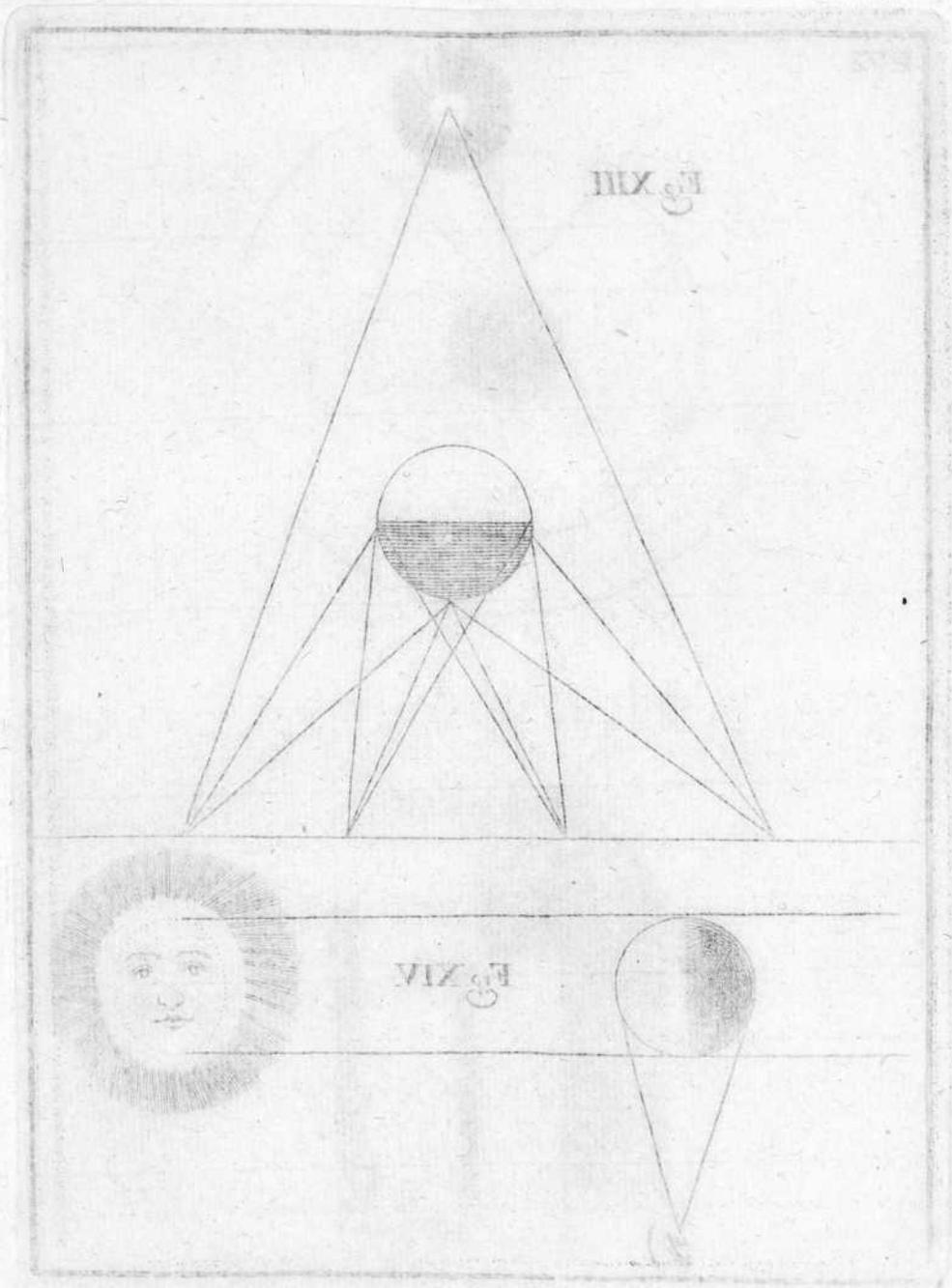


Fig XIII

Fig XIV

Fig. XV

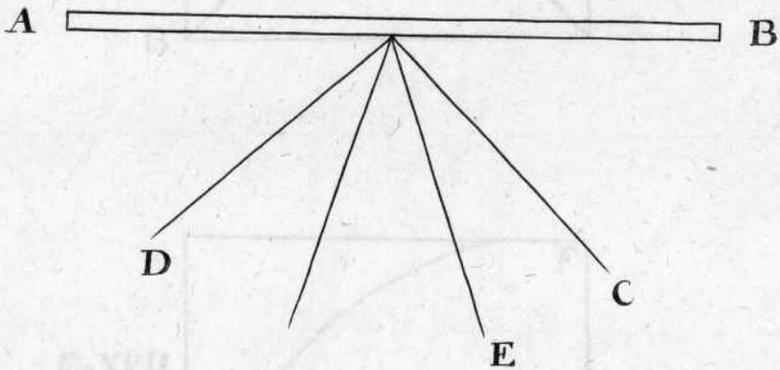


Fig. XVI

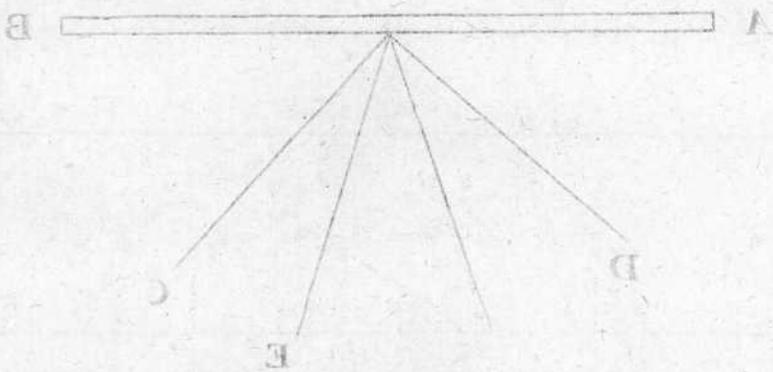


Fig. XVI.

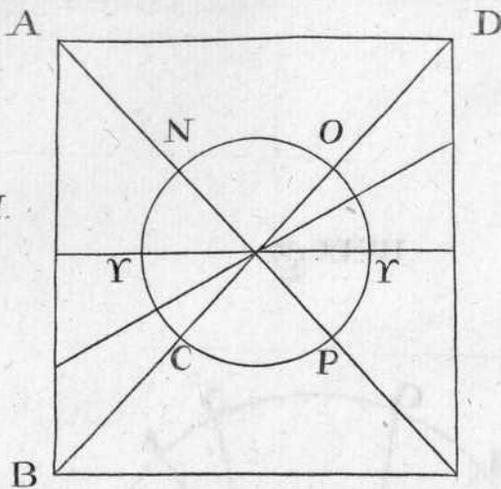
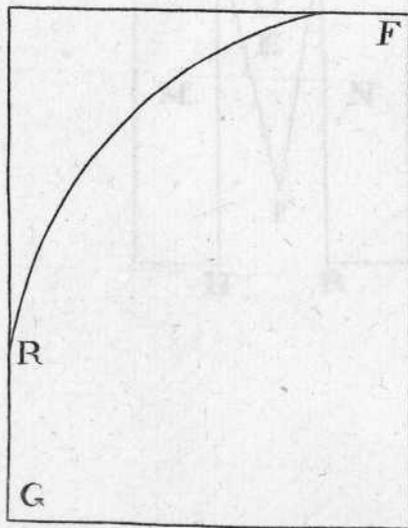


Fig. XVII.



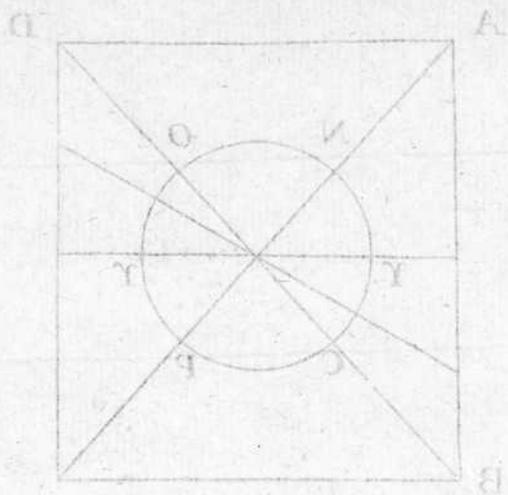


Fig. VI

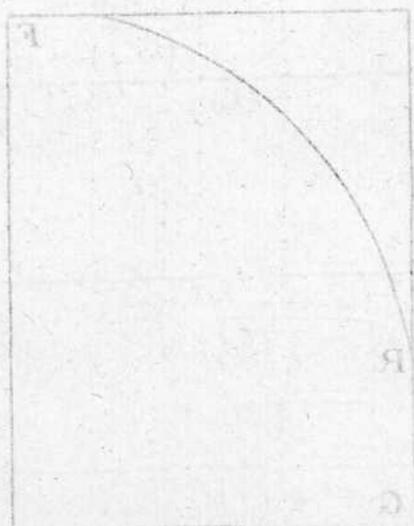


Fig. VII

Fig. XVIII.

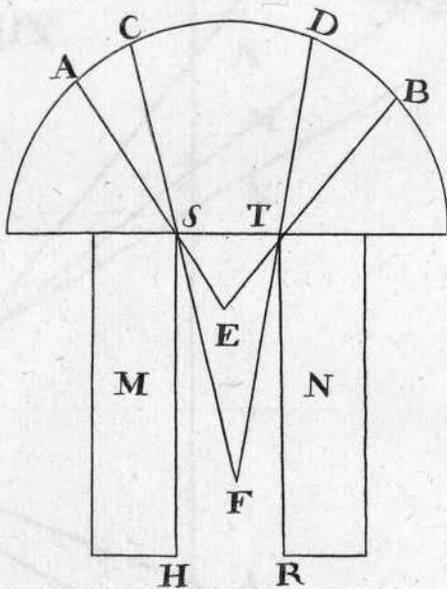


Fig. 138

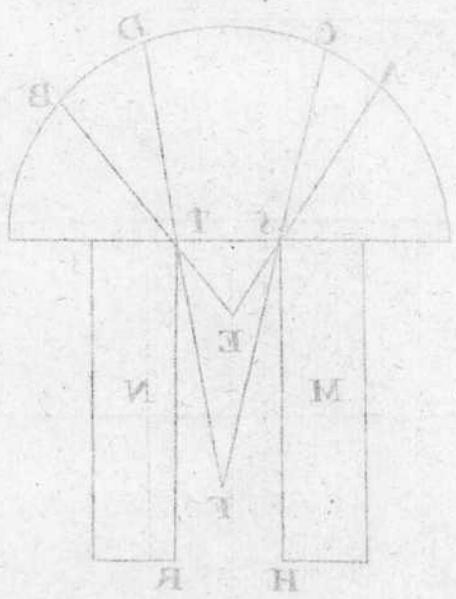


Fig. XIX.

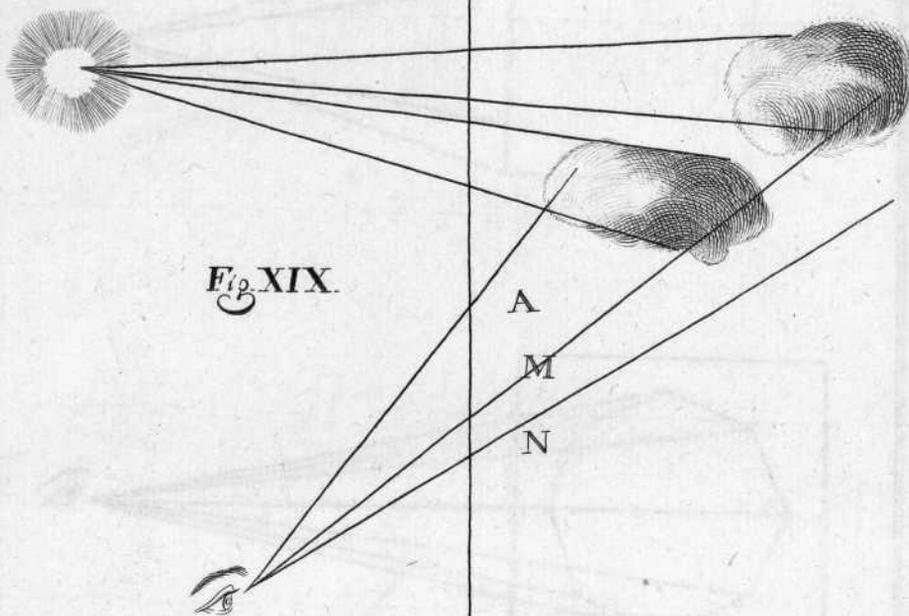
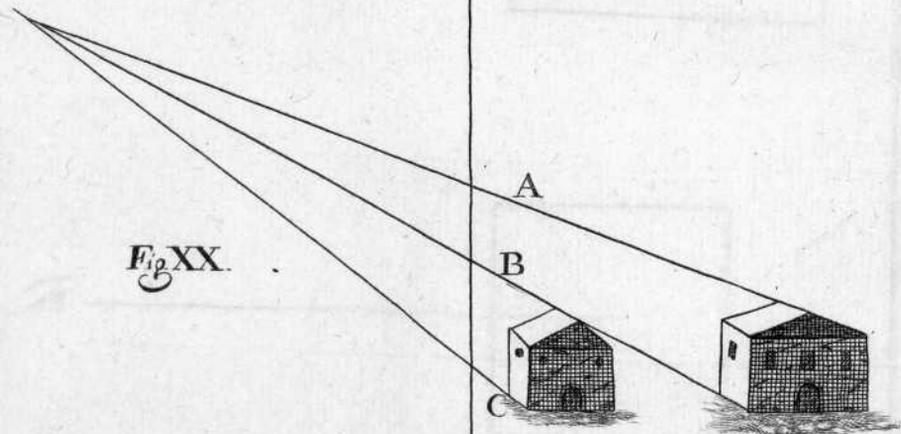


Fig. XX.



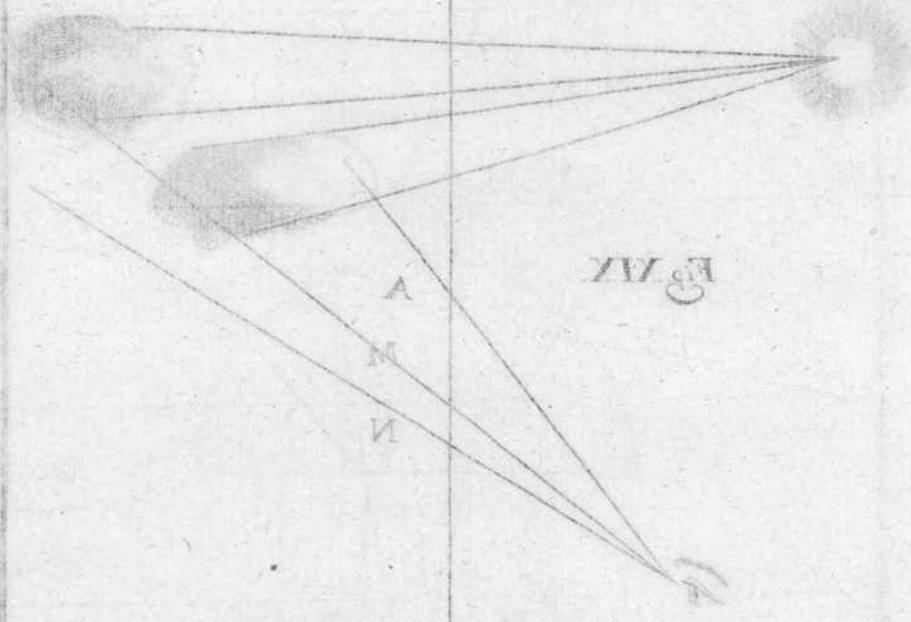


Fig. LXV

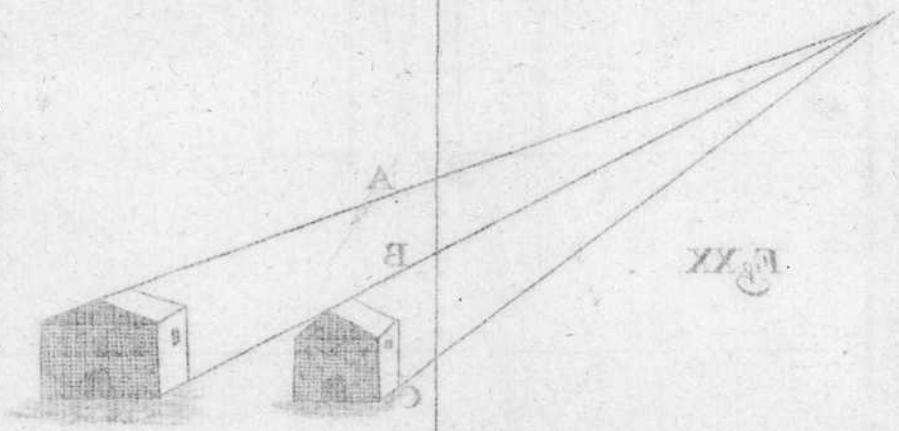
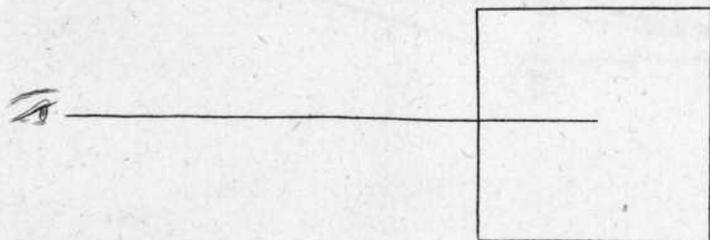
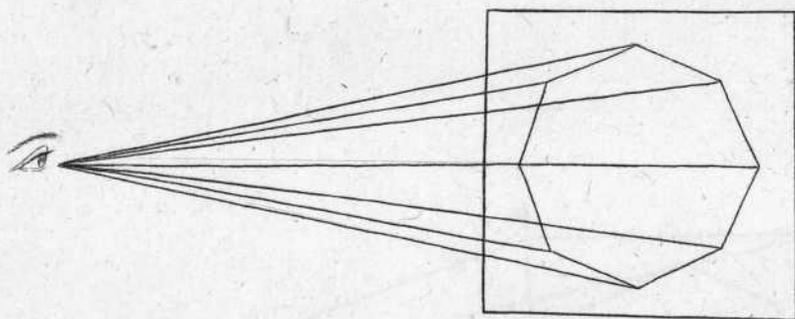
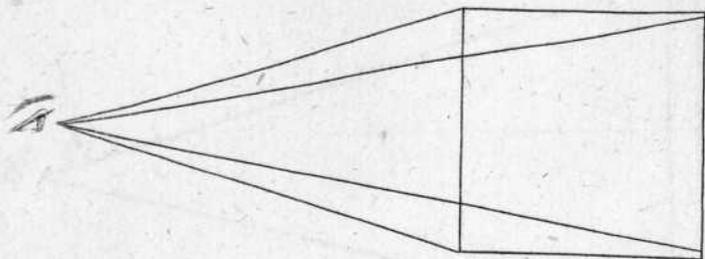
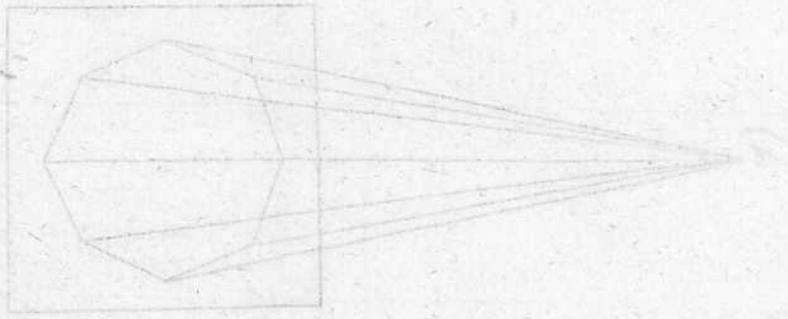


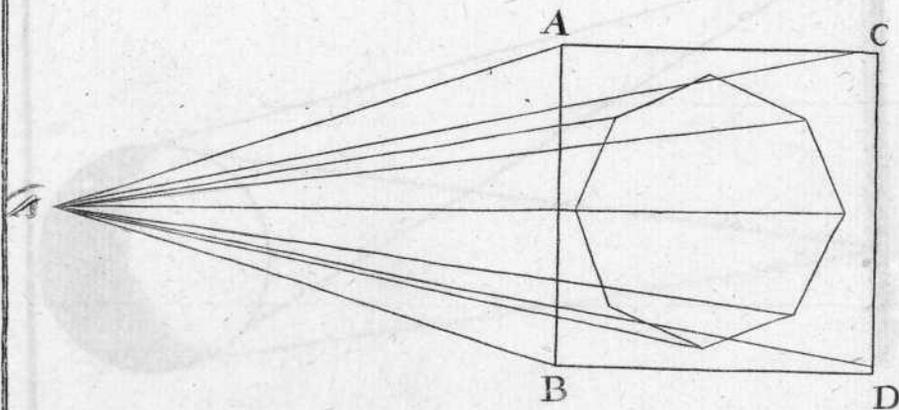
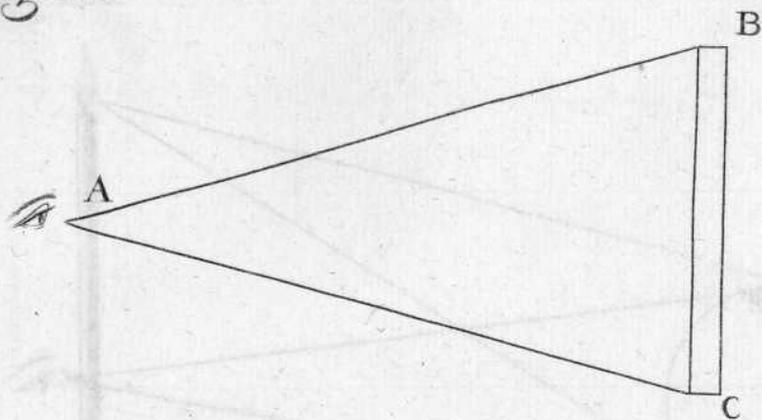
Fig. LXVI

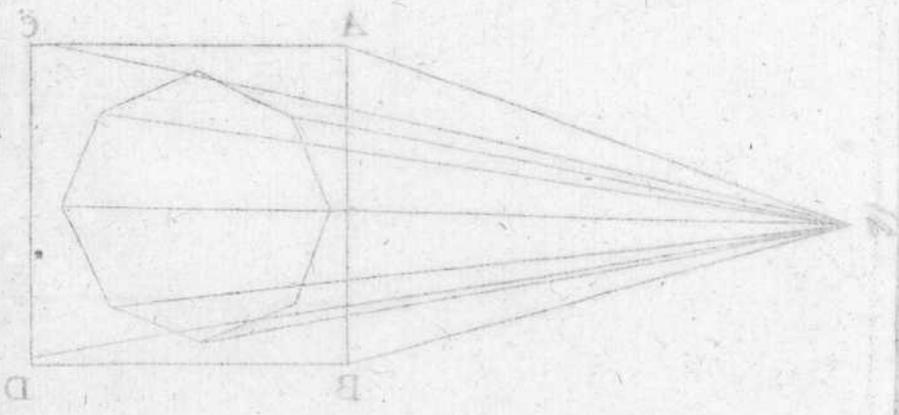
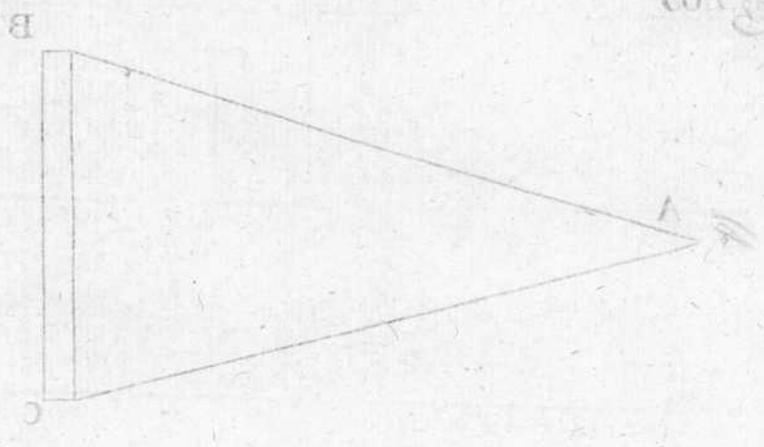


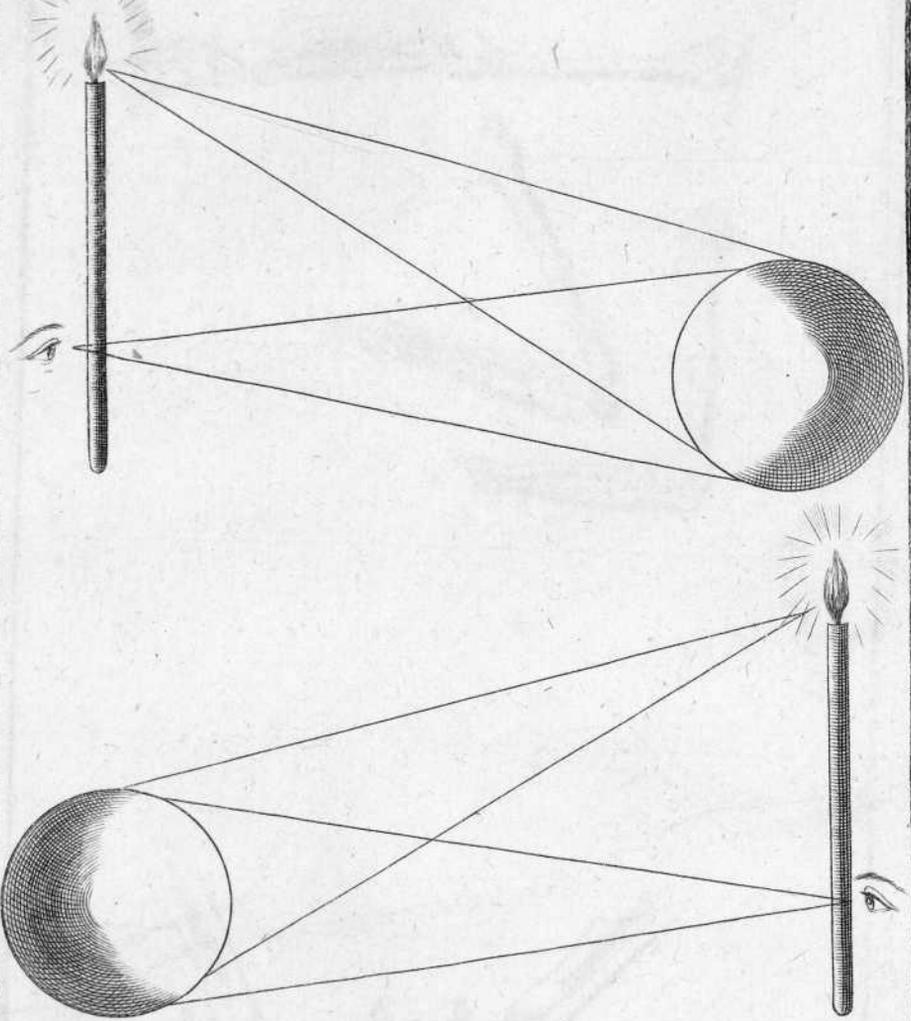
Jan 8

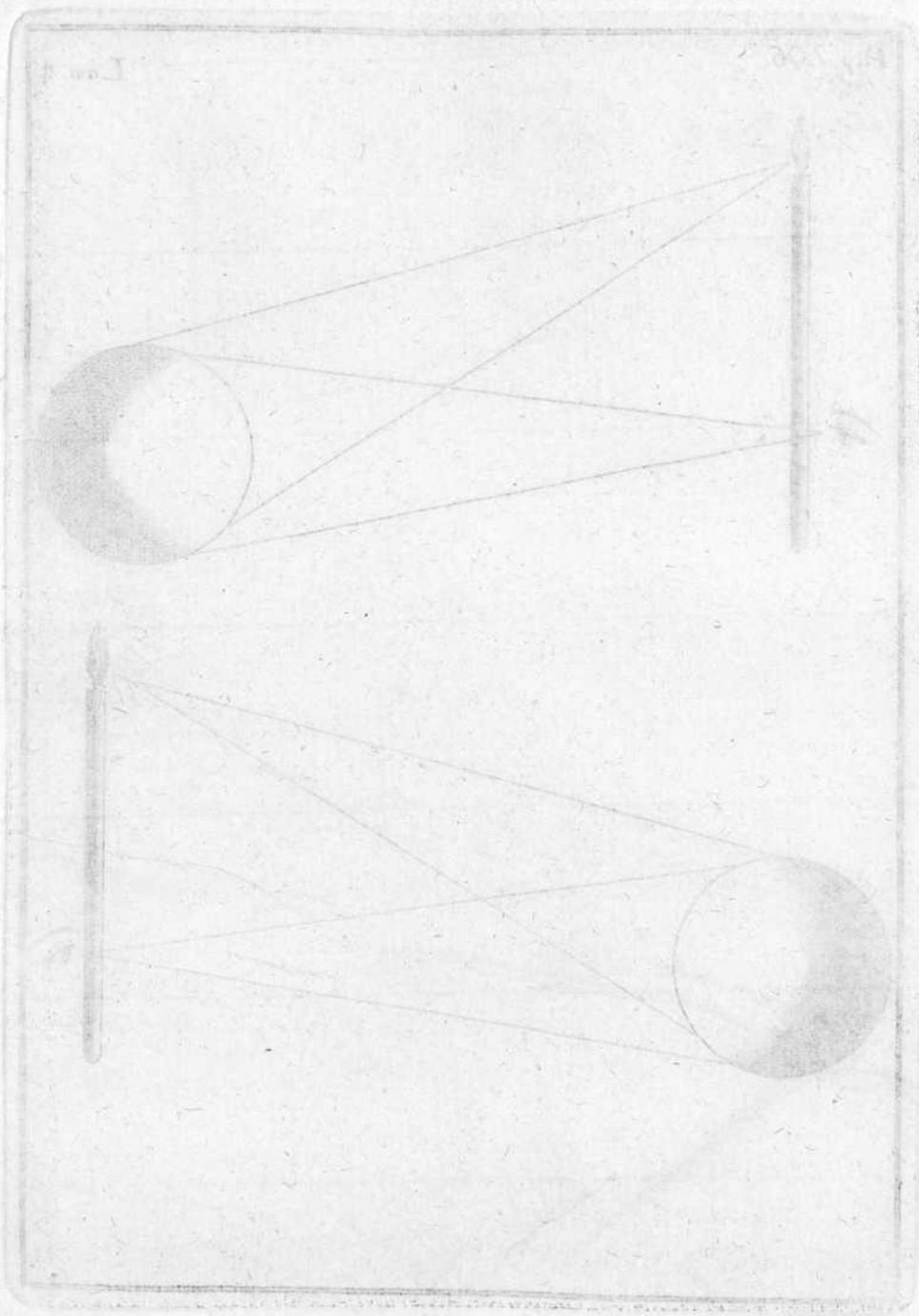
103

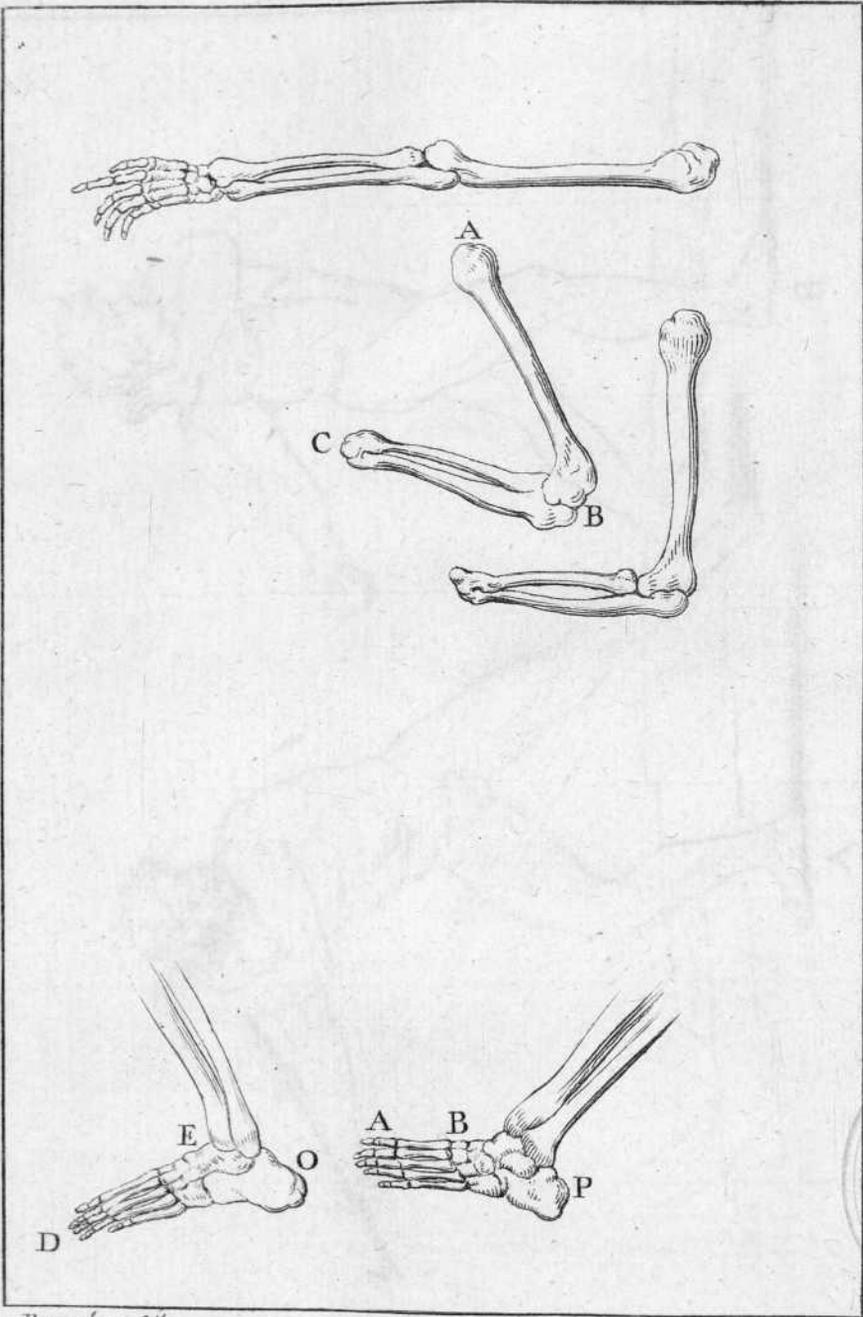






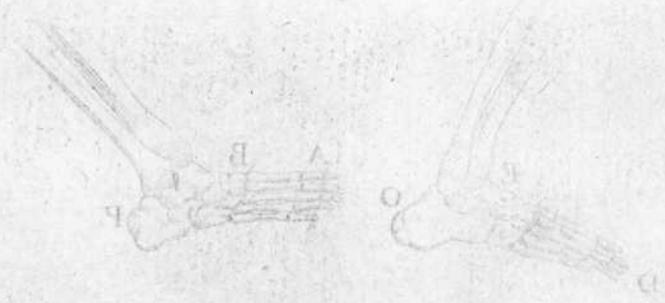
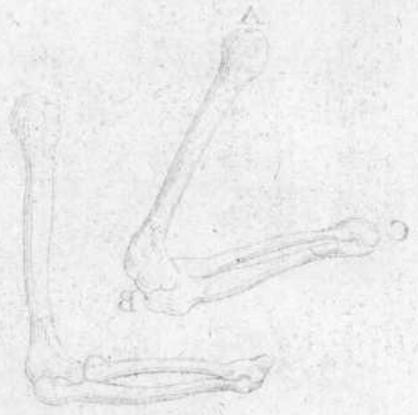




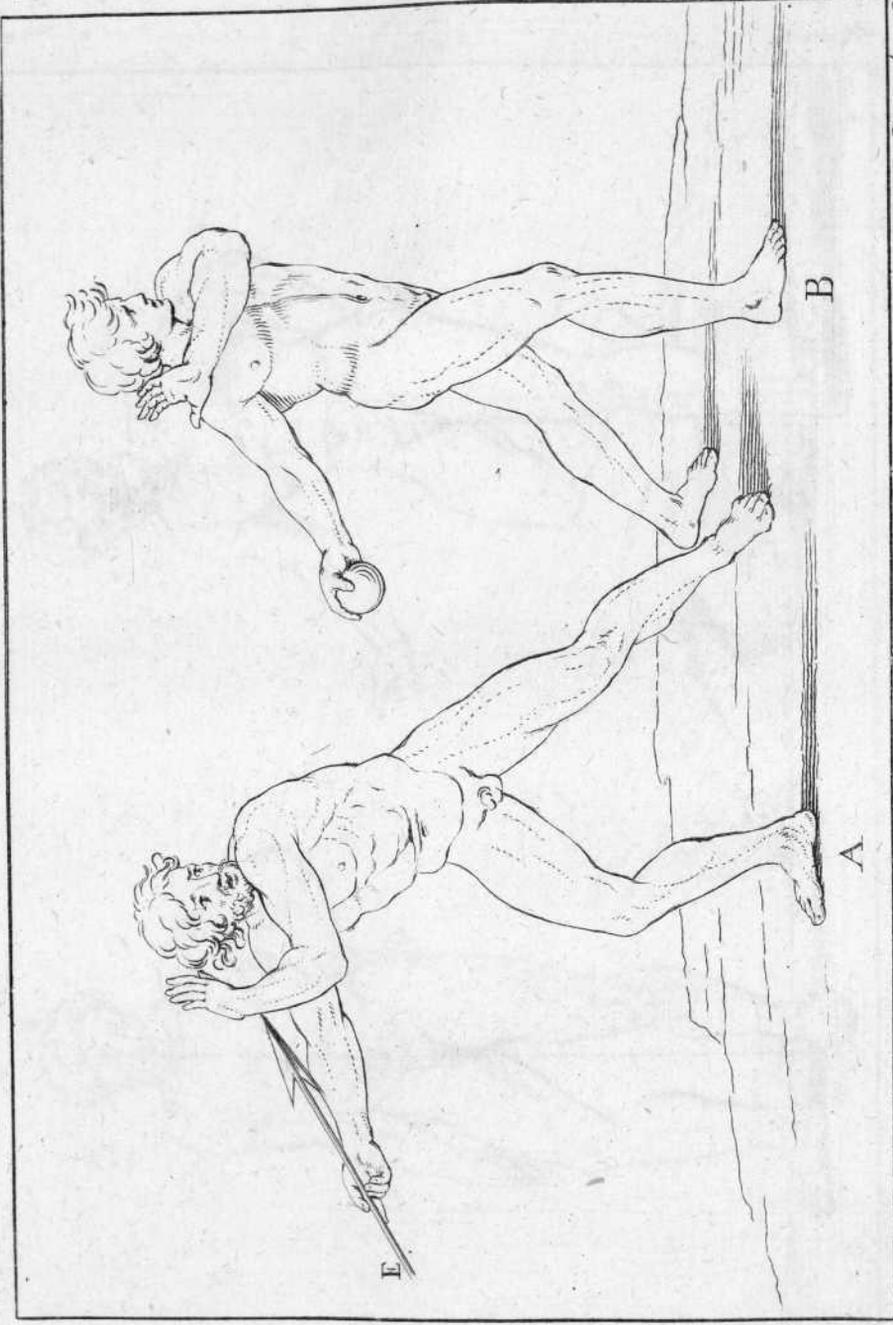


Barcelon f.<sup>o</sup>

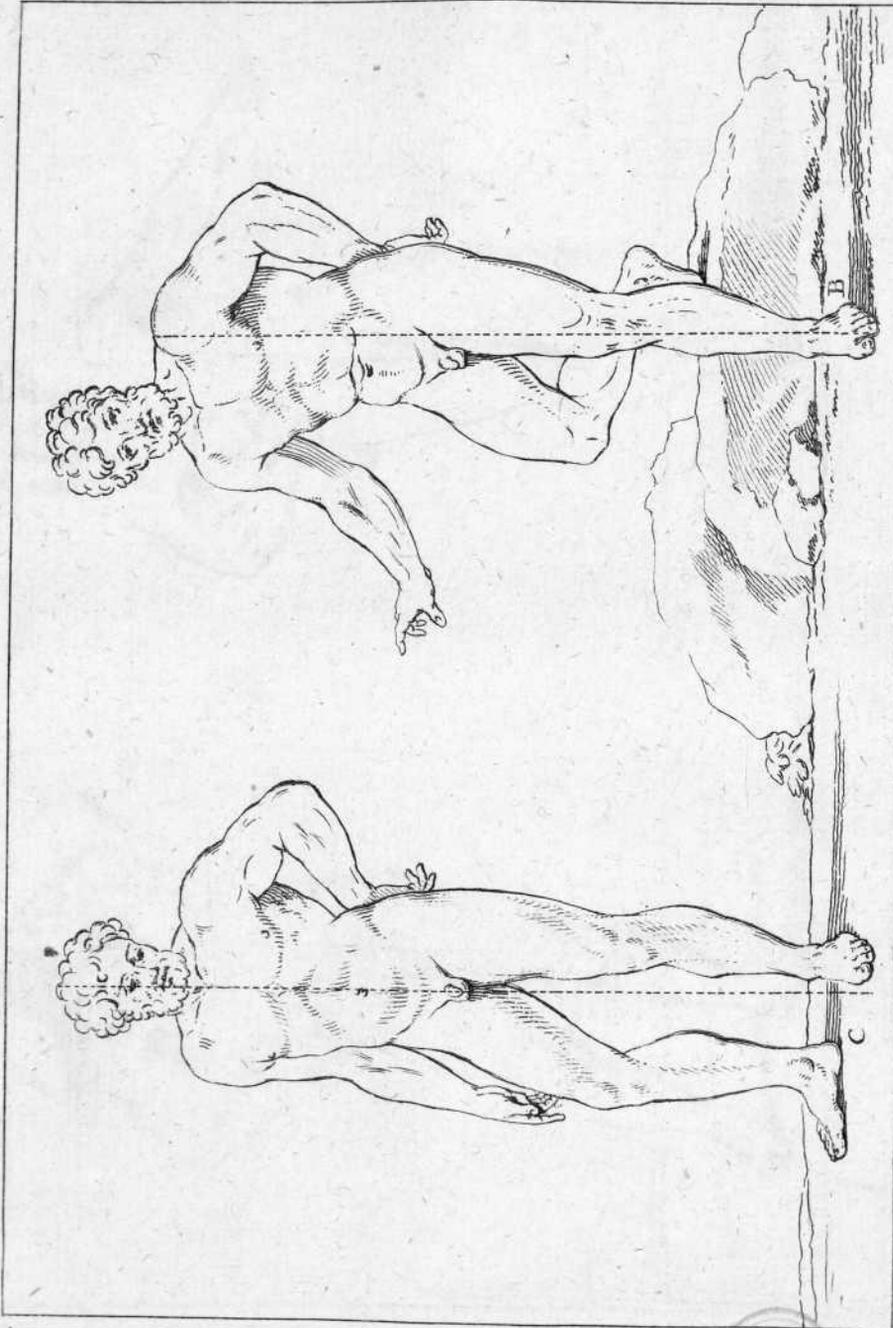




Barcelona f. a



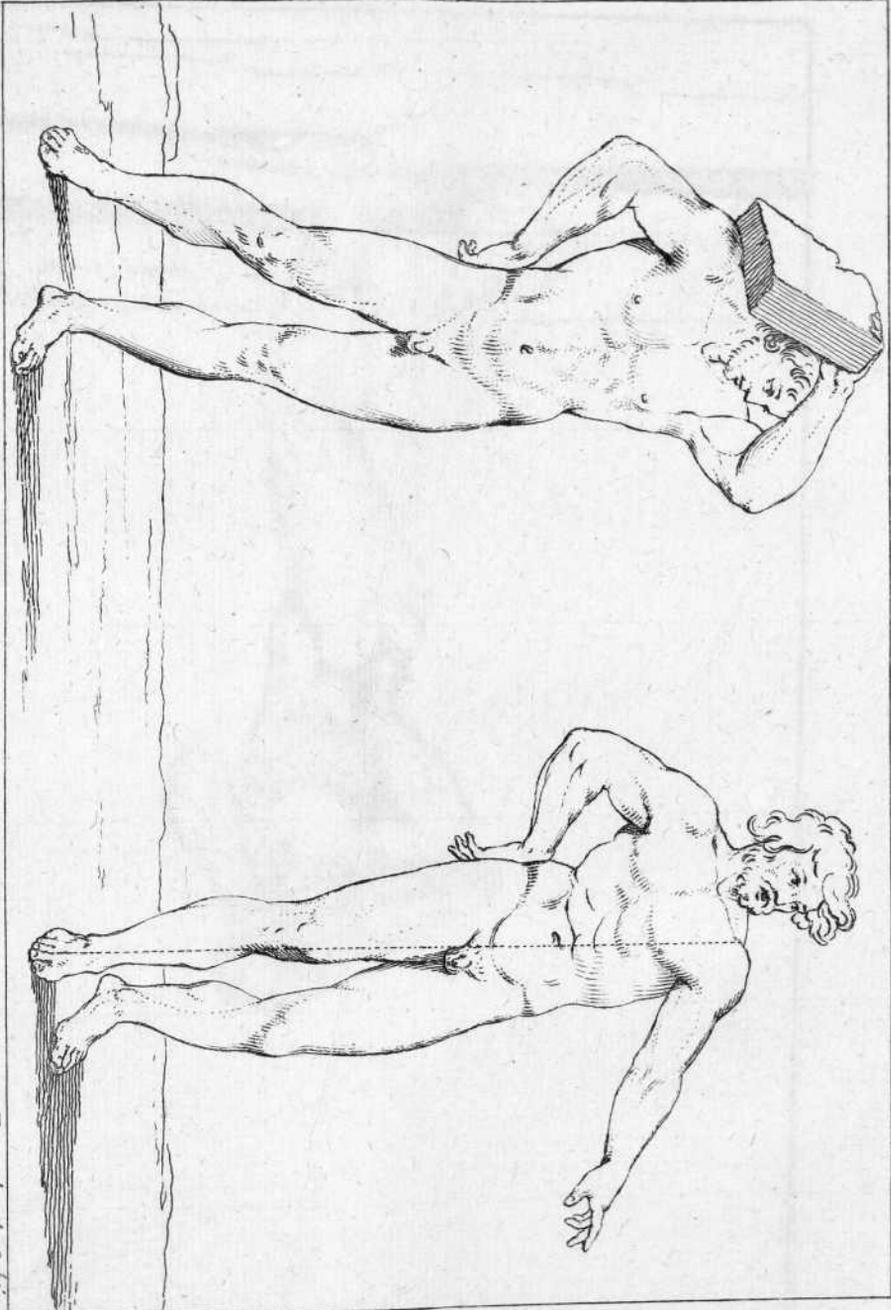




Barclay lo G.

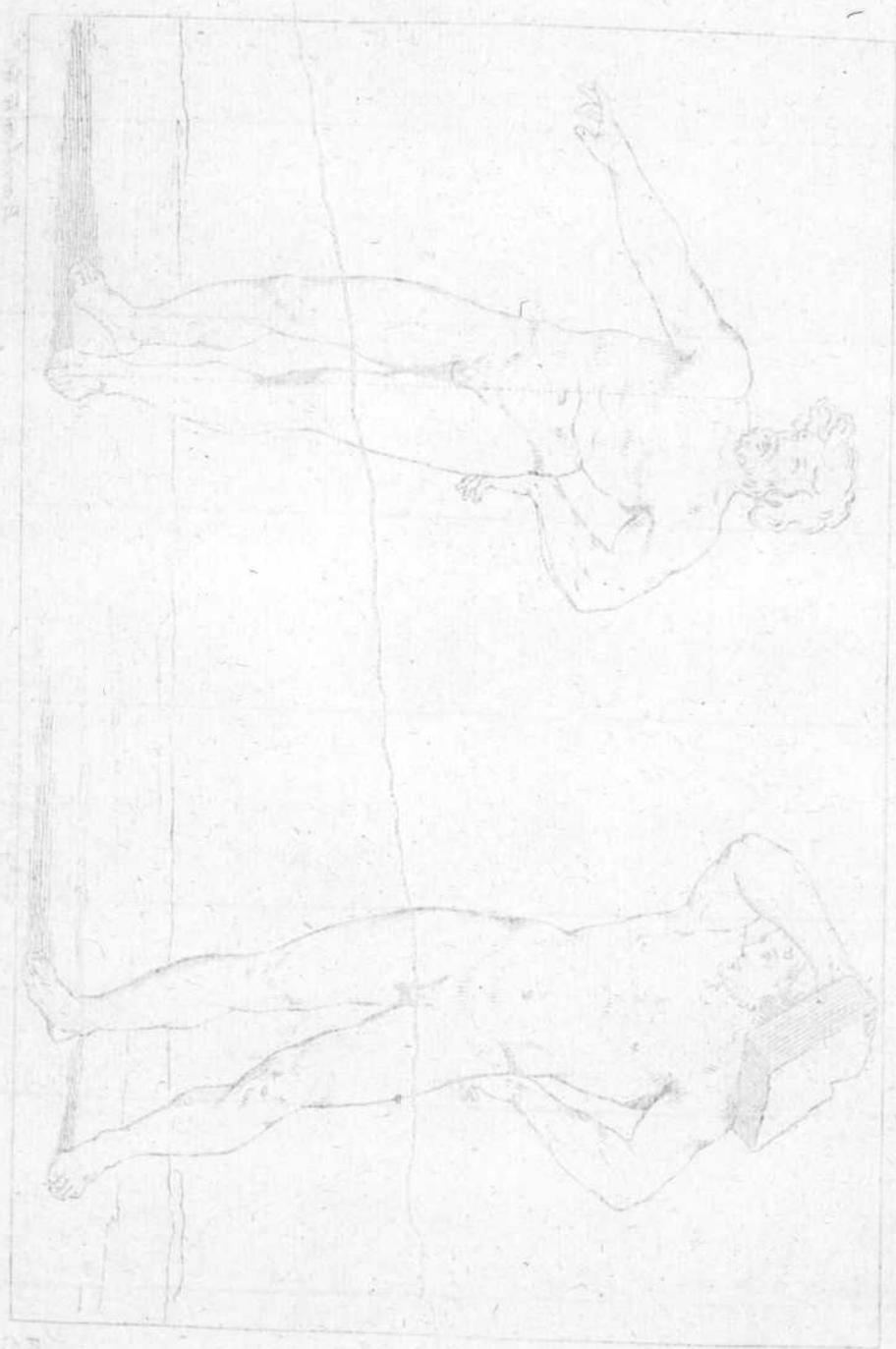


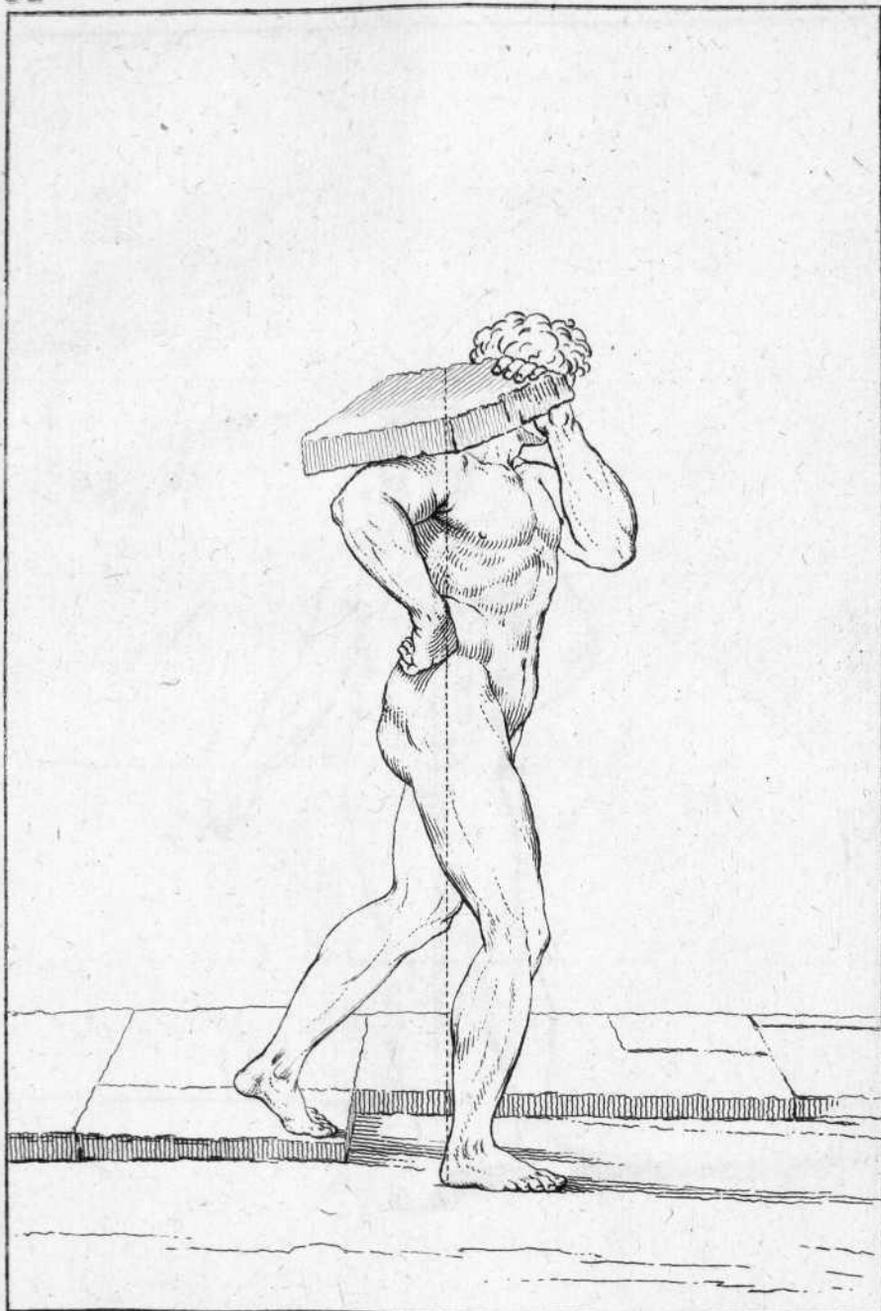




Barcelonæ G. G. G.



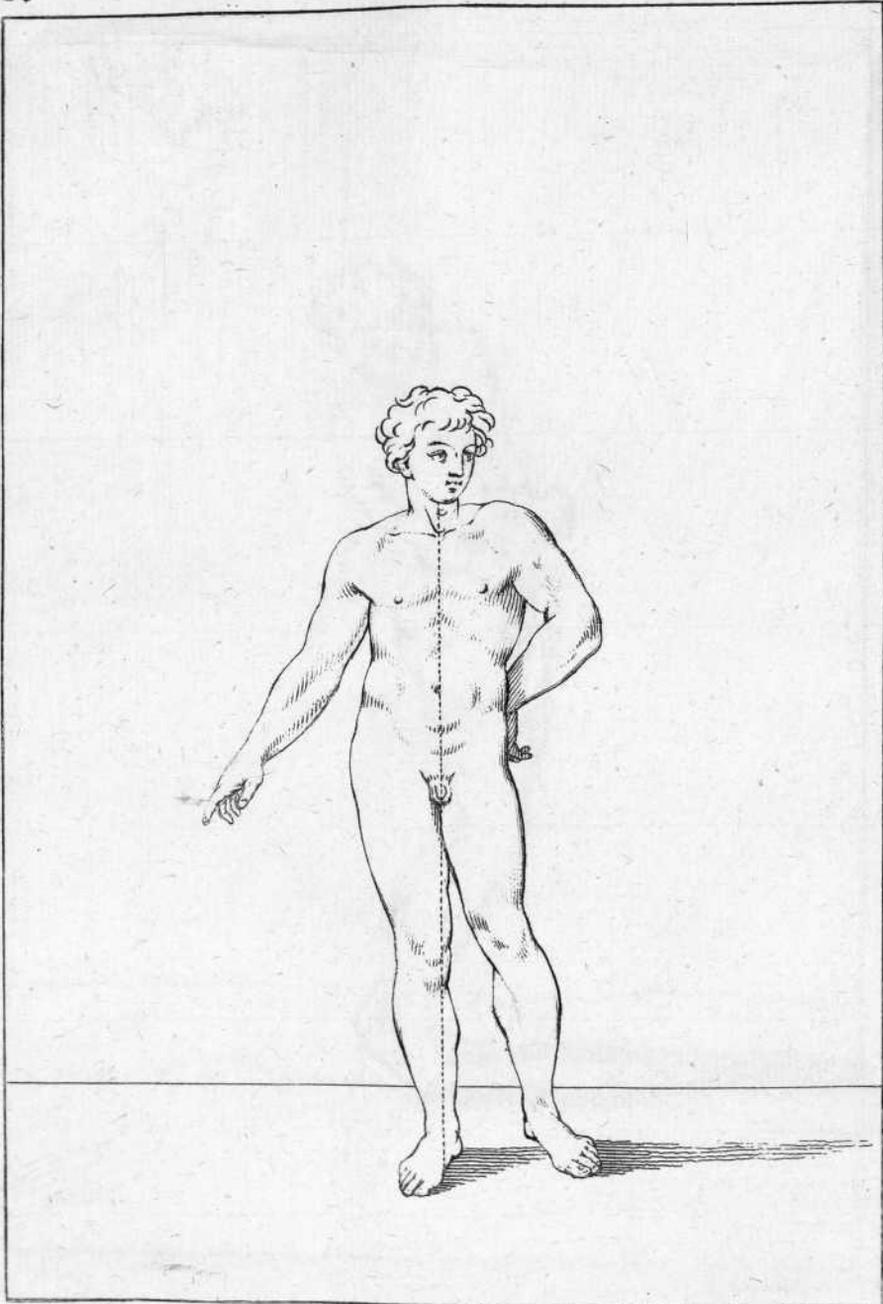




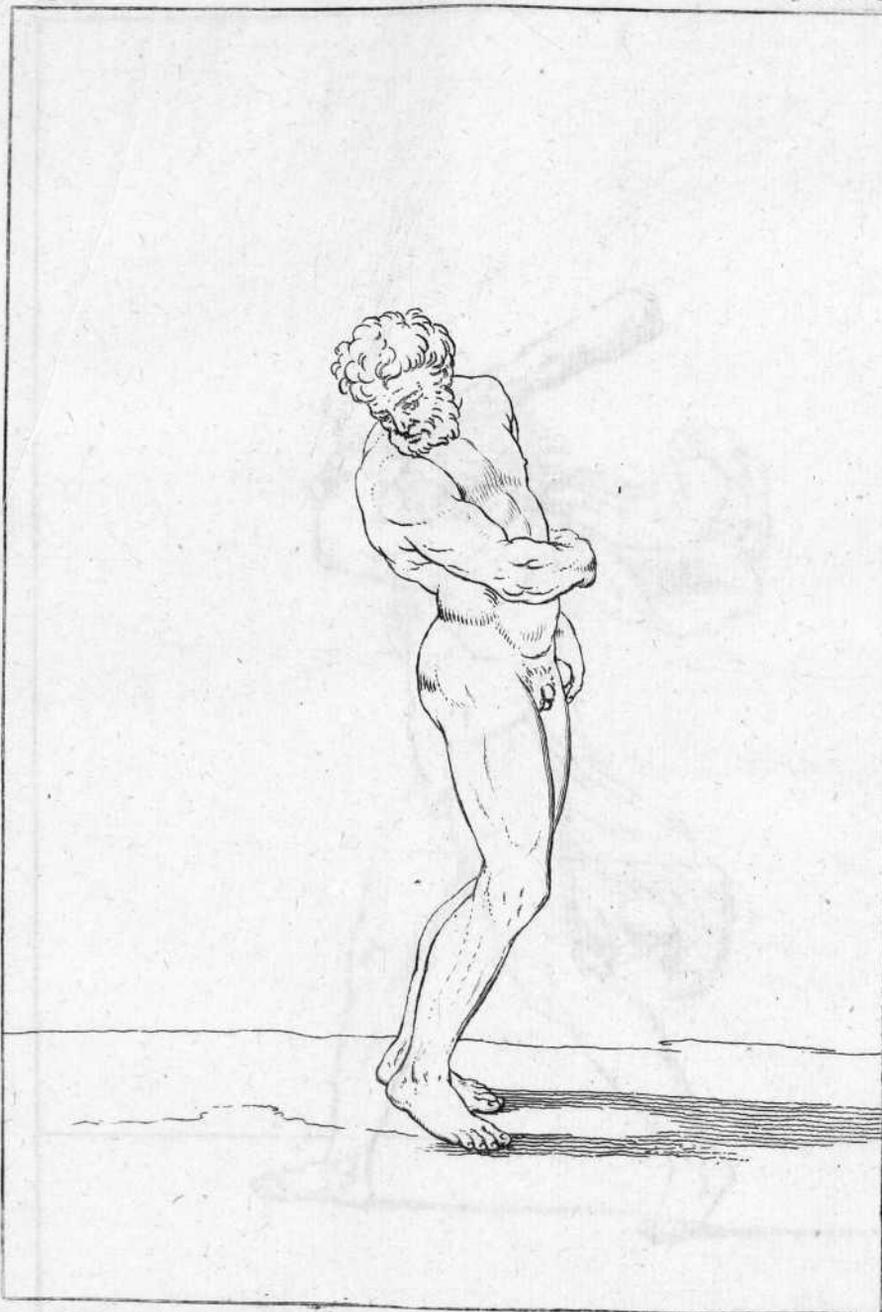
I. Barcolon f.<sup>4</sup>

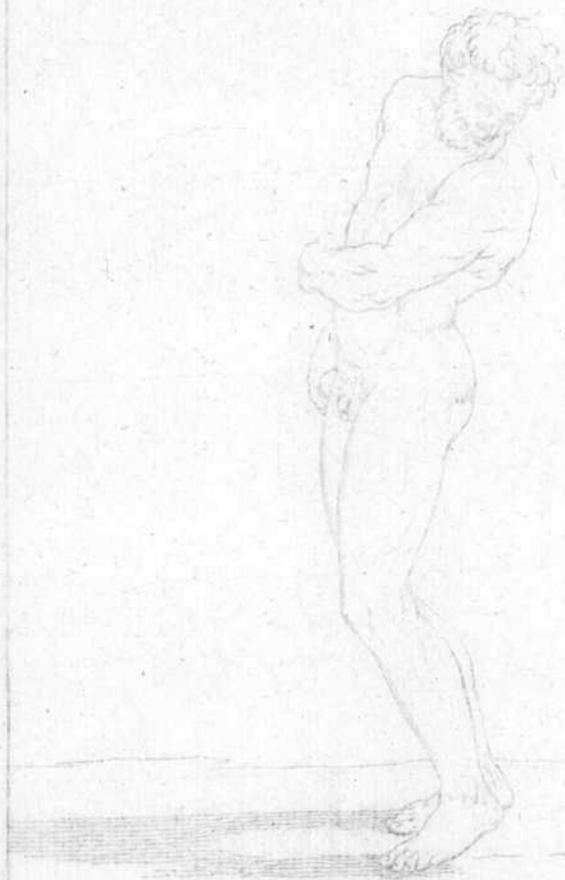






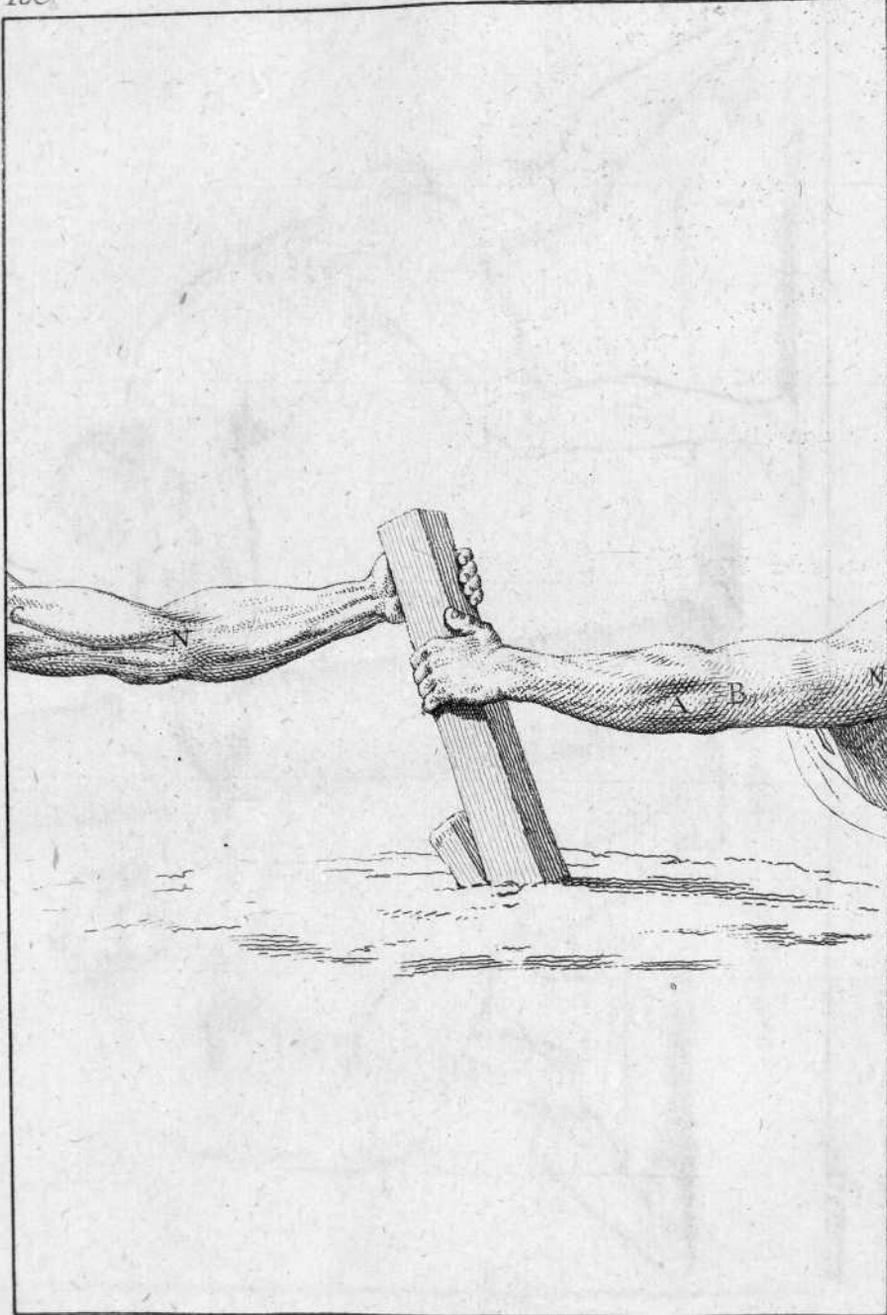


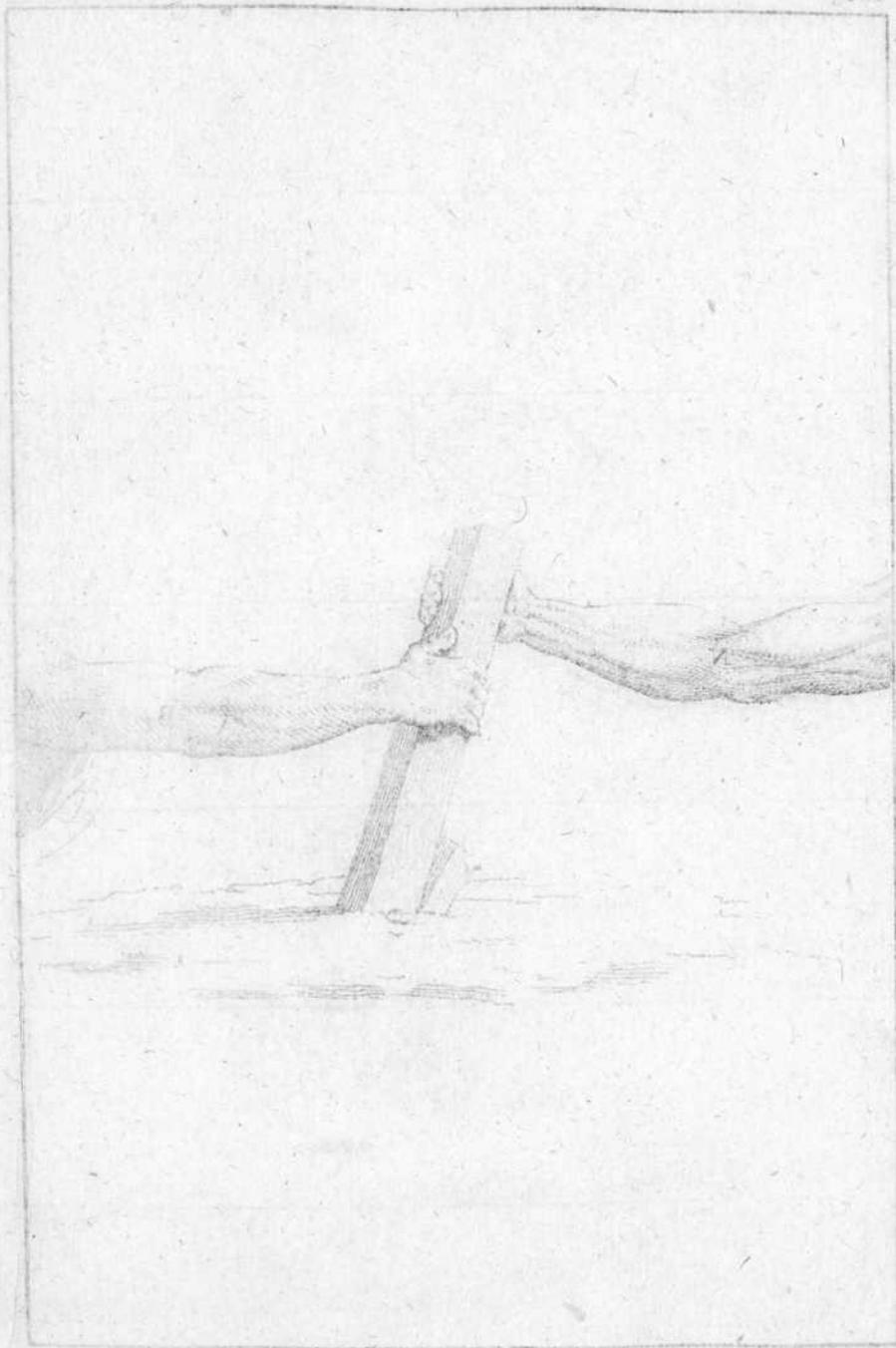




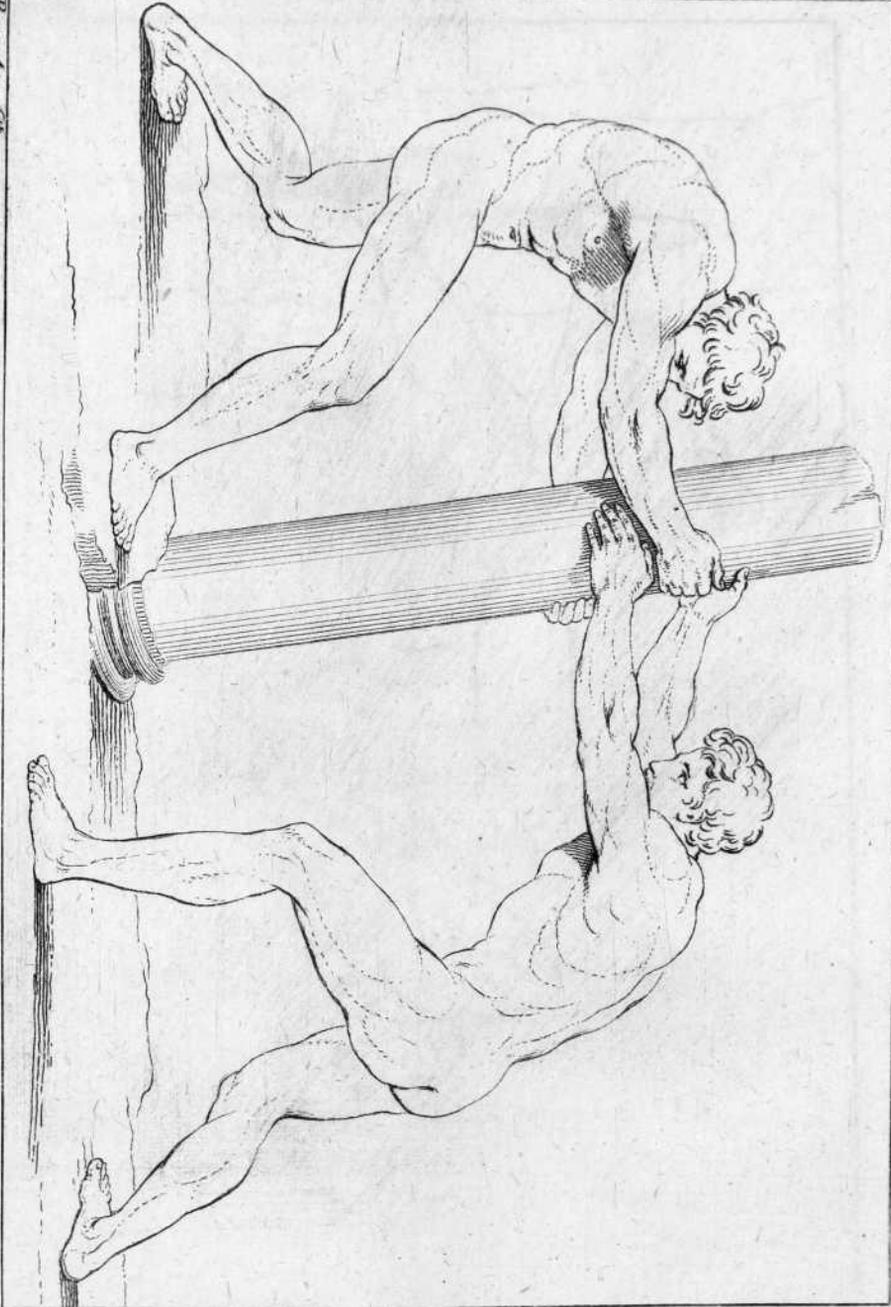


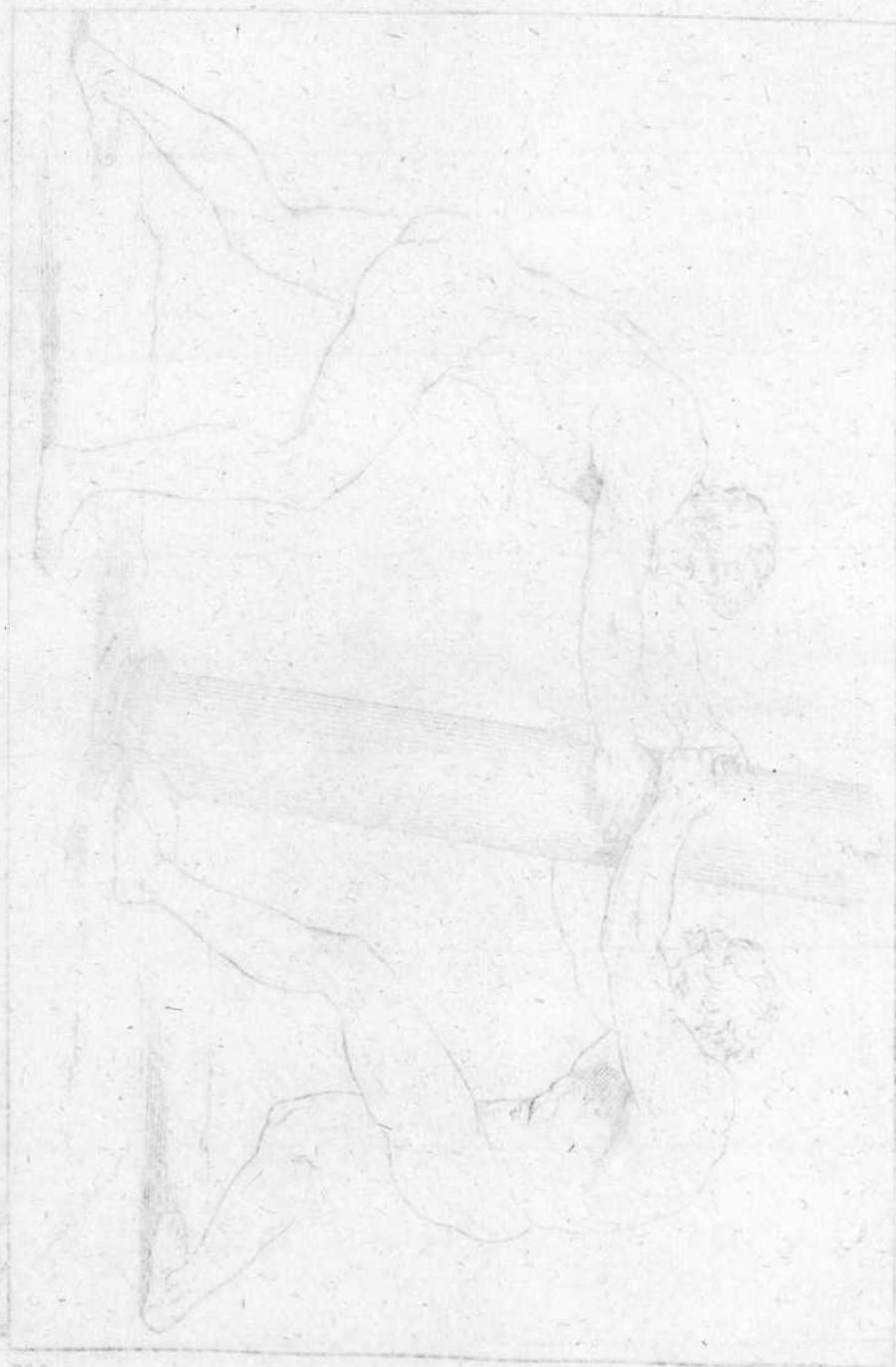






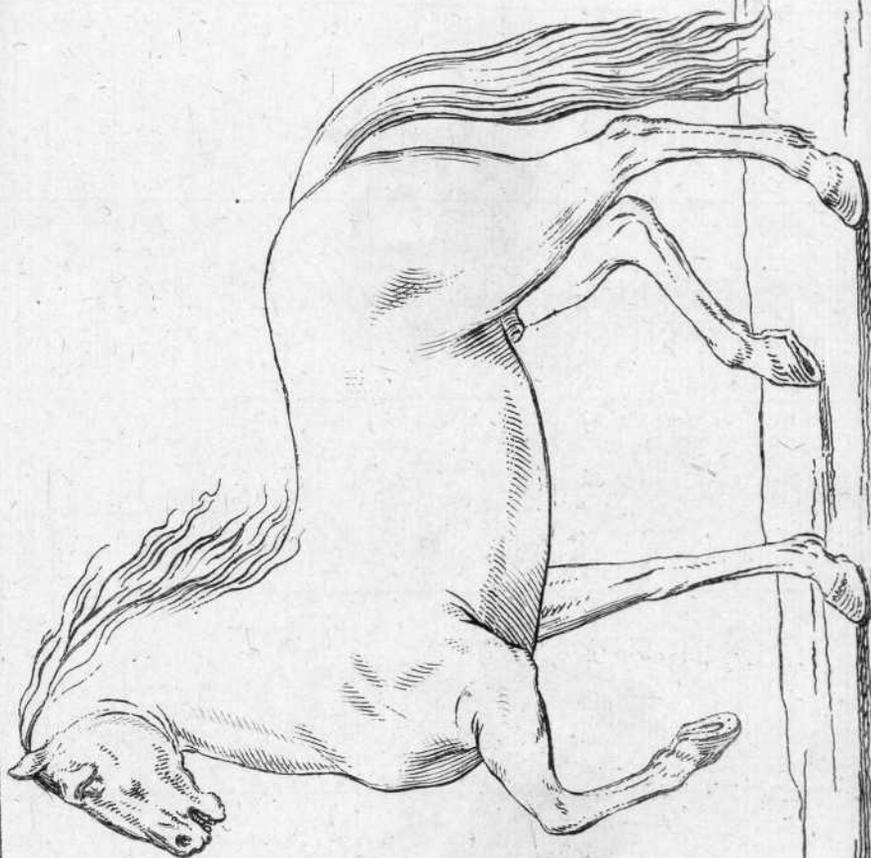
Baccaloni fecit



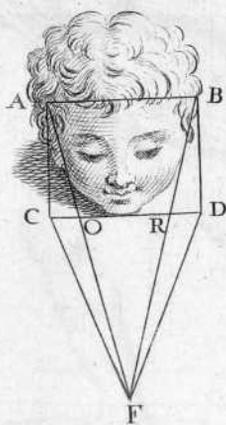
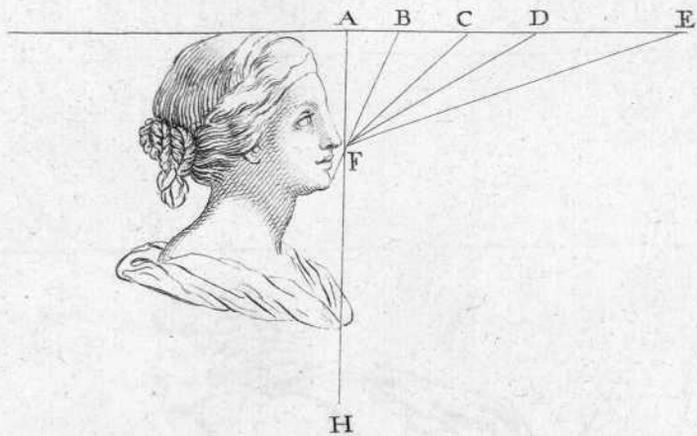








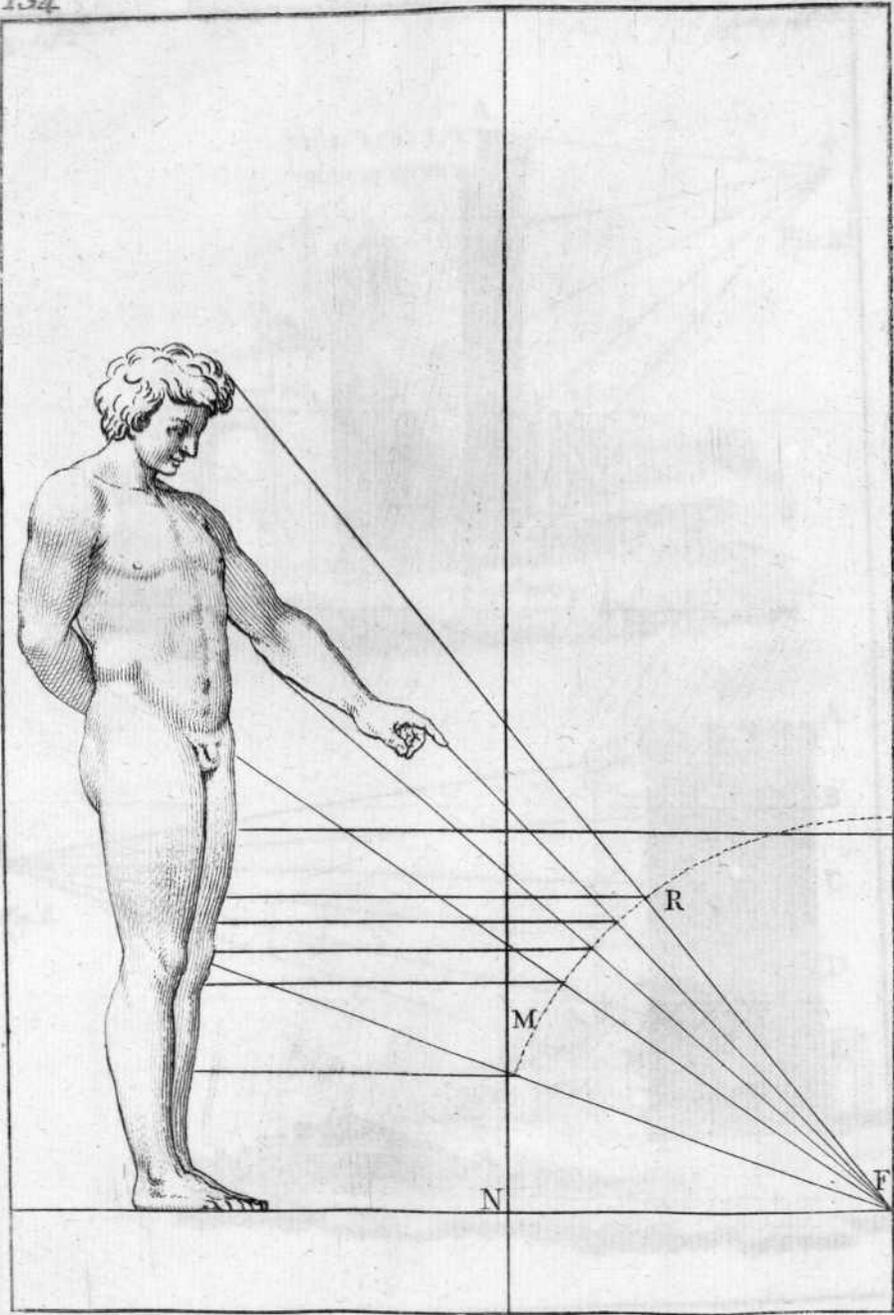


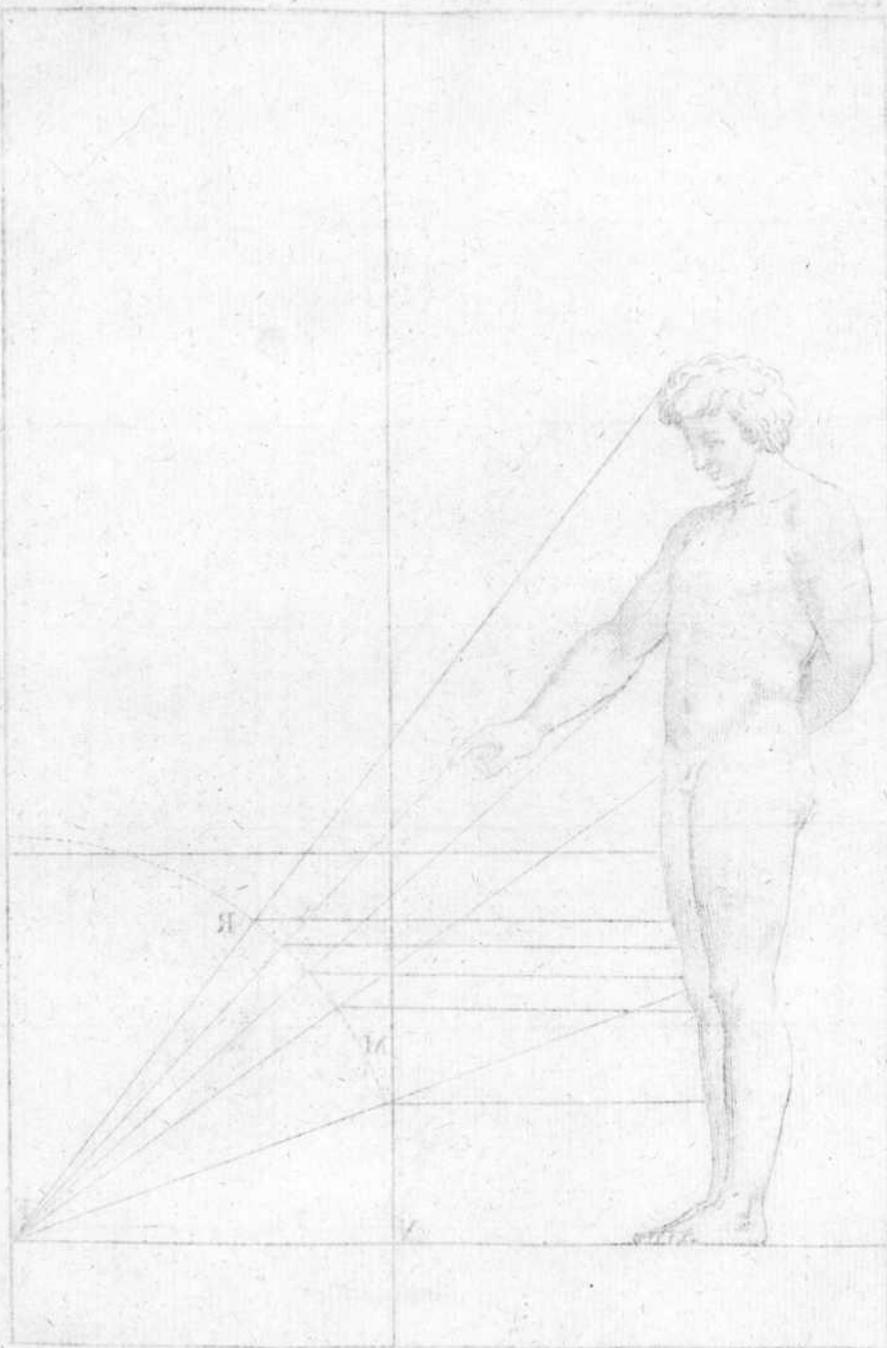












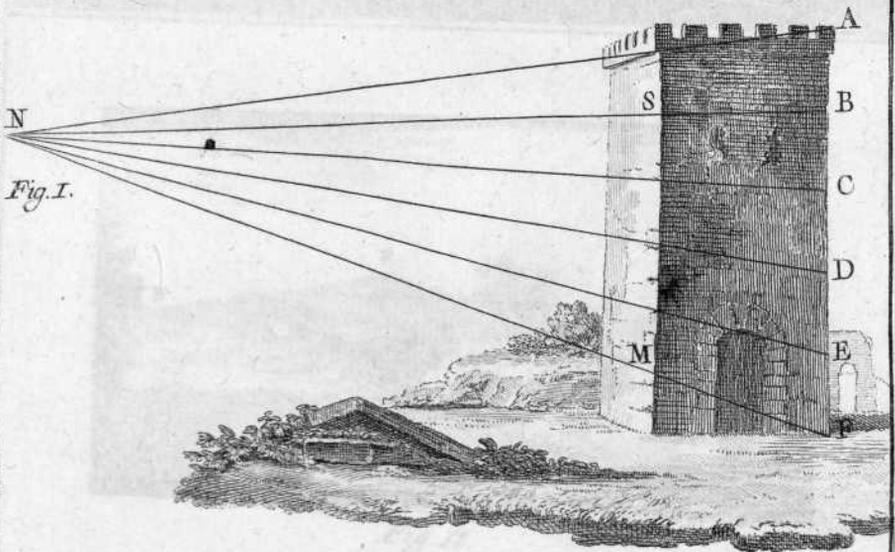
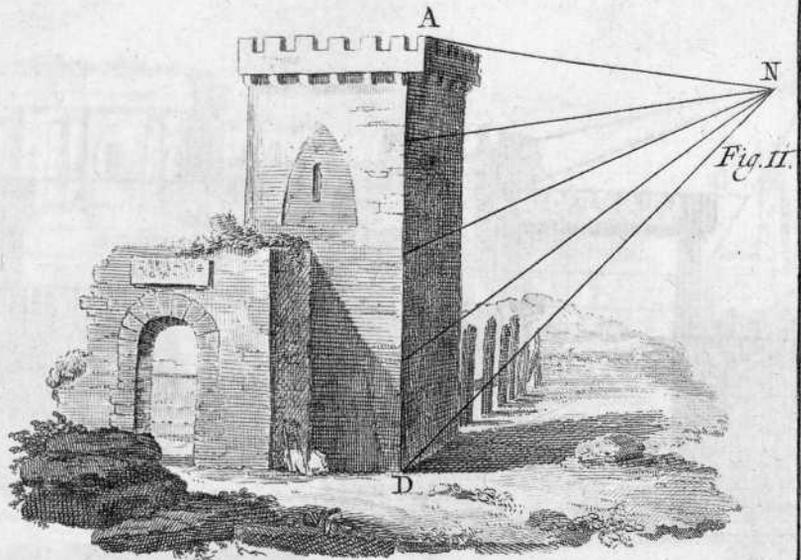
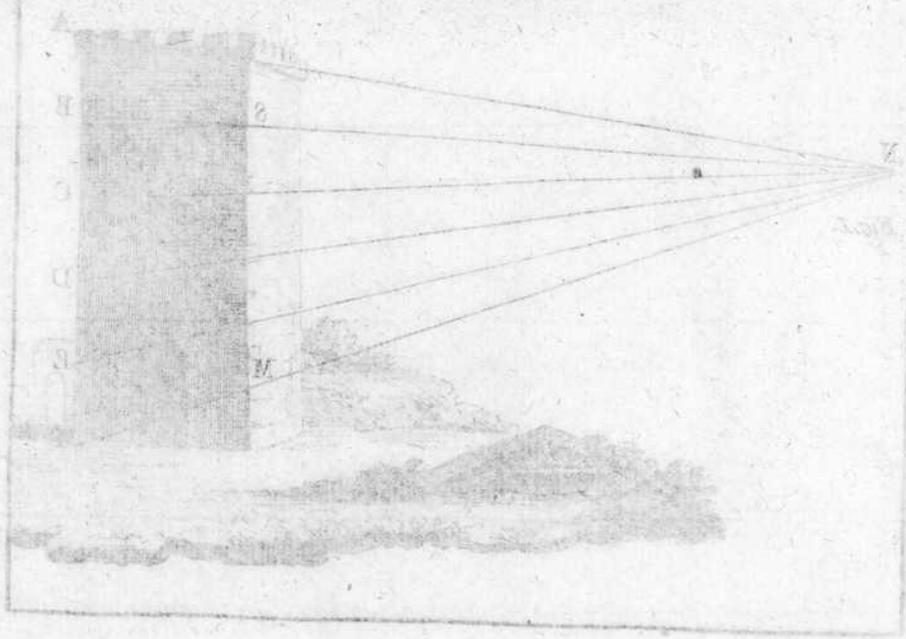
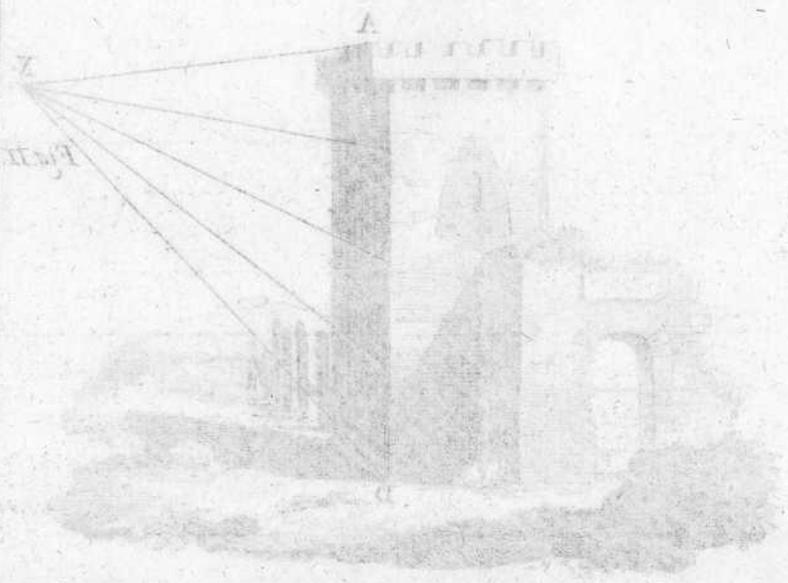


Tableau I

Fig. 1



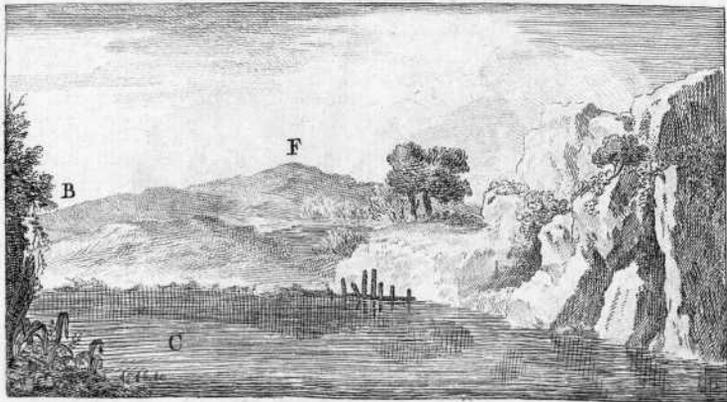
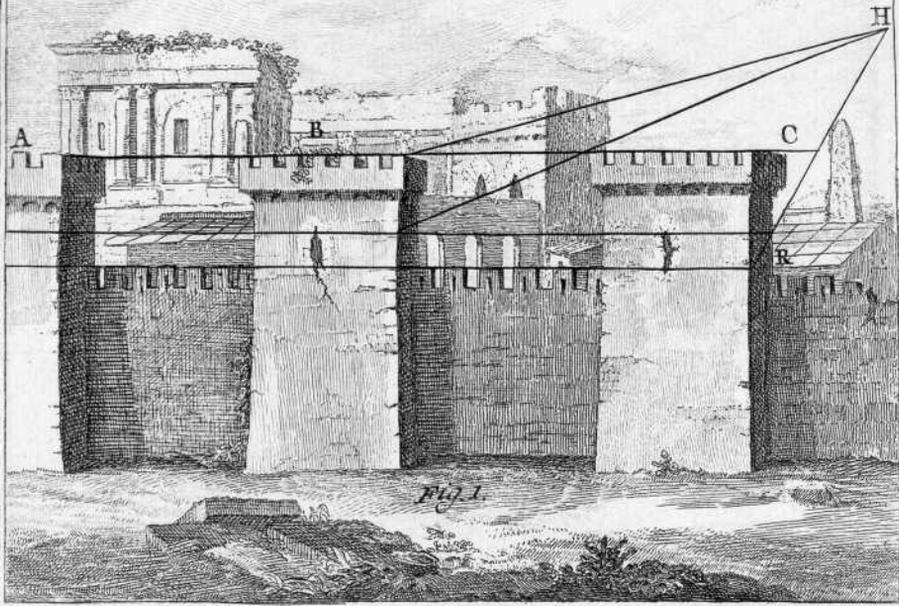


Fig. 1

Fig. 2

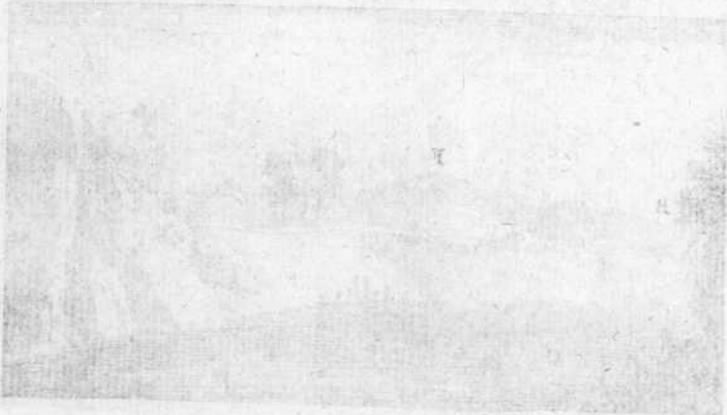
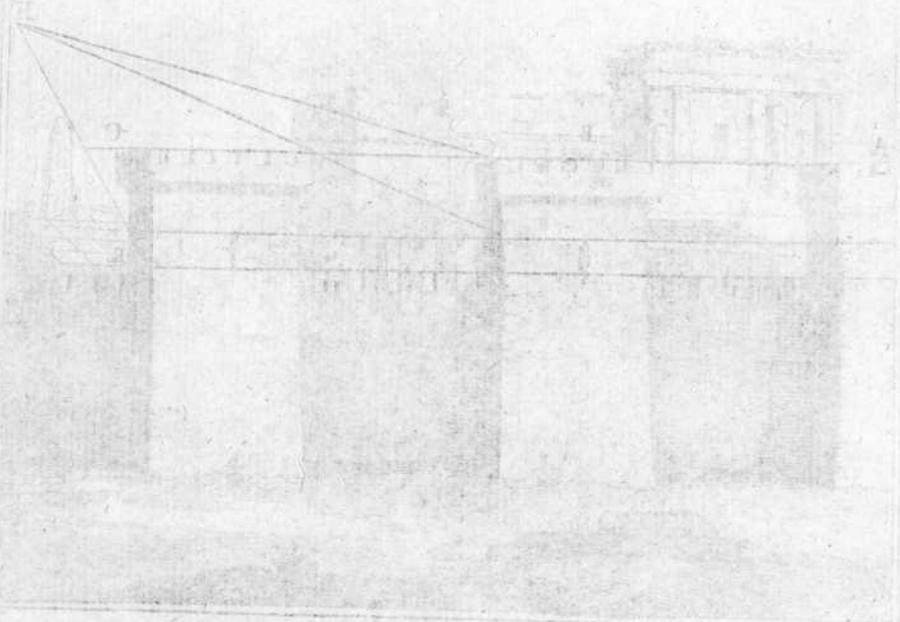
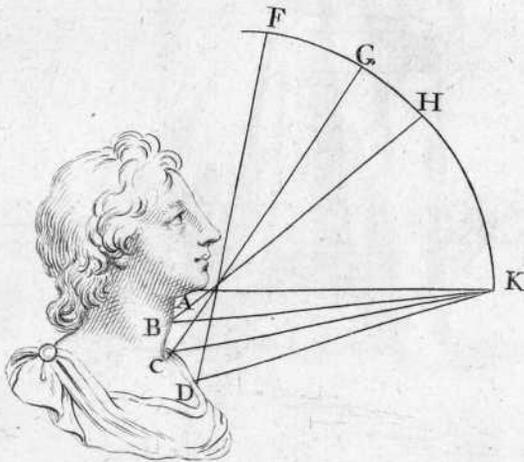
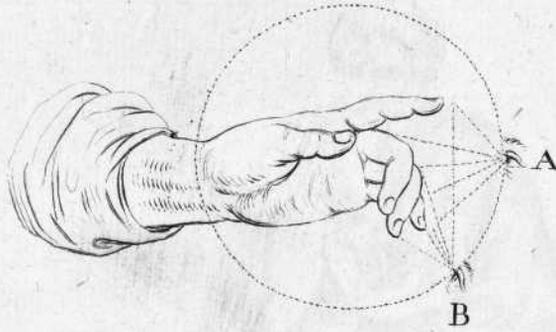


Fig. 3





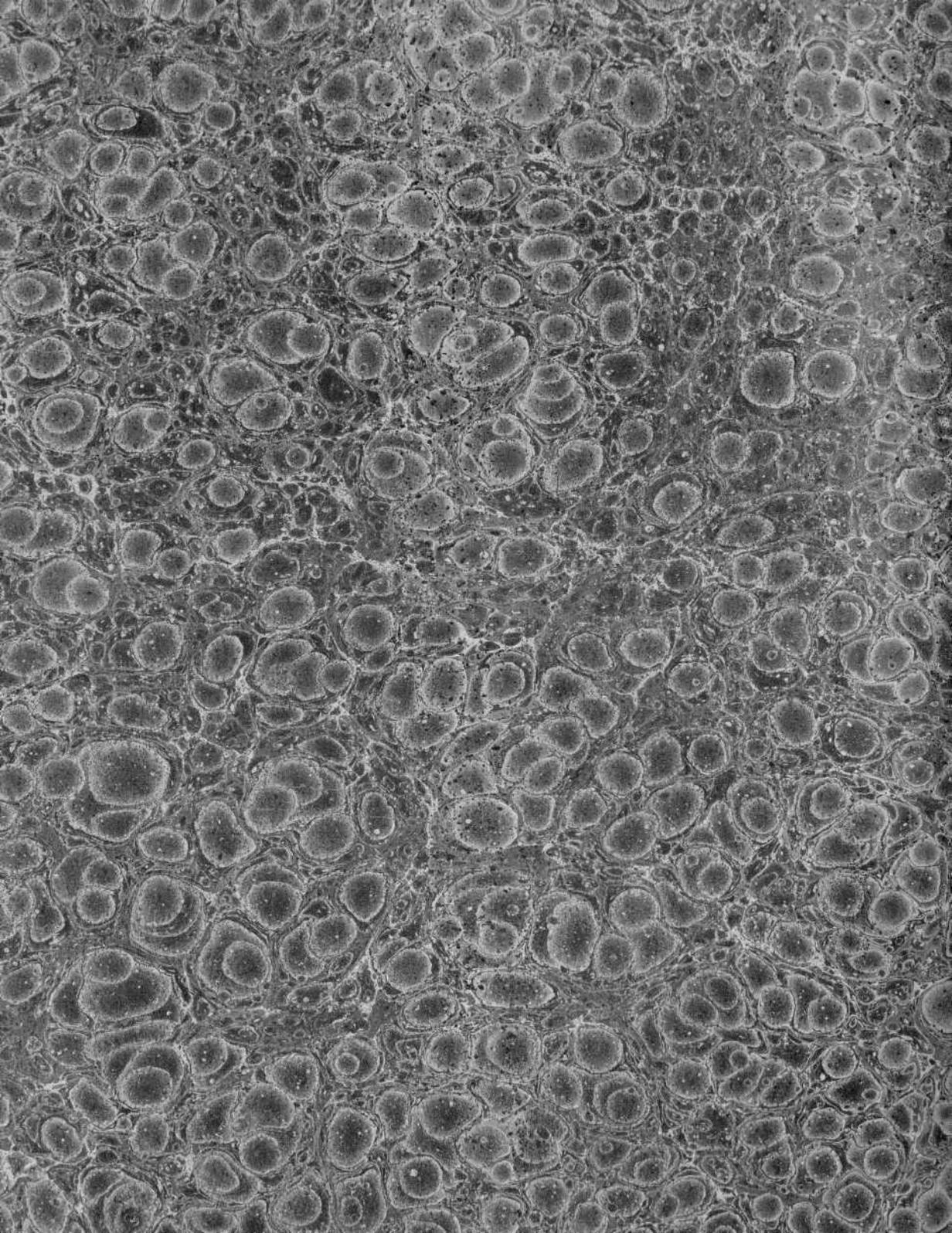


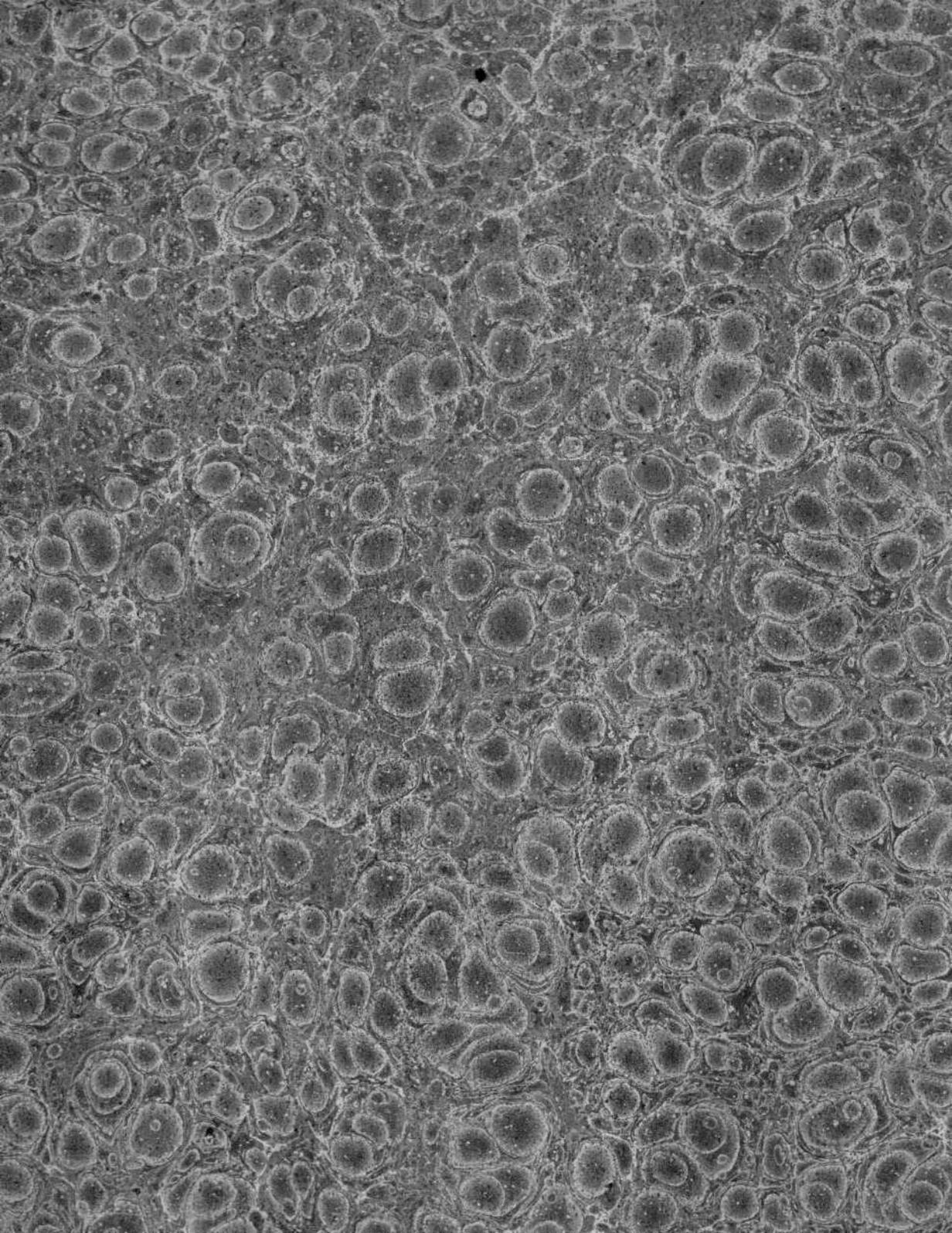


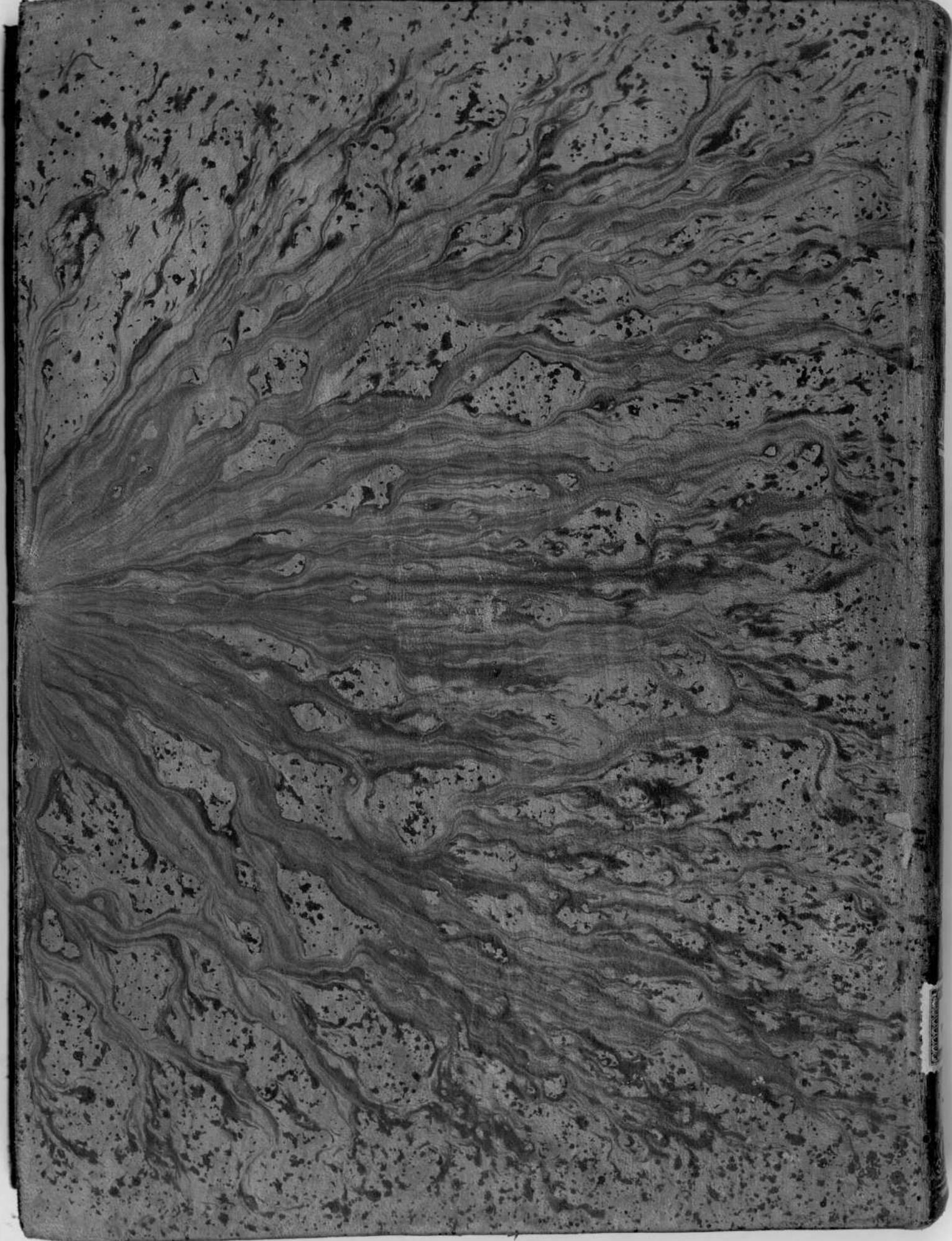


Barcelon f. 10



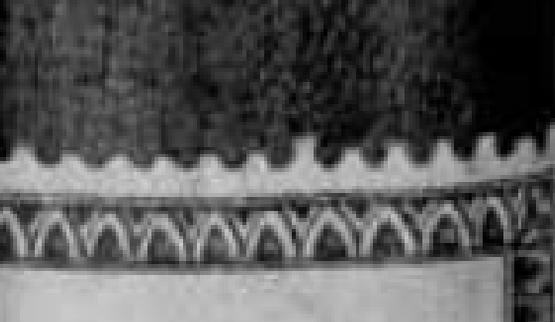








TRATADO  
DE LA  
PINTURA



276

