

## 1820, Lectures on Painting, delivered at the Royal Academy

### Lecture iv

[...]

The Madonnas of Raphael; the Ugolino, the Paolo and Francesca of Dante; the conflagration of the Borgo ; the Niobe protecting her daughter; Haemon piercing his own breast, [...] owe the sympathies they call forth to their assimilating power, and not to the names they bear : without names, without reference to time and place, they would impress with equal energy, because they find their counterpart in every breast, and speak the language of mankind.

[...]

### Lecture v

[...]

In the celebrated pictures which represent the Communion or death of St. Jerome by Agostino Caracci and his scholar Domenichino [...] in the sacerdotal figure administering the viaticum, Domenichino has less improved than corrected the unworthy choice of his master. The priest of Agostino is one of the Frati Godenti of Dante, before they received the infernal hood; a gross, fat, self-conceited terrestrial feature, a countenance equally proof to elevation, pity or thought. The priest of Domenichino is a minister of grace, stamped with the sacred humility that characterized his master, and penetrated by the function of which he is the instrument.

[...]

### Lecture xi

[...]

With what an eye M. Agnolo contemplated the Antique, we may judge from his Bacchus, the early production of his youth. [...] His idea seems to have been the personification of youthful inebriety, but it is the inebriety of a superior being, not yet forsaken by grace, not yet relinquished by mind. In more advanced years, the Torso of Apollonius became his standard of form. But the Daemons of Dante had too early tinctured his fancy to admit in their full majesty the Gods of Homer and of Phidias.

[...]