

Table of the Foundation of the Art of Painting¹

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¹ The "Tafel des Schilder-consten Grondts" is an alphabetized list of commonplaces that functions as a topical index to the *Grondt*. The entries are largely based on the marginal glosses interspersed throughout the poem, although the presence of additional topics that distill the argument of further stanzas to which they refer indicates that Van Mander himself, rather than the publisher, compiled the register. As the subtitle explains, the letter *a* designates "recto," the letter *b* "verso." The "Tafel" serves as the index to this edition of the *Grondt*.

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- To portray Maternal affection / fol. 24.b. (264)
- Taking pains [i.e., *Moeyte*] to arrange precisely [is] advantageous in painting / fol. 47.a. (326)
- To describe the Dawn [i.e., *Morghenstondt*] / fol. 29.a. (277–278)
- Muscles must be fathomed fully, but activated sparingly, only when appropriate / fol. 10.a. (224)

N.

- Night-scene by Raphael in the Vatican / fol. 32.a. (285)
- Night-scenes by Bassano / fol. 32.a. (285–286)
- To mix nude and clothed persons in the History / fol. 17.a. (244)
- To make a nude figure stand out with fluttering drapery / fol. 44.b. (319)
- To consult prints [i.e., *Nae print*], for their handling, or plaster casts, where bright lights and dark shadows are to be found / fol. 9.a. (222)
- To consult after the life [i.e., *Nae t'leven*] / fol. 9.b. (222–223)

- To strive for good disposition [i.e., *Nae welstandt*], and to modify it /
fol. 12.b. (233)
- To adapt to the size of the panel [i.e., *Nae grootte des penneels*] /
fol. 15.b. (241)
- Nature inclines each youth to something special [to himself] /
fol. 1.b. (202)
- Nature is beautiful on account of her constituent circumstances /
fol. 11.b. (230)
- Nature teaches Laws / fol. 12.a. (230)
- Nature is beautiful due to her variety / fol. 16.b. (244)
- Nature demonstrates the affects / fol. 23.a. (261)
- Nature indicates how to sort colors / fol. 45.b. (322)
- Netherlanders were not prone to color well / fol. 49.a. (332)
- Precisely rendered works [i.e., *Nette dingen*], that yet retain their
spirit, are a pleasure to see / fol. 48.a. (329)
- First to accustom oneself to precision [i.e., *Netticheyt*] is advisable /
fol. 48.b. (330)
- To belittle no one's work [i.e., *Niemants werck licht beschimpen*] /
fol. 5.b. (213)
- No one is free of the passions / fol. 22.a. [*sic*, 22.b.] (260)
- Not to sit nearby what one portrays / fol. 9.b. (223)
- Not to be too reckless in turning a Figure / fol. 13.b. (235)
- Portrayal of Envy [i.e., *Nijdicheyts*] / fol. 27.b. (273)
- Usefulness [i.e., *Nut*] of diligence and labor / fol. 5.a. (211)

O.

- To embellish shoresides [i.e., *Oevers*] with irises and other plants /
fol. 36.b. (297)
- Oil-paint was Woman's work to Michelangelo, Fresco Man's work /
fol. 47.a. (327)
- Differentiation of actions [i.e., *Onderscheyt der actien*], according to
the natures and estates of Men / fol. 15.a. (238)
- Amongst many thousands [i.e., *Onder veel duysent*] [,] one
[achieves] fame / fol. 4.b. (209)
- Instruction [i.e., *Onderwijs*] for the journeys of Youths / fol. 7.a.
(216)
- Vices [i.e., *Ondeuchden*] come with punishments / fol. 2.b. (205)
- Improper Painters [i.e., *Ongheschickte Schilders*], unworthy of the
name / fol. [*sic*, 3.a.] (206)
- To make sketches [i.e., *Ontwerpsele*] of [one's] inventions /
fol. 15.b. (241)
- Ignorance [i.e., *Onverstandt*], mother of unrest / fol. 3.b. (207)

- To endure ignorant judgment [i.e., *Onverstandich oordeel*] / fol. 5.a. (212)
- To paint stormy weather [i.e., *Onweder*], thunder and lightning / fol. 35.a. (293)
- The Eye [i.e., *Ooghe*], messenger of the heart / fol. 25.a. (265)
- The Eyes, storeroom of desires / fol. 25.a. (265)
- To attend to the judgment of common folk [i.e., *Op ghemeen volcx oordeel letten*] / fol. 5.a. (211–212)
- Not to puff oneself up on account of Art [i.e., *Op Const*] / fol. 6.a. (213)
- To pay attention to the sense of the History [i.e., *Op den sin der Historie te letten*], but also to good disposition / fol. 18.b. (249)
- To pay attention to the forms of every kind of light [i.e., *Op ghedaenten van alderley lichten*] / fol. 31.a. (282)
- How not to fold or crease drapery in the round or pressed flat [i.e., *Op rondt oft vlack*] / fol. 43.a. (315)
- Attend to projection [i.e., *Op t'afsteken te letten*] / fol. 46.a. (323)
- Ordering is no less than necessary / fol. 15.a. (240)
- Ordonnance very necessary to Painters / fol. 15.a. (240)
- To order groups [of figures], and leave open ground [amongst them] / fol. 16.a. (243)
- Horizon [i.e., *Orisont*] [,] what it is / fol. 35.a. (293)
- Parents [i.e., *Ouders*] must take notice of the inclination of a Youth / fol. 1.b. (202)
- Ancient Painters [i.e., *Oude Schilders*] wrote Books about their Art / fol. 9.a. (221)
- Ancient Painters' Books have perished / fol. 9.a. (221)
- Old Painting on the Capitoline, artful in its affects / fol. 27.a. (271)

P.

- The face of Paris portrayed with various affects / fol. 24.b. (265)
- Compass [i.e., *Passer*] in the eye, and not in the hand / fol. 11.b. (229)
- Passion scenes on slate by Bassano / fol. 32.b. (286)
- Form and beauty of Horses [i.e., *Peerden*] / fol. 39.a. (304)
- To portray Horses of various Nations / fol. 39.b. (305)
- Coloring of Horses / fol. 39.b. (305)
- Attitude of Horses / fol. 39.b. (305)
- Froth of Horses / fol. 39.b. (305)
- Pen-work of Goltzius, Bacchus, Ceres, and Venus / fol. 33.a. (287)
- The Phoenix has golden plumes / fol. 33.a. (287)
- Plato's cave, by Cornelis Cornelisz./ fol. 32.b. (287)

Pliny had written his own Book on Horses / fol. 38.b. (303)
 Folds [i.e., *Ployen*] arise from something that projects / fol. 43.a.
 (315)

To portray Poetic Hell-scenes [i.e., *Poetsche Hellen*] / fol. 31.b. (284)
 Pythius was the father of Apelles / fol. 45.a. (319)

Q.

Difficult [i.e., *Qualijck*] for Painters to distinguish laughing from
 crying / fol. 25.b. (267–268)

R.

Consideration [i.e., *Raminghe*], how the face of Paris was painted
 by Euphranor / fol. 24.b. (265)
 Reflection of Sunlight sometimes makes more than one Sun appear
 / fol. 30.a. (279)
 Reflection amidst greenery / fol. 33.a. (288)
 Reflections in water / fol. 33.b. (289)
 Reflection described by Ariosto / fol. 33.b. (289–290)
 Rainbow reflection of the Sun / fol. 29.b. (279)
 Through reflection a Rainbow makes more bows / fol. 30.a. (279)
 Rainbow in the waterfall near Terni / fol. 30.a. (280)
 Rainbow at Tivoli, in the ponds / fol. 30.b. (280)
 Rainbow[,] from where it has its colors / fol. 30.b. (280–281)
 Colors of the Rainbow / fol. 30.b. (281)
 The Rainbow teaches how to sort colors / fol. 31.a. (282)
 Rhetoric not recommended / fol. 5.a. (211)
 The arm reaches upward [i.e., *Reyckenden arem*] from the highest
 shoulder / fol. 13.a. (234)
 Richly to fill the ordonnance / fol. 17.a. (245)
 To order in a Ring with the scopus in the middle / fol. 17.a. (245)
 Smoke [i.e., *Roock*] of various colors / fol. 31.b. (284)
 All things are redder in the rising and setting of the Sun / fol. 29.a.
 (278)
 Journey to Rome [i.e., *Room-reysen*] ill-advised, why / fol. 6.b. (215)
 To paint boulders [i.e., *Rootsen*], rocky substrates, and waterfalls /
 fol. 37.a. (298)
 Raw linen folds and creases / fol. 42.b. (314)

S.

To avoid pocket-folds [i.e., *Sack-ployen*] / fol. 43.a. (315)
 The noble poet Sannazzaro writes subtly about painting / fol. 20.b.
 (253)

- Some paintings resemble a chess-board [i.e., *Schaeckberdt*] / fol. 18.b. (249)
- One cannot make Painters [i.e., *Schilders*] / fol. 1.a. (201)
- The art of Painting [i.e., *Schilder-const*] is biddable / fol. 1.a. (201)
- Painters ever dear to the great / fol. 3.a. (206)
- The Painter must attract people's hearts through his good life, just as his painting attracts [their] eyes / fol. 3.b. (207)
- The art of Painting[,] nursemaid to all good Arts / fol. 8.b. (220)
- For young Painters no [course of] instruction had been prescribed in our language / fol. 9.a. (221)
- A Painter dislikes the figure [he has painted], not knowing the reason why / fol. 11.b. (230)
- Painters and Poets have a like power / fol. 18.b. (249)
- Example of the Painting in the Temple of Pales / fol. 19.a. (250)
- The Painter draws great advantage from many colors / fol. 27.b. (273)
- The Painter fine at one thing, is also oftentimes fine at all things / fol. 28.b. (275)
- Painters must attend to many [kinds of] reflection / fol. 33.b. (288)
- The Painter's brush must listen to the Poet's pen / fol. 45.a. (320)
- Scipio and Alexander praised, wherefor / fol. 51.b. (338)
- To paint fine weather / fol. 35.b. (294)
- To accustom oneself to a fine brushstroke for leaves [i.e., *Schoonen slach van bladen*] / fol. 37.a. (299)
- Beauty of gems [i.e., *Schoonheyt der ghesteenten*] / fol. 52.a. (340)
- Beauty of the new Jerusalem / fol. 52.a. (340)
- Shoulder lowest, where the hip swivels outward / fol. 13.a. (234)
- Shoulder raised highest, where the arm reaches upward / fol. 13.a. (234)
- To bring the Scopus in the middle when one orders [the History] / fol. 17.a. (245)
- The art of Writing [i.e., *Schrijf-const*] suckled by the art of Drawing / fol. 8.b. (220)
- Usefulness of the art of Writing / fol. 51.b. (338–339)
- Sea or water, a mirror of the Heavens / fol. 29.b. (278)
- Certain order in the blazoning of Coats of Arms / fol. 54.b. (346)
- Seven motions or movements / fol. 15.b. (241)
- What the Seven colors mean in heraldry / fol. 54.b. (346)
- Seven colors likened to the seven Planets, each so to be clad in its [respective] color / fol. 54.b. (346)
- Seven colors like the seven days of the week / fol. 54.b. (346)
- Seven colors like the seven Virtues / fol. 54.b. (346)

- Seven colors like the seven ages of men / fol. 54.b. (347)
 Neither to compliment nor to disparage oneself [i.e., *Sich selven*] /
 fol. 5.b. (213)
 To portray the sick and the dead / fol. 26.b. (270)
 Silver construed as white, what it signifies / fol. 54.a. (345)
 Fortresses [i.e., *Sloten*] on clifftops / fol. 36.b. (297)
 Smalts and blues need to be congealed in order not to discolor /
 fol. 50.a. (334)
 Gently to draw on the lit side [i.e., *Soet op den dagh te trecken*] /
 fol. 9.a. (222)
 Sweetly to blend / fol. 49.b. (333)
 Without nature [i.e., *Sonder natuere*] one cannot become a Painter
 / fol. 1.b. (201–202)
 Beauty of the Sun [i.e., *Sonnen schoonheyt*] not to be attained with
 colors / fol. 35.b. (294)
 How to paint the Sphinx / fol. 21.b. (257)
 Adage of Coornhert [i.e., *Spreekwoordt van Coornhert*], on time /
 fol. 2.b. (204)
 Adage, more the Painter, the wilder [the man], must be banished /
 fol. 3.a. (206)
 Adage, where the love is, there the eye / fol. 24.a. (264)
 Stances and actions according to the vigor of the Figures / fol. 14.b.
 (238)
 Bulls [i.e., *Stieren*] [have] shorter horns than cows or oxen /
 fol. 40.b. (308)
 Briskly to set [something down] on panel [i.e., *Stracx op panneel
 stellen*] is a Master's work / fol. 46.b. (325)
 To avoid a Heavy manner [i.e., *Swaer maniere vermijden*] / fol. 16.a.
 (241–242)
 Black [i.e., *Swart*] [the color] of joy to the Javanese, and white of
 sorrow / fol. 52.a. (340)

T.

- Tame Beasts / fol. 38.b. (302)
 To learn Drawing in Rome [i.e., *Teeckenen leeren te Room*], and
 painting in Venice / fol. 7.b. (217)
 Drawing, father of painting / fol. 8.a. (220)
 Drawing, what it is / fol. 8.b. (220)
 Advisable to draw on Paper with a [colored] ground, and after the
 model [in the round] / fol. 9.a. (222)
 Drawing likened to the body, and painting to the spirit / fol. 46.b.
 (325)

- Drawing likened to the figure [molded] by Prometheus, and painting to the heavenly fire / fol. 46.b. (325)
- Drawing likened to a [musical] Instrument, and painting to song / fol. 46.b.(325)
- Temple of Fame / fol. 4.b. (209–210)
- Straightway [i.e., *Ten eersten*] to paint without drawing comports not with everyone / fol. 47.a. (326)
- Too much of anything [i.e., *Te veel eenderley*] in a Landscape miscarries / fol. 36.a. (296)
- Advisable to keep track of Time / fol. 2.a. (204)
- Value of Time / fol. 2.b. (204)
- Time passed returns not again / fol. 2.b. (205)
- Woodcuts by Titian as Examples of Drapery / fol. 44.b. (318)
- Titian's youthful pictures looked good both from near and from far / fol. 48.a. (329)
- Titian altered his handling [i.e., *handelinghe*] / fol. 48.a. (330)
- Titian's followers somewhat deceived / fol. 48.b. (330)
- Tithonus's Bride is Aurora / fol. 34.b. (291)
- Life [i.e., *T'leven*] is the Painters' lodestar / fol. 9.b. (222–223)
- To make use of Life in drawing the Cartoon / fol. 16.a. (242)
- Sloth[,] the mother of every vice, and nursemaid of poverty / fol. 2.b. (205)
- The [human] face [i.e., *Tronie*] requires as many colors as a Landscape / fol. 49.b. (333)
- Between Painter and Painter [i.e., *Tusschen Schilder en Schilder*][,] a great difference / fol. 1.a. (201)

v.

- On the ground [i.e., *Van grondt*] or mezza-tint [i.e., middle-tint/tone] / fol. 9.a. (222)
- On the roughness [i.e., *Van de rouwheyt*] of some nowadays / fol. 48.a. (329)
- On the glow [i.e., *Van't gloeyen*] of the flesh-tint / fol. 49.a. (331)
- Fighting [i.e., *Vechten*] is praised by the ignorant / fol. 3.a. (205)
- Many things [i.e., *Veel dinghen*] well made are a joy to see / fol. 18.a. (247)
- To bring many faces [i.e., *Veel tronien*] into the ordonnance / fol. 18.a. (247)
- To observe many aspects [i.e., *Veel eygenschappen*] of clothing / fol. 44.a. (317)
- To portray bedewed fields [i.e., *Velden*] / fol. 34.b. (292)
- To portray fruiting fields / fol. 36.b. (297)

- Velum [i.e., Parchment], a frame with threads / fol. 9.b. (224)
- Venetian painters as an example of finely [painted] silks / fol. 43.b. (316–317)
- To improve [i.e., *Verbeteren*] by repeated underpainting in color / fol. 46.b. (326)
- To foreshorten too much [i.e., *Vercortinghe te veel*], not praiseworthy / fol. 13.a. (234)
- Foreshortening in the Landscape / fol. 35.a. (292–293)
- To let the distant Landscape [i.e., *Verre Landtschap*] vanish into the air / fol. 34.b. (292)
- Variety of Figures in the ordering / fol. 17.a. (244)
- Various actions of Figures in the ordering / fol. 17.a. (244)
- To observe the variety of leaves and colors [i.e., *verwen*] / fol. 37.b. (299)
- To temper colors [i.e., *Verwe temperen*], [is] no waste of time / fol. 31.a. (282)
- Colors that best accompany each other / fol. 45.a. 46.a. (320, 322–323)
- Colors that like one another / fol. 45.b. (322)
- Colors were created along with the World / fol. 50.a. (335)
- Colors arose from out of the Elements / fol. 50.b. (335)
- Color[,] what it is, and what it awakens / fol. 50.b. (336)
- Colors are of two kinds / fol. 50.b. (336)
- Color bestows diversity on things / fol. 50.b. (336–337)
- Force and effect of Colors / fol. 51.a 52.a. (337, 340)
- Colors transported Heavenward / fol. 52.a. (340)
- Four colors likened to the four types of Men and the four Planets / fol. 54.b., and to the times of the Year / fol. 55.a. (347)
- How to place a Steady light [i.e., *Vlack licht*] that diminishes on both sides / fol. 18.b. (249)
- Form of Flames [i.e., *Vlammen ghedaente*] according to the stuff by which they are fueled / fol. 31.b. (284)
- Flesh-colored shadows [i.e., *Vleeschachtighe diepselen*] / fol. 49.a. (332)
- To color in a fleshlike way [i.e., *Vleeschich te coloreren*] / fol. 49.b. (333–334)
- Advised to labor diligently [i.e., *Vlijt doen*], to surpass the Italians / fol. 7.a. (217)
- Praiseworthy, to be Universal / fol. 38.b. (302)
- Brow [i.e., *Voorhoofd*][,] accuser of souls, and book of hearts / fol. 25.a. (266)
- Brow likened to Heaven / fol. 25.a. (266)

To detect early [i.e., *Vroech te mercken*], if someone will become a painter / fol. 1.b. (202)

Inadvisable to marry early [i.e., *Vroech trouwen ontraden*]. Early to marry well praiseworthy. Early to marry badly is harmful / fol. 6.b. (215)

Early to bed and to rise in the Summer / fol. 34.b. (291)

To portray a happy temperament [i.e., *Vrolijk ghemoedt*] / fol. 25.a. (266)

Women's flesh fuller [i.e., *Vrouwen ronder van vleesch*] / fol. 11.b. (229)

A Woman's feet together / fol. 13.a. (234)

Women's actions not fierce / fol. 14.b. (238)

Women's flowing Draperies / fol. 43.b. (316)

To paint Vulcan's smithy / fol. 32.a. (284)

W.

Waterfall near Terni, which is beautiful / fol. 30.a. (280)

Water always in the lowlands / fol. 36.b. (297)

Re-reflection [i.e., *Weerschijn*] of nudes onto [adjacent] nudes and fabrics / fol. 33.a. (288)

To observe re-reflection and mixtures / fol. 43.b. (316–317)

To portray footways [i.e., *Wegh*] [trod] through the morning dew / fol. 24.b. [*sic*, 34.b.] (292)

The art of Living well [i.e., *Wellevens const*] must also be considered / fol. 3.b. (207)

To strive for Concinnity [i.e., *Welstant te soecken*] in the coloring of Horses / fol. 39.a. (304)

To paint laboring figures [i.e., *Werckende bootsen*] according to their labor / fol. 13.a. (233)

West-Indians knew of no writing / fol. 51.b. (339)

Laws [i.e., *Wetten*] best serve humankind / fol. 16.b. (243–244)

Eyebrows [i.e., *Wijnbrouwen*] showing a man's thoughts / fol. 25.a.b. (267)

Wimples and veils of the Nymphs / fol. 45.a. (319)

To paint Winter and mists / fol. 35.a. (294)

Wonderful love of Seleucus for his son / fol. 24.a. (263–264)

Wondrous beauty of the Temple of Solomon / fol. 53.a. (342–343)

Movement of pleats and folds[,] in and out [i.e., *Wt en ingaen*] / fol. 43.a. (314–315)

End of the Register.