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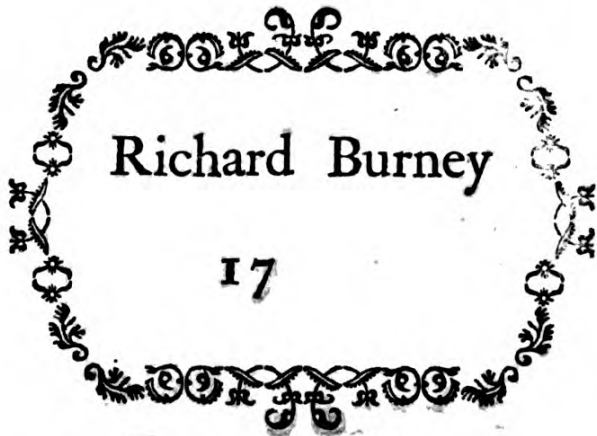
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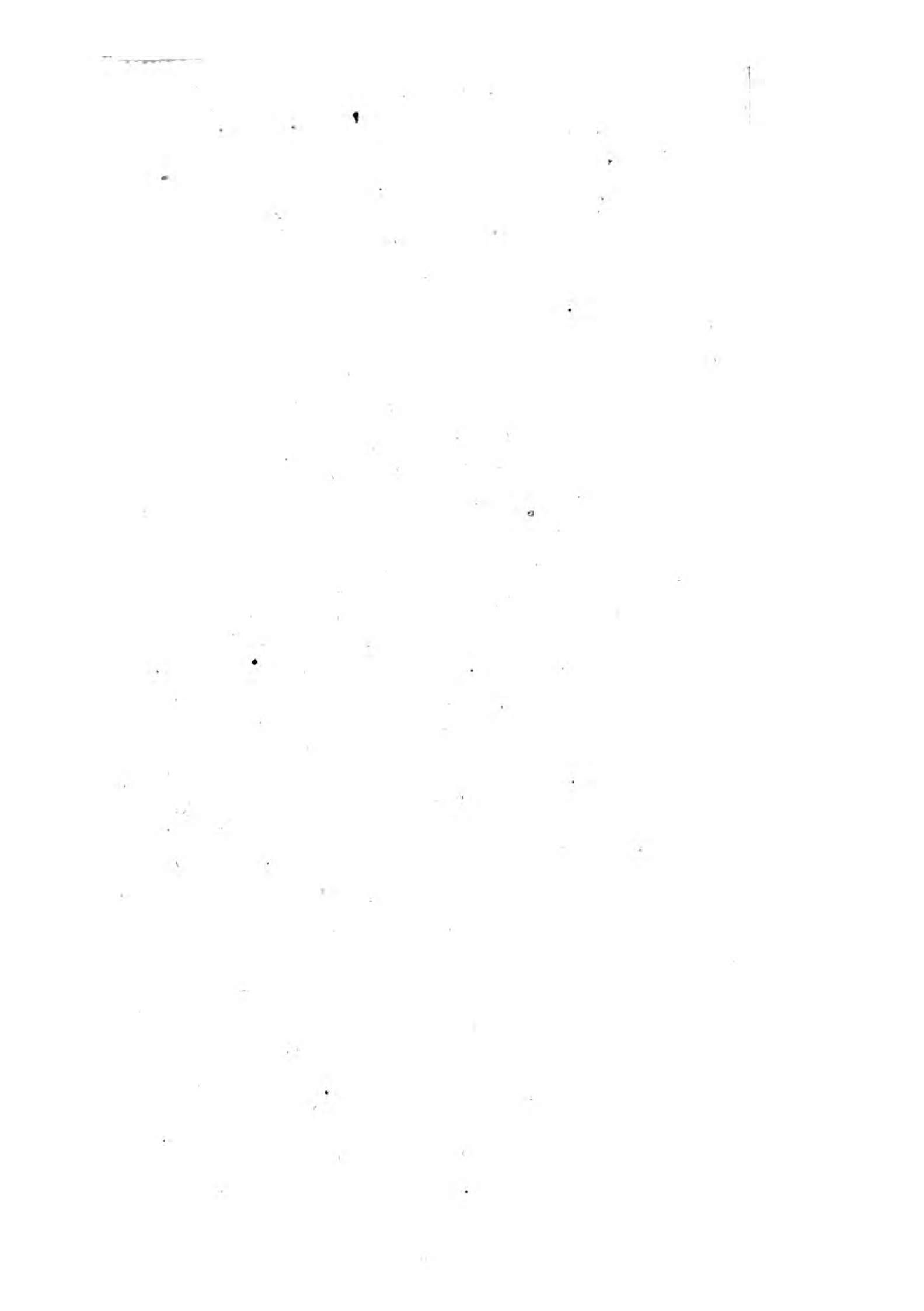
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TWO  
DISCOURSES.

I.

An ESSAY

On the whole

ART OF CRITICISM

as it relates to

PAINTING.

Shewing how to judge

- I. Of the Goodness of a Picture;
- II. Of the Hand of the Master; and
- III. Whether 'tis an Original, or a Copy.

II.

An ARGUMENT in behalf of the  
SCIENCE of a  
CONNaisseur;

Wherein is shewn the

DIGNITY, CERTAINTY, PLEASURE,  
and ADVANTAGE of it.

---

Both by Mr. RICHARDSON.

---

LONDON:

Printed for W. CHURCHILL at the *Black Swan* in *Pater-*  
*Noster-Row*. 1719.

*Prob. 4.*

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Lastly that he would have the Goodness  
to Excuse this Trouble

## To the READER.

Partly for his Own Reputation, and partly upon account of the Deference he has for the Publick; and Especially for the greater part of those who he knew were like to do him the Honour to be his Readers, the Author has spar'd no Pains in the Composing of what he has presum'd to send abroad into the World. So that whatever is Amis in That respect ought to be imputed to some Other Cause than Negligence. But in the Correcting of the Press he freely confesses he has not been Equally Careful. After a Man has sufficiently wearied himself in Considering, Methodizing, Writing, Revising, Altering, and again Revising, to have a New Trouble (a mere Drudgery) to Observe, and Correct, not only what is more Material, but even the Punctuation, Orthography, Capitals, *Italicks*, and every little Grammatical Nicety is Insupportable; but yet This is the Author's proper Business. His Humble Request therefore to the Reader is

1. That before he enters on the Book he would be pleas'd to correct with his Pen (or cause it to be done) those *Errata* in the following List, and which 'tis Hop'd are the most considerable.

2. That he would impute such Others as he may happen to find to some such Cause as that above mention'd, and Correct Them also. And

Lastly that he would have the Goodness to Excuse this Trouble.



## Errata in the First Treatise.

Page	Line	It is	It should be
1	4	actions.	action
8	16	Ortandi	Orlandi
	18	given in	given us
31	20	'tis no	'tis of no
32	13	were	was
52	11	Dispositions.	Descriptions
53	4	Consideration	Considerations
54	22	carefully consider	carefully to consider
56	14	ready ready	ready
64	13	Knees	Knee
97	ult.	The	Thy
129	19	to well	so well
139	1	proof his	proof of his
152	11	We a say	We say
181	20	hominum	hominem
182	7	Arguments	Argument
184	1	together	together with
209	14	Circumstances	Circumstance
212	9	at Deteriora	Deteriora

The Pages are wrong; after 153 comes 174.

## Errata in the Second Treatise.

11	16	whether by	Pleasing, whether by
15	16	set	see
42	25	our Being	of our Being.
57	13	Painting	Painters
88	3	Slight	a Slight
174	after the 7th line insert Cato.		
181	11	Enjoyments	Enjoymens
183	23	Fragance	Eragrance
184	ult.	do Raise	to Raise
186	5	a Quails	Quails
	6	Day, nor	a Day, nor
187	5	like	is like
188	6	Patient	Man
195	4	fit	fit
220	14	was	were

THE  
CONNOISSEUR:

A N  
E S S A Y

On the whole

ART OF CRITICISM

as it relates to

PAINTING.

Shewing how to judge

- I. Of the Goodness of a Picture;
- II. Of the Hand of the Master; and
- III. Whether 'tis an Original, or a Copy.

---

By Mr. RICHARDSON.

---

*— je me suis rejoui de ce que vous êtes le premier des François qui avez ouvert les yeux à ceux qui ne voyent que par ceux d'autrui, se laissant abuser à une fausse Opinion Commune. Or vous venez d'échauffer, & d'amolir une matiere rigide, & difficile à manier: de sorte que deormais il se pourra trouver quelqu'un qui, en vous imitant nous pourra donner quelque chose au benefice de la Peinture.*

*Lettre de M. Pouffin à M. de Cambray. Filibien.*

---

L O N D O N:

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Noster-Row. 1719.







A N

# ESSAY

On the A R T of

*CRITICISM, &c.*



OW little do we know  
what we shall do next!  
We are push'd on to A-  
ction by our Wills, ex-  
cited by the determination of our  
Understandings upon a view of the  
present Sett of Ideas; but These  
changing perpetually, from the  
Impression made upon our Senses

B

by

by external Objects; from the Nature of our Bodies consisting of Fluids and Solids, subject to continual Alterations, and influencing our Minds; from the Inspirations, or Suggestions of higher Agents, or from whatever other Causes, Necessary, or Contingent, a new Determination, a new Will, another Action takes place. Behold the secret *Ressorts* which put us all in motion, from the greatest Captain, or States-man, down to the most inconsiderable Trifler; and in the most Minute, as well as in the most Important; in our Mental, as well as Corporeal, Voluntary Actions, tho' oftentimes they operate with the utmost Rapidity that even Thought it self is capable of. When I publish'd my former Treatise I thought I had done enough this way, and might dedicate my remaining  
Hours

Hours of necessary Vacation from the Business of my Profession, (in which I believe few of my Contemporaries, or Predecessors ever employ'd more) to some less Studious and more Active Amusement than Writing ; But a new Sett of Involuntary Ideas has produced another Determination, which has excited another Will, and I am once more an Author.

I have been often ask'd how we know the Hands of the several Masters, and distinguish Copies from Originals ; and was perswaded, a satisfactory Answer to these Questions would be very acceptable to most Gentlemen, as well as to those particular Enquirers ; To gratify the Publick therefore, together with such of my own Friends, I was determin'd to take This way of answering them all at once, and that more Fully,

and Accurately than could possibly have been done Off-hand, and in the time I could have bestow'd in making Particular Answers ; This moreover, together with what else I shall add in this Discourse, I saw would Compleat what I had to offer on the Subject I had already given the World some of my Thoughts upon.

I might have excused my self, upon account of that Business in the way of my Profession, in which I am constantly engaged ; and 'tis a Plea which, I believe every one that knows me will be ready to make for me ; but there are some Hours, especially in the Winter-Season, not fit for Painting ; nor can a Man always have his Pencil in his Hand in the long Days of Summer. These Portions of Time well husbanded by Temperance, and Prudence, amount

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amount to what is very considerable in the Course of one's Life, and sufficient to dispatch more than will be easily imagin'd by one that never try'd, as being of an inactive Temper, and loving Procrastination; or that lavishes away his Time in Impertinent, or Criminal Amusements.

And as I could not honestly make any of This sort, I will not trouble my Readers with Excuses for my Inability of the Other kind: I assure them I am not Insensible of it My self, but care not how little They Observe it. Such as they are I have given them my Thoughts, and as Well as I could; May every one make the Best Use of the Effects of my Studies in this way, and Those have not been wanting; for as from my Infancy I have never had a taste for the most part,  
of



of what is generally call'd Pleasure, and Diversion, whether from Constitution, or upon a Philosophical, Prudential, or Religious Consideration, but on the contrary always loved Retirement, and Business, and above all other Studies, and Employments that of Painting; and being Competently, not to say Abundantly, furnished with Materials for my Purpose, (would to God however I had seen, or could yet see *Italy*!) I say Thus qualified I have for some Years past apply'd my self, all my Powers of Body and Mind, to this One thing: And (being permitted so to do in This Case) have Thought freely.

I am well aware, that after all, I may peradventure be Sometimes mistaken; let those that think I am so in any instance consider the Matter as I have done, before they  
pro-

pronounce too positively, for neither are They infallible: Readers are too apt at first sight to condemn as Error, what an Author may have found after a laborious, and tedious Enquiry to be Truth. But however others may judge, or whether I am in the right, or mistaken; I stand equally acquitted in my own Mind, having taken the right Way to arrive at Truth. And as my Sentiments in these Matters be they what they will, have not been taken upon Trust, and Implicitly, and without entering my self into the Reason of the thing; what is Error is my own, the Rest derives its Original from the Fountain of Light, and in That Sense, as every other Truth may be said to be, is Divinely inspired.

I ask the Reader's Pardon, for detaining him so long with what  
chiefly

chiefly concerns my self, I will only take leave to plead one Piece of Merit, which I pretend to have with the Publick, and that is, that I have made a new Acquisition for the Common-Wealth of Letters ; I believe this is the only Book extant upon the Subject. *Apelles* wrote many Volumes upon Painting, perhaps among them something might be said on the knowledge of Hands, and how to distinguish Copies from Originals, but These have long ago had the Fate of all things not Immortal. Father *Orlandi* in his *Abcedario Pittorico*, printed at *Bologna* 1704, has given ~~in~~<sup>us</sup> a Catalogue of about 150 Books relating to Painting in several Languages, but none that I can find treats of this Science. *M. de Piles* (to whom we are obliged for some curious, and useful

ful Hints he has furnish'd us with in his several Works) is the only one I know of that has so much as Entred upon this Matter, 'tis but Ten or Twelve Pages in his *Abregé de la Vie des Peintres*, printed at Paris Anno 1715. a small Octavo. If I had receiv'd any Advantage from what he has done on this Head considerable enough to require it, I should not have fail'd to have acknowledg'd it on this Occasion, And yet I believe I have profited by it as much as any Man has, or Can possibly. Not but that *M. de Piles* seems well qualify'd upon several Accounts to have given us great Light in this matter if he had thought fit, but he has not done it, he has only strook out a slight Sketch of some Common, and Obvious Thoughts, and very little more. Whether the Subject

is worthy of a more Elaborate Essay the Reader will judge for Himself; 'Tis evident I thought it was, and I flatter my self it will appear 'twas not without Reason; And as many Gentlemen *pique* themselves of having some share of this kind of Knowledge, and Value themselves upon it; that is, as many as pretend to judge of what Hand a Picture is, or that 'tis an Original, or not, one must suppose that all these think as I do in this Particular.

In a Word, as this is the only Book extant on the Subject, in any Language that I know of, and the Last that I am like to Write, I have endeavour'd to lay together in as good a Method as I was able all my Thoughts on these Matters; Which together with what I have done in my former Discourse is All that I can recollect as Material



( II )

terial on the *Theory* of Painting :  
And thus to my Power I have ac-  
quitted My-self to my Country,  
to the Art, and to the Lovers of  
it.



*Of the Goodness of a Picture,*  
&c.

**W** Herefore callest thou me Good,  
there is none Good but One,  
that is God? Said the Son of God  
to the young Man who prefac'd a  
Noble Question with that Com-  
plement. This is that Goodness  
that is Perfect, Simple, and Pro-  
perly so call'd, 'tis what is Peculiar  
to the Deity, and so to be found  
no where else. But there is ano-  
ther Improper, Imperfect, Com-  
parative Goodness, and no other  
than this is to be had in the Works



of Men, and this admits of various Degrees. This Distinction well consider'd, and apply'd to all the Occurrences of Life would contribute very much to the Improvement of our Happiness here; it would teach us to Enjoy the Good before us, and not reject it upon account of the disagreeable Companion which is inseperable from it; But the use I now would make of it is only to show that a Picture, Drawing, or Print may be Good tho' it has several Faults; To say otherwise is as absurd as to deny a thing is what 'tis said to be, because it has properties which are Essential to it.

In one of the *Tatlers* there is fine Reasoning to this purpose;  
 “ The Heathen World had so little  
 “ Notion that Perfection was to be  
 “ expected amongst Men, that  
 “ among them any one Quality  
 “ or

“ or Endowment in an Heroick  
 “ Degree made a God. *Hercules*  
 “ had Strength, but it was never  
 “ objected to him that he wanted  
 “ Wit. *Apollo* presided over Wit,  
 “ and it was never ask'd whether  
 “ he had Strength. We hear no  
 “ Exceptions against the Beauty  
 “ of *Minerva*, or the Wisdom of  
 “ *Venus*. These wise Heathens  
 “ were glad to Immortalize any  
 “ one serviceable Gift, and over-  
 “ look all Imperfections in the  
 “ Person that had it.

If in a Picture the Story be well  
 chosen, and finely Told (at least)  
 if not Improv'd, if it fill the Mind  
 with Noble, and Instructive Ideas,  
 I will not scruple to say 'tis an  
 excellent Picture, tho' the Drawing  
 be as Incorrect as that of *Correggio*,  
*Titian*, or *Rubens*; the Colouring  
 as Disagreeable as that of *Poli-  
 dore*, *Battista Franco*, or *Michael  
 Angelo*.

*Angelo.* Nay, tho' there is no other Good but that of the Colouring, and the Pencil, I will dare to pronounce it a Good Picture; that is, that 'tis Good in those Respects. In the first Instance here is a fine Story artfully communicated to my Imagination, not by Speech, nor Writing, but in a manner preferable to either of them; In the other there is a Beautiful, and Delightful Object, and a fine piece of Workmanship, to say no more of it.

There never was a Picture in the World without some Faults, And very rarely is there one to be found which is not notoriously Defective in some of the Parts of Painting. In judging of it's Goodness as a *Connoisseur*, one should pronounce it such in proportion to the Number of the Good Qualities it has, and  
 their

their Degrees of Goodness. I will add, and as a Philosopher, one should only consider the Excellency we see, and enjoy That, as being, All belonging to it. No more regretting what it has not, or Thinking of it so as to diminish our Pleasure in that it Has, than we do the want of Taste in a Rose, Speech in a Picture of *V. Dyck*, or Life in one of *Raffaelle*.

There are two ways whereby a Gentleman may come to be Perswaded of the Goodness of a Picture, or Drawing; He may neither have Leisure, or Inclination to become a *Connoisseur* Himself, and yet may delight in these things, and desire to have them; He has no way then but to take up his Opinions upon Trust, and Implicitly depend upon Another's Judgment. Here his Own is determin'd,

min'd, but upon Arguments in favour of the Honesty, and Understanding of the Man he Relies upon; not at all relating to the Intrinsick Worth of the thing in Question; And this may be the Wisest, and Best Course he can take all things consider'd: Tho' 'tis certain when a Man judges for himself he may arrive at a higher Degree of Perswasion that the Picture, or Drawing is Good; because one Man may be as Good a Judge as Another if he applies himself to it; So that here the Gentleman, and his Guide are upon an Equality; Either indeed may be Mistaken, but he that relies upon the Judgment of Another, has a Double Chance against him Over and above, for he may be mistaken in his Opinion of the Honesty, or Understanding of this Other.

This



This way of judging upon the Authority of Another I meddle not with : *The first Thing then to be done in Order to become a good Connoisseur one's Self, is to avoid Prejudices, and false Reasoning.*

We must consider ourselves as Rational Beings at large, no matter of what Age, or of what Country, nor even of what Part of the Universe we are Inhabitants, no more than it would be to consider ourselves as of such a City, or such a Parish. Opinions taken up early, and from those we have Lov'd, and Honour'd, and which we see to be Approved, and Applauded by such, be their Numbers never so great must have no Advantage with us upon These accounts. Neither must our own Passions, or Interest be allow'd to give the least Byas to

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our



our Judgments when we are upon a Rational Enquiry, where all these Things are entirely Heterogeneous. A *Connoisseur* must consider the Ancients, the *Italians*, *V. Dyck*, *Annibale Caracci*, *Giulio Romano*, *Michael Angelo*, and even the Divine *Rafaelle* himself as Fallible, and examine their Works with the same unbiass'd Indifferency, as if he had never heard of such Men. Nor must any Thing be taken for granted; We must examine up to first Principles, and go on Step, by Step in all our Deductions, contenting ourselves with that Degree of Light we can Thus strike out, without fancying any Degree of Assent is due to any Proposition beyond what we can see Evidence for (or what we conceive to be such, which is effectivly so. to us) as to give any such Assent in Reality,

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is utterly impossible : If the Nature of the Thing admits of no Proof we are to give no Assent. And as Truth is uniform, and evermore consistent with itself, the Mind Thus finds itself in perfect Serenity ; whereas we must be eternally perplex'd, and uneasy if we mix Reason with Prejudice, and when we discover a bright Beam of Truth by Rational Evidence, endeavour to reconcile it with Propositions taken up in another Manner, if those happen to be Erroneous ; and still the more, if for the Sake of those unexamin'd Notions we reject what our Reason is otherwise convinc'd of ; for this is offering Violence to that Light which we receiv'd from Above, and wherein our Resemblance with the Father of Light consists.

There are certain Arguments, which a *Connoisseur* is utterly to reject, as not being such by which he is to form his Judgment, of what Use soever they may be to those who are incapable of judging otherwise, or who will not take the Pains to know better. Some of these have really no Weight at all in them, the Best are very Precarious, and only serve to persuade us the Thing is good in general, not in what Respect it is so. That a Picture, or Drawing has been, or is much esteem'd by those who are believ'd to be good Judges; Or is, or was Part of a famous Collection, cost so much, has a rich Frame, or the like. Whoever makes Use of such Arguments as these, besides that they are very fallacious, takes the Thing upon Trust, which a good *Connoisseur* should never condescend

scend to do. That 'tis Old, *Italian*, Rough, Smooth, &c. These are Circumstances hardly worth mentioning, and which belongs to Good, and Bad. A Picture, or Drawing may be too old to be good; but in the Golden Age of Painting, which was that of *Raffaelle*, about Two Hundred Years ago, there were wretched Painters, as well as Before, and Since, and in *Italy*, as well as Elsewhere. Nor is a Picture the Better, or the Worse, for being Rough, or Smooth, simply consider'd. One of the commonest, and most deluding Arguments, that is used on this Occasion is, that 'tis of the Hand of such a One. Tho' this has no great Weight in it, even admitting it to be Really of that Hand, which very often 'tis not: The best Masters have had their Beginnings, and Decays,  
and

and great Inequalities throughout their whole Lives, as shall be more fully noted hereafter. That 'tis done by one who has had great Helps, and Opportunities of improving himself; Or One that Says, he is a great Master, is what People are very ready to be cheated by, and not one Jot the less, for having found that they have been so cheated again, and again before, nay, tho' they justly laugh at, and despise the Man at the same Time. To infer a Thing Is, because it Ought to be, is unreasonable, because Experience shou'd teach us better; but often we think there are Opportunities, and Advantages where there are none, or not in the Degree we imagine; and to take a Man's own Word, where his Interest, or Vanity shou'd make us suspect him is sufficiently unaccountable. Whoever builds  
upon



upon a Supposition of the good Sense, and Integrity of Mankind has a very Sandy Foundation, and yet 'tis what we find many a Popular Argument rests upon, in Other Cases, as well as in This. But, (as I said) whether These kind of Arguments above-mention'd have any thing in them, or not, a *Connoisseur* has nothing to do with them; his Business is to judge from the Intrinsic Qualities of the thing itself; as when a Man receives a Proposition in Divinity, (for Example) not because 'twas believ'd by his Ancestors, or establish'd a Thousand Years ago, or for whatever other such like Reasons; but because he has examin'd, and consider'd the Thing itself, as if it were just now offer'd to the World, and absolutely divested of all those collateral Advantages.



*In making our Remarks upon a Picture, or a Drawing, we are only to consider what we Find, without any Regard to what, perhaps, the Master Intended.* 'Tis commonly said of Commentators, that they discover more Beauties than the Author ever thought of: Perhaps they do; and what then? Are they less Beauties for that, or less worthy our Notice? Or is there not Defects also that were never intended? If One may not be brought to Account, neither let the Other: This is the Advantage a Writer, or Painter, or any other Artist ought to have, his Lucky Inadvertencies should help to ballance against his Unlucky Ones.

But after all, perhaps these Beauties were thought of, and intended by the Master, or Author; and perhaps, a great many more than  
 than

than the Commentator ever dreamt of : And Perhaps also what are judg'd to be Defects are not so. The Author, or Artist of what sort soever (if he be a Good one especially) is in more danger of suffering by the Oversight, Ignorance, Malice, or other Evil Quality of his Commentators than he is likely to Gain by their Penetration, Indulgence, Good Nature, or whatever other Good Quality. Commentators are in a fine Scituation ! We, like the poor Mariners with infinite Pains, and Hazards fetch in from all Parts things for Use, or Delight, They, like the Merchant at their Ease receive all from our hands, and say This is Well, or That Ill, as their Fancy is. For God's sake Let us have Justice, if we are not allow'd Indulgence : Let there not be a Draw-back up-  
E on

on what is Well, and none on what is Amis: Either let Supposes, and Peradventures be equally Admitted on Both sides; Or (which is better) Let them be intirely Excluded.

*To judge of the Goodness of a Picture, Drawing, or Print, 'tis necessary to establish to our Selves a System of Rules to be apply'd to that we intend to give a Judgment of; These are no other than those which he that is to give such Judgment wou'd have been directed by had he been to have Made, what now he is to Judge of.*

And these Rules must be our Own; whether as being the result of our Own Study, and Observation, and Drawn up, and Compos'd by Us; Or by some Other, and Examin'd, and Approv'd by Us.

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Here in Order to make this Discourse as compleat as I could I should have been obliged to have given such a System, But having done that at large in my Former Essay That Affair is over, 'tis at the Reader's Service, and he may Use That, or any Other, or One compos'd out of several, with Additions, and Improvements, or without as he thinks fit: However I will here make him an Offer of an Abstract of what I take to be those by which a Painter, or *Connoisseur* may safely conduct himself, referring to the Book it self for further Satisfaction.

I. The Subject must be finely Imagin'd, and if possible Improv'd in the Painters Hands; He must Think well as a Historian, Poet, Philosopher, or Divine, and

moreover as a Painter in making a Wise Use of all the Advantages of his Art, and finding Expedients to supply its Defects.

II. The Expression must be Proper to the Subject, and the Characters of the Persons; It must be strong, so that the Dumb-shew may be perfectly Well, and Readily understood. Every Part of the Picture must contribute to This End; Colours, Animals, Draperies, and especially the Actions of the Figures, and above all the Airs of the Heads.

III. There must be One Principal Light, and This, and all the subordinate ones with the Shaddows, and Reposes, must



must make One, Intire, Harmonious Mass ; The several Parts must be well Connected, and Contrasted, so as that the *Tout-ensemble* must be Grateful to the Eye ; as a good piece of Musick is to the Ear. By this Means the Picture is not only more Delightful, but better Seen, and Comprehended.

IV. The Drawing must be just ; nothing must be Flat, Lame, or Ill-Proportion'd ; and these Proportions shou'd vary according to the Characters of the Persons drawn.

V. The Colouring whether Gay, or Solid, must be Natural, Beautiful, and Clean, and what the Eye is delighted with, in Shaddows as well

as

as Lights, and Middle Tints.

VI. And Whether the Colours are laid on Thick, or Finely Wrought it must appear to be done by a Light, and Accurate Hand.

*Lastly*, Nature must be the Foundation, That must be seen at the Bottom; But Nature must be Rais'd; and Improv'd, not only from what is Commonly seen, to what is but Rarely, but even yet higher, from a Judicious, and Beautiful Idea in the Painters Mind, so that Grace and Greatness may shine throughout; More, or Less however as the Subject may happen to be. And herein consists the Principal Excellency of a Picture, or Drawing.

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These few plain Rules being thoroughly Comprehended, and Remembred, which may be done with a tolerable Measure of Good Sense, a little Trouble in Reading, and a good deal of Observation on Nature, and Pictures, and Drawings of Good Masters I will venture to say are sufficient to qualifie a Gentleman to be a good Judge in these Matters as being derived from, and evidently founded upon Reason; and tho' not destitute of Abundant Authority, yet neither Borrowed from Thence, or at all trusting to That for their Support.

And let me be permitted to say it Without Vanity, (tho' if it were With it 'tis <sup>of</sup> no Importance to the Reader) I advance nothing upon the foot of Authority. Whatever Authorities there are for any Proposition Their Value Consists in their being derived from Reason,  
and

and they weigh with Me in proportion as I see they do so ; They then become My Own, and I have no occasion to produce the Author but the Reason : Or (if that be obvious) leave it to be observed by the Reader.

And the matter would terminate Here tho' we had a Book of Rules for Painting said to be written by *Apelles* himself, and it were allowed that what *Apelles* said ~~were~~<sup>as</sup> Infallibly true ; For then, instead of saying Are these Rules Good, Are they founded upon Reason ; the Question would only be, Are they really of Him : Their Authority Then will rest, not upon the Credit of *Apelles*, but upon the Testimony of Those that say they are His. Which I shall not want if I find the Rules to be Good, and if I do not 'twill be Insufficient : And all This without

out the least prejudice to the profound Respect I have for *Apelles*, nay 'tis a Necessary Consequence of it.

*To judge of the Degrees of Goodness of a Picture or Drawing 'tis necessary that the Connoisseur should be thoroughly acquainted, & perpetually conversant with the Best.* For how perfectly soever he may be Master of the Rules of the Art he will know that Those are like what Divines call *Precepts of Perfection*; that is they are given as what we should Endeavour to go by as far as we are Able. The Best things We Know will be the Standard by which we shall Judge of Those, and all the rest. *Carlo Maratti*, and *Giuseppe Chiari* will be a *Rafaelle*, and *Giulio Romano* to him who has never seen better; and Then an Inferiour Master will make a good *Carlo*. I have been



surpriz'd to observe what Pleasure Some *Connoisseurs* have taken in what Another look'd upon with Little, if not with Contempt, 'till I have consider'd One was not so well acquainted with the Works of the Best Masters as the Other, and that accounts for it sufficiently.

All the different Degrees of Goodness in Painting may be reduc'd to these three General Classes. The *Mediocre*, or Indifferently Good, The Excellent, and the Sublime. The first is of a large Extent; the second much Narrower; and the Last still more so. I believe most people have a pretty Clear, and Just Idea of the two former; the other is not so well understood; which therefore I will define according to the Sense I have of it; And I take it to consist of some few of the Highest Degrees of Excellence in those  
Kinds

Kinds, and Parts of Painting which are Excellent ; The Sublime therefore must be Marvellous, and Surprising, It must strike vehemently upon the Mind, and Fill, and Captivate it Irresistably.

*As when Autumnal Rains, or Melted Snows  
From off the Mountains with impetuous Haste  
Descend to seek Repose in lower Grounds,  
Or in some neighb'ring River's Ouzy Bed,  
No more the Peaceful Stream within its Banks  
With crooked Wandring Regularly flows,  
But with communicated Rage usurps  
Unjust Dominion, and with Course direct  
Despising Opposition drives along.*

I confine the Sublime to History, and Portrait-Painting ; And These must excell in Grace, and Greatness, Invention, or Expression ; and that for Reasons which will be seen anon. *Michael Angelo's* Great Style intitles Him to the Sublime, not his Drawing ; 'Tis that Greatness, and a competent degree of Grace, and not his Colouring that makes *Titian* capable of it : As *Correggio's*

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Grace, with a sufficient mixture of Greatness gives this Noble Quality to His Works. *Van Dyck's* Colouring, nor Pencil tho' perfectly fine would never introduce him to the Sublime ; 'tis his Expression, and that Grace, and Greatness he possess'd, (the Utmost that Portrait-Painting is Justly capable of) that sets some of his Works in that Exalted Class ; in which on That account he may perhaps take place of *Rafaelle* himself in That Kind of Painting, if that Great Man's Fine, and Noble Idea's carried him asmuch above Nature Then, as they did in History, where the utmost that can be done is commendable ; a due Subordination of Characters being preserved ; And thus (by the way) *V. Dyck's* Colouring, and Pencil may be judg'd Equal to that of *Correggio*, or any other Master.

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In Writing, the Sublime is consistent with great Irregularity ; nay that very Irregularity may produce that Noble effect ; as in that wonderful Place in *Milton*.

—————*Headlong themselves they threw  
Down from the Verge of Heaven, Eternal Wrath  
Burnt after them to the bottomless pit.*

The last Bad Verse contributes to the Horrible Idea which is to be rais'd here ; but if it did not, the Thought would be Sublime, not the Verse : So in Painting the Sublimity of the Thought, or Expression may be consistent with bad Colouring, or Drawing, and these may help to produce that fine effect ; If they do not, That will make Them Overlook'd, or even Prejudice us in their favour ; However 'tis not those Defects, but what is Excellent that is Sublime.

Upon this occasion 'tis fit to Enquire (*en passant*) Whether  
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'tis our Interest to have so Refin'd a Taste in General, as to be pleas'd only with a very Few things, and which are Rarely to be found, which therefore Contracts our Enjoyments, whereas 'tis our business rather to Enlarge them. It will be readily suggested in Answer to this, That what is Lost upon account of the Number of our Pleasures, will be Gain'd in the Weight of them: The Question then will be, Whether the Noisy, Tumultuous Pleasures of the Vulgar are not Equivalent to those which the most Refin'd Wits taste; that is, whether One Man is not as Happy, or Pleas'd (which is the Same thing) with an Uncommon, Diverting Accident at the Bear-Garden, or with a Bad Picture, as Another in considering some of the Noblest Instances of the Sublime in *Rafaele*, or *Homer*:  
The



The Answer to which is very short, He is not ; and that for the same Reason as an Oyster is not capable of the same Degree of Pleasure as a Man. It will not follow however that upon the foot of the account One is more Happy than the Other, because that delicacy, and Acuteness of Mind which is susceptible of the greatest Pleasure, is proportionably so with respect to its Contrary : But the Competition is not now betwixt Enjoyment, and Misery, but One Pleasure, and Another. And thus it appears, that a Man is in no danger of diminishing his Happiness by Refining his Taste.

Hitherto I have been considering the Goodness of a Picture as being done according to the Rules of the Art ; There is another kind of Goodness, and that is, As the Picture, or Drawing Answers the  
Ends

Ends intended to be serv'd by them ; Of which there are Several, but all reducible to these two General ones, Pleasure, and Improvement.

I am sorry the Great, and Principal End of the Art has hitherto been so little Consider'd ; I don't mean by Gentlemen only, or by Low, Pretended *Connoisseurs*, But by those who ought to have gone higher, and to have Taught Others to have Followed them. 'Tis no Wonder if many who are accus- tom'd to Think Superficially look on Pictures as they would on a Piece of Rich Hangings ; Or if such as These, (and some Painters among the rest) fix upon the Pen- cil, the Colouring, or perhaps the Drawing, and some little Circum- stantial Parts in the Picture, or even the just Representation of common Nature, without pene- trating

trating into the Idea of the Painter, and the Beauties of the History, or Fable. I say 'tis no wonder if this so frequently happens when those whether Ancients or Moderns, who have wrote of Painting, in describing the Works of Painters in their Lives, or on other occasions have very rarely done any more; Or in order to give us a Great Idea of some of the Best Painters have told us such Silly Stories as that of the Curtain of *Parrhasius* which deceiv'd *Zeuxis*, of the small lines one upon the other in the Contention between *Apelles* and *Protogenes*, (as I remember, 'tis no matter of whom the Story goes) of the Circle of *Giotto*, and such like; Trifles, which if a Man were never so expert at without going many degrees higher he would not be worthy the name of a

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Painter, much less of being remembered by Posterity with Honour.

'Tis true there are some Kinds of Pictures which can do no more than Please, as 'tis the Case of some Kinds of Writings ; but one may as well say a Library is only for Ornament, and Ostentation, as a Collection of Pictures, or Drawings. If That is the Only End, I am sure 'tis not from any Defect in the Nature of the Things themselves.

I repeat it again, and would inculcate it, Painting is a fine piece of Workmanship ; 'tis a Beautiful Ornament, and as such gives us Pleasure ; But over and above this We PAINTERS are upon the Level with Writers, as being Poets, Historians, Philosophers and Divines, we Entertain, and Instruct equally with Them. This

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is true and manifest beyond dispute whatever Mens Notions have been;

*To wake the Soul by tender Strokes of Art,  
To raise the Genius, and to mend the Heart.*

Mr. Pope.

is the business of Painting as well as of Tragedy.

There being Pictures of several Kinds, some capable only of Pleasing, and Others also of Instructing, and Improving the Mind; which is the Nobler End, a Difference ought to be made accordingly; Two Pictures may be equally Good, with respect to the Rules of the Art, Equally Well Drawn, Colour'd, &c. but very Different with respect to the Rank they ought to hold in our Estimation: a Boot opening of Mussels, and a St. *John* may be One as well Painted as the Other, but



there can be no Dispute when the Question is which of these two is Preferable.

So several of the Parts of Painting may be equally well in the same Picture, but they are not Equally Considerable in Themselves; a Fine Pencil (for Example) is not comparable to a Fine Invention.

*When therefore we are to make a Judgment in what Degree of Goodness a Picture or Drawing is we should consider its Kind first, and then its several Parts.* A History is preferable to a Landscape, Sea-piece, Animals, Fruit, Flowers, or any other Still-Life, pieces of Drollery, &c.; the reason is, the latter Kinds may Please, and in proportion as they do so they are Estimable, and that is according to every one's Taste, but they cannot Improve the Mind,  
they

they excite no Noble Sentiments ; at least not as the other naturally does : These not only give us Pleasure, as being Beautiful Objects, and Furnishing us with Ideas as the Other do, but the Pleasure we receive from Hence is Greater (I speak in General, and what the nature of the thing is capable of) 'tis of a Nobler Kind than the Other ; and Then moreover the Mind may be Inrich'd, and made Better.

A Portrait is a sort of General History of the Life of the Person it represents, not only to Him who is acquainted with it, but to Many Others, who upon Occasion of seeing it are frequently told, of what is most Material concerning Them, or their General Character at least ; The Face ; and Figure is also Describ'd and as much of the Character as appears  
by

by These, which oftentimes is here seen in a very great Degree. These therefore many times answer the Ends of Historical Pictures. And to Relations, or Friends give a Pleasure greater than any Other can.

There are many Single Heads which are Historical, and may be apply'd to several Stories. I have many such; I have for Instance a Boy's Head of *Parmeggiano* in whose Every Feature appears such an overflowing Joy, and that too not Common, but Holy, and Divine that I imagine him a little Angel rejoicing at the birth of the Son of God. I have another of *Leonardo da Vinci* of a Youth very Angelical, and in whom appears an Air such as *Milton* describes

—————*Dim Sadness did not spare  
That time Celestial Visages, yet mixt  
With Pity, violated not their bliss.*

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This I suppose to be present at the Agony of our Lord, or his Crucifixion, or seeing him dead, with his Blessed Mother in that her vast Distress. Single Figures may be also thus apply'd, and made Historical. But Heads not Thus Applicable, must be reckoned in an Inferiour Class and more, or less so according as they happen to be. As Portraits Unknown are not Equally considerable with Those that are ; Tho' upon account of the Dignity of the Subject they may be reckon'd in the first Class of Those wherein the Principal End of Painting is not fully Answer'd ; but capable however of the Sublime.

The Kind of Picture, or Drawing having been consider'd, regard is to be had to the Parts of Painting ; we should see in which of These they excell, and in what Degree. And

And these several Parts do not Equally contribute to the Ends of Painting: but (I think) ought to stand in this Order.

*Grace and Greatness,*  
*Invention,*  
*Expression,*  
*Composition,*  
*Colouring,*  
*Drawing,*  
*Handling.*

The last can only Please; The next (by which I understand Pure Nature, for the Great, and Gentle Style of Drawing falls into another Part) This also can only Please, Colouring Pleases more; Composition Pleases at least as much as Colouring, and moreover helps to Instruct, as it makes those Parts that do so more conspicuous.



spicious; Expression Pleases, and Instructs Greatly; the Invention does both in a higher Degree, and Grace, and Greatness above all. Nor is it peculiar to That Story, Fable, or whatever the Subject is, but in General raises our Idea of the Species, gives a most Delightful, Vertuous Pride, and kindles in Noble Minds an Ambition to act up to That Dignity Thus conceived to be in Humane Nature. In the Former Parts the Eye is employ'd, in the Other the Understanding.

By thus considering in what rank of Estimation the several Parts of Painting ought to stand, we may (by the way) observe what Degrees of Merit each Master has, for That is More, or Less in proportion as he has Excell'd in those Parts which are Preferable. Thus *Albert Durer* tho'

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his Design was very Correct, can by no means stand in Competition with *Coreggio*, who was Defective in that Particular, because the Latter had Grace and Greatness, which the Other had not.

And thus too it is seen that Drawings (generally speaking) are Preferable to Paintings, as having those Qualities which are most Excellent in a Higher Degree than Paintings generally have, or can possibly have, and the Others (excepting only Colouring) Equally with them. There is a Grace, a Delicacy, a Spirit in Drawings which when the Master attempts to give in Colours is commonly much diminish'd, both as being a sort of Copying from those First Thoughts, and because the Nature

ture of the Thing admits of no better.

There are Other Considerations relating to Pictures, Drawings, and more particularly to Prints ; But as These are Intirely Distinct from that of their Goodness as Works of Art, and are only concerning their Value to the Buyer, or Seller, such as the Condition they are in, their Rarity, or other such like Circumstances ; Tho' These things are of Importance on some Occasions they are Foreign to the Subject of my present Discourse, and so 'tis enough just to have mention'd them.

*Whatever we look upon therefore should be consider'd Distinctly, and Particularly, and not only seen in General to be Fine, or Not, but wherein 'tis One, or the Other.* Most of Our Writers have been

very superficial in This respect ; They have said where a Picture of such a Master was, and have told us the Subject, and bestow'd certain Epithets upon it, as that it was Divine, Surprizing, or that such a Figure seem'd to be Alive, and the like ; and this without distinction to Works of very Different Characters, but the same General <sup>Descriptions</sup> ~~Dispositions~~ serve for all ; to that we can have no Clear Idea of them from those Authors ; and I don't doubt but most of those that look upon Pictures, or Drawings take in such Imperfect, Unform'd, and Confus'd Ideas ; If we are Pleas'd or Displeas'd, if our Minds are Improv'd, or Hurt, we should observe from what Cause this has happen'd ; What Part of Painting has the Master succeeded, or been Defective in, and to what  
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Degree? Or is this Owing to the Subject, rather than to the Manner of Treating it, and how far? Such, and the like considerations will help to give us Clear, and Distinct Ideas of the Work, and the Master, which a good *Connoisseur* should always form in his Mind. And the better to do this he should

Lastly, *Observe Method, and Order in his way of Thinking*; not mixing, and jumbling Observations of different kinds, but going on Gradually from one thing to another, Dispatching the first before we embarras our Selves with any other.

Gentlemen may do as they please, the following Method seems to Me to be the most Natural, Convenient, and Proper.

Before you come so near the Picture to be Consider'd as to  
look



look into Particulars, or even to be able to know what the Subject of it is, at least before you take notice of That, Observe the *Tout-ensemble* of the Masses, and what Kind of one the Whole makes together. It will be proper at the same Distance to consider the General Colouring; whether That be Grateful, Chearing, and Delightful to the Eye, or Disagreeable; Then let the Composition be Examin'd Near, and see the Contrasts, and other Particularities relating to it, and so finish your Observations on That Head. The same Then may be done with respect to the Colouring; then the Handling, and afterwards the Drawing; These being dispatch'd the Mind is at liberty carefully<sup>to</sup> consider the Invention; then to see how well the Expression is perform'd, And Lastly,  
 What

What Grace and Greatness is spread throughout, and how suitable to each Character.

*Monsieur de Piles* has a pretty Invention of a Scale whereby he gives an Idea in short of the Merit of the Painters, I have given some Account of it in the latter end of my former Essay: This, with a little Alteration and Improvement may be of great use to Lovers of Art, and *Connoisseurs*.

I will keep to the Number 18 to denote the highest Degree of Excellence, and That, and the preceeding one shall stand for the Sublime in those Parts of Painting that are capable of it. 16. 15. 14. 13. shall denote Excellence in these 4 Degrees, as from 12 to 5 Inclusive shall signify the *Mediocre*: And tho' Bad Pictures are not worth our notice,

tice, Good ones may be Bad in some Particulars, I will therefore reserve the other 4 Numbers to express That. Not that the Province of Bad is equal in Extent to that of Excellent, but because Good Masters whose Works I am only concern'd about very rarely Sink many degrees into Ill; If it should so happen let That be mark'd with a Cypher only.

The use to be made of this Scale is this; A little Pocket-Book might be always ready ready, every leaf of which should be prepar'd as shall be seen presently, And when one considers a Picture an Estimate might be made of it by putting such Figures under each Head as shall be judg'd proper; or more than one if in one part of the Picture there be any considerable difference from what is in Another;  
or

or if there be a double consideration requiring it.

I will give a Specimen of what I have been proposing, and the Subject shall be a Portrait of *V. Dyck* which I have, 'tis a Half-length of a Countess *Dowager* of *Exeter*, as I learn from the Print made of it by *Faithorn*, and that is almost all one can learn from That concerning the Picture besides the General Attitude, and Disposition of it.

The Dress is Black Velvet, and That appearing almost one large Spot, the Lights not being so managed as to connect it, with the other parts of the Picture; The Face, and Linnen at the Neck, and the two Hands, and broad Cuffs at the Wrists being by this means three several Spots of Light, and that near of an equal degree, and forming al-

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most an Equilateral Triangle, the Base of which is parallel to that of the Picture, the Composition is Defective; and this occasion'd chiefly from the want of those Lights upon the Black. But so far as the Head, and almost to the Waist, with the Curtain behind, there is an Admirable Harmony; the Chair also makes a Medium between the Figure, and the Ground. The Eye is deliver'd down into that Dead Black Spot the Drapery with great Ease, the Neck is cover'd with Linnen, and at the Breast the top of the Stomacher makes a streight line. This would have been very harsh, and disagreeable but that 'tis very Artfully broken by the Bowes of a Knot of narrow Ribbon which rise above that Line in fine, well-contrasted Shapes.

This



This Knot fastens a Jewel on the Breast, which also helps to produce the Harmony of this part of the Picture, and the white Gloves which the Lady holds in her Left Hand, helps the Composition something as they vary That Light Spot from That which the Other Hand, and Linnen makes.

The *Tout-ensemble* of the Colouring is Extreamly Beautiful; 'Tis Solemn, but Warm, Mel- low, Clean, and Natural; The Flesh, which is exquisitely good, especially the Face, the Black Habit, the Linnen and Cushion, the Chair of Crimson Velvet, and the Gold Flower'd Curtain mixt with a little Crimson have an Admirable effect, and would be Perfect were there a Middle Tinct amongst the Black.

The Face, and Hands, are a Model. for a Pencil in Portrait-Painting; 'Tis not *V. Dyck's* first Labour'd *Flemish* Manner, nor in the least Careless, or Slight; the Colours are well wrought, and Touch'd in his best Style; that is, the Best that ever Man had for Portraits; nor is the Curtain in the least inferiour in this Particular, tho' the Manner is vary'd as it ought to be, the Pencil is There more seen than in the Flesh; the Hair, Veil, Chair, and indeed throughout except the Black Gown is finely Handled.

The Face is admirably well Drawn; the Features are pronounc'd Clean, and Firmly, so as 'tis evident he that did That conceiv'd strong, and Distinct Ideas, and saw wherein the Lines that form'd Those differ'd from all others;

others; there appears nothing of the Antique, or *Raffaelle*-Tast of Designing, but Nature, well understood, well chosen, and well manag'd; the Lights, and Shadows are justly plac'd, and shap'd, and both sides of the Face answer well to each other. The Jewel on the Breast is finely dispos'd, and directs the Eye to the line between the Breasts, and gives the Body there a great *Relief*, the Girdle also has a good effect, for by being mark'd pretty strongly the Eye is shown the Waist very readily. The Linnen, the Jewel, the Gold Curtain, the Gauze Veil are all extremely Natural, that is they are justly Drawn, and Colour'd. But the Want of those Lights I have so often lamented is the Cause that the Figure does not appear  
to

to sit firmly, the Thighs and Knees are lost. Nor is the Drawing of the Arms, nor even of the Hands altogether as one would wish particularly the Left, and that not only in the Outline, but the Lights, and Shadows; especially of that Hand, which by being too Light is brought out of its true place, 'tis nearer the Eye than it ought to be. There are also some Oversights in the Perspective of the Chair, and Curtain; In the *Lineal* Part of the former, and in the *Aerial* Part in both.

These being thus dispatch'd we are at liberty to consider the Invention. *V. Dyck's* Thought seems to have been that the Lady should be sitting in her Own Room receiving a Visit of Condolance from an Inferiour with  
great

great Benignity ; as shall be seen presently, I would here observe the Beauty, and Propriety of this Thought. For by This the Picture is not an Insipid Representation of a Face, and Dress, but here is also a Picture of the Mind, and what more proper to a Widow than Sorrow ? And more becoming a Person of Quality than Humility, and Benevolence ? Besides had she been supposed to have appear'd to her Equals, or Superiours, the Furniture of the Place must have been Mourning, and her Gloves on, but the Colours of the Curtain, and Chair, and the *Contrast* occasion'd by the Gloves in her Hand have a fine effect.

Never was a Calm Becoming Sorrow better Express'd than in this Face chiefly there where



where 'tis always most conspicuous, that is in the Eyes: Not *Guido Reni*, no, nor *Raffaelle* himself could have Conceiv'd a Passion with more Delicacy, or more Strongly Express'd it! To which also the Whole *Attitude* of the Figure contributes not a little, her Right Hand drops easily from the Elbow of the Chair which her Wrist lightly rests upon, the other lies in her Lap towards her Left Knee, all which together appears so Easy, and Careless, that what is Lost in the Composition by the Regularity I have taken notice of, is Gain'd in the Expression; which being of greater Consequence justifies *V. Dyck* in the main, and shows his great Judgment, for tho' as it Is, there is (as I said) something amiss, I cannot conceive any way of  
Avoid-

Avoiding That Inconvenience  
without a Greater.

And notwithstanding the Defects I have taken the Liberty to remark with the same Indifference as I have observed the Beauties, that is, without the least regard to the Great Name of the Master, There is a Grace throughout that Charms, and a Greatness that Commands Respect; She appears at first Sight to be a Well-bred Woman of Quality; 'tis in her Face, and in her Mien; and as her Dress, Ornaments, and Furniture contribute something to the Greatness, the Gauze Veil coming over her Forehead, and the Hem of it hiding a Defect (which was want of Eye-brows,) is a fine Artifice to give more Grace. This Grace, and Greatness is not that of *Raffaelle,*

*faelle*, or the Antique but 'tis what is suitable to a Portrait; and one of Her Age, and Character, and consequently better than if she had appear'd with the Grace of a *Venus*, or *Helena*, or the Majesty of a *Minerva*, or *Semiramis*.

It remains to consider this Picture in the Other View; We have seen in what degree the Rules of Painting have been Observ'd; Let us now enquire how far the Ends of Pleasure, and Advantage are answer'd.

And This is More, or Less as my Fancy, Judgment, or other Circumstances happen to be; These Considerations are purely Personal, and every Man must judge for himself. Here therefore I shall be very short, I will omit many Reflections that  
I

I might make, and Expatiate upon, and only touch some of the Principal.

The Beauty, and Harmony of the Colouring gives Me a great Degree of Pleasure ; for tho' This is Grave, and Solid, it has a Beauty not less than what is Bright, and Gay. So much of the Composition as is Good does also much Delight the Eye ; And tho' the Lady is not Young, nor remarkably Handsome, the Grace, and Greatness that is here represented pleases exceedingly. In a Word, as throughout this whole Picture one sees Instances of an Accurate Hand, and Fine Thought, These must give proportionable Pleasure to so hearty a Lover as I am.

The Advantages of this Picture to Me, as a Painter are very considerable.

siderable. A better Master for Portrait-Painting never was, and a better Manner of this Master I have never seen: There is such a Benignity, such a Gentile, Becoming Behaviour, such a Decent Sorrow, and Resignation Express'd here, that a Man must be very Insensible that is not the Better for considering it, The Mourning Habit excites Serious Thoughts, which may produce Good Effects. But what I confess I am particularly affected with, I who (I thank God) have for many Years been happy as a Husband, is the Circumstance of Widdowhood, Not that it gives me Sorrow as remembering the Conjugal Knot must be cut, but I Rejoyce that it Yet subsists;

*Hail*



*Hail Sacred Wedlock where Discretion joyn'd  
With Vertue Chooses, and Approves the Choice.  
" Perpetual Fountain of Domestick Sweets!  
" Here Love his Golden Shafts employs, Here Lights  
" His constant Lamp, and Waves his purple Wings,  
" Reigns here, and revels; Not in the Bought Smile  
Of Harlots, Equally obtain'd by All,  
And with Contempt, and Various Terrors mixt.  
This Sweet Society dissolves our Fears,  
Doubles our Pleasures, and divides our Cares;  
Here Love with Friendship, and Esteem is found,  
And mutual Joy with Innocence is crown'd.*

I will only add before I produce my Scale, that This being a Portrait, and the Face therefore by much the most considerable I have made a particular Column for That which for other Pictures is not necessary.

*Countess*

Countess DOWAGER of  
Exeter.

V. D Y C K.

OCTOBER the 16th, 1717.

FACE.

<i>Composition</i>	10	18
<i>Colouring</i>	17	18
<i>Handling</i>	17	18
<i>Drawing</i>	10	17
<i>Invention</i>	18	18
<i>Expression</i>	18	18
<i>Grace and Greatness</i>	18	18

<i>Advantage</i>		<i>Pleasure</i>
18	<i>Sublime.</i>	16

The

The Blank is for Landskip, or Animals, or any other Particular in a History, or Portrait that is worthy remarking in an Article by it self. That at the bottom is for any Memorandum that may be thought proper besides what is said a top where the Picture, Owner, Time seen, &c. may be specify'd.

Whoever practices a Regular Way of Considering a Picture, or Drawing, will, I am confident, find the Benefit of it; And if they will moreover note down the Degrees of Estimation in This manner 'twill be of further Use; 'twill give a Man a more clear, and distinct Idea of the Thing, 'twill be a further Exercise of his Judgment, a Remembrance of what he has seen, and by considering

dering It together with the Picture Months, or Years, afterwards he will see whether his Judgment is alter'd, and wherein.

And if still any one will give himself the trouble to make a Dissertation upon what he thinks worthy of it, such a Scale of Merit made upon the place will serve as short Notes to help his Memory if he has not the Picture before him; But the making such a Dissertation will be a fine Exercise of a Gentleman's Abilities as a *Connoisseur*, and may moreover be an agreeable Amusement.

In such Dissertation it will not be necessary for any One to confine himself to the Order in which 'tis best to Consider the Picture; he may begin at the Invention,  
if

if a History, or at the Face, if a Portrait, Or how he thinks best. And remark on the Advantage, and Pleasure to be had from it, or Not.

Notwithstanding what I have already done I fancy an Example of such a Dissertation will not be Unacceptable, because it shall be of a very Capital Picture, and one wherein there is an Instance of Expression which will be Supplemental to the Chapter in my Theory on that Head; 'Tis what I have not mentioned there, for I had not seen one of that kind when I wrote that.

The Specimen I am now about to give is part of a Letter (tho' in another Language) written to a Gentleman at *Rotterdam*, an Excellent *Connoisseur*, a Hearty Lover of the Art, and Master of



a Noble Collection of Pictures, Drawings, and Antiques ; and One for whom I have upon These, and many Other Accounts the utmost Respect, and Friendship that 'tis possible to have for one whom I have never had the Happiness to See, or Converse with Otherwise than at this Distance, Tho' my Son has, and has received particular Marks of his Favour. The Correspondence we have the honour to have with him is by Me, and my Son Jointly, for Reasons not here necessary to be given, Only in General I cannot forbear saying that the Vertue, Dutiful Behaviour, Industry, Learning, Good Sense, and other Excellent Qualities of my Son, Together with his Taste, and Judgment, in our Art, which is Equal to a Father's  
Utmost

Utmost Hopes, and Expectations, justly demands My Friendship, besides Something More than Common Paternal Love. This I the rather choose to Say because I know His Modesty would oppose it, and perhaps 'tis the Only Instance where One of Us will do what he knows the Other would not approve.

————— A Friend of ours (Mr. *Thornhill* an Excellent History-Painter) has been in *France* lately, and has bought several good Pictures, some of which are arrived, the Principal of these is a Capital one indeed; we will give you as good an account of it as we can, and of the other when they arrive if they merit it as we believe they will.

This is of *N. Poussin*, 'tis 3 Foot 3 Inches long, and 2 Foot  
L 2                      6 Inches

6 Inches high, perfectly well preserved; It was Monsieur . . . . .  
 . . . . . 's who was so severely squeez'd by the Chamber of Justice that all his Goods were sold, and this Picture amongst the rest. Poor Gentleman! —

'Tis a Story in *Tasso's Gerusalemme* Cant. 19. which is briefly this, *Tancred* a Christian Hero, and *Argante* a Pagan Gyant retire to a Solitary place amongst the Mountains to try their fortune in Single combat; *Argante* is slain, the other so desperately wounded that after he had gone a little way he dropp'd, and fell into a swoon. *Erminia* who was in Love with him, and *Vafrino* his 'Squire (by what accident 'tis too long to tell) found him in this condition, but after the first fright perceiving Life in him she bound

up

up his Wounds, and her Veil not being sufficient for that purpose she cut off her fine Hair to supply that defect, and so recover'd him, and brought him safe to the Army.

*Pouffin* has chosen the instant of her cutting off her Hair; *Tancred* lyes in a Graceful Attitude, and well *contrasted* towards one end of the Picture, his Feet coming about the middle, and at a little distance from the bottom; *Vafrino* is at his head raising him up against a little bank on which he supports himself kneeling on His left knee. *Erminia* is at his feet, kneeling on the Ground with her Right knee; beyond her at a distance lyes *Argante* dead; Behind are the Horses of *Erminia*, and *Vafrino*; And towards the top at that end of the  
Picture

Picture which is on the left hand as you look upon it, and over the heads of *Tancred*, and *Vafrino* are two Loves with their Torches in their hands; the Back-Ground is the Rocks, Trunks of Trees with few Leaves, or Branches, and a Sombrous Sky.

The *Gott* is a mixture of *Poussin's* usual Manner, and (what is very rare) a great deal of *Giulio*, particularly in the Head, and Attitude of the Lady, and both the Horses; *Tancred* is naked to the Waist having been stripp'd by *Erminia* and his 'Squire to search for his Wounds, he has a piece of loose Drapery which is Yellow, bearing upon the Red in the Middle Tincts, and Shadows, this is thrown over his Belly, and Thighs, and lyes a good length upon the ground; 'twas doubtless  
 painted



painted by the Life, and is intirely of a Modern Taste. And that nothing might be shocking, or disagreeable, the wounds are much hid, nor is his Body, or Garment stain'd with Blood, only some appears here, and there upon the ground just below the Drapery, as if it flow'd from some Wounds which That cover'd ; Nor is he Pale, but as one reviving, and his Blood, and Spirits returning to their usual motion.

The Habits are not those of the Age in which the Scene of the Fable is laid, These must have been *Gothick*, and Disagreeable, it being at the latter end of the 11th, or the beginning of the 12th Century : *Erminia* is clad in Blue, admirably folded, and in a great Style, something like that of *Giulio*, but more upon  
the

the Antique, or, *Raffaelle*; one of her feet is seen which is very Gentle, and Artfully dispos'd; her Sandal is very particular, for 'tis a little rais'd under the Heel as our Children's Shoes. *Vasfrino* has a Helmet on with a large, bent Plate of Gold instead, and something with the turn of a Feather. We don't remember any thing like it in the Antique; There is no such thing in the Column of *Trajan*, nor that of *Antonine* (as 'tis usually call'd tho' 'tis now known to be of *M. Aurelius*) nor (I believe) in the Works of *Raffaelle*, *Giulio*, or *Polydore* when they have imitated the Ancients, tho' These, especially the two former have taken like Liberties, and departing from the Simplicity of their Great Masters have in these Instances  
given

given a little into the *Gothick* taste : This is probably *Poussin's* own Invention, and has such an effect that I cannot imagine any thing else could possibly have been so well. This Figure is in Armour, not with Labells, but Scarlet Drapery where those usually are which also is Antique. The two *Cupidons* are admirably well dispos'd, and enrich, and enliven the Picture ; as does the Helmet, Shield, and Armour of *Tancred* which lyes at his Feet. The Attitudes of the Horses are exceeding fine, One of them turns his head backwards with great Spirit, the other has his Hinder part rais'd, which not only has a Noble effect in the Picture, but helps to tell what kind of place it was, which was rough, and unfrequented.

M

'Tis

'Tis observable that tho' *Tasso* says only *Erminia* cuts off her hair, *Poussin* was forc'd to explain what she cut it off withal, and he has given her her Lover's Sword. We don't at all question but there will be those who will fancy they have here discover'd a notorious Absurdity in *Poussin*, it being impossible to cut Hair with a Sword ; but though it be, a Pair of Scissars instead of it, though much the fitter for the purpose, had spoil'd the Picture ; Painting, and Poetry equally disdain such low, and common things. This is a Lycence much of the same kind with that of *Raffael* in the Carton of the Draught of Fishes, where the Boat is by much too little for the Figures that are in it ; or with the *Laacon*, who is naked, where-

as

as being a Priest in his Sacerdotal Office, he must have been suppos'd to have been clad: But we need not tell you, Sir, why those Noble pieces of Painting, and Sculpture were so managed. This puts me in mind of a fine Distich of Mr. *Dryden*:

*For he that Servilely creeps after Sence  
Is safe, but ne'er arrives at Excellence.*

We know not whether it will be worth while to observe a small Circumstance; One of the Horses is fasten'd to a Tree; If it be suppos'd to be *Erminia's*, and done by her self, 'twould be intollerable, she must have had other Thoughts than to secure her Horse when she dismounted, for 'twas not till *Vafrino* had found that he who at first sight they took to be a Stranger (as well



as *Argante*) was *Tancred*, and then she is finely describ'd by *Tasso* as Tumbling, rather than Lighting from her Horse.

*Non scese no, precipito di Sella.*

But as this may possibly be *Vafrino's*, Or if 'twas her's, perhaps His care was divided betwixt the wounded Hero, and the Lady, to whom it was of consequence to have her Horse secur'd, it will not be thought partiality to suppose so Great a Man as *Poussin* would not make such a Blunder as This, taking it in the worst Sence; but 'twould be Unjust to determine Otherwise when the most Favourable Opinion is most Probable; and That being taken, here is a Beauty, not a Fault; It amplifies, and raises the Character  
of

of *Vasfrino*, tho' it would have spoil'd that of *Erminia*. Whether a Painter ought to go so far into these little parts is a question which will bear reasoning upon, but not here.

The Expression of this Picture is Excellent throughout. The Air of *Vasfrino* is Just, he hath a Character evidently Inferiour, but nevertheless, he appears Brave, and full of Care, Tendernefs, and Affection. *Argante* seems to be a Wretch that dyed in Rage, and Dispair, without the least spark of Piety. *Tancred* is Good, Amiable, Noble, and Valiant. There are two Circumstances in *Tasso* which finely raise these two Characters. When these Champions withdrew to fight 'twas in the view of the Christian Soldiers whose fury against the Pagan could hardly  
be

be restrain'd, *Tancred* protected him from them, and as they retired together cover'd him with his Shield : Afterwards when he had him at his Mercy, and *Tancred* would have given him his Life, and in a Friendly manner approach'd him with the offer, the Villain attempted basely to murder him, upon which provocation he dispatch'd him immediately with Scorn, and Fury. These Incidents could not be inserted in the Picture, but *Poussin* has told us by the Airs he has given them that either were capable of any thing in these several kinds. *Erminia* must appear to have a mixture of Hope, and Fear, Joy, and Sorrow, this being the time when she had discover'd Life in her Lover after having suppos'd him  
 him

him dead; to express this (you know Sir) must be exceeding difficult, and yet absolutely necessary, and that Strongly, and Apparently, that those who look upon the Picture may know to what End she cuts off her hair; and that 'tis not a Transport of Distracted Grief for the Death of him she loved, who is not yet recovered from his Swoon; because this Mistake would lose all the Beauty of the Story. For this reason the two Loves are admirably contrived to serve This purpose, besides the Other already mentioned; One of them, and that the farthest from the Eye has Sorrow, and Fear, the other Joy, and Hope evidently in his Face; and to express this yet more perfectly, (and this is Mr. *Thornhill's* Observation) the  
for-

former has two Arrows in his hand to denote those two Passions, and their Pungency ; but the Quiver of his Companion is fast shut up with a sort of a cap on the top of it. He has also a Chaplet of Jessamine on his head.

The Composition is unexceptionable : There are innumerable Instances of Beautiful Contrasts ; Of this kind are the several Characters of the Persons, (all which are Excellent in their several kinds ) and the several Habits : *Tancred* is half Naked : *Erminia's* Sex distinguishes Her from all the rest ; as *Vafrino's* Armour, and Helmet shews Him to be Inferiour to *Tancred*, ( His lying by him ) and *Argante's* Armour differs from both of them. The various positions of the Limbs in  
all



all the Figures are also finely Contrasted, and altogether have a lovely effect; Nor did I ever see a greater Harmony, nor more Art to produce it in any Picture of what Master soever, whether as to the Easy Gradation from the Principal, to the Subordinate Parts, the Connection of one with another, by the degrees of the Lights, and Shadows, and the Tincts of the Colours.

And These too are Good throughout; They are not Glaring, as the Subject, and the Time of the Story (which was after Sun-set) requires: Nor is the Colouring like that of *Titian*, *Coreggio*, *Rubens*, or those fine Colourists, But 'tis Warm, and Mellow, 'tis Agreeable, and of a Taste which none but a Great Man could fall into: And with-

N

out

out considering it as a Story, or the Imitation of any thing in Nature the *Tout-ensemble* of the Colours is a Beautiful, and Delightful Object.

You know ( Sir ) the Drawing of *Poussin* who have several Admirable Pictures of his hand, This we believe is not Inferiour to any to be seen of him. But there is an Oversight, or two in the Perspective; the Sword *Erminia* holds appears by the Pom-mel of it to incline with the point going off, but by the Blade it seems to be upright; the other is not worth mentioning.

The Picture is highly finish'd, even in the parts the most inconsiderable, but in one, or two places there is a little heaviness of Hand; The Drawing is firmly pronounc'd, and Sometimes,  
chiefly

chiefly in the Faces, Hands, and Feet 'tis mark'd more than ordinarily with the point of the Pencil.

And (to say All in one Word,) There is such a Grace, and Greatness shines throughout that 'tis one of the most desirable Pictures we have yet seen; There is nothing to be Desired, or Imagined which it has not, nothing to be Added, or Omitted but would have diminish'd its Excellency; Unless we have leave to except those little particulars we have remarked, hardly worth mentioning; and whether we are in the Right in Those is submitted to better Judgments. But there are a great many Beauties we have not mentioned, and some that cannot be expressed in Words, nor known without see-

ing the Picture. And perhaps some of Both kinds we have not penetration enough to observe.

'Tis hard to quit so agreeable a Subject. Let us observe for the honour of *Poussin*, and of the Art, What a Noble, and Comprehensive Thought! What Richness! and Force of Imagination! What a Fund of Science, and Judgment! What a fine, and accurate Hand is absolutely necessary to the production of such a Work! That two, or three Stroaks of a pencil (for Example) as in the Face of *Argante* can express a Character of Mind so strongly, and significantly!

We will only observe further the different Idea given by the Painter, and the Poet. A Reader of *Tasso* that thought less finely than *Poussin* would form in his  
 Ima-

Imagination a Picture, but not  
 Such a one as This. He would  
 see a Man of a less Lovely, and  
 Beautiful Aspect, Pale, and all  
 cut, and mangled, his Body, and  
 Garments smear'd with Blood:  
 He would see *Erminia*, not such  
 a one as *Pouffin* has made her;  
 and a thousand to one with a  
 pair of Scissars in her hand, but  
 certainly not with *Tancred's*  
 Sword: The two *Amoretto's*  
 would never enter into his Mind:  
 Horses he would see, and let  
 'em be the finest he had ever  
 seen they would be less fine than  
 These, and so of the rest. The  
 Painter has made a finer Story  
 than the Poet, tho' his Readers  
 were Equal to himself, but with-  
 out all Comparison much finer  
 than it can appear to the Gene-  
 rality of them. And he has  
 more-



moreover not only known how to make use of the Advantages This Art has over that of his Competitor, but in what it is Defective in the Comparison he has supply'd it with such Address that one cannot but rejoyce in the Defect which occasion'd such a Beautiful Expedient.

I confess we have not always Time, and Opportunity Thus to consider a Picture, how Excellent soever it may be; In Those Cases *Let us not employ that Time we have in Amusing our selves with the less considerable Incidents, but Remark upon the Principal Beauties, the Thought, Expression, &c.*

Mr. *Thornhill* has lately brought from *France* another Picture no less worthy a particular Dissertation than the former, As will easily be allowed,  
for

for 'tis of *Annibale Caracci* : Here ( as it is for my present purpose ) I will only observe in short upon what is most Remarkable in this Surprizing Picture ; which has not been long out of my Mind since the first Moment that I saw it.

The Subject of it is The Blest Virgin as Protectress of *Bologna* ; As appears by the Prospect of that City at the bottom of the Picture under the Clouds on which she is seated in Glory, encompass'd with Cherubims, Boy-Angels, and others as usually describ'd : But oh ! the Sublimity of Expression ! What Dignity, and Devotion appears in the Virgin ! What Awful Regard ! What Love ! What Delight, and Complacency is in these Angelick Beings towards the Virgin-Mother

Mother of the Son of God! The Aspect of the Christ is proper to the Character he here sustains; He is now only to denote the Virgin, as St. *Jerome's* Lyon, St. *John's* Eagle, and the like; He is not here as the Second Person in the Adorable Trinity; The Virgin is the Only Principal Figure; This is as it were a Part of Her, Whose Character is Alone to be consider'd in This Case; And accordingly every thing contributes to raise It as much as possible; And That is done prodigiously. But as every thing else in the Picture is Address'd towards Her, She in the Humblest, and most Devout Manner lifts up her Eyes towards the Invisible, Supream Being; Directing our Thoughts thither also, with like Humble, Pious, and

and Devout Sentiments. If She to whom the Angels appear so vastly Inferiour is in His Presence but a poor Suppliant, What an Exalted Idea must this give us of Him !

*Angelick Minds the nearest to thy Self,  
 Those who conceive of Thee as far beyond  
 Our low conceptions as the Eagles flight,  
 Transcends Our utmost Stretch, These See  
 Thee not,  
 Nor canst Thou be discern'd but by Thy self;  
 What art Thou then as by Thy self beheld.  
 Just as Thou art ! Unclouded ! Undiminish'd !  
 In full Perfection ! O the Joy Divine !  
 Ineffable ! of that Enlightned Mind  
 Where this Idea shines Eternally !  
 The Noblest, Loveliest, and most Excellent,  
 Thy Mind Divine can possibly conceive !*



Of the KNOWLEDGE

OF

**H A N D S.**



**I**N all the Works of Art there is to be consider'd, the Thought, and the Workmanship, or Manner of Expressing, or Executing that Thought. What Ideas the Artist had we can only Guess at by what we see, and consequently cannot tell how far he has fallen short, or perhaps by Accident  
Ex-



Exceeded them, But the Work like the Corporeal, and Material part of Man is apparent, and to be seen to the utmost. Thus in the Art I am discoursing upon, Every thing that is done is in pursuance of some Ideas the Master has, whether he can reach with his Hand, what his Mind has conceiv'd, or no ; and this is true in every Part of Painting. As for Invention, Expression, Disposition, and Grace, and Greatness. These every body must see direct us plainly to the Manner of Thinking, to the Idea the Painter had ; but even in Drawing, Colouring, and Handling, in These also are seen his Manner of Thinking upon those Subjects, One may by These guess at his Ideas of what is in Nature, or what was to be wish'd for, or

Chosen at least. Nevertheless when the Idea, or Manner of Thinking in a Picture or Drawing is opposed to the Executive part, 'tis commonly understood of these four first mention'd, As the other 3 are imply'd by its opposite.

No two Men in the World Think, and Act alike, nor is it possible they should, Because Men fall into a way of Thinking, and Acting from a Chain of Causes which never Is, nor Can be the Same to different Men. This Difference is notorious, and seen by every one with respect to what is the Object of our Sences, and 'tis as Evident to our Reason ; as it is that what I have assign'd as the Cause of it is the true one. There are two Instances that are very familiar, and

and well known, And those are Our Voices, and Hand-Writing; People of the same Age, the same Constitution, and in several other particulars in the same Circumstances for ought appears to Common observation are yet as easily distinguished by their Voices, as by any other Meanes: And 'tis wonderful to Consider that in so few Circumstances as what relates to the tone of the Voice there should be ( as there is ) an Infinite Variety so as to produce the effect I am speaking of. So in the other Case; if 100 Boys learn of the same Master, at the same time, yet such will be the difference in Other respects that their Hands shall be distinguish'd even while they are at School, and more easily afterwards; and thus it would be if  
1000,

onably More, or Less apparent. Thus, Some of the Manners of the Painters are as unlike one another as *Alcibiades*, and *Thersites*; Others are less remarkably Unlike, as the Generality of Mens faces are; Some again have a Fraternal Resemblance; and there are some few which have That which is frequently found in Twins where the difference is but just discernable.

There are such Peculiarities in the turn of Thought, and Hand to be seen in Some of the Masters (in Some of their Works especially) that 'tis the easiest thing in the World to know them at first Sight; such as *Leonardo da Vinci*, *Michelangelo Buonarotti*, *Giulio Romano*, *Battista Franco*, *Parmeggiano*, *Paolo Farinati*, *Cangiagio*, *Rubens*, *Castiglione*,

*stiglione*, and some others; And in the Divine *Raffaelle* one often sees such a Transcendent Excellence that cannot be found in any other Man, and assures us this must be the Hand of him who was what *Shakespear* calls *Julius Caesar*. The foremost Man of all the World.

There are several others, who by imitating other Masters, or being of the same School, or from whatsoever other Cause have had such a Resemblance in their Manners as not to be so easily distinguish'd, *Timoteo d' Urbino*, & *Pellegrino da Modena*, imitated *Raffaelle*; *Cesare da Sesto*, *Leonardo da Vinci*; *Schidone*, *Lanfranco*, and others imitated *Coreggio*; *Titian's* first Manner was a close imitation of that of *Giorgione*; *Gio. Battista Bertano*

P fol.



followed his Master *Giulio Romano*, The Sons of *Bassano*, and those of *Passerotto* imitated their Fathers, *Romanino*, *Andrea Schiavone*, and *Giovanni Battista Zelotti* severally imitated *Titian*, *Parmeggiano*, and *Paolo Veronese*. *Biaggio Bolognese* imitated sometimes *Raffaele*, and sometimes *Parmeggiano*. *Rubens* was imitated by *Abraham Jansens*, and *Van-Dyke* by *Long-John* in History, and *Gildenaïsel* in Portraits. *Matham* followed *Giusssepino* and *Ciro Ferri Pietro da Cortona*. There is a great Resemblance of the Manner of *Michelangelo* in some of the Works of *Andrea del Sarto*, Greater in the hands of the two *Zuccaroes*; and Greater yet in Those of *Maturino*, and *Polydore*.

The

The rest of the Masters are Generally of a Middle Class, not so Easily known as the Former, nor with so much Difficulty as the Latter.

There is but one Way to come to the Knowledge of Hands; And that is To furnish our Minds with as Just, and Compleat Ideas of the Masters (not as Men at large; but meerly as Painters) as we can: And in proportion as we do Thus we shall be good *Connoisseurs* in This particular.

For when we judge who is the Author of any Picture, or Drawing, we do the same thing as when we say who such a Portrait resembles; In That case we find the Picture answers to the Idea we have laid up in our Minds of such a Face; so here we compare the work under considera-

tion with the Idea we have of the Manner of such a Master, and perceive the Similitude.

And as we judge of the resemblance of a Picture by the Idea we have of the Person whether Present, or Absent, (for we cannot see both at the same Instant,) just so we do in the Present case, tho' we compare that in question with one, or more works allowed to be of the same Master, which we have before us at the same time.

These Ideas of the several Masters are to be had from History, and from their Works.

The Former of These give us General Ideas of These Great Men as to the Turn of their Minds, the Extent of their Capacity; the Variations of their Styles, How their Characters were singly, or  
as

as compar'd one with another,  
 &c.

And as the Description of a Picture is a part of the History of the Master, a Copy, or a Print after such a one may be consider'd as a more Exact, and Perfect Description of it than can be given by Words ; These are of great Advantage, in giving us an Idea of the Manner of Think- of that Master, and this in proportion as such a Print, or Copy happens to be. And there is One Advantage which These have in This matter, which even the Works themselves have not ; And that is, In Those commonly their Other Qualities divert, and divide our Attention, and perhaps Sometimes Byass us in their favour throughout ; As who that sees the Vastness of Style,  
 and

and profound Skill in Designing of *Michelangelo*; Or the Fine Colouring, and Brave Pencil of *Paolo Veronese* can forbear being Prejudiced in favour of the Extravagance, and Indecorum of the One, and the Other's Neglect of History, and the Antique; whereas in These what one sees of the Manner of Thinking of the Master one sees Naked, and without danger of being Prejudiced by any other Excellencies in the Work it self.

But 'tis on the Works Themselves we must Chiefly, and Ultimately depend, not only as Expositors of the Histories of the Masters, but as carrying us much further, principally by giving us Ideas which no Words possibly can, being such for which we have no Name, and which  
can-



( III )

cannot be communicated but by the things themselves; Nor probably can even Those give You Exactly the same I have, as I shall not conceive as You do, tho' we see the thing, and consider it together at the same Instant of time.

History will inform us of some Particulars which are Necessary to be known, and which we could not learn from their Works, but with This Alone 'twould be impossible to be a *Connoisseur* in Hands; And what is worse we shall be frequently Misled if we Trust too much to the Ideas we receive from thence. History, whether Written or Traditional commonly gives us Exalted Characters of Great Men; He of whom the Historian treats is his Hero for That time, and  
'tis

'tis commonly such a one's Intention not to make a Just, but a Fine Picture of them ; To which our Own Prejudices in their favour do not a little contribute. By this means 'tis natural for us to imagine a Work in which we see great Defects could not be of a Hand, of which we have so favourable an Idea. 'Tis necessary therefore to correct This way of Thinking, and remember that Great Men are but Men still, and that there are Degrees, and Kinds of Excellence of which we may have an Idea, but to which the Greatest of Men could never arrive ; God has said to every Man as to the Ocean, *Hitherto shalt thou go, and no farther* ; There are certain bounds set to the most Exalted amongst Men beyond which they are

are upon the Level with the most Inferiour: Nor can any Man Always do as he Somtimes can, nor even as he Generally does; a notorious Fault, or more than one in a Work, nay in a single Figure, is consistent with a Just Idea of *Raffaele* himself, and that in his Best time: *Raffaele* indeed could not have made a Lame, Ill-proportioned Figure, or Limb; that is if he had taken Care, and did as well as he could; but *Raffaele* might be in Hast, Negligent, or Forget himself; he might be Weary, Indispos'd, or out of Humour. Could the Inferiour Master to whom the Work is to be attributed upon account of these Faults be supposed capable of doing the rest? If we had seen an Intire Work of that Bad Kind could we have

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be-

believed the Hand that did That  
 could have done like the Godd  
 part of the thing in question  
 This easier to Descend than to  
 Mount: *Raffaele* could more  
 easily do like an Inferior Ma  
 ster in certain Instances, than  
 such a one could do like *Raf  
 faele* in all the rest.

And as the Ideas we have of  
 Men frequently mislead us in  
 judging from Thence: of their  
 Works with respect to their  
 Goodness, the same happens as  
 to the Kinds of them. When  
 one is possessed of the Charac  
 ter of *Michelangelo* (for Instance)  
 as Fierce, Bold, Impetuous, Haugh  
 ty, and even gone beyond *Great*,  
 so as to have a mixture of the  
*Savage*; when one reads such  
 an Account of him as this  
 One knows say One Manner have

----- Je puis dire avoir veu Michel l'Ange, bien qu' a agé de plus de soixante ans, & encore non de plus robustes, abattre plus d'escailles d' un tres-dur marbre en un quart d' heure que trois jeunes tailleurs de pierre, n'eussent peu faire en trois ou quatre, chose presque incroyable qui ne le verroit, & alloit d' une telle impetuosité, & furie que je pensois que tout l' ouvrage deust aller en peices, abbatant par terre d' un seul coup de gros morceaux de trois ou quatre doigts d' espaisseur, si ric à ric de sa marque que si l' eust passé outre tant soit peu plus qu' il ne falloit, il y avoit danger

have put in the Margin ; (And which I was the more inclined to put there because 'tis Curious, and gives one a more Lively Idea of the Man than I have found almost any where else, and is withal little known) one finds it hard to conceive that such a one Drew very neatly, and Finish'd very highly, and consequently Young Connoisseurs have  
Q 2 ving



ger de perdre tout, parceque cela ne se peut plus reparer par apres, ny replaster comme les images d' Argille, ou de Stuc.

*Annotations de Blaise de Vigenere sur le Callistrate.*

ving This Idea of this great Master will not very readily believe such Drawings to be of him, and yet 'tis incontestable that he

did make such very frequently.

History nevertheless has it's Use in giving us Ideas of the Masters in order to judge of their Hands, as has been seen already in Part, and will further appear presently ; but these Ideas must be Corrected, Regulated, and Perfected by the Works themselves.

A Picture or Drawing has so many Particulars relating to it, such

such as the Style of Thinking, Manner of the Composition, Way of Folding the Draperies, Airs of Heads; Handling of the Pen, Chalk, or Pencil; Colouring, &c. that 'tis no difficult matter to fix upon such peculiarities of each Master in some one, or more of these as to form a clear, and distinct Idea of them: If they resemble one another in Some things, in Others the Difference will be more apparent: The Colouring of several of the Masters of the *Venetian* School have been like one another, but *Titian's* Majesty, *Tintoret's* Fierceness, *Bassan's* Rusticity, *Paolo Veronese's* Magnificence, have eminently distinguish'd them: As do the particular shapes of the Legs, and Fingers of *Parmeggiano* ;

*ano*; the firmness of the Contours and vastness of Style of *Michelangelo*, the remarkable kind of Drapery, and Hair of *Giulio*, the Divine Airs of the Heads of *Raffaele*; and so of the others: Every one of them have something whereby they are more especially known; and which may be observ'd by conversing with their Works, but cannot be express'd by Words.

*In forming our Ideas of the Masters on their Works Care must be taken of such of them as have been Coppied, Wholly, or in Part from Other Masters; or are Imitations of them. A Connoisseur therefore must observe how much is every Man's Own, and what is not so. Battista Franco (for Example) drew from*

from the Antique, after *Raffaello*, *Michelangelo*, *Polydoro*, &c. You see the same small Pen throughout, That is always his Own, but the manner of Thinking cannot be so: Nor is the Handling always His Intirely; because he has Sometimes Imitated that of the Master he has Cobby'd; as when he has in Drawing Cobby'd a Drawing, and not a Painting, or the Antique: but neither is it then Intirely that of him he Cobbyes, but Partly his Own. These Occasional Manners must not make a part of our Ideas of the Masters, unless consider'd as Such.

To compleat our Ideas of the Masters 'tis necessary to take in their whole Lives, and to observe their several Variations, so far as we possibly can. 'Tis true he that knows any One Manner of

a Master may judge well of the Works he meets with in that Manner, but no farther. And the Mischief is Men are apt to confine their Ideas of the Master to so much only as they Know, or have Conceiv'd of him ; so that when any thing appears different from That they attribute it to some Other, or pronounce 'tis not of Him ; as he that fixes only upon the *Roman* Manner of *Raffaels* will be apt to do by a Work of his done before he was call'd to *Rome* ; Or if he builds his Ideas only on the Best Works of that Great Man he will reject the Others, and ascribe them to some Other Hand Known, or Unknown.

There is none of the Masters but must have had their First, their Middle, and their Latter times ;



Times: Generally (tho' not always) their Beginnings have been Moderately Good, and their Latter Works (when they have happen'd to out-live themselves, and to decay, thro' Age, or Infirmities), are like what their Bodies then were, they have no more of their former Beauty, and Vigour. If they dy'd Early their Latter Time was Probably the Best; *Michelangelo, Titian, and Carlo Maratti*, Liv'd, and Painted to a very Great Age; *Raffaele*

*Dropt from the Zenith like a falling Star:*

[Milton.]

Other Men by Slow, and Easy Steps advance in their Improvements: He flew from one De-

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gree of Excellence to another with such a happy Vigour that every thing he did seem'd better than what he had done before, and his Last Works, the Cartons at *Hampton-Court*, and the famous History of the Transfiguration are esteem'd to be his Best. His first manner when he came out of the School of his Master, was like those of that Age, Stiff, and Dry; but he soon meliorated his Style by the Strength of his own fine Genius and the sight of the Works of other good Masters of that time, in and about *Florence*, chiefly of *Lionardo da Vinci*; and thus form'd a Second manner with which he went to *Rome*. Here he Found, or Procur'd whatever might contribute to his Improvement, he saw

saw great Variety of the Precious Remains of Antiquity, and employ'd several good Hands to Design all of that kind in *Greece*, and elsewhere, as well as in *Italy*, of which he form'd a Rare Collection: Here he saw the Works of *Michelangelo* whose Style may be said to be rather Gygantick, than Great, and which abundantly distinguish'd him from all the Masters of that Age; I know it has been disputed whether *Raffaele* made any Advantage from seeing of the Works of this great Sculptor, Architect, and Painter; which tho' 'twas (I believe) intended as a Compliment to him seems to me to be directly the contrary; He was too Wise, and too Modest not to serve

himself of whatsoever was worthy of his Consideration ; And that he did so in this Case is Evident by a Drawing I have of his Hand, in which One sees plainly the *Michelangelo* Taste. Not that he rested here, his Noble Mind aspir'd to something beyond what the World had then to shew, And he accomplish'd it in a Style, in which there is such a Judicious Mixture of the Antique, of the Modern Taste, and of Nature, together with his Own Admirable Ideas that it seems impossible that any other could have been so proper for the Works he was to do, and his Own, and Succeeding times. What further Views he might have had, and how much higher he would have  
car-

carry'd the Art had the Divine Providence (who to the honour of Humane Nature endued him with such Excellent Qualities) thought fit to have lent him longer to the World that Divine Wildom only knows.

*Ille hic est Raphael, timuit quo sospite vinci  
Rerum magna parens, & moriente mori.*

Epitath by Card. Bembo.

Thus *Raffaele* had three several Manners which are call'd his *Perugino*, his *Florentine*, and his *Roman* Manners; In all which this Great Genius is evidently seen. But having in the two former rais'd himself above all the Other Masters, the Competition afterwards was only between *Raffaele* to Day, and *Raffaele* Yesterday.



A great Variety is to be found in the Works of the same Men from Causes as Natural as Youth, Maturity, and Old Age. Our Bodies, and Minds have their Irregular, and Seemingly Contingent Changes as well as those Stated, and Certain ones; such are Indisposition, or Weariness, The Weather, the Season of the Year, Joy, and Gaiety, or Grief, Heaviness, or Vexation, all these, and a thousand other Accidents influence our Works, and produce a great Variety in them. Somtimes the Work it self does not please us as to the Kind of it, somtimes it does not succeed as we Endeavour it should; This is for Those we Honour, and desire to Please, for what reasons soever, That goes on heavily  
be-

being for Those who are Less Obliging, or Less capable of seeing, or being Touch'd with what we do for them. Some are done in hopes of Considerable Recompence, Others without any such Prospect. *Tintoret* was particularly remarkable for undertaking all sorts of Business, and at all Prices, and perform'd accordingly.

The Nature of the Works they did make another Variety in the Hands of the Masters. *Parmeggiano* in his Drawings appears to be a greater Man than one sees him in his Paintings, or Etch'd Prints. *Polidore* upon Paper, or in *Chairo Scuro* is one of the foremost in the School of *Raffaele*, but give him Colours, and you remove him  
back

back many degrees. *Battista Franco's* Drawings are exquisitely Fine, his Paintings Contemptible; even *Giulio Romano's* Pencil in Oyl has not the transcendent Merit of his Pen in Drawings, This has a Spirit, a Beauty, and Delicacy inimitable, That is comparatively Heavy, and Disagreeable, for the most part, for I know of some Exceptions. The Subject also makes a vast difference in the Works of these great Men; *Giulio Romano* was fitter to paint the Birth of the Son of *Saturn*, than that of the Son of God; as *Michelangelo* was better qualified to paint a *Hercules*, and *Anteus*, than the Last Judgment; but *Parmeggiano* and *Coreggio*, who were Prodigies in all Subjects  
that

that were Lovely, and Angelical would have been almost upon the level with Common Men in either of those other ; a Holy Family of *Raffaele* is as the Work of an Angel of the Highest Order, a Slaughter of the Innocents of Him seems to be done by One of the Lowest.

'Tis no Unusual thing for Masters to go from one Manner to Another that they like Better, whether to Imitate some other Masters, or Otherwise. *Spagnoletto* set out ~~out~~ finely; Imitating *Coreggio* with great Success, this Good Manner he forsook for that Terrible one he is so well known by, and in which he continued to the last. *Giacomo Pontormo* from a Good *Italian* Style fell

to imitating *Albert Durer*, *Cau*: *Giacinto Brandi* left his first *Caravaggio*-Manner in which he was an excellent Master, and apply'd himself to it's direct Opposite, that of *Guido*, in which not succeeding, he endeavour'd to return to his former way of Painting, but could never regain the Ground he had lost. Besides this, One Master Imitates Another Occasionally, and Copies their Works, or their Style at least to try Experiments, or to please Themselves, or Those that Employ them, or perhaps sometimes to Deceive, or for whatever other reasons.

In Copping tho' never so Servilely there will be such a Mixture of the Coppier as to make what is done a Different  
Man-



Manner; but 'tis very apparently so when This is done by a Master who Cannot, or Will not so strictly confine himself. Sometimes such a One Coppies as it were but in Part, that is he takes the Thought of Another but keeps to his Own Manner of Executing it; This was frequently done by *Raffaele* after the Antique, *Parmeggiano*, and *Battista Franco* Thus Coppied *Raffaele*, and *Michelangelo*; and so *Rubens* Coppied *Raffaele*, *Titian*, *Pordonone*, &c. of which I have many Instance. In these Cases the Master will be Evidently seen but being mix'd with the Idea of Other Men this Compound Work will be very different from one Intirely his Own.

In Drawings one finds a great Variety, from their being First Thoughts, (which often are very Slight, but Spirituous Scrabbles) or more Advanced, or Finish'd. So some are done one Way, some Another ; a Pen, Chalks, Washes of all Colours ; heightned with White, Wet, or Dry, or not Heightned. All the Masters have had the First Kind of Variety, tho' Some more than Others there are few Finish'd Works of *Titiano, Bassano, Tintoretto, Baccio Bandinelli, Correggio, Annibale Caracci,* and Others, I mean Few in proportion to the Number of the Drawings which we have of Them ; which indeed may be said of them All, tho' of those I have nam'd more particularly, But of *Rubens,*

*Rubens, Giuseppino, Paolo Farinato, Primaticcio, Michelangelo, Lionardo da Vinci* Many such are seen, *Biaggio Bolognese* rarely made any other. And of *Parmeggiano, Battista Franco, Pierino del Vaga, Polidoro, Giulio Romano, Andrea del Sarto*, and even of *Raffaele* himself one frequently sees Finish'd Drawings. As for the Latter Kind of Variety 'tis to be found chiefly in *Raffaele, Polidoro*, and *Parmeggiano*; whereas *Michelangelo, Baccio Bandinelli, Biaggio Bolognese, Giulio Romano, Battista Franco, Paolo Farinato, Cangiagio, Passerotto*, and the two *Zuccaros* kept generally to the same Manner; and some of them are very remarkable for it.

There

There are Instances (Lastly) of some whose Manners have been chang'd by some Unlucky Circumstances. Poor *Annibale Caracci* ! He sunk at once, his great Spirit was subdu'd by the Barbarous Usage of Cardinal *Farnese*, who for a Work which will be one of the Principal Ornaments of *Rome* so long as the Palace of that Name remains, which cost that vast Genius many years Incessant Study, and Application, and which he had all possible reason to hope would have been rewarded in such a Manner as to have made him Easy the Remainder of his Life : For This Work that Infamous Ecclesiastick paid him as if he had been an Ordinary Mechanick. After this he liv'd not  
long

long, Painted but little, and  
that in no degree equal to what  
he had done before

*Why couldst thou not O Annibale sustain  
Thy Odious Wrongs with generous disdain?  
Why sink beneath their weight that Future*  
(times

*Might do Thee Right, and curse his Purpled*  
(Crimes?

*Unhappy Man! how great thy Vertues*  
(were!

*Oh that thou hadst had Fortitude to bear*  
The Ills that Fate allotted to thy Share :

*Vain Wish! for Fate allotted too thy fall,*  
Fate uncontrolable that governs all ;

*Or Fate, or what we Providence may*  
(call.)

*Else other Thoughts had fill'd thy lab'ring*  
(Mind,

*Thoughts to the World, and to Thy self more*  
(kind :

*Transcendent was thy Art ; no reason why  
Because 'twas unrewarded it must dye :*

In-



(136)

*Injur'd thou wert; But why must Annibale,  
Why He, and not the Guilty Prelate fall?*

*Guido Reni* from a Prince-like affluence of Fortune (the Just Reward of his Angelick Works) fell to a Condition like that of a Hired Servant to one who supply'd him with Money for what he did at a fix'd rate, and That by his being Bewitch'd with a Passion for Gaming, whereby he lost vast Summs of Money, and even what he Got in this his State of Servitude by Day, he commonly Lost at Night; nor could he ever be cur'd of this Cursed Madness. Those of his Works therefore which he did in this Unhappy part of his Life may easily be conceiv'd to be in a different Style from what he did

did before, which in some things, that is in the Airs of his heads (in the Gracious Kind) had a Delicacy in them peculiar to Himself, and almost more than Humane. But I must not multiply Instances. *Parmeggiano* is one that alone takes in all the several kinds of Variation, One sees (in his Drawings) all the several Manners of Handling; Pen, Red Chalk, Black Chalk, Washing, with, and without Heightening; on all Colour'd Papers, and in all the Degrees of Goodness, from the lowest of the Indifferent up to the Sublime; I can produce Evident Proofs of this in so easy a Gradation that one cannot deny but that he that did This, might do That, and very probably did so; And thus one

T may

may Ascend, and Descend, like the Angels on *Jacob's* Ladder whose Foot was upon the Earth, but its top reach'd to Heaven.

And this Great Man had his Unlucky Circumstance, he became Mad after the Philosopher's Stone, and did but very little in Painting, or Drawing afterwards ; Judge what that was, and whether there was not an alteration of Style from what he had done before this Devil possess'd him. His Creditors endeavour'd to Exorcise him, and did him some Good, for he set himself to Work again in his Own Way ; But if a Drawing I have of him of a *Lucretia* be That he made for his Last Picture, as it probably is (*Vasari* says That was the Subject of it,) 'tis an Evident proof

proof, his Decay, 'tis Good indeed, but it wants much of the Delicacy which is commonly seen in his Works, And so I always thought before I knew, or Imagin'd it to be done in this his Ebb of Genius.

Thus it is evident that to be Good *Connoisseurs* in Judging of Hands we must extend our Thoughts to all the Parts of the Lives, and to all the Circumstances of the Masters; to the Various Kinds, and Degrees of Goodness of their Works, and not confine ourselves to One Manner only, and a Certain Excellency found only in Some things they have done, upon which Some have form'd their Ideas of those Extraordinary Men, but very Narrow, and Imperfect Ones.

*Great Care must be taken as to the Genuiness of the Works on which we form our Ideas of the Masters, for abundance of things are attributed to Them, chiefly to Those that are most Famous which They never saw.*

If two, or more considerable Masters resemble each other, the most Considerable usually Fathers the Works of them both: Thus *Annibale* has the Honour, or the Disgrace of much of what was done by *Lodovico*, or *Agostino Caracci*; and many of our *Carlo Maratti's* are of *Giuseppe Chiari*, or some Other of his Schollars; a Coppy, or an Imitation of a Great Man, or even the Work of an Obscure hand that has any Similitude to His, is presently of Him. Nay  
 Pictures,



Pictures, or Drawings are frequently *Christned* (as they call it) Arbitrarily, or Ignorantly, as Avarice, Vanity, or Caprice has directed. I believe there are few Collections without Instances of these Mis-named Works, Some that I have seen are Notorious for it. Nor do I pretend that my Own has not Some few on which I would not have the least dependance in forming an Idea of the Masters whose Names they bear. They are as I found them, and may be Rightly *Christned* for ought I know; I leave the Matter as Doubtfull, in Hopes of Future Discoveries; But a Name I Know, or Believe to be Wrong I never suffer to remain, I either expunge it, and leave the Work without Any, Or give it such as

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I am Assured, or have Probable Arguments to Believe is Right.

It cannot be deny'd but that This is a considerable Discouragement to one that is desirous to be a *Connoisseur*, not much Unlike That which perplexes some Good People when they reflect upon the many Contrary Opinions pretended to be of Divine Authority. But as in That Case there are certain Fundamental, Self-Evident, or Demonstrable Principles, or such whose Authority is sufficiently establish'd by Rational Arguments, to which Principles a Man may always have recourse, and by comparing Doctrines pretended to be from God with These be able to judge for Himself of the Truth  
of

of such Pretences : So here there are certain Pictures, and Drawings of several of the Masters, chiefly of the most Considerable ones, that a Beginner in the business of a *Connoisseur* will find at his first setting out, and always meet with in his Way that will serve him as Safe, and Sufficient Guides in This Affair.

Such are Those whose Genuineness is abundantly established by History, Tradition, and Universal Consent ; As the Works of *Raffaele* in the *Vatican*, and at *Hampton-Court* ; Those of *Coreggio* in the *Cupolla* at *Parma* ; of *Annibale Caracci* in the Gallery of *Farnese* at *Rome* ; of *Van-Dyck* in many Families in *England*, and a great many more of These, and Other Masters all over *Europe*. The

The Descriptions of Works in *Vasari*, *Cinelli* and other Writers, or the Prints extant of them prove abundance of Pictures, and Drawings to be Genuine, Supposing them not to be Coppies; which their Excellency may be as Certain a Proof of to a Good Judge of That, and Proportionably to one that is Less Advanced in That branch of Science.

The General Consent of *Connoisseurs* is what I believe will be allow'd to be Sufficient to constitute a Picture, or a Drawing to be a Guide in this Case.

Many Masters have something so Remarkable, and Peculiar that their Manner in General is soon known, and the Best in These Kinds sufficiently appear to be  
Ge-

Genuine so that a Young *Connoisseur* can be in no Doubt concerning Them.

Now tho' some Masters differ exceedingly from Themselves, yet in All there is something of the same Man; As in all the Stages of our Lives there is a General Resemblance; something of the same *Traits* are seen in our Old Faces as we had in our Youth; When we have fix'd a few of the Works of the Masters as Genuine, These will Direct us in the Discovery of Others, with Greater, or Lesser degrees of Probability as the Similitude betwixt Them, and Those already allow'd to be Genuine happens to be.

An Idea of the most Considerable Masters who have had a  
 U great

great Variety in them may be soon gotten as to their most Common Manner, and General Character, which by seeing Pictures, and Drawings, with Care, and Observation will be Improv'd, and Enlarg'd perpetually.

And there are Some Masters who when you have seen two or three of their Works will be known again easily, having had but very little Variety in the Manners, or Something so peculiar throughout as to discover them immediately.

As for Obscure Masters, or those whose Works are little known 'tis impossible to have any just Idea of Them, and consequently to know to whom to attribute a Work of their hands  
when



when we happen to meet with them.

*When we are at a loss, and know not to what Hand to attribute a Picture, or Drawing it is of use to consider of what Age, and what School it Probably is; This will reduce the Enquiry into a Narrow Compass, and oftentimes lead us to the Master we are seeking for. So that besides the History of the Particular Masters, which (as has been seen already) is necessary to be known by every one that would be Connoisseurs in Hands; The General One of the Art, and the Characters of the several Schools is so too. Of the First I have occasionally given some few Touches throughout This, and my Former Book; Of the other*

I shall make Light Sketches in the 2d Part of This, referring you for the Whole to the Accounts at large in the Authors who have professedly treated on Those Subjects.

He that would be a Good *Connoisseur* in Hands must know how to Distinguish Clearly, and Readily, not only betwixt One thing, and Another, but when two Different things nearly Resemble, for This he will very Often have occasion to do, as 'tis easy to observe by what has been said already. But I shall have a further occasion to enlarge on this particular,

Lastly, *To attain that branch of Science of which I have been treating a Particular Application to That very thing is requisite.* A Man may  
be

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be a Good Painter, and a Good *Connoisseur* as to the Merit of a Picture, or Drawing, and may have seen all the Fine ones in the World, and not know any thing of This Matter ; 'Tis a thing intirely distinct from all These Qualifications, and requires a Turn of Thought accordingly.



O F

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O F  
O R I G I N A L S  
A N D  
C O P P I E S.



ALL that is done in  
Picture is done by In-  
vention ; Or from the  
Life ; Or from another  
Picture ; Or Lastly 'tis a Com-  
position of One, or More of  
these.

The

The term Picture I here understand at large as signifying a Painting, Drawing, Graving, &c.

Perhaps nothing that is done is Properly, and Strictly Invention, but derived from something already seen, tho' sometimes Compounded, and jumbled into Forms which Nature never produced : These Images laid up in our Minds are the Patterns by which we Work when we do what is said to be done by Invention ; just as when we follow Nature before our eyes, the only difference being that in the Latter case these Ideas are fresh taken in, and immediately made use of, in the other they have been repositied there, and are less Clear, and Lively.

So

So That is said to be done by the Life which is done the thing intended to be represented being set before us, tho' we neither follow it Intirely, nor intend so to do, but Add, or Retrench by the help of preconceiv'd Ideas of a Beauty, and Perfection we imagine Nature is capable of, tho' 'tis Rarely, or Never found.

We say a Picture is done by the Life as well when the Object represented is a thing Inanimate, as when 'tis an Animal ; and the work of Art, as well as Nature ; But then for Distinction the term *Still-Life* is made use of as occasion requires.

A Copy is the Repetition of a Work already done when the Artist endeavours to follow That ; As he that Works by Invention;



vention, or the Life endeavouring to Copy Nature, seen, or Conceived makes an Original.

Thus not only That is an Original Painting that is done by Invention, or the Life Imediatly; but That is so too which is done by a Drawing, or Sketch so done; That Drawing, or Sketch not being Ultimately intended to be followed, but used only as a help towards the better imitation of Nature, whether Present, or Absent.

And tho' this Drawing, or Sketch is Thus used by Another hand than that by which 'tis made, what is so done cannot be said to be a Copy: the Thought indeed is partly borrowed, but the Work is Original.

For the same reason if a Picture be made after Another, and after-

wards gone over by Invention, or the Life, not following That, but endeavouring to improve upon it, it Thus becomes an Original.

But if a Picture, or Drawing be Cobby'd, and the Manner of Handling be imitated, tho' with some liberty so as not to follow every Stroak, and Touch it ceases not to be a Cobby; as that is truly a Translation where the Sence is kept tho' it be not exactly Literal.

If a Larger Picture be Copped tho' in Little, and what was done in Oyl is imitated with Water-colours, or Crayons, that first Picture being Only endeavour'd to be follow'd as close as possible with Those Materials, and in those Dimentions, This is as truly a Cobby as if it were done as Large, and in the  
same

same Manner as the Original.

There are some Pictures, and Drawings which are neither Copies, nor Originals, as being partly One, and partly t'other. If in a History, or large Composition, or even a Single Figure, a Face, or more is incerted, Copied from what has been done from the Life, such Picture is not intirely Original. Neither is that So, nor Intirely Coppy where the Whole Thought is taken, but the Manner of the Coppier used as to the Colouring, and Handling. A Coppy Retouch'd in Some places by Invention, or the Life is of this Æquivocal kind. I have several Drawings first coppied after Old Masters, (*Giulio Romano* for example,) and then Heightned, and endeavour'd

deavour'd to be improved by *Rubens* ; So far as His hand has gone is therefore Original, the rest remains pure Cobby. But when he has thus wrought upon Original Drawings (of which I have also many Instances,) the Drawing looses not its first Denomination, 'tis an Original still, made by two several Masters.

The Ideas of Better, and Worse are generally attached to the Terms Original, and Cobby ; and that with good reason ; not only because Cobbies are usually made by Inferiour Hands ; but because tho' he that makes the Cobby is as Good, or even a Better Master than he that made the Original whatever may happen Rarely, and by Accident, Ordinarily the Cobby will fall short : Our Hands cannot reach  
what

what our Minds have conceiv'd ; 'tis God alone whose works answer to his Ideas. In making an Original our Ideas are taken from Nature ; which the Works of Art cannot equal : When we Copy 'tis these Defective Works of Art we take our Ideas from ; Those are the utmost we endeavour to arrive at ; and these lower Ideas too our Hands fail of executing perfectly : An Original is the Eccho of the Voice of Nature, a Copy is the Eccho of that Eccho. Moreover, tho' the Master that Copies be Equal in General to him whose work he follows, yet in the Particular Manner of that Master he is to imitate he may not : *Van-Dyck* (for Example) might have as fine a Pencil as *Coreggio* ; *Parmeggiano* might handle

handle a Pen, or Chalk as well as *Raffaele*; but *Van-Dyck*, was not so Excellent in the Manner of *Coreggio*, nor *Parmeggiano* in that of *Raffaele* as they Them-selves were: Lastly, In making an Original we have a Vast Latitude as to the Handling, Colouring, Drawing, Expression, &c. in Copying we are Confin'd; Consequently a Copy cannot have the Freedom, and Spirit of an Original; so that tho' he that made the Original Copies his Own Work it cannot be expected it should be as well.

But tho' it be Generally true that a Copy is Inferiour to an Original it may so happen that it may be Better; As when the Copy is done by a much Better hand; an Excellent Master can no more sink down to the  
Bad-



Badness of some Works than the Author of such can rise to the Other's Excellence. A Coppy of a very Good Picture is preferable to an Indifferent Original; for There the Invention is seen almost Intire, and a great deal of the Expression, and Disposition, and many times good Hints of the Colouring, Drawing, and other Qualities. An Indifferent Original has nothing that is Excellent, nothing that touches, which such a Coppy I am speaking of Has, and that in proportion to its Goodness as a Coppy.

When we consider a Picture or a Drawing, and the Question is whether 'tis a Coppy, or an Original the State of that Question will be

I. In those very Terms.

II. Is

II. Is this of such a Hand, or after him?

III. Is such a Work, seen to be of such a Master, Originally of Him, or a Coppy after some Other?

Lastly, Is it done by This Master from the Life, or Invention? or Coppy'd after some Other Picture of his Own?

In the First of these Cases neither the Hand, nor the Idea is known; In the Second the Idea is suppos'd to be so, but not the Hand; In the Third the Hand is known, but not the Idea, and in the Last both the Hand, and the Idea is known, but not whether 'tis Original, or Coppy.

There are certain Arguments made use of in determining upon one, or more of these Questions

itions which are to be rejected ; If there are two Pictures of the same Subject, the same Number of Figures, the same Attitudes, Colours, &c. it will by no means follow that One is a Coppy ; for the Masters have frequently repeated their Works either to please Themselves, or Other people, who seeing, and liking One have desired Another like it. Some have fancied the Great Masters made no Finish'd Drawings, as not having Time, or Patience sufficient, and therefore pronounce all Such to be Coppies ; I will not oppose this False Reasoning by something in the Same way, tho' I might ; (I hate Arguments *ad hominem*, because if I dispute 'tis not for Victory but Truth) but let the Drawing have the Other Good Properties of an Original Those will be Argu-

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ments in it's favour which the Finishing cannot Overthrow, or so much as Weaken. Nor will the Numbers of Drawings which we have here in *England*, which are attributed to *Raffaele*, or any other Master be any Arguments not only against the Originality of any One of them in particular (for that for certain it cannot be) no, nor even that Some of them must be Coppies. That these Great men made vast Numbers of Drawings is certain, and oftentimes many for the same Work; And that they are hardly to be found in *Italy* is nothing to the purpose; the Riches of *England*, *Holland*, *France*, and other Countries of *Europe* may well be supposed to have drawn away by much the greatest Number of what Curiosities could be had. But I have no Inclination to dwell  
upon

upon such a poor, and low way of Arguing, and so Unworthy of a *Connoisseur*; Let us judge from the things Themselves, and what we See, and Know, and Thus Only.

I. There are some Pictures, and Drawings which are seen to be Originals, tho' the Hand, and Manner of Thinking are neither of them known, and that by the Spirit, and Freedom of them: which somtimes appears to such a degree as to Assure us 'tis impossible they should be Coppies. But we cannot say on the contrary when we see a Tame, Heavy Handling that 'tis not Original meerly upon That account, because there have been many Bad Originals, and some Good Masters have fallen into a Feebleness of Hand, especially in their Old Age.

Somtimes there appears such a



Nature, together <sup>with</sup> ſomuch Liberty that this is a further evidence of the Originallity of ſuch Works.

There is Another, and a more Maſterly way of judging, and that is by comparing the Unknown Hand, and Manner of Thinking one with another. The Invention, and Diſpoſition of the Parts in a Cobby, and Some of the Expreſſion always remains, and are the ſame as in the Original; Let Theſe be compar'd with the Airs of the Heads, the Grace, and Greatneſs, the Drawing, and Handling; if Theſe be all of a piece, and ſuch as we can believe All may be the Work of the ſame perſon 'tis probable 'tis an Original, at leaſt we cannot pronounce it to be Otherwiſe. But if we ſee a Wiſe, and Ingenious Invention, a judicious Diſpoſition, but want of Harmony; Graceful, and Noble Actions,  
but



but Ill perform'd, silly Airs of Heads, Bad Drawing, a Low Taste of Colouring, and a Timorous, or Heavy Hand, This we may be Assured is a Copy in a degree proportionable to the difference we see in the Head, and Hand that contributed to the production of this *Linsley-Woolsey* performance.

II. To know whether a Picture, or Drawing be of the Hand of such a Master, or After him One must be so well acquainted with the Hand of that Master as to be able to distinguish what is Genuine, from what is not so; The Best Counterfeiter of Hands cannot do it so well as to deceive a good *Connoisseur*; the Handling, the Colouring, the Drawing the Airs of Heads, Some, nay All of these discover the Author; More, or Less Easily however as the Manner of the Master happens  
to

to be ; What is highly Finished (for Example) is more easily Imitated than what is Loose, and Free.

'Tis impossible for any one to transform himself imediatly, and become exactly Another Man ; a hand that has been always moving in a certain manner cannot at Once, or by a few Occasional Essays get into a different kind of motion, and be as Perfect at it as he that practices it continually : 'Tis the same in Colouring, and Drawing ; they are as impossible to be Counterfeited as the Handling : Every Man will Naturally, and Unavoidably mix Somthing of Himself in all he does if he Coppies with any degree of Liberty : If he attempts to follow his Original Servilely, and Exactly, That cannot but have a Stiffness which will easily distinguish what is So done from  
from

from what is perform'd Natural-ly, Easily, and without Restraint.

I have perhaps one of the greatest Curiosities of This kind that can be seen, because I have both the Coppy, and the Original ; both are of Great Masters, the Coppier was moreover the Disciple of him he endeavour'd to Imitate, and had Accustom'd himself to do so, for I have several Instances of it, which I am very certain of tho' I have not seen the Originals. *Michelangelo* made That I am now speaking of, and which I Joyfully purchased lately of one that had just brought it from Abroad ; 'tis a Drawing with a Pen upon a large half sheet, and consists of 3 Standing Figures : the Coppy is of *Battista Franco*, and which I have had several years, and always judg'd it to be what I Now find  
it

it is. 'Tis an amazing thing to see how Exactly the Measures are follow'd for it does not appear to have been done by any other help than the Correctness of the Eye, if it has been trac'd off, or measur'd throughout 'tis as strange that the Liberty should be preserv'd that is seen in it; *Battista* has also been exact in following every stroak, even what is purely Accidental, and without any meaning; so that one would think he endeavour'd to make as just a Coppy as possible, both as to the Freedom, and Exactness. But Himself is seen throughout most apparently: as great a Master as he was he could no more Counterfeit the Vigorous, Blunt pen of *Michelangelo*, and that Terrible Fire that is always seen in Him than he could have manag'd the Club of *Hercules*.

I am well aware of the Objection that will be made to what I am saying founded upon the Instances of Coppies that have deceiv'd very Good Painters who have judg'd them to be of the Hands they were only Counterfeits of, and even when These Hands have been their Own ; To which I answer,

1. A Man may be a very good Painter, and not a good *Connoisseur* in This particular. To know, and distinguish Hands, and to be able to make a good Picture are very different Qualifications, and require a very different Turn of Thought, and both a particular Application.

2. 'Tis probable those that have been Thus mistaken have been too precipitate in giving their Judgments ; and not having any Doubt upon the Matter have pronounced

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nounced without much Examination.

Lastly, Admitting it to be true that there have been Instances, of Coppies of This kind not possible to be detected by the Ablest *Connoisseurs*, (which however I do not believe) yet This must needs happen so very Rarely that the General Rule will however subsist.

III. The next Question to be spoken to is, Whether a Work seen to be of such a Master is Originally of Him, or a Cobby after some Other.

And here the first Enquiry will be Whether as we see the Hand of such Master in the Picture, or Drawing before us His Idea is also in it: And if it be judg'd the Thought is Not Originally of Him we must further Enquire Whether he who did the Work under consideration endeavour'd  
to



to follow that Other Master as well as he could, so as to make what he did properly a Coppy; Or took such a Liberty as that his Work thereby becomes an Original.

This mixture, the Hand of One, and the Idea of Another is very frequently seen in the Works of Some of the greatest Masters. *Raffaele* has much of the Antique in his, not only Imitations, but Coppies. *Parmeggiano*, and *Battista Franco* drew after *Raffaele*, and *Michelangelo*; and the Latter made abundance of Drawings from the Antique having had an Intention to Etch a Book of that kind. *Rubens* drew very much from Other Masters, especially from *Raffaele*; almost all that *Biaggio Bolognese* did was Borrowed from *Raffaele*, or *Parmeggiano*, or Imitations of their way of

Thinking. But this mixture is Rarely, or Never seen in *Leonardo da Vinci, Michelangelo, Coreggio,* and Others: *Giulio Romano,* and much more *Polidore* had so imbib'd the Taſt of the Ancients as to Think much in their Way, tho' eaſily to be diſtinguiſh'd however. It would be too tedious to be more particular ; Thoſe who acquaint themſelves throughly with the Works of theſe Great men will furniſh themſelves with Obſervations of This kind ſufficient for their purpoſe : And This he that would judge in the preſent Caſe muſt do ; for 'tis obvious the only way to know Whether the Idea, and the Hand are of the ſame Maſter, is by being a good *Connoiſſeur* with relation to the Hands, and Ideas of the Maſters. And then to know Whether the Work ought to be conſider'd  
as

as an Original, or not, he must clearly conceive what are the just Definitions of a Coppy, and an Original, as distinguish'd from each other.

IV. Coppies made by a Master after his Own Work are discoverable by being well acquainted with what that Master did when he followed Nature; These shall have a Spirit, a Freedom, a Naturalness which even He cannot put into what he Coppies from his Own Work, as has been noted already.

As for Prints, tho' what I have been saying not only in the Present, but Precedent Chapters is for the most part applicable to Them, as well as to Pictures, and Drawings (which I have all along had almost wholly in my Mind,) yet there being something Peculiar to These I have chose to reserve what

I had to say concerning Them in particular to This place.

Prints whether Grav'd in Metal, or Wood, Etch'd or *Mezzo-Tinto* are a sort of Works done in such a Manner as is not so proper as that whereby Paintings, or Drawings are performed, it not being possible by It to make any thing so Excellent as in the Others. But This way of Working is Chosen upon Other Accounts, such as that thereby great Numbers are produced instead of One, so that the thing comes into Many hands ; and that at an Easy Price.

Of Prints there are two Kinds: Such as are done by the Masters themselves whose Invention the Work is ; and such as are done by Men not pretending to Invent, but only to Coppy (in Their way) Other men's Works.

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The Latter sort of Prints are always profess'd Coppies with respect to the Invention, Composition, Manner of Designing, Grace, and Greatness. But These Prints may be also Coppied as they frequently are, and to know what are So, and what are Originals is by being well acquainted with the Hands of the Graver, or Etcher, who in This respect are the Masters, as the Painter from whom They Coppied were to Them.

The Former Sort may again be Subdivided into three Kinds. 1. Those they have done after a Painting of their Own. 2. Those done after a Drawing also done by Themselves, or Lastly what is Design'd upon the Plate which has been Somtimes done especially in Etching. The 1st of these are Coppies after their Own Works ;



Works; and so may the 2d, or they may not, according as the Drawing they have made previously to it happens to be: but Both are so but in Part; what is Thus done being a Different way of Working. But if it be Design'd on the Plate 'tis a kind of Drawing (as the Others are) tho' in a Manner Different from the rest, but 'tis purely, and properly Original.

○ And the Hands of the Masters are to be known in This way as in all Others, and so what are Genuine, and what are Coppies, and how far.

... The Excellence of a Print, as of a Drawing consists not particularly in the Handling; This is but One, and even one of the Least considerable parts of it: 'Tis the Invention, the Grace, and Greatness, and those Princi-  
pal



pal things that in the first place are to be regarded. There is better Graving, a finer *Burin* in many Worthless Prints than in those of *Marc Antonio*, but those of Him that come after *Raffaele* are Generally more esteem'd than even those which are Grav'd by the Masters themselves; tho' the Expression, the Grace, and Greatness, and other Properties wherein that Inimitable Man so much excell'd all Mankind appear to be but faintly mark'd if compar'd with what *Raffaele* himself has done; yet even That Shaddow of Him has Beauties that Touch the Soul beyond what the Best Original Works of Most of the Other Masters tho' very considerable ones can do: And this must be said too, that tho' *Marc Antonio's* Gravings come far short of what *Raffaele* himself did, all others

that have made Prints after *Raffaele* come vastly short of Him, because He has Better imitated what is most Excellent in that Beloved, Wonderful Man than any Other has done.

The Prints Etch'd by the Masters Themselves ; such as those of *Parmeggiano*, *Annibale Caracci*, and *Guido Reni*, (who are the Chief of those of whom we have Works of This kind) are Considerable upon the Same Account ; not for the Handling, but the Spirit, the Expression, the Drawing, and other the most Excellent Properties of a Picture, or Drawing ; tho' by the Nature of the Work they are not equal to what they have done in Those ways of Working.

And 'tis further to be observ'd, that as Prints cannot be so good as Drawings they abate in the  
Good.

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Goodness they have by the Wearing of the Plates ; They thus become to have Less Beauty, Less Spirit, the Expression is Fainter, the Airs of the Heads are lost, and the Whole is the worse in proportion as the Plate is worn : Unless it be too Hard at first, and then those Prints are the Better that are taken after that Hardness is worn off.

It were much to be wish'd that all who have apply'd themselves to the Copying of Other mens Works by Prints (of what Kind soever) had more studied to become Masters in those Branches of Science which are necessary to a Painter (except what are Peculiar to Them as such) than they have Generally done ; their Works would Then have been much more desirable than they are. Some few indeed have done This, and their

Prints are Esteem'd accordingly.

To conclude; It must be observed to the Advantage of Prints as compar'd with Drawings; tho' they are by no means Equal to them upon Other accounts (as has been already noted) they are usually done from the Finish'd Works of the Masters, and so are their Last, their utmost Thoughts on the Subject, whatever it be. So much for Prints.

There is one Qualification absolutely necessary to him that would know Hands, and distinguish Coppies from Originals; As it also is so whosoever would judge well of the Goodness of a Picture, or Drawing: Or indeed of any thing else whatsoever, And with which therefore I will finish this Discourse; and that is, *He must know how, and Accustom himself to Take in, Retain, and Manage Clear, and Distinct Ideas.*

To

To be able to distinguish betwixt two things of a Different Species (especially if those are very much unlike) is what the most Stupid Creature is capable of, as to say This is an Oak, and That a Willow ; but to come into a Forrest of a thousand Oaks, and to know how to distinguish any One leaf of all those Trees from any other whatsoever, and to form so clear an Idea of that one, and to retain it so clean as (if occasion be) to know it so long as its Charecteristicks remain requires better Faculties than every one is Master of ; And yet This may certainly be done. To see the difference between a fine Metaphysical notion, and a Dull Jest ; Or between a Demonstration, and an Argument but just Probable, These are things which he that cannot do is rather a Brute, than



than a Rational Creature ; But to discern wherein the difference consists when two Notions very nearly Resemble each other, but are not the Same ; Or to see the just weight of an Argument, and that through all its Artificial Disguises ; to do This 'tis necessary to Conceive, Distinguish, Methodize, and Compare Ideas in a manner that few of All those Multitudes that pretend to Reasoning have accustomed themselves to. But Thus to See, Thus Nicely to Distinguish things nearly resembling one another, Whether Visible, or Immaterial, is the Business of a *Connoisseur*. 'Tis for want of this Distinguishing Faculty that Some whom I have known, and from whom one might Reasonably have expected better have blunder'd as Grossly as if they had Mistaken a *Coreggio* for



for a *Rembrandt*; or (to speak more intelligibly to those who are not well acquainted with these things) an Apple, for an Oyster: But Lesser Mistakes have been made perpetually when the difference between the two Manners, That which we saw before us, and That which it was judg'd to be, Whether as to the Masters way of Thinking, or of Executing his thoughts was nevertheless very easily discernable.

'Tis as necessary to a *Connoisseur* as to a Philosopher, or Divine to be a good Logician; The Same Faculties are employ'd, and in the Same manner, the Difference is only in the Subject.

1. He must never undertake to make any Judgment without having in his Mind Certain, Determin'd Ideas, He must not Think, or Talk at Random, and when  
he

he is not Clear in the thing ; As those Gentlemen Mr. *Lock* speaks of somwhere who were disputing warmly upon a certain Liquor in the Body, and might probably never have come to any Conclusion if he had not put them upon settling the Meaning of that Term Liquor ; They talk'd all the while in the Clouds.

2. A good *Connoisseur* will take care not to Confound things in which there is a real Difference because of the Resemblance they may Seem to have. This he has perpetual occasion to be upon his guard against, for many times the Hands, and Manners of Different Masters very near resemble each other : Mistakes of This kind are very Common in Other Cases.

That there are Indifferent Actions, that is, Such as are neither  
Com-

Commanded, nor Forbidden passes currenly with almost Every body ; This is imagin'd to be a sort of Wast ground between the Frontiers of the two Empires of God, and the Devil ; but 'tis no other than Imaginary : For tho' there are Many Actions of which no Reveal'd, or Positive Law has taken any notice, there are None which fall not under the cognizance of the Moral Law, the Law of Nature ; and there is a Wide Difference between being left Free by One of These, and Both of them.

So it will be thought 'twas Indifferent Whether (for example) I had taken up the Pen I have in my hand, or That which lay by it, as Good as This for ought I know : And it was Indifferent as to the Principal Consideration concerning it, because I knew

not which of the two was the Best ; but Other Circumstances, as they determin'd my Choice of This rather than That, destroy'd that Seeming Indifference ; This was what my Eye first struck upon, was readiest to my hand, &c. If there are a thousand Circumstances relating to two things, and they agree exactly in All but One of them ; This gives us two as distinct Ideas as of any two things in the Universe. And if we carefully observe it we shall find some such Distinguishing Circumstances in every Action we do, which determines us to the doing of That rather than some Other, how Indifferent soever it may seem to be which of them we do.

*Essay of Humane  
Understanding,  
Book 4. Chap. 10.*

There is the same  
difference between  
the Demonstration Mr. Lock gives

us

us (as such) of the Being of a God, and a Real Demonstration, as between a Coppy, and an Original; or between the Hand of *Michelangelo*, and that of *Baccio Bandinelli*; that is, it Resembles such a One, but is not It: 'Tis not an Absolute Demonstration, as we had reason to expect, 'tis only Hypothetical. I remember I was much surpriz'd when I found This after the great Expectation he had rais'd in me: I gave it my Son (who was then about 12 or 13 years old) --- My Dear, Read this, and give me your Opinion of it; he came to me again in a Quarter of an hour, and said; Supposing the World to have been Created in Time This is a Demonstration, Otherwise 'tis Not. And he judg'd right. Mr. *Lock* should first of all have Demonstrated that great



Point of the Birth of the World, 'till That was done he was in the Case of *Archimedes*, he wanted Ground to plant his Engine upon.

3. A Good *Connoisseur* will take care not to make a Difference where there is None, and so Attribute those Works to Two Several Masters which were both done by the Same Hand, or call that a Copy which is truly an Original. Errors of This kind are Common in Other Sciences as well as in This, I will give two or three Instances of These also to illustrate what I am laying down as Rules in the Science I am treating of.

The Church of *Rome* boasts Their having an Advantage over Us, as being under the Conduct of an Infallible Guide, whereas We trust to our Own Private Judg-  
Judg-



ment. But Their Infallibility terminates in their Own Private Judgment which determines that there is such a Guide, and that They have found it. How great soever their Satisfaction may be Their Security, and Ours is the Same.

So there is no Real Difference in the Evidence when 'tis said such a Fact happen'd, and when 'tis said it happen'd in the Presence of 500 people, Yet I have known That Circumstances much insisted on, as adding a vast weight of Evidence, and this when there was no occasion to bring Vouchers to strengthen the Authority of the Historian; 'Tis plain Here is no more than His Single Evidence to Us, be That what it will; And if it had been said there was 1000, or 10000 Witnesses the Evidence would have

have been just the Same, nor More, nor Less.

*Humane Understanding, Book 2. Chap 28.*

The same Great Man I mention'd just now makes our Liberty to consist in the Power we have of Suspending the Will, in order to Consider. Now the Act of Suspending the Will (supposing it could be done at pleasure,) and that of Consideration are as much Actions as any other ; tho' being Mental Ones they (especially the Latter) are commonly oppos'd to Action, by That Term *Corporeal Actions* being Understood. What this Gentleman says then amounts to this, That our Liberty consists in the power we have of doing These particular Mental Actions ; That These are Free, tho' our Other Actions, whether Mental, or Corporeal are not so.

A Vast Difference is here made where there seems to Me to be None at all; I confess I cannot see but that I am as much at Liberty to Will any Other Action, as That of Suspending my Will, or Considering: I am altogether as Free when I Write, or Paint, as when I Suspend both, in order to Consider which I shall do; Nor do I know of any Argument He, or any one else has used to prove the Former of These kinds of Actions are not Free, which will not Equally Affect the Latter.

Nay when the Will is Suspended in order to Consider 'tis so far from being an Instance of Liberty that we could not possibly do Otherwise; For we can never Will an Action which the Understanding is not yet satisfied in as being More conducive to our Happiness than Any Other  
at

at That time would be ; since the Will is never determin'd by any Other Motive than That Appearance of Good to Our Selves, whether that Appearance be True, or False ; as might easily be shewn notwithstanding what is commonly said on this Argument

*Video Meliora, proboq; ~~et~~ Deteriora sequor.*

but it will not be proper to wander so far from my Main Subject.

4. *Connoisseurs* having fix'd their Ideas should keep close to them, and not flutter about in Confusion from One, to Another.

Mr. *Lock* has again furnish'd us with an Example. In his Posthumous work of the Conduct of the Understanding, p. 99. he mentions it as a Rule in which  
(he

says) Every one agree, That Giving, and Withholding our Assent, and the Degrees of it should be Regulated by the Evidence that things carry with them: And yet (says he) Men are not the better for this Rule, Some firmly embrace Doctrines upon Slight grounds, Some upon No grounds, and Some contrary to appearance. The Natural, and obvious Sence of which is no other than This, Men Should Assent According to the Evidence They have, but they Do not.

Every one will readily agree That our Assent, and Dissent should be proportionable to the Appearance the Evidence has to Us; This being certainly the Idea of Evidence begun withal, it must be carried throughout, no notice being given to the contrary.

But then the Latter Assertion



is not true ; For no Man Firmly embraces Doctrines upon Grounds *He* sees to be Slight, or when *He* sees None, or when the Evidence appears to *Him* to be directly Contrary : Be pleas'd to try if you can determine in Favour of Mr. *Lock*, (Thus understood,) or Me in the Present Controversy contrary to the Appearance the Arguments on either side have to *You*, or Otherwise than Those regulate your Judgment in This matter : For my Own part I can as easily perswade myself that the Scale on the Left hand preponderates when I see that on the Right does so, as I can in any Other case judge contrary to the Appearances of things to my Understanding, by which I as clearly perceive the weight of an Argument (such as it appears  
to



to me,) as I do the Other with my Sences.

Probably therefore This could not be Mr. *Lock's* Meaning in this Difficult place, tho' 'tis certain 'tis the Natural import of his Words; But Evidence being also to be understood as what might be suppos'd to be had, what Mr. *Lock Himself* saw, and not what appear'd to every *Other* Man when he determines upon any point in question, it seems much more Credible that this great Master in the management of Ideas Forgot himself Here, and Began with this Latter Idea of Evidence, but dropt That for the Other; Thus both Assertions are true tho' they are ill connected; That he began with the Idea of Evidence as That which appears to *Him* that Judges is indisputable; No body will agree that

that Assent should be regulated by the Evidence *Another* man has; And that he had got the Other in his head when he finish'd that period (besides what has been already said) appears further Evident from his Advising us (as he imediately after does) to Examine with Care, and Impartiality: For if he had conceiv'd men had Assented contrary to the Evidence *Themselves* had the Fault had been in their Wills, not in their Understandings, and instead of applying themselves to the Information of These, Their business would have been to have corrected Those, and he would have advised accordingly.

I will conclude what I have to say concerning Ideas with One Case in which all the False ways of Thinking, and Reasoning

ing I have been Cautioning against May, and frequently Do occur; And that is in relation to the Proof of the Being, and Attributes of God.

If any one attempts to Demonstrate the Being of a God from Natural Reason without first of all saying Clearly what they mean by a God, what Idea of such a One 'tis they intend to establish; Here they talk in the dark. If they leave That to appear from the Proof, as it Somtimes may, that is, 'Tis just such a God as arises to the Imagination from Thence; 'Tis odds but This Idea will vary in the Minds of every one that Hears, or Reads such Discourse, nothing would be Fix'd, and Positive. If this Gentleman goes on, and at the End of his Argument you find any Other Idea than that which was before Demonstrated,

monstrated, then you have Chang'd Ideas ; If this is done by Evidence from Revelation, or Otherwise, and still a Demonstration is pretended to, Here is Another Fallacy ; Unless that Evidence from whence this New Idea arises is also Demonstrated to be true. That not being done, but the thing appearing Only Probable, this Latter Idea of God has no higher Proof, the Former only has Demonstration. If This instead of being Probable is Not so, the Latter Idea vanishes, the Former only subsists.

I have endeavour'd to explain what I meant in This part of my Discourse by Examples in a Way of Thinking to which Gentlemen, for whose sake I chiefly Write are well accustomed, and which is very Applicable to That pro-  
per

per to a *Connoisseur*; This I hope will justify me in launching out into Matters which at first sight may seem to have no relation to my Subject; If I have been Mistaken in the Remarks I have made, wherein I have taken the Liberty to point out some of the Instances of Fallibility in Other Men, I beg pardon of those I have Misrepresented, tho' Unwittingly; and am My Self become the Example of the False Thinking, and Reasoning I have been Advising *Connoisseurs* to Avoid; and may My Self Thus help to Illustrate my Own Discourse: If I am in the Right, Such Oversight of Men to whom the World is much indebted for the Light it has received will help to Excuse me when I shall be found in any Other  
part

( 220 )

part of that little I have ventured to Offer to the Publick to have Thought, or Judg'd Amifs.

*F I N I S.*





A  
DISCOURSE  
ON THE  
DIGNITY, CERTAINTY,  
PLEASURE and ADVANTAGE,  
OF THE  
SCIENCE  
OF A  
CONNOISSEUR.

---

By Mr. *RICHARDSON*.

---

*Nil actum reputans dum quid superesset agendum.*  
Lucan.

---

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A  
DISCOURSE  
ON THE  
DIGNITY, &c.



IS remarkable that in a Countrey as Ours, Rich, and abounding with Gentlemen of a Just, and Delicate Taste, in Musick, Poetry, and all kinds of Literature; Such fine Writers! Such Solid Reasoners! Such Able Statesmen! Gallant Soldiers! Excellent Divines, Lawyers, Physicians, Mathematicians, and Mechanicks! and yet so few! so very

few Lovers, and *Connoisseurs* in Painting!

In Most of these particulars there is no Nation under Heaven which we do not excel; In Some of the Principal most of them are Barbarous compar'd with us; Since the Best times of the ancient *Greeks* and *Romans* when this Art was in its greatest Esteem, and Perfection, such a National Magnanimity as seems to be the Charectaristic of our Nation has been lost in the World; And yet the Love, and Knowledge of Painting, and what has Relation to it bears no proportion to what is to be found not only in *Italy*, where they are all Lovers, and Almost all *Connoisseurs*, but in *France*, *Holland*, and *Flanders*.

Every Event in the Natural, and Moral World has its Causes, which are caus'd by other Causes, and so on up to the first Cause, the Immutible, and Unerring Will, without

out which not so Inconsiderable an Accident (as it will be call'd) as the falling of a Sparrow, or the change of the Colour of a Single Hair can happen; So that there is nothing Strange: What is commonly the Subject of Admiration is So for no other reason but that we don't see its Causes, nor remember it must needs have had such, and which must as Infallibly operate in That manner as those we see, and which are most Ordinary, and Familiar to us. We are apt to wonder (for example) that Such a Man got Such an Estate, or that Another had so Little, whereas did we see all the Causes we should see it could not have been otherwise: There goes a great many of These to the producing such an Event, I mean those that may be said to stand in Front, and not in Depth, Those that are Concomitant, such as the Man's Opportunities, Humour, a certain mixture

ture of Abilities; he may be Well qualify'd in Some respects, Deficient in Others, and abundance of other Circumstances always operating at the Same Instant, I say I mean These, and not Their Causes, and the Causes of Those Causes, and so on: And these being known, and weigh'd, the Wonder ceases; it must needs have happen'd thus: The *Mercury* in the Tube will Rise and Fall just as the composition of the Atmosphere happens to be. That so Few here in *England* have consider'd that to be a Good *Connoisseur* is fit to be part of the Education of a Gentleman, That there are so Few Lovers of Painting; not merely for Furniture, or for Ostentation, or as it Represents their Friends, or Themselves; but as it is an Art capable of Entertaining, and Adorning their Minds As much as, nay perhaps More than Any other whatsoever; This Event also has its Causes,



ses, To remove which, and consequently their Effects, and to procure the contrary Good is what I am about to Endeavour, and hope in some measure to Accomplish.

Nor is this a Trivial Undertaking; I have already been giving the Principles of it, and Here I recommend a NEW SCIENCE to the World, Or one at least little known, or consider'd as such: So New, or so little Known that 'tis yet without a Name; it may have one in time, till then I must be excus'd when I call it, as I do, *The Science of a Connoisseur* for want of a Better way of expressing my self: I open to Gentlemen a New Scene of Pleasure, a New Innocent Amusement; and an Accomplishment which they have yet scarce heard of, but no less worthy of their Attention than most of those they have been accustomed to acquire. I offer to my Countrey a Scheme by  
which

which its Reputation, Riches, Virtue, and Power may be increased. And This I will do (by the help of God) not as an Orator, or as an Advocate, but as a strict Reasoner, and so as I am verily persuaded will be to the Conviction of every one that will impartially attend to the Argument, and not be prejudiced by the Novelty of it, or their own former Sentiments.

My present business then in short is to endeavour to persuade our Nobility, and Gentry to become Lovers of Painting, and *Connoisseurs*; Which I crave leave to do (with all Humility) by shewing the Dignity, Certainty, Pleasure, and Advantages of that Science.

One of the principal Causes of the General neglect of the Science I am treating of I take to be, that very few Gentlemen have a Just Idea of Painting; 'Tis commonly taken to be an Art whereby Nature is  
to

to be represented; a fine piece of Workmanship, and Difficult to be perform'd, but produces only pleasant Ornaments, mere Superfluities.

This being all they expect from it no wonder they look no farther; and not having apply'd themselves to things of this nature, overlook Beauties which they do not hope to find; So that many an Excellent Picture is pass'd over, and disregarded, and an Indifferent, or a Bad one admired, and that upon Low, and even Trivial Considerations; from whence arises naturally an Indifference, if not a Contempt for the Art, at best a degree of Esteem not very considerable: Especially since there are (comparatively) so Few Pictures in which is to be found Nature represented, or Beauty, or even fine Workmanship.

Tho' I have already in the entrance of my Theory of Painting, and indeed throughout all I have  
B published

published endeavour'd to give the World a just Idea of the Art, I will in This place more particularly attempt it, as being very pertinent to my Present Design; And perhaps it may be some Advantage (as we find 'tis to Pictures,) to place it in Several Lights.

PAINTING is indeed a Difficult Art, productive of Curious pieces of Workmanship, and greatly Ornamental; and its Business is to represent Nature. Thus far the Common Idea is just; Only that 'tis More Difficult, More Curious, and More Beautifull than is Commonly Imagin'd.

'Tis an entertaining thing to the Mind of Man to see a fine piece of Art in Any kind; and every one is apt to take a sort of Pride in it as being done by one of his Own Species, to whom with respect to the Universe he stands related as to one of the Same Countrey, or the Same Family.

( II )

Family. Painting affords us a great Variety of This kind of Pleasure in the Delicate, or Bold management of the Pencil; in the mixture of its Colours, in the Skilful Contrivance of the several parts of the Picture, and infinite Variety of the Tincts, so as to produce Beauty, and Harmony. This alone gives great Pleasure to those who have learn'd to see these things. To see Nature justly represented is very Delightfull, (supposing the Subject is well chosen) It gives us pleasing Ideas, and Perpetuates, and Renews them; whether by their Novelty, or Variety; or by the consideration of our own Ease, and Safety, when we see what is Terrible in themselves as Storms, and Tempests, Battels, Murthers, Robberies, &c. Or else when the Subject is Fruit, Flowers, Landscapes, Buildings, Histories, and above all our Selves, Relations, or Friends.



Thus far the Common Idea of Painting goes, and this would be enough if these Beauties were seen, and consider'd as they are to be found in the Works of the Best Masters (whether in Paintings, or Drawings) to recommend the Art. But This is such an Idea of it as it would be of a Man to say He has a Graceful, and Noble Form, and performs many Bodily Actions with great Strength, and Agility, without taking his Speech, and his Reason into the Account.

The Great, and Chief Ends of Painting are to Raise, and Improve Nature; and to Communicate Ideas; not only Those which we may receive Otherwise, but Such as without this Art could not possibly be Communicated; whereby Mankind is advanced higher in the Rational State, and made Better; and that in a Way, Easy, Expeditious, and Delightful.

The



The business of Painting is not only to represent Nature, but to make the Best Choice of it; Nay to Raise, and Improve it from what is Commonly, or even Rarely Seen, to what never Was, or Will be in Fact, tho' we may easily conceive it Might be. As in a good Portrait, from whence we conceive a better Opinion of the Beauty, Good Sense, Breeding, and other Good Qualities of the person than from seeing Themselves, and yet without being able to say in what particular 'tis Unlike: for Nature must be ever in view;

*Unerring Nature still divinely bright,  
One clear, unchang'd, and universal Light;  
Life, Force, and Beauty must to all impart,  
At once the Source, and End, and Test of  
Art:*

*That Art is best which most resembles her,  
Which still presides, yet never does appear.*

Pope's Essay on Criticism.

I believe there never was such a  
race of Men upon the face of the  
Earth,

Earth, never did Men Look, and Act like those we see represented in the works of *Raphael*, *Michelangelo*, *Corregio*, *Parmeggiano*, and others of the best Masters, yet Nature appears throughout; we Rarely, or Never see such Landscapes as those of *Titian*, *Annibale Carracci*, *Salvator Rosa*, *Claude Lorrain*, *Rubens*, &c. Such Buildings and Magnificence as in the Pictures of *Paolo Veronese*, &c. but yet there is nothing but what it may easily be conceiv'd may be. Our Ideas even of Fruits, Flowers, Insects, Draperies, and indeed of all Visible things, and of some that are Invisible, or Creatures of the Imagination are Rais'd, and Improv'd in the hands of a good Painter; and the Mind is thereby fill'd with the Noblest, and therefore the most Delightfull Images. The Description of one in an Advertisement of a News-paper is Nature, so is a Character

rafter by my Lord *Clarendon*, but 'tis Nature very differently managed.

I own there are Beauties in Nature which we cannot reach; Chiefly in Colours, together with a certain Spirit; Vivacity, and Lightness; Motion alone is a Vast Advantage; it occasions a great degree of Beauty purely from that Variety it gives; so that what I have said elsewhere is true, 'Tis impossible to Reach Nature by Art; But This is not inconsistent with what I have been saying just now; Both are True in different Senses. We cannot reach what we set before us, and attempt to Imitate, but we Can carry our Ideas, so far beyond what we have seen, that tho' we fall short of executing them with our hands, what we do will nevertheless excel Common Nature, Especially in Some particulars, and those very considerable ones.

When I say Nature is to be Rais'd,  
and

and Improv'd by Painting it must be understood that the Actions of Men must be represented better than probably they Really were, as well as that their Persons must appear to be Nobler, and more Beautifull than is Ordinarily seen. In treating a History a Painter has Other Rules to go by than a Historian, whereby he is as much Oblig'd to Imbellish his Subject, as the other is to relate it Justly.

Not only such Ideas are convey'd to us by the help of This Art as merely give us Pleasure, but such as Enlighten the Understanding, and put the Soul in Motion. From hence are learn'd the Forms, and Properties of Things, and Persons, we are Thus inform'd of Past Events; by This means Joy, Grief, Hope, Fear, Love, Aversion, and the other Passions, and Affections of the Soul are excited, and above all we are not only Thus Instructed in  
 what

what we are to Believe, and Practise ; but our Devotion is inflamed, and whatever may have happen'd to the contrary it may Thus also be Rectify'd.

Painting is another sort of Writing, and is subservient to the Same Ends as that of her younger Sister ; That by Characters can communicate Some Ideas which the Hieroglyphic kind cannot, As This in other respects supplies its Defects ;

And the Ideas thus convey'd to us have This advantage, They come not by a Slow Progression of Words, or in a Language peculiar to One Nation only ; but with such a Velocity, and in a Manner so Universally understood that 'tis something like Intuition, or Inspiration ; As the Art by which 'tis effected resembles Creation ; Things so considerable, and of so great a Price, being produced out of Materials so Inconsiderable, of a Value next to nothing.           C           What



What a Tedious thing would it be to describe by Words the View of a Countrey, (that from *Greenwich* hill for instance) and how imperfect an Idea must we receive from hence! Painting shews the thing Immediately, and Exactly. No Words can give you an Idea of the Face, and Person of one you have never seen; Painting does it Effectually; with the addition of so much of his Character as can be known from thence; and moreover in an instant recalls to your memory, at least the most Considerable particulars of what you have heard concerning him, or occasions that to be told which you have never heard.

Bellori in the *Life of Annibale Carracci.* *Agostino Caracci* discoursing one day of the Excellency of the Ancient Sculpture was profuse in his Praises of the *Laacoon*, and observing his Brother *Annibale* neither spoke, nor seem'd to take any notice of what he said, reproach'd



proach'd him as not enough esteeming so Stupendious a Work: He then went on describing every particular in that Noble Remain of Antiquity. *Annibale* turn'd himself to the Wall, and with a piece of Charcoal drew the Statue as exactly as if it had been before him: The rest of the company were surpriz'd, and *Agostino* was silenc'd; confessing his Brother had taken a more Effectual way to demonstrate the Beauties of that wonderful peice of Sculpture: *li Poeti dipingono con le Parole, li Pittori parlano con l'Opere* said *Annibale*.

When *Marius* being driven from *Rome* by *Sylla* was Prisoner at *Minturnæ*, and a Soldier was sent to Murther him, upon his coming into the room with his Sword drawn for that purpose, *Marius* said aloud *Σὺ δὴ τολμᾶς ἄνθρωπε Γάϊον Μάριον ἀναιρεῖν Darest thou Man kill Caius Marius*, which so terrify'd the Ruffian

that he retired without being able to effect what he came about. This Story, and all that *Plutarch* has wrote concerning him, gives me not a greater Idea of him than one glance of the eye upon his Statue that I have seen; 'tis in the Noble Collection of Antiques at my Lord *Lemster's* Seat at *Torcester* in *Northamptonshire*. The *Odysses* cannot give me a greater Idea of *Ulysses* than a Drawing I have of *Polydore*, where he is discovering himself to *Penelope*, and *Telemachus* by bending the Bow. And I conceive as highly of *St. Paul* by once walking through the Gallery of *Rafaelle* at *Hampton Court*, as by reading the whole Book of the Acts of the Apostles tho' written by Divine Inspiration. So that not only Painting furnishes us with Ideas, but it carries that matter Farther than any Other way whatsoever.

The business of History is a Plain,  
and

and Just relation of Facts; 'tis to be an Exact Picture of Humane Nature.

Poetry is not thus confin'd, but provided Natural Truth is at the bottom Nature must be Heighten'd, and Improv'd, and the Imagination fill'd with Finer Images than the Eye Commonly sees, or in Some cases Ever can, whereby the Passions are more Strongly touch'd, and with a greater degree of Pleasure than by plain History.

When we Painters are to be Rally'd upon account of the Liberties we give to our Inventions, *Horace's Pictoribus atque Poetis* never fails. We own the Charge; but then the Parallel must be understood to consist in such a departure from Truth as is Probable, and Such as Pleases and Improves, but deceives No body.

The Poets have Peopled the Air, Earth, and Waters with Angels, Flying Boys, Nymphs, and Satyrs;  
they

they have Imagin'd what is done in Heaven, Earth, and Hell, as well as on this Globe, and which could never be known Historically; their very Language, as well as their Measures, and Rhimes must be above what is in Common use. The *Opera* has carried this matter Still farther, but so far as that being beyond Probability it touches not as Tragedy does, it ceases to be Poetry, and degenerates into mere Shew, and Sound; if the Passions are affected 'tis from Thence, tho' the Words were not only heard distinctly, but understood. (By the way) let it be consider'd in This Light, Let the Opera be consider'd as Shew, and Musick, One of the Instruments being a Humane Voice, the Common Objection to its being in an Unknown Tongue falls to the Ground.

As the Poets, so the Painters have stor'd our Imaginations with  
Beings,

Beings, and Actions that never were; they have given us the Finest Natural, and Historical Images, and that for the same End, to Please, whilst they Instruct, and make men Better. I am not dispos'd to carry on the Parallel, by descending to Particulars, nor is it my Present business: Mr. *Dryden* has done it, tho' it were to be wish'd he had been in less Haste, and had understood Painting better when his Fine Pen was so employ'd.

Sculpture carries us yet farther than Poetry, and gives us Ideas that no Words can: Such Forms of things, such Airs of Heads, such Expressions of the Passions that cannot be describ'd by Language.

It has been much disputed which is the most Excellent of the two Arts, Sculpture, or Painting, and there is a Story of its having been left to the determination of a Blind man, who gave it in favour of the Lat-  
ter



ter, being told that what by Feeling seem'd to him to be Flat, appear'd to the Eye as Round as its Competitor. I am not satisfy'd with This way of deciding the Controversy. For 'tis not the Difficulty of an Art that makes it preferable, but the Ends propos'd to be serv'd by it, and the Degree in which it does That, and then the Less Difficulty the Better.

Now the great Ends of both these Arts is to give Pleasure, and to convey Ideas, and that of the two which best answers Those Ends is undoubtedly preferable; And that this is Painting is Evident, since it gives us as great a degree of Pleasure, and all the Ideas that Sculpture can, with the Addition of Others; and this not only by the help of her Colours; but because she can express many things which Brass, Marble, or other Materials of that Art cannot, or are not so Proper  
for.



for. A Statue indeed is seen all round, and this is one great Advantage which 'tis pretended Sculpture has, but without reason: If the Figure is Seen on every Side, 'tis Wrought on every Side, 'tis then as so many several Pictures, and a hundred Views of a Figure may be Painted in the time that that Figure is cut in Marble, or cast in Brass.

As the business of Painting is to Raise, and Improve Nature, it answers to Poetry; (tho' upon Occasion it can also be Strictly Historical) And as it serves to the Other, more Noble End, this Hieroglyphic Language completes what Words, or Writing began, and Sculpture carried on, and Thus perfects all that Humane Nature is capable of in the communication of Ideas 'till we arrive to a more Angelical, and Spiritual State in another World.

I believe it will not be unacceptable

D

able

able to my Readers if I illustrate what I have been saying by Examples, and the rather because they are very Curious, and very little Known.

*Villani* in his *Florentine History* lib. 7. cap. 120, 127. says, that Anno 1288 there were great divisions in the City of *Pisa* upon account of the Sovereignty; One of the Parties was headed by the Judge *Nino di Gallura de 'Visconti*; the Chief of Another Party was Count *Ugolino de 'Gherardeschi*; and the Archbishop *Ruggieri* of the Family of the *Ubalдини* was at the head of the Third Party, in which were also the *Lanfranchi*, the *Sigismondi*, the *Gualandi*, and others; the two first of these Parties were *Guelfs*, the other *Ghibellines*, (Factions that at that time, and for many years before, and after made dismal havock in *Italy*.) Count *Ugolino* to get the Power into his Own hands, cabal'd

Secretly with the Archbishop to ruin the Judge, who never suspected that, He being a *Guelf* as the Count was, and moreover his near Relation; however the thing was effected; the Judge, and his Followers were driven out of *Pisa*, and thereupon went to the *Florentines*, and stir'd Them up to make War upon the *Pisans*: These in the mean time submitted themselves to the Count, who thus became Lord of *Pisa*. But the number of the *Guelfs* being diminish'd by the departure of the Judge, and his Followers; and That Faction growing daily weaker, and weaker, the Archbishop laid hold of the Opportunity, and betray'd Him in His turn; he put it into the heads of the Populace that the Count intended to give up their Castles to their Enemies the *Florentines*, and *Lucchese*s: This was easily swallow'd; the Mobb suddenly rose, and ran

with great Fury to the Palace, which they soon gain'd with little loss of Blood; their new Sovereign they clapt up in a Prison, together with his two Sons, and two Grandsons; and drove all the rest of his Family, and Followers, and in general all the *Guelfs* out of the City. A few Months after This the *Pisans* being become deeply engaged in the Intestine War of the *Guelfs* and *Ghibellines*, and having chose Count *Guido de Montifeltro* for their General, the Pope excommunicated Them, and Him, and all his Family: This incens'd them the more against Count *Ugolino*, so that having seen the Gates of the Prison well secur'd, they flung the Keys into the River *Arno*, to the end that none might relieve Him, and his Children with Food; who therefore in a few Days perish'd by Famine. This farther Circumstance of Cruelty was exercis'd on the  
Count;

Count; he was denied either Priest, or Monk to Confess him, tho' he begg'd it of his Enemies with bitter Cries.

The Poet carries this Story farther than the Historian could, by relating what pass'd in the Prison. This is *Dante*, who was a young man when this happened, and was Ruin'd by the Commotions of these times. He was a *Florentine*, which City after having been long divided by the *Guelf*, and *Ghibelline* Faction at last became intirely *Guelf*: But This Party then split into two others under the Names of the *Bianchi*, and the *Neri*, the Latter of which prevailing, Plunder'd, and Banish'd *Dante*; not because he was of the Contrary Party, but for being Neuter, and a Friend to his Countrey.

*When Virtue fails, and Party-beats endure  
The Post of Honour is the Least Secure.*

This



This great Man (in the 33d Canto of the 1st part of his *Comedia*) in his Passage thro' Hell, introduces Count *Ugolino* knawing the Head of this Treacherous, and Cruel Enemy the Archbishop, and telling his own sad Story. At the appearance of *Dante*.

La bocca solleuò dal fiero pasto  
Quel peccator, &c.

*He from the Horrid Food his Mouth withdrew,  
And wiping with the Clotted, Offal hair  
His shudd'ring Lips, raising his Head thus spake.  
You will compel me to renew my Grief  
Which e're I speak oppresses my sad Heart;  
But if I Infamy accumulate  
On him whose Head I know, I'll not forbear  
To speak tho' Tears flow faster than my Words.  
I know not who you are, nor by what power,  
Whether of Saints, or Devils you hither came,  
But by your Speech you seem a Florentine;  
Know then that I Count Ugolino am,  
Archbishop Ruggieri this, which known  
That I by him Betray'd was put to Death  
Is needless to relate, you must have heard;  
But what must be unknown to Mortal Men,  
The cruel Circumstances of my Death,  
These I will tell, which Dreadful Secret known  
You will conceive how Just is my Revenge.  
The ancient Tower in which I was confin'd,  
And which is now the Tower of Famine call'd,*  
Had



*Had in her Sides some Symptoms of decay,  
 Through these I saw the first approach of morn,  
 After a restless night, the first I slept  
 A Prisoner in its Walls; Unquiet Dreams  
 Oppress'd my lab'ring Brain. I saw this Man  
 Hunting a Wolfe, and her four little Whelps  
 Upon that ridge of Mountains which divides  
 The Pisan Lands from those which Lucca claims;  
 With Meagre, Hungry Dogs the Chase was made,  
 Nor long continued, quick they seiz'd the Prey,  
 And tore their Bowels with remorseless Teeth.*

*Soon as my broken Slumbers fled, I heard  
 My Sons (who also were confin'd with me)  
 Cry in their troubled Sleep, and ask for Bread:  
 O you are Cruel if you do not weep  
 Thinking on that, which now you well perceive  
 My Heart divin'd; If this provoke not Tears  
 At what are you accustomed to weep?*

*The hour was come when Food should have been  
 brought,  
 Instead of that, O God! I heard the noise  
 Of creaking Locks, and Bolts, with doubled force  
 Securing our Destruction. I beheld  
 The Faces of my Sons with troubled Eyes;  
 I Look'd on them, but utter'd not a Word;  
 Nor could I weep; They wept, Anselmo said  
 (My little, dear Anselmo) What's the matter  
 Father, Why look you so? I wept not yet,  
 Nor spake a Word that Day, nor following Night.*

*But when the Light of the succeeding Morn  
 Faintly appear'd, and I beheld my Own  
 In the four Faces of my Wretched Sons  
 I in my clenched Fists fasten'd my Teeth:  
 They judging 'twas for Hunger rose at once,  
 You Sir have gi'n us Being, you have cloath'd  
 Us with this miserable Fleish, 'tis yours,*

*Sustain*

*Sustain your Self with it, the Grief to Us  
Is less to Dye, than thus to see your Woes.  
Thus spake my Boyes: I like a Statue then  
Was Silent, Still, and not to add to Theirs  
Doubled the weight of my Own Miseries:*

*This, and the following Day in Silence pass'd.  
Why Cruel Earth dost thou not open then!*

*The Fourth came on; my Gaddo at my Feet  
Cry'd Father help me; said no more but dy'd:  
Another Day two other Sons expir'd;  
The next left me alone in Woe; Their Griefs  
Were ended. Blindness now had seiz'd my Eyes,  
But no Relief afforded; I saw not  
My Sons, but grop'd about with Feeble hands  
Longing to touch their Famish'd Carcasses,  
Calling first One, then T'other by their Names,  
'Till after two Days more what Grief could not  
That Famine did. He said no more, but turn'd  
With baleful Eyes distorted all in haste,  
And seiz'd again, and gnaw'd the mangled Head.*

The Historian, and Poet having done Their parts comes *Michelangelo Buonarotti*, and goes on in a *Bas-releif* I have seen in the hands of Mr. *Trench*, a Modest, Ingenious Painter, lately arriv'd from his long Studies in *Italy*. He shews us the Count sitting with his Four Sons, one dead at his Feet, Over their Heads is a Figure representing

senting Famine, and underneath is another to denote the River *Arno*, on whose Banks this Tragedy was acted. *Michelangelo* was the fittest Man that ever liv'd to Cut, or Paint this Story, if I had wish'd to see it represented in Sculpture, or Painting I should have fix'd upon this Hand; He was a *Dante* in his way, and he read him perpetually. I have already observed, and 'tis very true, There are certain Ideas which cannot be communicated by Words, but by Sculpture, or Painting only; it would be Ridiculous then on this occasion to undertake to describe this admirable *Bas-relief*; 'tis enough for my present purpose to say there are Attitudes, and Airs of Heads so proper to the Subject, that they carry the Imagination beyond what the Historian, or Poet could possibly; for the rest I must refer to the thing it self. 'Tis true a Genius Equal to that of *Michelangelo* may

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form

form to its self as Strong, and Proper Expressions as these, but where is that Genius! Nor can even He Communicate them to Another, unless he has also a Hand like that of *Michelangelo*, and will take that way of doing it.

And could we see the same Story Painted by the same great Master it will be easily conceiv'd that this must carry the Matter still farther; There we might have had all the Advantages of Expression which the Addition of Colours would have given, and the Colouring of *Michelangelo* was as proper to That, as his Genius was to the Story in general; These would have shewn us the Pale, and Livid Flesh of the Dead, and Dying Figures, the Redness of Eyes, and Blewish Lips of the Count, the Darkness, and Horrour of the Prison, and other Circumstances, besides the Habits (for in the *bas-relief*

*relief* all the Figures are Naked as more proper for Sculpture) These might be contrived so as to express the Quality of the Persons the more to excite our Pity, as well as to enrich the Picture by their Variety.

Thus History begins, Poetry raises higher, not by Embellishing the Story, but by Additions purely Poetical: Sculpture goes yet farther, and Painting Completes and Perfects, and That only can; and here ends, This is the utmost Limits of Humane power in the Communication of Ideas.

I have observed elsewhere, and will take leave to put my Reader in mind of it once more. 'Tis little to the honour of Painting, or of the Masters of whom the Stories are told that the Birds have been cheated by a Painted Bunch of Grapes; or Men by a Fly, or a Curtain, and such like; These are Little things in comparison of what we are to



expect from the Art. Whoever have fancied these kind of things considerable have been Wretched *Connoisseurs*, how Excellent soever they may have been in Other respects. *Rafaelle* would have Disdain'd to have attempted such Trifles, or would have Blush'd to have been Prais'd for them; But *Rafaelle* would have Painted a God, a Hero, an Angel, a *Madonna*; or he would have related some Noble History, or made a Portrait in such a manner, as Whoever saw it with Genius, and Attention, should treasure up in his Mind an Idea that should always give him Pleasure, and be a Wiser, and Better Man all his Life after.

The business of Painting is to do almost all that Discourse, and Books can, and in many Instances much more, as well as more Speedily, and more Delightfully; So that if History, if Poetry, if Philosophy,  
Natural,



Natural, or Moral, if Theology, if any of the Liberal Arts, and Sciences are worthy the Notice, and Study of a Gentleman, Painting is so too. To read the Scripture I know will be allow'd to be an Employment worthy of a Gentleman, because (amongst other Reasons) from hence he learns his Duty to God, his Neighbour, and Himself; he is put in mind of many Great, and Instructive Events, and his Passions are warm'd, and agitated, and turn'd into a right Channel; All these Noble Ends are answer'd, I will not say as Effectually, but I will repeat it again and again they are Answer'd when we look upon, and consider what the great Masters have done when they have assum'd the Characters of Divines, or Moralists, or have in Their way related any of the Sacred Stories. Is it an Amusement, or an Employment worthy of a Gentleman to read  
*Homer,*

*Homer, Virgil, Milton, &c?* the Works of the most Excellent Painters have the like Beautiful Descriptions, the like Elevation of Thought, and Raise, and Move the Passions, Instruct, and Improve the Mind as These do. Is it worthy of a Gentleman to Employ, or Divert Himself by reading *Thucydides, Livy, Clarendon, &c?* the Works of the most Excellent Painters have the like Beauty of Narration, fill the Mind with Ideas of the like Noble Events, and Inform, Instruct, and Touch the Soul alike. Is it worthy of a Gentleman to read *Horace, Terence, Shakespear, the Tatlers, and Spectators, &c.* The Works of the most Excellent Painters do also Thus give us an Image of Humane Life, and fill our Minds with Useful Reflections, as well as Diverting Ideas; all these Ends are answer'd, and oftentimes to a greater degree than any other way. To  
consider

consider a Picture aright is to Read, but in Respect of the Beauty with which the Eye is all the while entertain'd, whether of Colours, or Figures, 'tis not only to read a Book, and that finely Printed, and well Bound, but as if a Consort of Musick were heard at the same time: You have at once an Intellectual, and a Sensual Pleasure.

I plead for the Art, not its Abuses; 'Tis a Sublime Passage that in *Job*; *If when I beheld the Sun when it shined, or the Moon walking in Brightness, and my Heart hath been secretly entic'd, or my Mouth hath kissed my Hand, This also was an Iniquity to be punish'd by the Judge, for I should have deny'd the God that is above.* If when I see a *Madonna* tho' painted by *Rafaelle* I be enticed and drawn away to Idolatry; Or if the Subject of a Picture, tho' painted by *Annibale Caracci* pollutes my Mind with impure Images, and  
transforms

transforms me into a Brute; Or if any other, tho' never so Excellent, rob me of my Innocence, and Virtue, *May my Tongue cleave to the Roof of my Mouth, and my Right Hand forget its Cunning* If I am its Advocate as 'tis Instrumental to such Detested Purposes: But these Abuses excepted (as What Has not been? What Is not Abus'd?) the Praise of Painting is a Subject not unworthy of the Tongue, or Pen of the Greatest Orator, Poet, Historian, Philosopher, or Divine; Any of which when he is considering the Works of our Great Masters will not only find him to be one of Themselves, but sometimes All these at once, and in an Eminent Degree. I know I speak with Zeal, and an ardent Passion for the Art, but I am serious, and speak from Conviction, and Experience, and whoever considers Impartially, and acquaints himself with such admirable

mirable Works of Painters as I have done, will find what I have said is Solid, and Unexaggerated Truth.

The Dignity of the Science I am recommending will farther appear if it be consider'd, that if Gentlemen were Lovers of Painting, and *Connoisseurs*, it would be of great Advantage to the Publick, in

1. The Reformation of our Manners.
2. The Improvement of our People.
3. The Increase of our Wealth, and with all these of our Honour, and Power.

Anatomists tell us there are several Parts in the Bodies of Animals that serve to several Purposes, Any of which would justify the Wisdom, and Goodness of Providence in the making of them; but that they are Equally Useful, and Necessary to All, and serve the End of Each as effectually as if they were apply'd

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to



to One only: This is also true of Painting; It serves for Ornament, and Use; It Pleases our Eyes, and moreover Informs our Understandings, Excites our Passions, and Instructs us how to Manage them.

Things Ornamental, and things Useful are commonly distinguish'd, but the Truth is Ornaments are also of Use, the Distinction lies only in the Ends to which they are subservient. The wise Creator in the great Fabrick of the World has abundantly provided for These, as well as for Those that are called the Necessaries of Life: Let us imagine our Selves always inhabiting between Bare Walls, wearing nothing but only to cover our Bodies, and protect them from the Inclemencies of the Weather, no Distinction of Quality, or Office, Seeing nothing to Delight, but merely what serves for the Maintenance our Being; how Savage, and Uncomfortable



comfortable must This be! Ornaments raise, and exhilarate our Spirits, and help to excite more Useful Sentiments than is commonly imagin'd; And if Any have this Effect, Pictures (consider'd only as Such) will, as being one of the Principal of This kind.

But Pictures are not merely Ornamental, they are also Instructive; and Thus our Houses are not only unlike the Caves of Wild Beasts, or the Hutts of Savages, but distinguish'd from those of *Mahometans*, which are Adorn'd indeed, but with what affords no Instruction to the Mind: Our Walls like the Trees of *Dodona's* Grove speak to us, and teach us History, Morality, Divinity; excite in us Joy, Love, Pity, Devotion, &c. If Pictures have not this good Effect, 'tis our Own Fault in not Chusing well, or not applying our Selves to make a Right Use of them. But I have spoken

of This sufficiently already, and will only take leave to add Here, That if not only our Houses, but our Churches were Adorn'd with proper Histories, or Allegories well Painted, the People being now so well Instructed as to be out of Danger of Superstitious Abuses, their Minds would be more Sensibly affected than they can possibly be without This Efficacious means of Improvement, and Edification. But This (as indeed every thing else advanced by me) I humbly submit to the Judgment of my Superiours.

If Gentlemen were Lovers of Painting, and *Connoisseurs* This would help to Reform Them, as their Example, and Influence would have the like Effect upon the Common People. All Animated Beings naturally covet Pleasure, and eagerly pursue it as their Chiefest Good; the great Affair is to chuse those that are Worthy of Rational Beings,

Beings, Such as are not only Innocent, but Noble, and Excellent: Men of Easy, and Plentiful Fortunes have commonly a great part of their time at their Own Disposal, and the want of knowing how to pass those Hours away in Virtuous Amusements contributes perhaps as much to the Mischievous Effects of Vice, as Covetousness, Pride, Lust, Love of Wine, or any other Passion whatsoever. If Gentlemen therefore found Pleasure in Pictures, Drawings, Prints, Statues, *Intaglias*, and the like Curious Works of Art; in discovering their Beauties, and Defects; in making proper Observations thereupon; and in all the other parts of the business of a *Connoisseur*, how many Hours of Leisure would Here be profitably employ'd, instead of what is Criminal, Scandalous, and Mischievous! I confess I cannot speak Experimentally because I have not  
try'd

try'd Those; nor can Any Man pronounce upon the Pleasures of Another, but I know what I am recommending is so great a One, that I cannot conceive the Other can be Equal to it, Especially if the Draw-backs of Fear, Remorse, Shame, Pain, &c. be taken into the Account.

2. Our Common People have been exceedingly Improv'd within an Age, or two, by being Taught to Read, and Write; they have also made great Advances in Mechanics, and in several Other Arts, and Sciences; And our Gentry, and Clergy are more Learned, and better Reasoners than in times past; a farther Improvement might yet be made, and particularly in the Arts of Design, if as Children are taught Other things they, together with These learnt to Draw; they would not only be qualify'd to become better Painters, Carvers, Gravers,

vers, and to attain the like Arts immediately, and evidently depending on Design, but they would thus become better Mechanicks of all kinds.

And if to learn to Draw, and to understand Pictures, and Drawings were made a part of the Education of a Gentleman, as Their Example would Excite the Others to do the like, it cannot be deny'd but that This would be a farther Improvement even of This part of our People: The whole Nation would by This means be removed some Degrees higher into the Rational State, and make a more considerable Figure amongst the Polite Nations of the World.

3. If Gentlemen were Lovers of Painting, and *Connoisseurs*, many Sums of Money which are now lavish'd away, and consum'd in Luxury would be laid up in Pictures, Drawings, and Antiques, which would be,  
not



not as Plate, or Jewels, but an Improving Estate; Since as Time, and Accidents must continually waste, and diminish the Number of these Curiosities, and no New Supply (Equal in Goodness to those we have) is to be hop'd for, as the appearances of things at present are, the Value of such as are preserv'd with Care must necessarily encrease more and more: Especially if there is a greater Demand for them, as there Certainly will be if the Taste of Gentlemen takes This Turn: Nay 'tis not Improbable that Money laid out This way, with Judgment, and Prudence, (and if Gentlemen are good *Connoisseurs* they will not be impos'd upon as they too often are) may turn to Better Account than almost in Any other.

We know the Advantages *Italy* receives from her Possession of so many fine Pictures, Statues, and other curious Works of Art: If our  
 Countrey



Countrey becomes famous in That way, as her Riches will enable her to be if our Nobility, and Gentry are Lovers and *Connoisseurs*, and the Sooner if an Expedient be found (as it may Easily be) to Facilitate their Importation, We shall share with *Italy* in the Profits arising from the Concourse of Foreigners for the Pleasure, and Improvement that is to be had from the Seeing, and Considering such Rarities.

If our People were Improved in the Arts of Designing, not only our Paintings, Carvings, and Prints, but the Works of all our other Artificers would also be proportionably Improved, and consequently coveted by Other Nations, and their Price advanced, which therefore would be no small Improvement of our Trade, and with that of our Wealth.

I have observ'd heretofore, that there is no Artist whatsoever, that  
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produces a piece of work of a value so vastly above that of the Materials of Natures furnishing as the Painter does ; nor consequently that can Enrich a Countrey in any Degree like Him : Now if Painting were only consider'd as upon the Level with Other Manufactures, the Employment of More Hands, and the Work being Better done would certainly tend to the Increase of our Wealth ; but This Consideration over and above adds a great Weight to the Argument in favour of the Art as Instrumental to This End.

Instead of Importing vast Quantities of Pictures, and the like Curiosities for Ordinary Use, we might fetch from Abroad only the Best, and supply other Nations with Better than Now we commonly take off their Hands : For asmuch a Superfluity as these things are thought to be, they are such as no Body will

will be without, not the meanest Cottager in the Kingdom, that is not in the extremest Poverty, but he will have something of Picture in his Sight. The same is the Custom in Other Nations, in Some to a Greater, in Others to a Less Degree: These Ornaments People will have as well as what is absolutely Necessary to Life, and as sure a Demand will be for them as for Food, and Cloaths; as it is in some Other Instances thought at first to be Equally Superfluous, but which are Now become considerable Branches of Trade, and consequently of great Advantage to the Publick.

Thus a thing as yet unheard of, and whose very Name (to our Dishonour) has at present an Uncouth Sound may come to be Eminent in the World, I mean the *English School of Painting*; and whenever This happens who knows to what

it may rise; for the *English* Nation is not accustom'd to do things by Halves.

Arts, and Politeness have a constant Rotation: These parts of *Europe* have twice received them from *Italy*, She from *Greece*, who had them from *Egypt*, and *Persia*, In one Age such a part of the Globe is Enlighten'd, and the rest in Darkness; and those that were Savages for many Centuries, in a certain Revolution of time become the finest Gentlemen in the World. The Arts of Design have long ago forsaken *Persia*, *Egypt*, and *Greece*, and are now a third time much declin'd in *Italy*; Some Other Countrey may succeed Her in This particular, as She succeeded *Greece*. Or if the Arts continue There, They may spread themselves, and Other Nations may Equal, if not Excel the *Italians*: There is nothing Unreason-

reasonable in the thing, nay 'tis exceeding Probable.

I have said it heretofore, and will venture to repeat it, notwithstanding the National Vanity of Some of our Neighbours, and our own False Modesty, and Partiality to Foreigners (in This respect, tho' in Others we have such Demonstrations of our Superiority that we have learn'd to be Conscious of it) if ever the Great Taste in Painting, if ever that Delightful, Useful, and Noble Art does revive in the World 'tis Probable 'twill be in *England*.

Besides that Greatness of Mind which has always been Inherent in our Nation, and a Degree of Solid Sense not inferiour to any of our Neighbours, We have Advantages greater than is commonly thought. We are not without our Share of Drawings, of which *Italy* has been in a manner exhausted long since: We have some fine Antiques,



tiques, and a Competent number of Pictures of the Best Masters. But whatever our Number, or Variety of Good Pictures is, We have the Best History-Pictures that are any where now in being, for we have the Cartons of *Rafaelle* at *Hampton-Court*, which are Generally allowed even by Foreigners, and Those of our own Nation who are the most Bigotted to *Italy*, or *France*, to be the Best of that Master, as he is incontestably the Best of all those whose Works remain in the World. And for Portraits we have Admirable ones, and perhaps the Best of *Rafaelle*, *Titian*, *Rubens*, and above all of *Van-Dyck*, of whom we have very many: and These are the Best Portrait-Painters that ever were.

In Ancient times we have been frequently Subdued by Foreigners, the *Romans*, *Saxons*, *Danes*, and *Normans* have all done it in their Turns;



Turns; Those Days are at an End long since; and we are by various Steps arriv'd to the height of Military Glory, by Sea, and Land. Nor are we less Eminent for Learning, Philosophy, Mathematicks, Poetry, Strong, and Clear Reasoning, and a Greatness, and Delicacy of Taste; In a Word, in Many of the Liberal, and Mechanical Arts we are Equal to any other People, Ancients, or Moderns; and in Some perhaps Superiour. We are not yet come to that Maturity in the Arts of Design; Our Neighbours, those of Nations Not remarkable for their Excelling in This way, as well as those that Are, have made frequent, and successful Inroads upon us, and in This particular have *Lorded* it over our Natives Here in their own Countrey. Let us at length Disdain as much to be in Subjection in This respect as in Any Other; Let us put forth our Strength, and employ

ploy our National Virtue, that Haughty Impatience of Subjection, and Inferiority, which seems to be the Characteristick of Our Nation in This as on many Other Illustrious Occasions, and the thing will be effected; the *English* School will Rise, and Flourish.

And to This, and to the obtaining the Benefits to the Publick consequent thereupon, what I have Been pleading for would greatly contribute: For if our Nobility, and Gentry were Lovers, and *Connoisseurs*, Publick Encouragement, and Assistance would be given to the Art; Academies would be set up, Well Regulated, and the Government of them put into Such Hands, as would not want Authority to maintain those Laws, without which no Society can Prosper, or long Subsist. These Academies would then be well provided of all Necessaries for Instruction in Geometry,

metry, Perspective, and Anatomy, as well as Designing, for without a competent Proficiency in the three former, no considerable Progress can be made in the Other. They would then be furnished with Good Masters to Direct the Students, and good Drawings, and Figures, whether Casts, or Originals, Antique, or Modern for their Imitation. Nor should these be consider'd merely as Schools, or Nurseries for Painting, and Sculptors, and other Artists of That kind, but as places for the better Education of Gentlemen, and to Complete the Civilizing, and Polishing of our People, as our Other Schools, and Universities, and the Other means of Instruction are.

If our Nobility, and Gentry were Lovers of Painting, and *Connoisseurs*, a much greater Treasure of Pictures, Drawings, and Antiques would be brought in, which would contri-

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bute abundantly to the Raifing, and Meliorating our Taffe, as well as to the Improvement of our Artists.

And then too People of Condition would know that at Present, whatever Has been the State of things heretofore, Foreigners (be they *Italians*, or of whatever other Countrey) have not the Advantage over us whether as *Connoisseurs*, or as Painters, as They have been accustomed to Imagine: They will then know that if in Some Instances the Advantage is on Their Side, in Others 'tis on Ours: Thus that Partiality fo Discouraging, and Pernicious to Our Own People will be removed.

Such Men being *Connoisseurs*, and Lovers of Painting, and Zealous for the Honour, and Interest of their Countrey in This particular, would raife the fame Spirit in Others, and amongst the rest in the Artists themselves if it were not  
there

there before: And These would Then be oblig'd to labour to Improve in their several ways, because they must be Otherwise without Employment, whereas they will be tempted to indulge themselves in Sloth, and Ignorance when they find there are Easier Methods of attaining Fame, and Riches, at least of living tolerably well, than by making any considerable Progress in their Art:

A good Taste, and Judgment in those who employ them would not only compel Painters to Study, and be Industrious, but put them in a Right way if they fell not into it of Themselves: It has been said, and I verily believe 'tis true, that King *Charles I.* took such delight in Painting that he frequently spent several Hours with *Van-Dyck*; remarking upon his Works, and giving him such Hints as much contributed to the Excellence we



see in them. Painters would thus learn not to attach themselves Meanly, and Servilely to the Imitation of This, or That particular Manner, or Master, and those perhaps none of the Best, but to have more Noble, Open, and Extensive Views; to go to the Fountain Head from whence the Greatest Men have drawn That which has made their Works the Wonder of succeeding Ages; They would thus learn to go to Nature, and to the Reason of things. Let them receive all the Warmth, and Light they can from Drawings, Pictures, and Antiques, but let them not stop there, but endeavour to discover what Rules the Great Masters went by, what Principles they built upon, or might have built upon, and let them do the same; not because They did so, or were Supposed to have done so, but because 'twas Reasonable.

If (Lastly) Men of Birth, and  
Fortunes



Fortunes were generally Lovers of Painting, and *Connoisseurs*, as they would be convinc'd of the Dignity of the Profession, they would cause more of their Younger Sons (at least) to be applied this way, as well as to Law, Divinity, Arms, Navigation, &c. These by a generous Education, and not being oblig'd to work for bare Subsistence would be better Qualify'd for so Noble a Study, and have better Opportunities of Improvement in it. There can be no such thing as a Mere Painter; to merit the Name of a Painter 'tis necessary to be much more, he must be Considerable without That Addition. 'Tis not Here as in Numbers, where if a Unite be set before several Cyphers it may make a Summ; there must be a large Summ first, and then This Unite set at the Head of them has a Value, and makes the whole Ten times more.

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I have been shewing how Beneficial the Art of Painting is, and how much More it Might be made to the Publick in the Reformation of our Manners, Improvement of our People, and Increase of our Wealth, all which would bring a proportionable Addition of Honour, and Power to this Brave Nation ; And I have shewn that for a Gentleman to become a Lover of the Art, and a *Connoisseur* is the Means to attain this End: This alone if there was no other Argument would prove it to be worthy of Such a one to turn his Thoughts This way.

Here being a full Period, and the first Opportunity I have had, I will inform the Publick that I have at length found a Name for the Science of  
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a *Connoisseur* of which I am treating, and which I observed at the entrance of this Subject wanted One. After some of these Sheets were printed I was complaining of this Defect to a Friend, who I knew, and Every Body will readily acknowledge was very proper to be advised with on This, or a Much Greater Occasion; and the next Day had the honour of a Letter from him on another Affair, wherein however the Term **CONNOISSANCE** WAS us'd; This I immediately found was That he recommended,

mended, and which I shall use hereafter. And indeed since the Term *Connoisseur*, tho' it has a General Signification, has been received as denoting One skilful in this particular Science; there can be no reason why the Science it self should not be called *Connoissance*. Perhaps 'tis not without some Mixture of Vanity in my self, but in Justice to my Friend I must not conceal his Name; 'tis Mr. *PRIOR*.

I will now go on with my Discourse.

There are Few that pretend to be *Connoisseurs*, and of those Few  
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the number of Such as Deserve to be so call'd is very Small: 'Tis not enough to be an Ingenious Man in General, nor to have seen all the Finest things in *Europe*, nor even to be able to Make a good Picture, Much less the having the Names, and something of the History of the Masters: All This will not make a Man a good *Connoisseur*, To be able to judge of the Goodness of a Picture, most of those Qualifications are necessary, which the Painter himself ought to be possessed of, That is, all that are not Practical; He must be Master of the Subject, and if it be Improveable he must know it is so, and Wherein; He must not only see, and Judge of the Thought of the Painter in what he Has done, but must know moreover what he Ought to have done, He must be acquainted with the Passions, their Nature, and how they appear on all Occasions. He  
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must have a Delicacy of Eye to judge of Harmony, and Proportion, of Beauty of Colours, and Accuracy of Hand; and Lastly he must be conversant with the Better Sort of People, and with the Antique, or he will not be a good Judge of Grace, and Greatness. To be a good *Connoisseur* (I observ'd heretofore) a Man must be as free from all kinds of Prejudice as possible; He must moreover have a Clear, and Exact way of Thinking, and Reasoning; he must know how to take in, and manage just Ideas; and Throughout he must have not only a Solid, but an Unbias'd Judgment. These are the Qualifications of a *Connoisseur*; And are not These, and the Exercise of Them, well becoming a Gentleman?

The Knowledge of History has ever been esteem'd to be so. And this is absolutely necessary to a *Connoisseur*, not That only which may enable

enable him to judge how well the Painter has managed such, and such a Story, which he will have frequent Occasion to do, but the particular History of the Arts, and especially of Painting.

It methinks it should be worth the while of some one duly qualified for such an Undertaking, instead of the Accounts of Revolutions in Empires, and Governments, and the Means, or Accidents, whereby they were effected, Military, or Political, to give us the History of Mankind with respect to the place they hold amongst Rational Beings; that is, a History of Arts, and Sciences; Wherein it would be seen to what heights some of the Species have risen in Some Ages, and Some Countreys, whilst at the same time on Other parts of the Globe Men have been but one Degree above Common Animals; And the same People who in This Age gave a

Dignity to Humane Nature, in another sunk almost to Brutality, or Chang'd from One Excellency to Another. Here We might find Where, and When such an Invention first appear'd, and by what Means; What Improvements, and Decays happen'd: When such another Luminary rose, and what course it took; and whether 'tis now Ascending; in its Zenith, Declining, or Set. Here it would be consider'd what Improvements the Moderns have made upon the Ancients, and what Ground they have lost: Such a History well written, would give a clear Idea of the Noblest Species of Beings we are acquainted with in that particular wherein their preheminance consists. And (by the way) I will take leave to observe that we should find them to have arriv'd to a vast Extent of Knowledge, and Capacity in Natural Philosophy, in Astronomy,  
in

in Navigation, in Geometry, and other Branches of the Mathematicks, in War, in Government, in Painting, Poetry, Musick, and other Liberal, and Mechanick Arts; In other respects, particularly in Metaphysicks, and Religion to have been Ridiculous, and Contemptible: Except where the Divine Goodness has vouchsafed an Extraordinary Portion of Light, like the Sun-beams darting out here, and there upon the Earth in a Cloudy Day, or where it has blaz'd out plentifully by Supernatural Revelation.

In such a History it would be found that the Arts of Design, Painting, and Sculpture were known in *Persia*, and *Egypt* long before we have any Accounts of them amongst the *Greeks*; but that They carried them to an Amazing height, from whence they afterwards spread themselves into *Italy*, and other  
Parts

Parts, with various Revolutions, 'till they sunk with the *Roman* Empire, and were lost for many Ages, so that there was not a Man upon the Face of the Earth able to delineate the Form of a House, a Bird, a Tree, a Humane Face, a Body, or whatever other Figure consisting of any Variety of Curv'd Lines otherwise than as a Child amongst Us; to do this Right, and as it is done Now, was as much above the Capacity of the Species at That time as it is Now to make a Voyage to the Moon. In this State of things, about the middle of the 13th Century *Giovanni Cimabue* a *Florentine*, prompted to it by a Natural Genius, and assisted at first by some wretched Painters from *Greece* began to Restore those Arts, which were Improv'd by his Disciple *Giotto*.

In such a History it would follow that after several Endeavours, and Advances had been made by  
*Simone*



*Simone Memmi, Andrea Verrocchio,* and others, *Massaccio* born about *Anno 1417* at *Florence*, (who indeed I ought to have inserted in the Chronological List in my former Book) This great Man, in his short Life of Six and Twenty Years, made so considerable an Improvement upon what he found had been done before him, that he May justly be (as he Is) esteem'd, the Father of the Second Age of Modern Painting. The Light thus happily kindled in *Tuscany* diffus'd it self into *Lombardy*, for soon after the Death of *Massaccio*, the *Belini's*, *Jacopo*, and his two Sons first introduc'd the Art in *Venice*; and soon after *Francesco Francia* appear'd at *Bologna*, and was the *Massaccio* of that City; for the Art had rais'd its Head there long before, and Some say more early than even at *Florence*; tho' it was but just kept alive there 'till many Years after.

after. About this time too *Andrea Mantegna* shew'd the Art to Those of *Mantua*, and *Padua*. *Germany* also had her *Albert Durer* about the latter End of the same Century, and in the beginning of the next *Lucas van Leyden* was famous in *Holland*; as was *Hans Holbein* quickly after here in *England*. But *Florence* was still the Center of Light, where it brighten'd more, and more; For in the Year 1445 *Lionardo da Vinci* was born there: This was a Universal Man, and amongst other Arts was Excellent in Painting, and Designing, especially the latter, in which he sometimes almost equall'd the Best Masters the World ever saw. About 30 Years after him arose *Michelangelo Buonarotti*, the Head of the *Florentine* School, a Vast Genius Superiour to all the Moderns in Sculpture, and perhaps in Designing, and a profound Knowledge in Anatomy; and  
 moreover

moreover as Excellent an Architect. These two great Men coming to *Rome*, where (tho' there was so great a Disproportion in their Years) they were Competitors, transferr'd the Seat of the Art to that Happy City. Tho' in *Venice* it went on improving, and growing up to Maturity, and Perfection, which it attain'd to (in some of its Parts, particularly Colouring) in *Giorgione*, and more eminently in *Titian*, and in *Corregio* upon the *Terra firma* of *Lombardy*. And Now, that is, upon the entrance of the 16th Century the great Luminary of Painting appear'd above the Horizon, the undoubted Head of the *Roman* School, and of the Modern Painters *Rafaelle Sanzio da Urbino*. Whether any of the Ancients excell'd him, and if they did, in what Degree are Questions which the History I am recommending as proper to be written may endeavour to re-

K                      solve,

solve, I will not. But such an Historian will go on to shew how the Flame which blaz'd so gloriously in *Rafaelle*, and continued Bright, tho' with a diminish'd Lustre in his Disciples *Giulio Romano*, *Polidoro*, *Pierino*, and others; and at *Florence* in *Andrea del Sarto*; and There, and Elsewhere, as well as at *Rome* in *Baldassar Peruzzi*, *Primaticcio*, *Battista Franco*, *Parmeggiano*, the Elder *Palma*, *Tintoretto*, *Baroccio*, *Paolo Veronese*, the two *Zuccaroes*, *Cigoli*, and many others, Decay'd by little, and little; 'Till it was blown up again in the School of the *Caracci* in *Bologna* about an Hundred and Forty Years ago; and continued with great Brightness in their Disciples, and Others; *Giuseppino*, *Vanni*, *Guido*, *Albani*, *Dominichino*, *Lanfranco* &c. But as the *Jews* wept when they saw the second Temple, which tho' Magnificent was not Equal to the first,

so

so neither was this great Effort capable of producing such Stupendious Works of Art as those of the *Rafaelle* Age. And tho' we have had Great Men in their Several ways, as *Rubens*, *Spagnoletto*, *Guercino*, *Nicolas Poussin*, *Pietro da Cortona*, *Andrea Sacchi*, *Van-Dyck*, *Castiglione*, *Claude Lorenese*, the *Borgognone*, *Salvator Rosa*, *Carlo Maratti*, *Luca Giordano*, and several Others of Lesser Note, tho' nevertheless of Considerable Merit, yet the Art has visibly declin'd. As for its Present State in *Italy*, Here, and Elsewhere the Historian I am speaking of may write what he thinks fit, and perhaps by that time New Matter may arise; I, for my part, instead of entering upon that Subject, will content my self with observing in general, That tho' Mankind have always express'd a Love to it, and been ready to encourage the weak-



est Endeavours this way, (I only Except the *Jews*, an *Arabian* Impostor, and his Fanatick Disciples, and some few Enthusiasts, and Sour, Stupid People) the Species in all the many Ages of their Existence have been rarely able, and in a narrow Extent of Countrey, at any one time to perform any thing considerable in Painting: There have been Innumerable Great Masters in Other Arts, and Sciences, but in This the Number is very Small; Great Masters in many Other Arts have appear'd in All Ages; Of Painting there have been none in all the Six Thousand Years since the Birth of the World (at least We have no Account of them) Except those in *Greece*, and *Italy* two Thousand Years ago, and that perhaps for about the Space of Five Hundred Years; and Those in this Latter Age of the Art of which I have been offering a Cursory View.

*So ancient Ætna's Sulph'rous Caverns give  
 Sufficient Food to keep the Flame alive ;  
 The kindled Stream thro' ev'ry Chasm strays  
 On each Combustible with Gladness preys,  
 But in large Spaces ampler Fires displays ;  
 Deep Sunk below 'tis hid from Mortal Eyes,  
 But Smoak, and Cinders moderately rise ;  
 'Till Nature furnishing Uncommon Stores,  
 The Hill from out her gaping Summit pours  
 Ascending Ruddy Flames, and with a Sound  
 Loud, and Triumphant fills the Air around,  
 Supplies the Heavens with another Day,  
 And shews the Mariner far off his way ;  
 The Stock exhausted to her Wont returns,  
 And Silently, Unseen the Mountain burns.*

It must have been observ'd that  
 the Art has flourished at *Florence,*  
*Rome, Venice, Bologna, &c.* In  
 each of which Places the Style of  
 Painting has been Different ; as it  
 has been in the several Ages in  
 which it has flourished. When it  
 first began to Revive after the Ter-  
 rible Devastations of Superstition,  
 and Barbarity, it was with a Stiff,  
 Lame manner, which mended by  
 little, and little 'till the time of  
*Masac-*

*Masaccio*, who rose into a Better Taste, and Began what was reserved for *Rafaelle* to Complete. However this Bad Style had something Manly, and Vigorous; Whereas in the Decay, whether after the Happy Age of *Rafaelle*, or that of *Anibale* One sees an Effeminate, Languid Air, Or if it has not That it has the Vigour of a Bully, rather than of a Brave Man: The Old Bad Painting has more Faults than the Modern, but this falls into the Insipid.

The Painters of the *Roman* School were the Best Designers, and had more of the Antique Taste in their Works than any of the Others, but generally they were not good Colourists; Those of *Florence* were good Designers, and had a Kind of Greatness, but 'twas not Antique. The *Venetian*, and *Lombard* Schools had Excellent Colourists, and a certain Grace but entirely

tirely Modern, especially those of *Venice*; but their Drawing was generally Incorrect, and their Knowledge in History, and the Antique very little: And the *Bolognese* School is a Sort of Composition of the Others; even *Annibale* himself possessed not any Part of Painting in the Perfection as is to be seen in those from whom His Manner is compos'd, tho' to make amends he possessed more Parts than perhaps any Other Master, and in a very high Degree. The Works of those of the *German* School have a Dryness, and ungraceful Stiffness, not like what is seen amongst the Old *Florentines*, That has somethig in it Pleasing however, but This is Odious, and as remote from the Antique as *Gothicifm* could carry it. The *Flemings* have been Good Colourists, and imitated Nature as They conceived it, that is, instead of Raising Nature, they fell below  
it,

it, tho' not so much as the *Ger-*  
*mans*, nor in the same Manner;  
*Rubens* himself Liv'd, and Dy'd  
 a *Fleming*, tho' he would fain have  
 been an *Italian*; but his Imitators  
 have *Caricatura'd* His Manner, that  
 is they have been more *Rubens* in  
 his Defects than he himself was,  
 but without his Excellencies. The  
*French* (Excepting some few of  
 them, *N. Poussin, Le Seur, Sebastien*  
*Bourdon, &c.*) as they have not  
 the *German* Stiffness, nor the *Fle-*  
*mish* Ungracefulness, neither have  
 they the *Italian* Solidity; and in  
 their Airs of Heads, and Manners,  
 they are easily distinguish'd from the  
 Antique how much soever they  
 may have endeavour'd to imitate  
 them.

Which have been the most Ex-  
 cellent Painters the Ancients, or  
 the Moderns is a Question often  
 propos'd, and which I will try to re-  
 solve. That the Painters of Those  
 times



times were Equal to the Sculptors in Invention, Expression, Drawing, Grace, and Greatness is so exceeding probable that I think it may be taken for granted. If so, that in Drawing, Grace, and Greatness the Ancients have the Advantage is certain; and little less than certain that in Colouring, and Composition the Moderns have it More. But tho' That be true, Those Parts of Painting being not so Considerable as the Other in which the Moderns are outdone, it will hardly reduce the Matter to an Equality, the Advantage will remain to the Ancients so far as we have gone. It remains that We consider the other Parts of Painting, the Invention, and Expression: The manner of Thinking of the Ancients is such as is not to be mention'd without the utmost Veneration allow'd to be given to Mortal Men; But when I see what Some

L of

of the Moderns have done in These Parts of Painting I profess I dare not determine which has the Preference. It would be a fine Amusement, or rather a Noble, and a Useful Employment for a Gentleman to collect, and compare the many fine Thoughts, and Expressions, on One Side, and the Other : For Me to do it here would be too Tedious, and too great a Task, having already undertaken what will cost me More Pains, and Time than I intended, or perhaps is fit for me to bestow this way. Whether even This would end the Dispute is Uncertain ; But as the Matter stands at present, allowing an Equality in these last mentioned Parts of Painting, and an Advantage to the Modern in Some others, the Superiority of the Ancients in Drawing, Grace, and Greatness determines in Favour of Them

Another Part of History no less  
worthy

worthy a Gentleman's Consideration than necessary to a *Connoisseur*, is that of the Lives of the particular Masters. When we reflect upon the Vigorous Sallies which Some of the Species have made, whereby they have as it were connected Ours with that of the next Order of Beings above us we must naturally desire to have a more exact Account of every Step they made towards that Glorious Distinction: This also will be of Use to Our Selves, and help to excite Us to do Something, whereby We also may be distinguish'd with Honour, and our Memories be Sweet to Posterity.

As in reading the Lives of the Great Captains, and Statesmen we are instructed in the History of Their Times, and Their Own, and Neighbouring Nations; In those of Philosophers, and Divines we see the State of Learning, and Religion, So in the Lives of the Paint-

ers we see the History of the Art; and I believe there has been as many Accounts of these Great Men who have done so much Honour to Humane Nature, and many of them as well written, as of any Class of Men whatsoever.

The

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*Le Vite dei Pittori e de Scultori co' Ritratti, descritte in tre Tomi da Giorgio Vasari Pittore Aretino. Firenze 1586 Bolog. 1647. 4to.*

*Le Maraviglie dell'Arte, Overo delle Vite de' Pittori Veneti, e dello Stato, in due Parti dal Cav. Carlo Ridolfi. Venezia 1648. 4to.*

*Felsina Pittrice: Vite de' Pittori Bolognesi composte dal Conte Carlo Cesare Malvasia. Lib. 4. in 2 Tomi, co' Ritratti de' Pittori Bolog. 1678. 4to.*

*Le Vite de' Pittori, & Architetti dal 1572. sino al 1640, fioriti in Roma, dal Cav. Gio. Baglioni Roma, 1642, & 1649.*

*Le Vite de' Pittori, de' Scultori, & de gli Architetti Moderni Scritte da Gio. Pietro Bellorio. Parte Prima Roma. 1672. 4to.*

*Notitia de Professori del Disegno da Cimabue in qua dal Filippo Baldinucci. in several Volumes Printed at Florence at several times, the First Anno 1681.*

*Abcedario Pittorico nel quale compendiosamente sono descritte le Patrie, i Maestri, ed i Tempi ne quali fiorirono circa 4000 Professori di Pittura, di Scultura, e di Architettura da Fr. Pel. Ant. Orlandi. Bolog. 1704. 4to.*

*Entretiens sur les Vies, & sur les Ouvrages des plus Excellens Peintres Anciens & Moderns. par Filibien. Tom. 1. Paris 1666. Tom. 2. 1672. 4to. Reprimè Paris 1685. Amst. 8vo.*

Aca

The General Idea I have of those Excellent Men, I mean of the Principal of them, Such as those of whom I have given an Historical, and Chronological List at the end of my Former Book is this, They were Most of them Men of Fine, Natural Parts, and Some of them went very far into Learning, and Other Sciences, particularly Musick, and Poetry; Many of them have received the Honour of Knighthood, and Some have Entail'd Nobility on their Posterity; Most of them advanc'd their Fortunes very considerably, They have Generally been in great Favour with their Sovereigns, Or at least were much Esteem'd, and Honour'd by Men of the First Quality; Liv'd in

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*Academia Nobilissima Artis Pictoriae Joachimi Sandrart. a Stockan Norumb. 1683. fol.*

*Abrege de les Vies des Peintres par M. de Piles. Paris 1715.*

In the English Translation of the Art of Painting by C. A. du Fresnoy, the Lives of the Painters are abridg'd by Mr. Grabme. Lond: 1716.

Great



Great Reputation, and Dy'd much Lamented: Several of them were remarkably Fine Gentlemen, and if any of them were not so, they were not Sordid, Low, Vicious Creatures. *Correggio* was an Obscure Man whilst he liv'd, but is one of the Greatest Instances of a Genius that the World ever saw; He was Obscure, not Vicious. *Annibale Caracci* took more Pleasure in his Painting than in the Gaieties of a Court, or the Conversation, or Friendship of the Great, which with a sort of Stoical, and perhaps a mixture of a Cynical Pride he despis'd, but he had a Greatness of Mind that pleads effectually in his behalf, and compels us to overlook his Faults, which were much owing to his natural Melancholy. The Histories of *Rafaelle*. *Lionardo da Vinci*, *Michelangelo*, *Titiano*, *Giulio Romano*, *Guido*, *Rubens*, *Van-Dyck*, and *Sir Peter Lely*, (to name

no more,) are well known, They liv'd in great Honour, and made a very considerable Figure in their several Times, and Countreys.

That the Generality of Good Painters have been Idle, and Sots, is a Vulgar Error, On the Contrary I know not even One Instance of This among those Great Masters who I have all along been speaking of, and who alone are considerable in their Profession; tho' indeed Those that have given Occasion for This Scandal may possibly have been the Best whose Works those People who have Thus thought have been acquainted with.

Another Mistake of This kind is, That the Painters how Excellent soever they may have been in their Art, have been Inconsiderable Creatures Otherwise: But (as I have observ'd heretofore) a Valuable Man will remain tho' a Good Painter is deprived of his Eyes, and Hands

When

When after a *Brouillerie*, between Pope *Julius*, and *Michelangelo*, upon account of Slight the Artist conceiv'd the Pontif had put upon him, (the Story is at large in *Vasari*) *Michelangelo* was introduced by a Bishop (who was a Stranger to him, but was deputed by Cardinal *Soderini*, who being Sick could not do it himself as was intended) this Bishop thinking to serve *Michelangelo* by it made it an Argument that the Pope should be reconcil'd to him *Because Men of his Profession were commonly Ignorant, and of no Consequence Otherwise*; his Holiness enrag'd at the Bishop struck him with his Staff, and told Him 'twas *He that was the Blockhead, and Affronted the Man Himself would not Offend*: The Prelate was driven out of the Chamber, and *Michelangelo* had the Pope's Benediction accompanied with Presents. This Bishop had fallen in-

to

to this Vulgar Error, and was Re-  
buk'd accordingly.

What I have been saying puts  
me in mind of a Story which passes  
very currantly of this Great Master,  
and that is that he had a Porter  
fix'd as to a Cross, and then stabb'd  
him that he might the better ex-  
press the Dying Agonies of our  
Lord in a Crucifix he was paint-  
ing: I find no good Ground for this  
Slander. Perhaps 'tis a Copy of a  
like Story of *Parrhasius*, the truth  
of which is also much doubted of;  
'tis said he fasten'd a Slave he had  
bought to a Machine, and then  
tormented him to death, and whilst  
he was Dying painted the *Prome-  
theus* he made for the Temple of  
*Minerva* at *Athens*.

Now that I am upon Particu-  
lars, there is one of a Different Sort  
relating to *Titian*, which I will  
take this Occasion to make more  
Publick than has yet been done:

M

'Tis

'Tis a Letter written by Him to the Emperour *Charles V.* I find it in a Collection of *Italian Letters* Printed at *Venice* 1574. *Ridolfi*, nor any other Writer that I know of has This, tho' he has Another written to the Emperour, and one to *Philip II.* King of *Spain*, as he has also one or two Letters from that King to *Titian.*

*Invittissimo Principe, se dolse alla sacra maestà uostra la falsa nuoua della morte mia, a me è stato di Consolatione d' essere percio fatto più certo che l' altezza uostra della mia seruitù si ricordi onde la uita m' è doppiamente cara. Et humilmente prego N. S. Dio a conseruarmi (se non più) tanto che finisca l' opera della Cesarea Maestà uostra, la quale si truoua in termine che a Settembre prossimino potra comparire dinanzi l' altezza uostra, alla quale fra questo mezzo con ogni humilta m'inchino,*



*m'inchino, & riverentemente in sua gratia mi raccomando.*

Titiano Vecellio.

*Lomazzo* in his *Idea del Tempio della Pittura* pag. 57. prettily characterizes several of Those Great Masters I have been speaking of by Animals, and Famous Men, chiefly Philosophers. To *Michelangelo* he assigns a Dragon, and *Socrates*; to *Gaudenzio* an Eagle, and *Plato*; To *Polidoro* a Horse, and *Alcides*; To *Lionardo da Vinci* a Lyon, and *Prometheus*; To *Andrea Mantegna* a Serpent, and *Archimedes*; To *Titiano* an Ox, and *Aristotle*; To *Rafaelle* a Man, and *Solomon*. For the rest I refer you to the Books.

But what completes the History of These Great Painters is their Works; of which a great Number, especially of Drawings, is preserved to Our times. Here we see their Beginning,

ginning, Progress, and Completion; their several various Ways of Thinking; their different Manners of Expressing their Thoughts; the Ideas they have of Beauty in Visible Objects; and what Accuracy, and Readiness of Hand they had in Expressing what they conceiv'd. Here we see the Steps they made in Some of their Works, their Diligence, Carelessness, or other Inequalities, the Variation of their Styles, and abundance of other Circumstances relating to them. If therefore History, if the History of the Arts; If the History of the particular Artists, if these are worthy of a Gentleman; This part of the History, Thus written, where almost Every Page, Every Character is an Instance of the Beauty, and Excellency of the Art, and of the admirable Qualities of the Men of whom it treats is also well worthy his Perusal, and Study.

I will

I will conclude this Branch of my Argument relating to the Dignity of Painting, and *Connoissance*, with observing That those of the Greatest Quality have not thought it Unworthy of them to practise, not the Latter only, but the Other. And that if it is not yet a Diminution of Such a One's Character Not to be a *Connoisseur*, 'tis an Addition to it if he Is; and is judg'd to be so by Every body. And Some Such we have of our own Nation, who are Distinguish'd not only by their Births, and Fortunes, but by other the most Amiable Qualities that justly endear them to all that have the Honour, and Happiness of Knowing them, and being Known to them, if withall they have any Sense of Virtue, Integrity, Honour, Love of ones Country, and other Noble Qualities, which those Illustrious *Connoisseurs* possess in so Eminent a Degree.

Sect.

## S E C T. II.

In order to shew what Rank the Science I am recommending holds amongst the rest with respect to the Certainty, and Degrees of Probability to be had in it, it will be necessary to take a Survey of the State of Mankind with respect to the Extent of their Knowledge in General.

And here I shall only set down what I perceive passes in my Own Mind, and abroad in the World so far as I can judge; and having no particular Notion, or System to propagate, or Defend; no Interest to serve separate from that of Truth, I shall do it Honestly; and I will do it as Clearly, and Briefly as I can; without entering into the Meanders of the Learned, and hardly taking any Notice of that Cloud of Dust that Idle, Interested, or Prejudiced Men may raise by Objections which can never be wanting,  
(espe-

(especially if the Consequences any thing that is advanced may have on something already establish'd, but not Self Evident, or Bottom'd on what is so be admitted as Such) but which can have no Force against Experience, and Fact, against Plain, and Evident Truth.

What we call Knowledge is the Assent of the Understanding to a Proposition as True.

We never Assent to any Proposition 'till we have first (Explicitly, or Implicitly) Assented to these Previous ones; We are inform'd Sufficiently, and have Consider'd Enough: Or we Assent Conditionally, that is, supposing these two things are done, and This abates the Degree of our Assent proportionably.

Assent is in Various Degrees, the highest of which is without any mixture of Doubt; and thus we are said to Know, and be Assured as  
in



in what is Self-Evident, or Clearly Demonstrated; All the rest has this Alloy; Doubting being understood as oppos'd to Certainty, not to Persuasion. Thus the Inexhaustible Fountain of Light, and Truth pours forth his Streams of communicated Light which we receive Pure in Self-Evident Principles, but as the Current passes on 'tis Sully'd; and grows weaker, and weaker, and from Knowledge becomes Opinion, beginning with the highest Degree of Probability, and after a long train ends in that faint Persuasion next bordering upon the *Æquilibrium* of the Mind, the Uncomfortable Region of Doubt and Suspension.

This Variety of Assent is the necessary Consequence of the Variety of Evidence, or the Appearance It has to our Understandings, and our Unavoidably Assenting as directed by Evidence.

That

That our Assent is regulated by Evidence, and not by our Wills is plain without going to the Argument from Experience, and that from this very Variety in the Degrees of our Assent; for Propositions we Desired should be true we should be Assured were so, and the Others we should be Assured were not so if our Wills could govern in this case; However if the contrary be imagin'd the Experiment is soon made; Let such as differ from Me in this Matter think as I do for one moment, and then return, and think as they do at present. Assent, and Dissent is no Other than the Sentence pronounced to Our Selves upon what Our Selves See; We may deceive Others, but to tell Our Selves we see what we do not, and Believe it is Impossible, I cannot say to my Self this Paper is now Red, then Green, presently after Blue, and think 'tis so at Pleasure.

N

We

We receive Evidence from our Senses, from Testimony, and from our Reason; and from the Latter Immediately, as in first Principles, and Self-Evident Truths; Or by Deduction from Such, or from what we perceive by our Senses, or have from Testimony.

Evidence is purely Relative, and is such to every Man as the Appearances are to Him. 'Tis nothing to Me what Another Man's Senses tell Him; nor what Opinion He has of the Testimony offered to Him; nor what His Reason Suggests; My Evidence from any, or all of these is just the Same as it appears to Me.

And tho' my Passions, or Prejudices may Magnify, or Diminish what the Same Objects, the Same Testimony, and the Same Arguments would appear to Another, the Evidence to Me is what it appears thro' these Mediums: If I perceive they have this Effect I shall  
 Una-

Unavoidably make proportionable Allowances for it, and so far the Effect will cease; if I do not I shall as unavoidably judge of the Evidence as seen Pure, and in its true Light.

Tho' (speaking at large) the Arguments that are propos'd to Me in order to induce my Assent is call'd Evidence, 'tis not so to Me, but the Appearances they happen to have to my Understanding, and which they will have from abundance of Circumstances besides those Arguments whatever they be. So that it may be as impossible for Me to believe Transubstantiation (for Example) as for a *Turk*, or a *Hotentot* to believe it, tho' I am no Stranger to the Arguments that are us'd for it, and They never heard of them. Nay tho' the Doctrine were True, and the Arguments for it Solid.

When therefore 'tis said Evidence

is to be had for such, or such a Proposition, meaning thereby that God has given sufficient Light in That particular to Some of our Species, it must be remembred that their Evidence, and the Persuasion resulting from it may be as impossible to be had by Some People as if 'twas hidden from all Mankind: That which is but one Inch beyond the length of my Arm is as much out of my Reach as if 'twas in the Moon.

There are certain things of which we have no Evidence at all, such as those that are apparently beyond the reach of Humane Reason, and not Divinely, and Supernaturally Reveal'd: If Those that are said to be so are not Clearly understood, or not Certainly known to be Divine, we have however a Probable Evidence proportionable to That of their being so, and that the Meaning is as we understand it.

For



For the rest we have the Evidence Sometimes of our Senses, Sometimes of Testimony, Sometimes of our Reason, and Sometimes two, or all of these concur. In some Cases 'tis Full, and Complete; but in much the Greater Part Imperfect, and that in all Degrees.

So are the Means by which (such as it is) 'tis convey'd to us; Our Senses are Fallible, our Reason is More so, and Testimony at least as Much, and perhaps Most of all: Unless it be Divine, and then 'tis Infallible, and has an Effect upon our Minds as such when we are Infallibly Assur'd of what is so. Our Senses deceive us when the Organs, or our Imaginations are Distemper'd, or any way Imperfect, which they always are in some Measure: Humane Testimony is corrupted by Mistakes, and Prejudices, Passion, and Interest; and Reason is often Blinded, Corrupted, or Oppress'd  
by

by all these, we see not at all; or thro' a false Medium, or infer amiss; judging That to be Sufficient Testimony which is Not, or perhaps no Evidence at all; Laying a Stress upon what will bear None, or not so much, or even on what in Reality makes for the Other Side; and that oftentimes as we are influenced by the present State of our Bodies, from Health, or Sickness; Fair, or Foul Weather; Diet, or Exercise; nay we shall have a Different View of things immediately upon the pouring into our Stomachs of a few Spoonfulls of Liquor, or taking into our heads the Vapour of a burnt Weed.

Moreover our Ideas are often Weak, and Confus'd; nor can we Have, Retain, and Consider so many as are often necessary to be Had, and to be seen at once in order to give a Right Judgment upon a Question. The Infinite Mind sees All Things  
at

at One View, and just as they Are ; We have a constant Succession of Ideas which arise, and pass away, and of which we have often but a Transient View. All things are Equally, and Eternally present *to him with whom we have to do* ; Our Mental, like our Corporeal Sight can fix strongly but upon One single Point at One time, all other Objects round about us are then seen Confusedly, or not at all.

Notwithstanding what has been said of our Senses of Humane Testimony, and of Reason in General, there are Particular Cases (tho' but Few in proportion to the rest) where tho' we cannot arrive to Absolute Certainty by Their means, we can have so great a Degree of Persuasion as is to all Intents and Purposes Equivalent to it.

And so with relation to the Evidence that is to be had, what I have said is true in General ; But

as

as that may appear Rational to One Man, which does not seem so to Another; and as there is nothing so Absurd, and False which Some Men will not assert; and as (Lastly) Mens Senses are Sometimes impos'd upon, it cannot be said that there is Any thing of which Particular Men may not have Evidence; and Such may have None for what Another thinks is true Plainly, and Infallibly.

If the Deficiency of Evidence, and the Imperfection of the means by which we have it convey'd to us were Unknown, we should assent Readily, and with Confidence; but as it is Generally Known, and Observ'd, in the same Degree by much the greater part of our Persuasions must have a mixture of Doubt. And according as we are mistaken in our Evidence, we must be so in our Assent, or Dissent, in the Main, or in the Degrees of it;  
if

if they have Any, that is, if the thing is not Self-evident, or Demonstrable; Often we are so in the Main, in the Degree Always; because as when we see an Object with our Eyes we see it not as it Really Is, but as it Appears through the Coats, and Humours of the Eye, besides the External Medium; our Mental Sight has the like Defects, and things are not Thus seen as they Really are.

Thus there are Some Truths God has open'd Fully to us; Others we see but as through a Mist, and Others are Envelop'd in Thick Clouds, and Darknes, and reserv'd for a Better State: And (God knows how often!) We fancy we possess Truth, but ——— *Is there not a Lye in our Right Hand?*

When we consider the Magnitude of the Globe we inhabit, and have at the same time in our Minds the distances from one Town to  
 O another



another on our own Island, we have an Idea of something Vastly Great. But when we compare This with the Unbounded Universe 'tis but a Spot, an Atom, the smallest Dust in the Balance. So when we consider Our Selves as compar'd with all the Species of Creatures below us; when we think upon the whole Compass of Humane Abilities, *Lord what is Man! Thou hast made him little lower than the Angels! Thou hast crown'd him with Glory, and Honour!* But when we turn our Thoughts to consider how much is hid from us.

*Worlds beyond Worlds that deep in Æther lye.*  
Philips.

When we remember that of that (comparatively) Little Number of Persuasions we Can have, how Few are without some Mixture of Doubt, and how many where our Doubts, tho' overbalanc'd are Otherwise  
Conf-

Considerable; and tho'we cannot say Which are so, yet that 'tis very Reasonable to Believe Many of our Assents are Wrong, but always in the Degree; not as being disproportionable to the present Appearance of Evidence, but because That Appearance is impossible to be perfectly Just, Then, *Vain Man would fain be Wise, tho' Man is born like the Wild Asses Colt!* a Wild, Untaught Ass, the Colt of a Wild, Untaught Ass.

Since the Revolution the Coin of the Nation was in Such a Condition, 'twas so Clipp'd, Defac'd, and Counterfeited that the Legislature thought it necessary to call it in, and what every Man brought was exchange'd for what was New Coin'd, and as it should be. The World is much in the same Case with respect to the Stock of Science divided amongst us: Should every one be oblig'd to bring in

His Share, and Truths only to be return'd, what a vast Multitude of Rich Men, in their Own, and many in the Common Opinion would become Wretchedly Poor! What a Destruction would here be of admir'd Notions, and even suppos'd Demonstrations! How many Articles! How many entire Systems would Vanish, and be Forgotten!

Of all that Stock of Science God has bestow'd upon the Species in General but a very small Part can fall to the Share of any one of us in Particular; we have not Apprehensions, nor Judgments, nor Memories, nor Time, nor Opportunity to Come at, Retain, Manage, and Employ so many Ideas as to make us Perfect; Perfect! no, nor Tolerable Proficients in any One Considerable Science; Unless as compar'd with the rest, and so Some Few may be said (as it was of *Homer* very finely by a great Author)

thor) “ *to look down upon the rest*  
“ *of Mankind as on a Species be-*  
“ *low them.* By far the greater  
Number cannot arrive to be Ma-  
sters in any one Branch of a Sci-  
ence; and what vast Multitudes,  
even the Herd of Mankind pass  
their whole Lives in applying them-  
selves to One Art, or Profession  
only, and those but Mean, and  
Inconsiderable ones, and yet with-  
out Distinguishing themselves even  
in These, how easy soever to be  
attain’d.

But of what Sort soever the Suc-  
cession of Ideas that perpetually em-  
ploys our Minds is composed as we  
can Steadily fix but upon one on-  
ly at a time All our Little Circle  
of Knowledge is reduced to that  
Single Point; We are but such as  
That happens to be: Whatever  
Stock of Science we may be, and  
commonly are supposed to be Ma-  
sters of, we in Reality possess no  
more

more than that One Idea: Which of those we have had Before may Return, or if Ever, or what New Ones may Arise none can know but God only.

Every Man therefore is perpetually Varying from himself according as the Ideas happen to be which arise, and pass along in his Mind, and which have an infinite Variety. *When I was a Child I thought as a Child;* but being become a Man those Childish things are pass'd away, and gone; And many of us after the Way which we Our Selves as well as Others Once call'd Heresy, and furiously Hated, or Persecuted as Such now worship the God of our Fathers.

As we differ from our Selves we differ no less from each Other. How Nobly are Some Mens Minds employ'd! And how Richly stor'd! Others how Empty! and Trifling!



*So Some Aspiring Oaks their Branches throw  
Aloft, despising Vulgar Trees below;  
Whilst These (Ignoble!) can contented be  
With undistinguish'd Mediocrity;  
Others more humble in the Woods are found,  
And Wretched Shrubs scarce peep above the  
Ground.*

Every Man differs from every Other Man in the Number, and Degrees of his Persuasions: no two Men in the World having the Same in all things: Some Propositions have been offer'd to Your Understanding which I have never heard of; and to Mine which have not reach'd You. Evidence has appear'd to One of us which has not been thought of by the Other; and the same Arguments have had Different Appearances. Of such Ideas as have been in Both our Minds (or such as nearly resemble each other) Some are Present to One, which are pass'd away from the Other, perhaps to return, perhaps not; As These now Present so  
the

the Other also will, but never to return together so as to form the Same Mind in Both no more than the Clouds will have the very Form in the Heavens they now have. What a different Set of Opinions have the People of the several remote Countries of the World? The Brain of a *Chinese*, of a *French-Man*, a *West Indian*, an *Italian*, a *Lap-lander*, an *English-Man*, &c. are stor'd with Ideas strangely different: Nor would the Notions of any Two of these several Nations, or even of any One Family could they be set to View appear to be exactly alike in All things, or even upon any One Question consisting of any number of complicated Ideas.

Every Age of the World has the like Variety: Notions like the Fruits of the Earth have their Spring, their Summer, Autumn, and Winter; how many that have  
been

been flourishing Systems are withered, and perished; and what more may, who can tell! With respect to Religion in particular: 'Tis true the whole Race of Mankind (except those Few which in that easy Gradation there is from an Atom up to the highest Archangel connects our Species to that of Brutes) have Agreed in the General Notion of the Existence of a God, and have been Constant to it. In *China* there is a Religion for the *Mandarins*, and another for the People; it hath always been much the same thing throughout the World; Some in all Ages, and Countreys have contented themselves with such Discoveries of the Deity as Humane Reason could attain to; whether they call'd that Incomprehensible Being by the Name of *Baal*, or *Jehovah*, *Jupiter*, or God, or whatever other Sound, or Characters they thought fit to express that I-

dea by; and whether they address'd themselves to him in the most Simple, and Rational Manner, or comply'd with the Worship of their several Times, and Countreys, establish'd by the Wisdom of their several Legislators. Be this as it will; 'Tis certain that the Notions of the Generality of Men with respect to the Deity, the Ways of Conceiving of him, and his Attributes; and what Manner of Worship is most acceptable to him, and likely to prevail with him to turn the Course of things into that Channel which they conceive most advantagious to Themselves, whether these are supposed to be derived from Divine Revelation, or Authority purely Humane; I say in These things Men have vary'd exceedingly; and one Age from another. Sacrifices are now no more throughout the World; and the Multitude of Sacred Names ador'd  
or

or rever'd in Ancient *Rome* are succeeded there by others intirely New, but most of these are Already Forgotten, and Unknown to many Other Parts of Christendom. To come to our own Island in particular. How the Case stood Before God knows, but for many Ages the *Druids* were our Spiritual Guides: At length Heathenism gave place to Christianity: How different That was which was brought hither by *Austin* the Monk, from what it was at the time of the Reformation, those that are acquainted with Ecclesiastical History know very well: And that the Monk's Christianity differ'd much from that of the first Christians (that of *Joseph* of *Arimathea* who 'tis said first preach'd the Gospel here,) is as well known. At the Reformation a Great, and a Noble Change was made; but what Changes have we gone through since! Calvinism, Arminianism, E-

P 2      piscopacy,



piscopacy, Presbytery, Independency, Anarchy, all have prevail'd in their Turns. One while a furious Aversion to Popery, then comes another as furious against Protestant Dissenters: At one time Zeal for Religion as a Means of Salvation, at another Zeal for the Church, almost as great without that Appearance of Piety. This puts me in mind of a Humorous Epigram I have met with somewhere.

*Our Grandfires they were Papists,  
Our Fathers Oliverians,  
Their Bearn's 'tis said are Atheists,  
Ours must be Cursed Queer ones.*

All Nature is in perpetual Motion; as Time never stands still, neither do our Bodies continue the Same, but are ever changing; and Tenderness of Infancy is transform'd to Wither'd Old Age by Insensible Steps; but we are always stepping on: So 'tis with our Minds,  
Ideas

Ideas are continually arising; Whether (as Seems) Spontaneously, or Suggested to us by our Senses, or by what means soever; These pass away to give place to Others, so that the Scene Within is eternally shifting from what it was. That Great Set of Ideas which is compos'd of all those now possess'd by all Mankind is already chang'd, and whilst I am writing this Line is almost intirely different from what it was when the Thought first came into my own Mind; Even this Thought, tho' it appears still to be Right, and perhaps Always will do so whenever it returns, if it Ever does, yet there is a Change whilst I am forming every Letter; 'tis Stronger, 'tis weaker, it disappears, others arise, it returns; Things have a different View every Moment.

Now as when one would compose a certain Tinct of Colour (to illustrate what I am saying by Something  
 thing

thing in my own Way) the same Colours, and Exactly the Same Quantities of each must be employ'd; the least Particle more, or less, makes it impossible it should be the Same: So to produce Exactly the Same Idea as I have had heretofore: Or the Same in My Mind as You are possess'd of, the very same Circumstances must concur, which being impossible, there must be a Difference, tho' (as in the former Case) 'tis sometimes so little as to be imperceptible; but still that there is such Difference in Reality is evident to a Demonstration.

Whether that Incomprehensible Mind that presides over every the Smallest Particle of Matter throughout the Universe, does alike Produce, Direct, and Govern every one of that great, and eternally changing Set of Ideas from time to time possessed by every Intellignt Being; and consequently their Causes

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*ses ad infinitum*: Whether we have any greater Power over our Minds than over our Bodies, and can Add to, or Alter our Ideas any more than we can raise our Selves a Cubit higher, or Change the Colour of a Single hair; in short whether our Wills are Free is a Noble Enquiry, because the Effect of it may be a most Beautiful, Simple, and Unexceptionable System of things. But as This would be to go out of that Train of Thought I am upon, and which is my present Affair, I chuse rather to go on to observe, That

However Different we are from Our Selves; Or One Man is from Another, Every Man is an Epitome of the Whole Species: The Wisest amongst us is a Fool in Some things, as the Lowest amongst Men has some Just Notions, and therein is as Wise as *Socrates*; So that every Man resembles a Statue made to stand against a Wall, or in a Nich,  
On

on One Side 'tis a *Plato*, an *Apollo*, a *Demosthenes*; on the Other 'tis a Rough, Unformed Piece of Stone.

And notwithstanding this Vast Variety of Sentiments amongst Men; notwithstanding Truth is always the Same, and is a Single Point, tho' Error is Infinite; Every Man (as he must Necessarily) thinks Himself in the Right, and that all that differ from Him are Mistaken; and accordingly Every Man is contented with Himself, and Laughs at, or Pities all the rest. I know not who has said it, but he has given a fine Image of Mankind in This Light.

*So one Fool lolls his tongue out at another,  
And shakes his Empty Noddle at his Brother.*

Thus (to sum up what I have been saying) Our Knowledge arising from Imperfect Evidence, Imperfectly convey'd, must be Imperfect,



fect, and mix'd with Doubt, and Error, and that in all Degrees; And Every Man differs from Himself in These particulars, and from Every Other Man; and the Scene is Eternally Changing: But Every Man is partly a Wise Man, and partly a Fool; However we all see the Fool's Cap on Every Body's head but our Own.

The Reflection we shall naturally make upon the View of the State of Humane Understanding Hitherto is but a Melancholy one; Especially when 'tis remember'd that (being suppos'd Free, and therefore Accountable for all our Thoughts, and Actions) among the Other Uncertainties we are in, 'tis made a Question Whether, and How far an Erroneous Judgment will excuse our deviations from what is Good Absolutely consider'd; 'Tis not my business to decide in this Nice Case, only for my self which

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I do

I do as well as I can ; but instead of that I will take leave to set down a Passage in my beloved *Milton* applicable to my present Purpose. *Eve* upon a certain Occasion says

*Frail is our Happiness if this be so,  
And Eden were no Eden thus expos'd.*

*To whom thus Adam fervently reply'd ;  
O Woman best are all things as the Will  
Of God ordain'd them, his Creating hand  
Nothing Imperfect, or Deficient left  
Of all that he Created, much less Man,  
Or ought that might his happy State secure,  
Secure from outward force, within Himself  
The danger lyes——*

I have launch'd farther into These matters than I intended When I first set my self to consider the State of Humane Understanding in General as my Subject Oblig'd me to do ; But being engag'd I could not content my self without as Complete a Discourse upon this head as I could make in the compass I thought might be allow'd in this *Episodical* way.

I will

I will then go on, for I have not yet quite finish'd my View, the Beautiful Part of the Prospect remains behind. What I have hitherto said is True, but 'tis also to be noted that what is most Important to our Happiness in this World is the most Evident to us.

One Instance of the clear Light we have is in relation to Our Practice: Notwithstanding the great Doubts we may be under as to the Lawfulness of any Action, Whether upon Account of the Moral, or Natural, or any Reveal'd, or Instituted Law; and particularly upon what Is, or is Suppos'd to be our Duty with relation to that very Situation of Mind, the Effect it ought to have upon the Choice of our Actions, apart from all other Respects; And which has been made much more Obscure by the Carelessness, or Inaccuracy of those who have undertaken to Explain this

Matter ; I say notwithstanding all  
 This the Way is as Plain before us  
 as a Self-Evident Principle can make  
 it : For *when a Man judges he has  
 Consider'd Enough*, and sees what  
 he thinks is upon the Whole most  
 Probably his Duty, he is driven up-  
 on a Point ; He cannot consider  
 farther, he cannot do any other  
 Action but This Probable one ; E-  
 very thing else is Against Faith, A-  
 gainst Persuasion. This is the Sa-  
 feft, and Best, 'tis the Only thing  
 he can possibly do with a Good  
 Conscience ; and Here *his Conscience  
 Condemns him not, he has Confir-  
 mance with God*. Probability Thus,  
 even tho' it arises but just above the  
*Equilibrium* of the Mind is Equiva-  
 lent to Certainty ; And Thus Cer-  
 tainty is Ultimately had, tho' not  
 Before, or Otherwise.

Again ; The Generality of Man-  
 kind are persuaded of a Future State,  
 and that it will be exceeding Hap-  
 py,

py, or very Wretched; they are however infinitely divided in their Opinions concerning the Way to Obtain the Happiness, and Avoid the Misery, tho' Generally speaking the several Sects pretend to Divine, Supernatural Revelation for their Guide, and Authority in this matter. Those that have fix'd upon what They conceive to be the True Revelation (whether With, or Without Examination) meet with vast Difficulties, and Perplexities many times in judging what is Essential, and Fundamental; and when they come to enquire whether They have the necessary Qualifications, whether they have comply'd with the Requisite Conditions, they are altogether as much at a loss, even supposing they were satisfied as to what those Conditions were; but many believe that a very Small, a very Inconsiderable number (Comparatively) can possibly arrive to  
those



those heights of Faith, and Purity that are absolutely necessary. In the midst of all this Darkness *Nature* Generally prevails above *Principle*; that great Fundamental of Natural Religion, which almost all Men are Fully persuaded of, That the Goodness, and Justice of God, permits him not to condemn a Sincere Man is a sure Refuge; Thither they all fly; 'tis the *Dernier Ressort* of the whole Species, the *Magna Charta* of the Universe.

When I was speaking of the Perplexities, and Difficulties in which we were with relation to a System of Articles, and what is Essential, and Fundamental I had regard to the General State of Mankind; But what is Right in the midst of all this Variety of Pretences we may be as Sure of as we can be of What passes within our Selves, and of the first Principles of Reason, and the clearest Deductions from  
thence:

thence: As Sure of as that (for Example) there are a certain number of *Satellites* always attending on *Jupiter*, or *Saturn*; they cannot be seen indeed with the naked Eye, nor without knowing how to fix the Telescope, but That being done 'tis evident beyond Contradiction. And This is another Instance of Light we have in these Important Cases.

I will mention but One more, and that is; Tho' we can have no Adequate Idea of the Supreme Being; tho' we are exceedingly at a loss in many Questions concerning him, yet that *Infinite Reason presides* we see very evidently; we can be satisfied we are not (as a late Author expresses it) exposed here in a Fatherless World. But that our Selves, and all our Affairs, and the whole Compass of Eternity, and Immensity is under the Care, Conduct, and Protection of One who is  
 Infi-

Infinitely Wise, Just, Good, and Powerful, which Infinite Reason must be. Let us call this Incomprehensible Something, GOD, or by whatever other Name. Thus much we can be assured of concerning him, and more it concerns us not to know to our Present Purpose, whatever may be required as an Article of Faith, which I Dispute not, nor any thing else Legally establish'd.

*All these Inferiour Beings, Numberless,  
(Great in Themselves, Inferiour yet to Thee)  
Eternally obey Thy Sovereign Will,  
Governing always, Irresistable,  
Unchangeable, Impossible to Err,  
Impossible to Chuse but what is Best.  
Such the Perfection of Thy Nature is!  
Not Over-rul'd, Compell'd, Subordinate,  
As other Necessary Agents are,  
To Fate Subjected, Thou thy self art Fate.*

I cannot finish this Reflection upon Humane Understanding better than with these few Lines out of *Milton*, who I can never bring in too often if it be not improperly.

*Henceforth*

*Henceforth I learn that to Obey is Best,  
And Love with Fear the only God, to walk  
As in his Presence, ever to observe  
His Providence, and on him sole depend,  
Merciful over all his Works; with Good  
Still overcoming Evil.—*

*This having learnt thou hast attain'd the Summ  
Of Wisdom; hope no higher, tho' all the Stars  
Thou know'st by name, and all th' Etherial Pow'rs,  
All Secrets of the Deep, all Nature's Works,  
Or Works of God in Heav'n, Air, Earth, or  
Sea,*

*———— only add  
Deeds to thy Knowledge answerable, add Faith,  
Add Virtue, Patience, Temperance, add Love,  
By name to come call'd Charity, the Soul  
Of all the rest: Then wilt thou not be loath  
To leave this Paradise, but shalt possess  
A Paradise within thee happier far.*

I ask Pardon of the Divines that I so often set my foot upon Holy Ground; They will have the Goodness to consider we Painters are a sort of Lay-Brothers by Profession, as well as Historians, Poets, and Philosophers; And besides They may make Reprisals upon Us, and talk of Painting as much as They please.

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Let

Let us now see whether in the Science I am treating of, as much Certainty is not to be had as perhaps in any other whatsoever. With an Exception always to what is Incontestably Divinely Reveal'd, both as to the Revelation it self, and the Sense of it; and to what is Mathematically Demonstrable.

A very little Reflection on what has been said, and on what is seen abroad in the World will give us an Idea of Other Sciences as to the particular we are at present upon.

I will now shew how That matter stands with relation to *Connoissance* in its several Branches, The Knowledge of the Goodness of a Picture, Drawing, &c. The Distinguishing of Hands, and Originals, and Copies.

Rules may be establish'd so clearly derived from Reason as to be Incontestable. If the Design of the Picture be (as in General it is) to  
Please



Please, and Improve the Mind (as in Poetry) the Story must have all possible Advantages given to it, and the Actors must have the Utmost Grace, and Dignity their several Characters will admit of: If Historical, and Natural Truth only be intended That must be follow'd; tho' the Best Choice of These must be made; In Both Cases Unity of Time, Place, and Action ought to be observ'd: The Composition must be such as to make the Thoughts appear at first Sight, and the Principal of them the most conspicuously; And the Whole must be so contrived as to be a Grateful Object to the Eye, both as to the Colours, and the Masses of Light, and Shadow. These things are so evident as not to admit of any Dispute, or Contradiction; As it also is that the Expression must be Strong, the Drawing Just, the Colouring Clean, and Beautiful, the Handling Easy,

and Light, and all These Proper to the Subject. Nor will it be difficult to know Affuredly what is so, unless with relation to the Justness of the Drawing; but to know in the Main whether any thing is Lame, Distorted, Mis-shapen, ill Proportioned, or Flat, or on the contrary Round, and Beautiful is what any Eye that is tolerably Curious can judge of.

The Rules being Fix'd, and Certain; Whether a Picture, or Drawing has the Properties required is easily seen, and when they are discover'd a Man is as certain he sees what he thinks he sees as in any other Case where his own Senses convey the Evidence to his Understanding.

And by being accustomed to See, and Observe the Best Pictures a Man may judge in what Degree these Excellencies are in That under consideration; for all things must be  
 judg'd

judg'd of by Comparison, That will be thought the Best that is the Best we know of.

If a Picture has Any of the Good Properties I have been speaking of, (as None has All) we can see Which, or How many they have, and What they are, and can tell what Rank they ought to hold in our Estimation, and whether the Excellencies they have will atone for those they Want, as the most Delicate Pencil, the Finest Colouring, the greatest Force, (tho' these are Valuable) will not make amends for a Lewd, or Prophan Subject, a Poor and Insipid Way of Thinking, Lameness, or Stiffness, want of Harmony, and Tame-ness, Meaness, and Ungracefulness throughout; For this would be like Good Language, and Musical Numbers in a Poem without Sense, Invention, Elevation, Propriety, and the Other Requisites in Poetry.

Without

Without Principles a Man is in the Dark, and fluctuates in Uncertainty, but having These One may be Steady, and Clear; If Care be taken to keep to them, and that we do not judge by Something else besides, or instead of Them; and moreover that they be Solid, and Just.

Here now is a very great Degree of Certainty to be had in by much the most Material Branch of the Science. And That being Secured 'tis Comparatively of little Consequence of what Hand a Work is, Or whether 'tis an Original, or not.

But Here too there are many Cases wherein we can have an Equal Degree of Assurance as in the Former. Thus it is with respect to the Best Works of the Best Masters, Especially when if 'tis a Picture, History, or Tradition confirms our Opinion; and if a Drawing  
ing

ing'tis known for what Picture'twas made: Or when we have an Opportunity (which frequently happens) of comparing One of the Same Master, and Manner with Another. In the Best Works of the Best Masters not only their Characters are evidently seen, but Here they are exalted above the possibility of being Coppied, or Imitated so as not to be discovered. And besides Providence has preserved to Us a Sufficient Number of the Works of these Excellent Men whereon Securely to form our Ideas concerning them.

A like Degree of Evidence we have for the Works of those who have been great *Mannerists*; and of whom we have many Pictures, or Drawings. 'Tis true a tolerable Copy of One of these Masters may at first Sight be taken for an Original, as an Imitation may be thought to be Genuine; but 'tis very rarely found



found that the difference is not plainly discovered with a little Attention; Generally 'tis seen Immediately, and Incontestably.

There are many Sketches, or other Free-Works, whether Pictures, or Drawings of whose Originality we are also Absolutely Certain.

I pretend not to go through all the Cases wherein this Assurance, or high Degree of Persuasion is to be had, it would be too tedious. We may be Reasonably well Persuaded in many Others; as where we have considerable Numbers of Genuine Works of Masters not so Excellent, nor whose Manners are more particularly remarkable. We may also be Thus persuaded of those that are not the Best of the Greatest Hands, Or Manners which they Seldom used; and that by comparing These Works with Those which are indisputable: For there is in All the Masters, tho' not in All Equally,  
a cer-

a certain Character, and Peculiarity that runs thro' all their Works in some Measure, and which a Good *Connoisseur* knows, tho' he cannot describe it to Another.

This way of Comparison too helps us to a higher Degree of Persuasion than Otherwise we should have had with relation to the Works of Masters of whom we have but a small Number; As for Example of *Dominichino*; We know his general Character, That is establish'd by those few of his Works that are in *Rome, Naples*, and elsewhere, and by the Writers; as we also know the Character of *Annibale Caracci* by the same means, but in a greater Degree. If then we cannot confront a Work thought to be of the Former, with Another already judg'd to be of Him, it may be of considerable use to compare it with one of *Annibale*, and to see what Degree, and Kind of Goodness it

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has

has in that Comparifon, and whether that Answers to the Character of *Dominichino* as compar'd with the Other; If it does 'tis an Additional Evidence over and above what we had before.

From these we descend to more Doubtful Cafes, which 'tis troublesome, and of no great ufe to enumerate; Only in General this is certain, that These Cafes are fuch as are of the Least Confequence, as being for the moft part with relation to fome of the Worft Works of the Better Masters, Or thofe of Inconfiderable ones. If 'tis Doubtful whether a Picture, or a Drawing is a Copy, or an Original, 'tis of little Confequence which it is; and More, or Less in proportion as 'tis Doubtful: If the Cafe be exceeding Difficult, or Impossible to be Determin'd 'tis no matter whether 'tis Determin'd or no; the Picture fupposing it to be a Copy muft be in  
a man-

a manner as Good as the Original, and supposing That to be one of the Best of the Master'tis the Greater Curiosity that he could be so well Imitated; If the Question be whether 'tis a Copy, or an Original, one of the most Indifferent ones of the Master; Such an Original is of no great Consequence to be known, 'tis no matter whether 'tis so, or a Copy.

After all it must be acknowledg'd that as in Other Sciences there are certain Branches of them wherein One Man excels, and Another in Others, but knows little of the rest; So in *Connoissance*, No One Man can be acquainted with the Hands of All, even of the most considerable Masters; nor with all the Manners perhaps of any One of those who have had great Variety of them; Nor to be very Expert in more than a few of These: He must be contented with a Moderate

Skill in many, and to be Utterly Ignorant in Some of them: Such is the Narrowness of our Faculties, the Extent of the Science, or the want of Helps, and Materials for the Study.

However let it be remember'd too That Every *Connoisseur* may judge concerning the Goodness of a Picture, or Drawing as to all the Parts of it except the Invention, and Expression in History, and the Resemblance in Portraits; and these no One Man can judge Accurately of in All Cases, because no One Man can be acquainted with all the Stories, or Fables, or other Subjects of the Picture; as no One Man can know Every Body.

Thus (I think) I have given the true State of the Case with relation to Our Knowledge in General, and That which is to be had in the Science I am treating of; by which it will appear that in This respect we  
are



are upon an Equality (at least) with Most Other Sciences, if we have not the Advantage of them.

The Variety of Opinions of *Connoisseurs*, or Such as Pretend to be so, will be made an Objection to what I have advanced. And it may seem to be a very Considerable One. I will therefore besides what has been already discoursed in general of the Impossibility of Men's agreeing in their Sentiments from the Nature of things, the Appearance of Evidence being necessarily so various to Every one of us, and we as Necessarily Judging according to That, whatever it be. I say besides This I will give a Particular Answer to this Objection, and therein shew how it comes to pass that Men have these Different Views, and consequently Different Opinions; And that This does not Always happen from the Obscurity of the Science, but frequently from Some Defect in  
the

the Men, or in their Management on These Occasions; so as to render These their Opinions utterly Insignificant. And having done this I will proceed to shew That there is not altogether so great a Variety of Opinions as there Seems to be.

There are some People who never had any Opinions of their Own Properly Speaking, but have taken up their Notions upon Trust; They talk from Whim, or Fancy, or as they have heard Others Talk, without Fixing upon, or Establishing any certain Principles; whereby to Conduct themselves in This Affair.

Others may have Consider'd More, but to as little Purpose, having gone upon Principles False, or Precarious; to which they are Bigotted, and resolve to adhere; Never Impartially Enquiring whether they were in the Right or no, Or perhaps so much as suspecting  
they

they were not, or Imagining such a thing was possible.

As the Former never studied at all, These have done so but in Part; They have not dug down to the Foundation, but taken That as they found it: And as Truth lies in one Single Point, and Error is Infinite, Such People as These may Study, Dispute, and Wrangle Eternally, and always find Plausible Arguments on Both Sides, but never get out of the Labyrinth.

Some People if they have had the Opportunity of Seeing Good things, Especially if they have been Abroad, and above all in *Italy*: Or if they have the Names of Some of the Masters, and a little of their History, set up for *Connoisseurs* without taking the Requisite Pains to be Really what they affect to be Thought to be; Just like a Young Pert Divine who if he has been a certain time at the University, and  
read

read *Aristotle*, and the Father thinks himself a Match for *Hobbs*, or *Belarmine*.

Again, Some there are who are Incapable of being Good *Connoisseurs*, let them take what Pains they will, Those that want Genius, and a Competent Measure of Understanding can never penetrate into the Beauties, or Defects of a Picture; They can never be Judges of the Degrees of its Goodness. And Those that know not how to form Clear, and Distinct Ideas, and have not a Memory to Retain, and Skill to Manage them, can never be good Judges of Hands, or know Copies from Originals.

A Man may be a Good *Connoisseur* in General, and an Ingenious Man, and yet his Judgment in many Cases is not to be regarded; he may be exactly upon the Level with Those that are neither One, nor the Other: There is a certain Circle

cle, beyond which the Wisest Men are Fools; Every Man's Capacity has its bounds; and 'tis not Every One's Talent to know the Utmost Extent of These, or to keep themselves from making Excursions. One *Connoisseur* is well acquainted with the Hands of Some of the Masters, or with Some of their Manners, but not with Others; If he pretends to give his Judgment in those Cases wherein he is Ignorant 'tis an Equal Chance but he is Wrong; and if he is so, Another that may not be a Better *Connoisseur* in the Main, tho' he is so in This particular, will probably differ from him. The Dispute then will lie between a Wise Man, and a Fool *quoad hoc*, but that there is a Dispute at all is not from the Obscurity of the Science, but the Indiscretion of one of the Disputants. I have observed frequent Instances of this Inequality in Ingenious Men with some Surprize;

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I have



I have known the Same Man talk like a very Able *Connoisseur* at One time; and at Another like One that had never consider'd these things at all: Whether 'twas that he was at such times Careless, or Absent from Himself; Or that he was really out of his Depth in those Particulars I know not.

To Conclude: There is not so great a Difference in Opinions in Some Cases, nor so great a Conformity in Others as there Seems to be amongst Men.

When One says a Picture is Good and the Other the contrary, Either may fix upon certain Properties wherein Both may be in the Right; The only Fault may be in Denominating the whole from a Part, and not Understanding One Another.

Some Men, and indeed All Men at Some times will give their Judgments in Haste, and before they have enough Consider'd, and Re-  
collected

collected themselves; Whether from a Natural Vivacity of Temper, an Affectation of appearing to be Ready at these things, or from whatever other Cause; Such Sudden Opinions are commonly different from what the Same Person's more Deliberate Judgment is: But such is the Pride, and Folly of Some People that what they have Once said, the Opinion they have once Espous'd they will adhere to, how much in the Wrong soever they may find themselves to have been; and this rather than Own 'twas possible for Them to have been Mistaken; Tho' that is common to the Wisest of Men, and the persisting in a Known Error None but a Fool (in That respect at least) is capable of: That has no Dishonour in it, and oftentimes the Contrary; The Other is Shameful, and Ridiculous.

Some are Exorbitant in the Prai-

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ses

ses of what Themselves Possess, and as much Depreciate every thing else; and that from Partiality on the one Hand, and pure Malice, and Ill Nature on the Other; but however it be, an Account is Thus given of Pictures, or Drawings very Different from what will be had from other *Connoisseurs*. Just as I have seen Party-men in Civil, or Religious Matters represent the Cause they Espouse as *without Spot, or Blemish*, and that of their Opponents as utterly absurd, and Mischievous; Whereas the Great Difference is in their Interests, and Inclinations, not in their Judgments.

Men frequently Dissemble their Real Sentiments in *Connoissance*; and that either with an Ill Intention, or very Justifiably. The first of These Cases many a Gentleman has known to have happened to his Cost in Some Instances; and in More they never Have been, nor  
 ever

ever Will be Undeceiv'd. There are Picture-Jockeys who will make what Advantage they can of the Credulity of Others, and their own Superiour Understandings in That Particular, and to that End assert what Themselves believe to be False.

Others again put on the Mask for Their Own Sakes in part, and partly for the Sakes of Other People. We frequently meet with Pictures, or Drawings which we know are not what The Owners of them take them to be: What can we do in This Case? What, but the Same as Every Wise Man Must, and Will do in like Circumstances; and many Cases there are in the World where Wise Men are Thought to think Otherwise than they do, because they are too Wise to tell their Real Thoughts; the Maxim which Sir *Henry Wootton* recommended to Mr. *Milton* when he was entering upon

upon his Travels *i Pensieri Stretti,*  
 & *il Viso Sciolto.* Close Thoughts,  
 and an Open Countenance is as ne-  
 cessary to be observ'd by *Connois-*  
*seurs,* as Travellers, or any other  
 Sort of Men whatsoever. Some  
 Years since a very Honest Gentle-  
 man, a (Rough Man) came to me,  
 and amongst Other Discourse with  
 abundance of Civility invited me  
 to his House. I have (says he) a  
 Picture of *Rubens,* 'tis a Rare good  
 one; Mr. ——— was t'other Day to  
 see it, and says 'tis a Copy; G——  
 d—— him If any One says That  
 Picture is a Copy I'll break his Head;  
 Pray Mr. *Richardson* will you do me  
 the Favour to come, and give me  
 Your Opinion of it. Mankind is gene-  
 rally dispos'd to Believe Those who  
 tell them what they would have to  
 be true; Not because their Assent  
 is regulated by their Passions, and  
 differently from the Evidence as it  
 Appears to Them; but they really  
 conceive



conceive a better Opinion of These People, and think their Judgment is better than the Others; and These kind of Arguments being what they rely upon in This Case, they appear Stronger on That Side than on the Other; their Minds being also more apply'd to the Consideration of These, than Those Other.

And These People have a Degree of Happiness by Error in This Case which Truth would deprive them of, and consequently they would Suffer by it; And Truth, and Error are Indifferent to us, but as Either tends to our Good, that is to our Happiness; Or in other Words, the Degree of our Enjoyments, the whole Duration of our Existence being taken into the Account. In this World we probably Enjoy as much from our Ignorance, and Mistakes, as from our Knowledge, and True Judgments; And we are  
many

many times in Such Circumstances that Truth would make us extremely Wretched ; so that he is Mischievous to us who opens our Eyes. A Good *Connoisseur* therefore, who is withal a Plain, Sincere Man has great difficulties many times when he sees a Collection, or a Single Picture, or two ; Chiefly when Gentlemen will urge him to give his Opinion of Something they have lately Acquir'd, and the *Honey-Moon* is not yet over. On these Occasions one cannot avoid applying the Words of our Saviour to His Disciples ; *I have many things to say to you, but you cannot Bear them now.*

I should be very loath to be an Advocate for Insincerity of Any kind, and indeed I am very unfit for it: If the State of things would admit of it I should be glad to come into a General Agreement never to conceal the least Thought of the  
heart

heart by any Word, Look, or Action whatsoever; But as the Case now stands the Disguises I have been pleading for are so necessary; and they are so much the same with those Complements, and Civilities Universally practised, that he that is Deceiv'd by them if he should Discover it would Acquit, and Approve the Deceiver; Or they will not Deceive at all.

I will however take the liberty to put Gentlemen in Mind of the great Injury they do themselves by their being so *Entêté* of their Own things, as not to permit Every one to speak their Minds freely, and without Reserve; not only their Judgments by this means are kept Low, but they are Sufferers in their Purfes; they lie open to be impos'd on, and in Fact too often fling away their Money upon Trash: They have Pleasure indeed, but they might have That too, and Greater, and

U more

more Durable without those Disadvantages; nay with the contrary Circumstances; they might become Good *Connoisseurs*, and be Good Oeconomists at the same time.

Another Instance of an Apparent, but no Real Difference in the Opinions of *Connoisseurs* is This, (and 'tis the Last I shall mention) 'Tis very Common for Other People (not the Owners) to ask our Opinions of Pictures, or Collections when there may be good Reasons why we should not be very Exact, and Particular in our Answers; Especially if the Things are to be Disposed of, and the Question is ask'd in a Large, and Mix'd Company: In That Case the Usual Way is to Avoid the mention of any Faults, and to say what Good we can in General Terms: Which kind of Character is indeed no other than a Tub flung out for the Whale to play with that the Ship might get rid of him;

him; for it gives no Idea, or none should be taken from thence; the Man that has got it is Certainly not one jot the Wiser for it how well Satisfied soever he may be with it.

At Other times we may have as Good Reasons to be Clear, and Explicit in our Characters: If these two Accounts happen to be compar'd, (as they often are) there will appear a Difference in Judgment, or Insincerity; when those who gave them were of the Same Mind all along, and spake nothing but the Truth, tho' not All the Truth.

Some Casuists have said No Man is bound to deliver Truth to him who has no Right to demand it. Of what Use soever this Rule may be towards the disentangling us from the Perplexities we find in the Definition of a Criminal Lie, thus far is Plain, and Certain, that we are not Oblig'd to give our Opinions



to those who are not Entitled to them, whether by Promise, Gratitude, Common Justice, or Prudence.

Understanding in a Science, as all other Natural, or Acquir'd Advantages is the Possessor's Property, which Every Man SELLS at as Good a Rate as he can for Value Received, or Expected. This is Common to All Orders of Men; Why *Connisseurs* should be expected to distinguish themselves by their Generosity, or Prodigality is Unaccountable. But it would be altogether Absurd for them to do it, when they shall be sure to create to themselves Enemies by that means, and that only to Satisfie an Insignificant Curiosity, or even to Serve Those who Probably will never think Themselves Oblig'd, or Remember it afterwards.

Because therefore we cannot Otherwise avoid Some Peoples Impor-  
tunity

tunity we are forced to be provided, as with Gold, and Silver to pay our Debts, or purchase Necessaries, or Conveniencies, So with Half-pence for Beggars.

### SECT. III.

I am now come to the Third Branch of Argument, whereby I would recommend the Love of Painting, and Study of *Connoissance*, upon Account of the Pleasure 'tis capable of affording.

I flatter my self it has been observ'd that I have endeavour'd hitherto to go to the Bottom of my Subject, and to treat it with all the Dignity I was able, and so as it might be acceptable to Gentlemen who are Not yet Lovers, and *Connoisseurs*, to whom, as well as to those that Are, I have throughout address'd my self, tho' more particularly in the present Treatise. In Prosecution of the Same Design I shall  
here

here be engag'd in a short Discourse to shew what Improvements may be made in our Pleasures, in order to introduce That in particular which I am to recommend as Such: So that I will not only shew that there is Pleasure to be had in *Connoissance*, but endeavour to facilitate the Enjoyment of it.

I said it would be a Short Discourse ; for tho' (as I took the liberty to say) I have labour'd to finish my Main Subject as highly as I could, it will not be expected the Incidental ones should be other than Sketches. Such as it is, I offer it to the Reader as a Plan for a Happy Life.

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“ *Whether thou  
“ Visit'st my Lonely, Chearful, Ev'ning Haunts,  
“ Or those more Chearful yet when dewy Morn  
Purples the East, still govern thou my Song  
Urania, and fit Audience find, tho' Few :  
But drive far off the barbarous Dissonance  
Of Bacchus and his Revellers, the race  
Of that wild Rout that tore the Thracian Bard  
In Rhodope, where Woods, and Rocks had Ears  
To rapture 'till the Savage Clamour drown'd*

*Both*

*Both Harp, and Voice ; nor could the Muse defend  
Her Son.*

Milton.

The Desire of Happiness is the Spring that puts us all in Motion ; We receive it together with the Breath of Life ; We are touch'd by this Magnet upon our very Entrance into Being, and ever after tend thitherwards with all the Powers of our Souls : This is the End in which we All agree, tho' as to the Way there is infinite Variety, and Error. Pleasure is but another Name for Happiness, we are Happy in proportion as we are Pleas'd ; the Summ Total of our Enjoyments, and the Degree of them during our Existence, being compar'd with that of our Sufferings, the Surplusage on the Side of Enjoyment is the Account of the Degree of Happiness to which we arrive ; the Share which was allotted us of the Divine Bounty. Pleasure is our *Summum Bonum* ;

*num*; and whatsoever Some Men may Pretend, or Fancy, God himself is consider'd by us as Such no otherwise than as 'tis conceiv'd he is the Fountain of Good to Us.

In our Deliberations, and Determinations concerning Actions to be done 'tis the Single Principle of Pleasure on which All turns Ultimately; Whatever Other Principle Seems to govern us; Whether Duty, Love of Virtue, Interest, Ambition, Sensuality, &c. All terminates in this one great Principle Self-Love; that first Motive to all our Actions, Pleasure: Tho' as a River being divided into several Streams loses its Name, and each Rivulet has one of its Own, This Principle being turn'd into various Channels we seem to act by Different Motives, when 'tis only the Same Differently turn'd; We all act by the Same First Principle, tho' by Different Subordinate ones.

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In the Struggles betwixt Virtue, and Vice, the Question is only where most Pleasure is to be had: When we reject Sensual Criminal Pleasures, 'tis only that we may enjoy Others that we conceive Greater; 'tis only rejecting a Pleasure we find we cannot Enjoy but with Fear, Shame, Remorse, and such like Alloys, for what upon the foot of the Account we conceive will afford us Most Pleasure; a Consciousness of having done well, of having Acted like a Man, not like a Brute; together with the hopes of future Re-compense, and the Persuasion of having avoided Future Misery. When these Ideas are not in the Mind, or not to a Degree sufficient to weigh down what appears on the side of Present Enjoyment we evermore give way to Sensuality, the Tempter prevails.

So if we chuse Present Misery,  
when in Competition with Ease,  
X and

and Positive Enjoyment, 'tis because we perceive the One will be accompany'd with Mental Pleasures, the Other with Pains of that Sort, so as upon the Whole the Bodily Sufferings, together with the Mental Enjoyment will afford us most Pleasure. Thus *Cato* is as great an Epicure as *Apicius*, tho' the Men are very different with respect to the Esteem they ought to have as Members of Society, as well as on other Accounts.

Notwithstanding the perpetual Complaints of Men I am verily persuaded Every Man Enjoys more in this World than he Suffers; but whether this be so, or not, this is certain that most Men might Enjoy more than they do if they took the right Course; As it Is, they have all the Pleasure they can get. The whole World is engag'd in one great Chace after Pleasure, but as there is great difference in the Sportsmen,  
Some

Some are more Successful than Others; Some in Rough, and Dangerous Ways find Lean, Wretched Game; others what is Excellent in a Fine Countrey.

The Foundation of a Happy Life must be laid in the Idea we have of God.

*Thou hast beset me behind, and before, and laid thine hand upon me. — Whither shall I go from thy Spirit? or whither shall I flee from thy Presence? If I ascend up into Heaven thou art there. If I take the Wings of the Morning, and dwell in the uttermost parts of the Sea, even there shall thy hand lead me, and thy right hand shall hold me; if I say surely the Darkness shall cover me; even the Night shall be light about me: Yea the Darkness hideth not from thee: but the Night shineth as the Day: the Darkness, and the Light are both alike to thee: Being thus under the Eye, and Power of*  
 X 2                      God,

God, from whence 'tis impossible to withdraw our Selves for one Moment, as most men know as well as this Divine Sacred *Hebrew* Poet, (tho' perhaps None ever said it so Finely) but None can possibly be Assured of the contrary, the Idea We happen to have of this Incomprehensible Being is of the utmost importance to our Happiness; If That be Black, and Terrible, let us divert the Thought as well as we can, it will obtrude it self, and like the Hand-writing upon the Wall turn away the Current of our Pleasures in their strongest Tides. If our Ideas of God be Confus'd, Unsettled, and Doubtful, 'twill be a proportionable Abatement to our Happiness; but on the contrary if we have Noble, and Worthy Conceptions of the Supreme Being the Mind is enriched thereby, and we have advanced far towards a Happy Life.

And

And if moreover we have such a perception of the Nature of Mankind, and such a Self-Consciousness as from thence, in Conjunction with the Notions we have of God we can form, and establish a Clear, and Firm Persuasion of our being entitled to his Protection, and Favour, This will be it self a Transcendent Delight; it will heighten, and give a Delicious Flavour to all our Other Enjoyments; We may be intrepid under all the Calamities of Life,

*And fear of Death deliver to the Winds.*

Milton.

*Whatever Point I fix my Thoughts upon  
Throughout all Space I find Thee there, and Thou  
Art ever present, and with humble Joy  
I praise the Universal Sovereign  
Not of this little Spot of Earth, and Sea,  
And its attendant Luminaries bright,  
His Sole Dominion, Heaven, and Hell except,  
(His Court, and Prison-house;) but of more Worlds  
Than there are Sands upon the Ocean shores,  
Where Goodness infinite for ever reigns.  
All things Subsist in Thee, in Thee Rejoyce,  
Not Terrible, but as a Father Mild,  
Beneficent, Indulgent, Bountiful:*

*Thou*



*Thou do'st not hate, or cruelly correct  
 Imperfect Beings for Imperfect Acts;  
 Or for Mistakes those not Infallible;  
 Or those whose Actions, Words, or Thoughts, (Amis  
 Altho' they be) Involuntary are,  
 Or otherwise Constrain'd, and not their Own.  
 No Passions Turbulent can discompose  
 Thy Holy Mind Eternally Serene,  
 But Joy Divine, and Wise Paternal Love,  
 Uninterrupted dwells for ever there.  
 O thou Supremely Amiable Being!  
 Pure, uncompounded Essence! Happiness,  
 And Goodness flows from Thee as from their Spring  
 To all things else; Spring inexhaustible!  
 Completely Good, and Happy in thy Self!*

If it were proper, as upon several  
 Accounts it is not, I should here  
 discourse largely on this Great, De-  
 lightful, and Useful Subject: I  
 should then explain particularly  
 what I meant, and support that  
 Meaning by Arguments: Instead of  
 all that I must leave the Reader to  
 take some Pains for Himself, as I  
 have done; and 'tis well worth all  
 he can take. And he would do  
 well to remember that by much the  
 greatest part of the Difficulties, and  
 Perplexities we meet withall in Rea-  
 soning

soning upon whatever Subject are owing to our not going deep enough; but taking that for Truth which Ourselves do not See is so; Whereas nothing should be Borrowed, nothing Supposed, or taken for granted; All should be our Own; that is, it should become so by our seeing the Reasons upon which 'tis Bottom'd as clearly as we Presume Others have done.

This Main Point being Secured, and the Mind thereby in Repose, and Joyous, an Improvement in Pleasure may be made if one Part of our Idea of God is that he takes not delight in our Miseries, and Sufferings.

Men are generally apt to imagine God to be such a one as themselves; and when Sour, Melancholly, Worn-out People undertake to instruct others in these matters, as they often do, they represent things accordingly. Hence (I conceive)

it

it is that it has been almost Univerfally thought that God takes Pleasure in our Pains and Afflictions. For my Own Part My Idea of him is juft the Reverse of this. It Seems to Me much more Reasonable (I am fpeaking on the Suppofition of Liberty of the Will according to the Common receiv'd Opinion) I fay 'tis much more Reasonable in my Apprehenfion to believe that he approves of the Wisdom of thofe that Thankfully Enjoy the Good before them: And that to do Otherwife he esteems to be as *offering the Sacrifice of Fools*; and will fay, *Who hath required this at your Hands?* What a fine Image does the Angel in *Milton* give us of the Supremely Good Being prefiding over the Enjoyments of the Blessed in Heaven!

*On Flowers repos'd, and with fresh Flowrets crown'd  
They Eat, they Drink, and in Communion Sweet  
Quaff Immortality, and Joy; secure*

of

*Of surfeit where full measure only bounds  
Excess, before th' all bounteous King, who show'd  
With copious hand, Rejoycing in their Joy.*

If we consider'd God as the Common Father of all his Creatures, These on Earth, as well as Those Above, we might have the same Pleasure in the Consciousness of having done Well when we Accepted an Enjoyment offer'd by his Providence, as when we Refus'd it; when we tasted Pleasure, as when we felt Pain: We might then Enjoy the Religious Pleasure, and the Natural one too: Thus he that has burnt Incense in a Golden Censer, might go away with an Opinion of his being as acceptable to the Deity, as he that has offered his Children to *Moloch*.

Being thus at liberty to pursue Pleasure, (as much a Paradox as it may seem) the way to improve this liberty to the greatest Advantage is to confine our Selves within the

Y                      Bounds

Bounds of Innocence, and Virtue.

And that not only because we are thereby entitled to the Favour of God, and have Peace of Conscience; such Theological Considerations I leave to Divines as being their Province; I only insist upon the bare natural Reason of the thing. Nor am I about to deny that a Libertine Voluptuary has many Pleasures which a Man of Virtue has not; But let it not be forgotten on the other side that he has Sufferings too which the other avoids; and has not Pleasures peculiar to Virtuous Men: weigh one thing with another, and then see how the Account stands.

Such is the Goodness of God that he has provided abundance of Pleasure for us; especially all those Actions which are necessary to the Preservation of the Species, and that of every Individual by a constant Supply of Aliment have Pleasure



sure annex'd to the Performance of them. But as our Appetites are apt to be inordinate thro' our excessive love of Pleasure, and our Bodies are so constituted, and Humane Laws have so well provided for the Common Good that the Pleasure may continue after the good Ends are serv'd, and then those things in which we find Delight become Hurtful; a Restraint must be put upon these Appetites, and this is called Virtue. Thus Chastity, and Temperance; and Temperance not only in Meats, and Drinks, but in Study, Application to Business, Exercise, or whatever other the most commendable Actions; these are Virtues, because by them we are restrain'd from impairing our Health, or our Fortunes, and shortening our Days, by which means we should be deprived of many Pleasures. Justice is a Virtue; the ardent Desire we have of Pleasure

sure being apt to carry us on to obtain it, or the Means of procuring it in such a manner as Probably may expose us to greater Mischief than will be countervail'd by the Advantages which we may hope to reap from such Unreasonable, and Illegal Methods. Fortitude, and Patience are also Virtues, as whereby we are enabled bravely to support our selves under the Pressures to which our Humane State is constantly liable, and even to sling off the Burthen; whereas a Feeble Mind gives way to Sloth, and sinks, and is Crush'd under it; in short, Prudence also is therefore a Virtue, because 'tis a Wise Management with regard to Time, Place, Persons, and the Occasion, whereby we receive many Advantages, and avoid as many Inconveniencies. I must not enlarge; but by what has been said it appears that in Reality *Virtue is the Oeconomy of Pleasure*: 'tis  
 a Re-

a Restraint, that God, and Nature, and Wise Law-givers has put upon our Appetites: to what End? Spitefully to Retrench our Enjoyments? No, but to Enlarge, and Improve them. So that were I to paint the Fable of *Prodicus* as *Annibale Carracci* has done, I would not make the Way of Virtue Rough, and Stony, that of Vice should be so: He, and other Moralists have been injurious to Virtue when they have given us such Harsh Representations of her. *Her Ways are Ways of Pleasantness, and all her Paths are Peace.*

'Tis in every man's power to feed as Deliciously as *Lucullus*: Nature is not only contented with a little, but she has the greatest Abundance when she has but what she wants; all the rest is an Enemy to Pleasure.

By Temperance, and Sobriety a Common Meal is a Feast for an Epicure.

Epicure. True Rational Appetite turns Water into Wine, and every Glas is *Tokay*. He that satisfies the true Demands of well Regulated Nature tho' never so Cheaply

*Blesses his Stars, and calls it Luxury.*

As Temperance gives us the highest Pleasure at a very Easy Rate, a Virtuous Man in that Sense has no Temptation to Injustice. But what a Dignity of Mind does an Honest Man retain! How Easily, and Securely does he walk in his Plain, and Open Way! with the Approbation, and Applause not only of his Own Mind (an Inestimable Treasure!) but of all the World. And he that has true Magnanimity (like Job's *Leviathan*) *Laugheth at the shaking of the Spear*. He is as it were exempt from the Common Miseries of Life, and in the midst of Dangers and Misfortunes

*Rides*

*Rides in the Whirlwind, and directs the Storm.*

(I take leave to profit my self of the Words of a Great Man, admirably used by him to another Purpose.) And as to the Advantages of Prudence they are well known, and the more Considerable as being Perpetual; there is not a Day, nor an Hour in which we have not Occasion for the Exercise of this Virtue, and as often taste the Fruits of it.

I have only touch'd on the Positive Advantages of Virtue. By this means we moreover escape innumerable Inconveniencies, and Mischiefs, which I must not, and which I need not here enumerate.

To conclude this head. Good Nature, Forgiveness of Injuries, Pity, Charity, and the like Social Virtues as they are never practised but when Self-Love is at the Bottom, however disguised it may happen to be; so being guided by Prudence



dence (without which they lose their Properties, and become Vices) they always have a natural tendency to our Happiness; as Hatred, Malice, Aversion, Rage, and such like Turbulent, and Uneasy Distempers of the Mind; and even the above mentioned Virtues themselves not conducted by Prudence, are Enemies; and as Such are to be avoided: And thus the View of the Follies, Impertinencies, Ill Nature, or Wickedness of Others should not be permitted to interrupt our Tranquillity; Such is the Advice of the Psalmist, *Fret not thy Self because of Evil Doers*; and which his Royal Son, renown'd for his Wisdom, as well as his being Inspir'd has repeated.

The next Step towards a Happy Life is to know how to Enjoy our Own.

Every Man is a distinct Being, an Island in the vast Ocean of the Universe;

Universe; and among other Peculiarities he has his Own Enjoyments; which 'tis his Business not only to be Contented with as being what is allotted him by Providence, and not to be mended by his Mistakes; but to Improve as much as possible. If Another Man has Enjoyments which I have not, I have those He is a Stranger to; but whether I have or no, 'tis my Own, not His I am to be concern'd about: Those I have are neither More, nor Less; they are not Otherwise than they Are, be His what they will. I would gladly be as great a Painter as *Rafaelle*, but Providence did not appoint Me to be *Rafaelle*, nor *Rafaelle* Me, I must acquiesce in its appointment; *By the Grace of God I am what I am*; and will endeavour to Enjoy, and Improve my Own Lot; So endeavour to Improve it as all the while to Enjoy, and so Enjoy as not neglecting to Improve.

We have another kind of Property, and that is the Present time. We possess but one Single Point, the whole Circumference of Eternity belongs to Others. We talk of Years, we are Creatures but of a Day, a Moment! the Man I was Yesterday is now no more; If I live till to Morrow, That Man is not yet born: What that *Self* shall be is utterly unknown; what Ideas, what Opinions, what Joys, what Grievs, nay what Body, all is yet hid in the Womb of Time; but This we are sure of, I shall not be the Same, the present Fabrick will be demolish'd for ever. What is past we know, but 'tis vanish'd as a Morning Dream; we are moving on; and every Step we take is a Step in the Dark.

*As when a Comet from the Sun is thrown  
An immense Distance amongst Worlds Unknown  
After it flows a Stream of glaring Light;  
'Tis Day Behind, but all Before is Night.*

This

This is our Condition; we have nothing left, nothing in store; *we live* (as they say) *from Hand to Mouth*, The Present is the Substance, Past, and to Come are mere Shadows. If an Enjoyment is gone, it has had its Duration, which was as much a Property of it as any other: A Picture I was very much delighted with for about 20 Years was defac'd by an Accident; I consider'd I had enjoy'd it so many Years, and was thankful for that, 'twas all (it seems) that Providence design'd when 'twas bestow'd on me, and 'twas a Noble Gift, it would have been an Instance of Goodness if it had been but for a Month. If the Enjoyments of to Day are not Equal to those of Yesterday, those of to Day are not the Less, nor less to be enjoy'd; must I lessen the Account still by Teazing my self with the remembrance of God's extraordinary Goodness to me Then; in-

stead of being Thankful for That, and for what I still Enjoy?

There is a perpetual Change, and Succession of our Enjoyments; So that we have a New Set every Day; Some indeed continue several Years, Others have a much shorter Duration, and many there are which spring up, and wither immediately. And if (as it often happens) instead of those that are Expir'd, and Vanish'd; Others More, and Greater have succeeded, this will add to the Folly, and Ingratitude of him who repines at what is gone, and overlooks what he Has.

To imbitter Present Enjoyments with the Fears of what May be is another Piece of Mismanagement, and very commonly practis'd: Perhaps Something I am now delighted with may be Snatch'd from me, or some New Evil may arrive; but the Date of the Enjoyment is not yet expir'd, nor the unwelcome Guest  
come:



come: the Present is what it Is, and should not be alter'd by what May, or May not be Hereafter.

Of all the Fears that are Enemies to our Happiness that of Death is the most Terrible and with good reason, the Loss we fear being Greater than any Other Loss can be: But the Case is the same with the great Comprehensive Blessing Life as with any particular Enjoyments, it has its Duration; and we may as well regret 'twas not 1000 Years instead of threescore and ten; as that it was but 50, 40, 30, or whatever lesser Number of Years, and not the full Age of some men: He that dies at what Age soever had the Duration allotted to that individual Being, which 'twas as impossible to alter as for a Fly to live as long as an Elephant. What the Angel in *Milton* says to *Adam* with a little variation of the Sense, (as being spoken on another Occasion)

is applicable to my present Purpose.

*Nor love thy Life, nor hate; but what thou liv'st  
Live well, how long or short permit to Heav'n.*

Be not so Fond of Life, nor so Uneasy under the Inconveniences of it as to diminish the Pleasure to be had in it; but live Well; Enjoy whilst you do live, be the time More, or Less: If we are to Die to Morrow, at least let us Live to Day.

*Cowards die many times before their Death  
The Valiant never taste of Death but once.*

————— *Death a Necessary End  
Will come when it will come.*

Shakes. Jul. Cas.

Not only Fear, but even Hope is many times an Abatement to our Happiness; as when we Overlook the Present Good by having our Eyes too Longingly fix'd on something at a distance. When Hope helps to make us Easy under what we Suffer; or when we Enjoy the Present

Present to the Full, and with an Addition rather than Otherwise from our Hopes all is Well; Hope is then Wisely manag'd; but else tis Absurd, and Injurious to us.

*The Earth's Foundations can'st thou move, or stay  
The Ocean's Waves, or rapid Wheels of Day,  
Then try to Alter, or to Know thy Fate:*

*'Tis Fix'd, 'tis Hid.*

*Nor thy Determin'd State O Man deplore;*

*'Tis Good, not Best; with Thanks the Gods adore, }  
Their Gifts are Wisely giv'n; Expect no more. }*

*Regret not what is Past; the Present Good Enjoy;  
Nor let vain Hopes, or Fears the Sweets of Life de-  
stroy.*

And now nothing more remains towards obtaining a Happy Life but that we *Learn to be Pleas'd*. This is a Noble, and a Useful Science; it not only makes our Selves Happy, but communicates Happiness to all about us.

————— *Like Maia's Son he stood  
And shook his Plumes that Heavenly Fragrance fill'd  
The Circuit wide.* Milton.

'Tis

'Tis a wretched Turn many Peoples heads have taken; They are perpetually Depreciating every thing in This World; and seem to fancy there is a sort of Merit in so doing; As if the way to express the Esteem we had for what we hope God has provided for us in Another State was by railing at This; Or as if the Present was not also the Effect of his Goodness, and Bounty. It has been the Practice of all Polite People in all Ages, and Countreys to Disguise, or Hide those *Saletès*, and Defects which tho' Common to all Animals are a sort of Reproach to our Nature; and to endeavour to Exalt our Species as much as possible to what we conceive of the Angelick State: This also is one End of Painting, and Poetry; they are to impregnate our Minds with the most Sublime, and Beautiful Images of things; and thus in our Imaginations do Raise  
all

all Nature some Degrees above what is Commonly, or Ever seen: Why should we not do thus with respect to our Condition in the particular now under Consideration? Why should we not represent it to one another, and to our selves in the Best manner the thing will bear; and if we must be in One Extreme, why not on the Right Side, and to our Advantage.

It must be own'd our Enjoyments are Short, Uncertain, and have their Alloy. But this is not an Abatement to our Happiness proportionable to the Clamour that is raised concerning it. If our Pleasures are Short, and Uncertain we have a Succession of them; so that Pleasure in General is not So, tho' Particular Ones Are. Aye but Life it self is Short: not if compar'd with that of most other Animals. And tho' we have many Sufferings, and our Pleasures are never Pure, and

A a unmixt



unmixt, whether from our own Mismanagement (which is often the Case) or otherwise; We, even these Murmurers themselves are fed with a Quails, and Manna: There is not Day, not an Hour wherein the most wretched has not some Tastes of Pleasure; but the Generality of Men (as much a Wilderness as this World is) have a Flow of Enjoyments: not Perfect indeed, but such as are Suited to our Imperfect State; happy, tho' to a certain Degree; such as Unerring Wisdom has appointed.

What is done with respect to our Condition in the Main is also commonly practised in particular Cases; One Cross Circumstance puts us so out of Humour as to make us incapable of Pleasure from the many Advantageous Ones that are in our Hands.

We should therefore learn to consider things as they are, and to Expect no other, but to Enjoy what  
 Advan-

Advantages we have notwithstanding their Imperfection; to wait to be Pleas'd till This, and That, and every thing we Mislike is remov'd like the Countrey-man in *Horace*.

---

*who near Some River's Side  
Expecting stands in hopes the running Tide  
Will all e'er long, be past; Fool, not to know  
It still has flow'd the same, and will for ever flow*  
Mr. John Hughes M.S.

There is another Untoward Humour very prevalent with most People, and that is rejecting all Advices by saying 'Tis easy for one that is Happy himself to give Such to the Wretched which Themselves in That Condition could not profit by. If the Advice is Good, 'tis no matter what the Giver Could, or Would do; let Him to whom 'tis given try whether he has Wisdom, and Virtue enough to make his Own Advantage of it.

There are indeed certain Seasons

sons when the Mind is Incapable of Pleasure in any remarkable Degree: whether from the too great Pressure of Calamity; or a Melancholly Cloud spreading it self over all: In this Case the Patient must do as in a Fit of the Head-ach, the Gout, or the like Distemper; bear it as Patiently as he can; things will brighten again. And in the mean time he must not Indolently sink under, but Resolutely bear up against it, and endeavour as soon as possible to get rid of the Mischief; but by no means must he encourage its continuance; nor regard any Reflections he may Then make to his Disadvantage; as being Probably the Voice of his Distemper, not his Reason. Thus in time the Evil may be Remedy'd; and a contrary Habit gain'd: Or if this will not do, the Philosopher, and Divine must deliver up the Patient into the Hands

Hands of the Physician, or rather call him in to their Assistance.

This Deplorable Case excepted, and the Mind being Sound, and Vigorous Vast Improvements may be made in our Pleasures, by Endeavouring and Studying to be Pleas'd.

Instead of Observing what we don't like, and Magnifying That; suppose we should on the contrary apply our Selves to discover the Advantageous Circumstances in every Moment of our Lives, and fix upon, and profit our Selves of Them as much as possible: Would not This be more Commendable; and more for our Interest? There are a thousand instances of things which are Insipid, or even Nauseous to us, but which might become Pleasant: and a thousand, and ten thousand which seem adapted to Please which we suffer to pass by Unregarded. As Imperfect, and Despicable as our Present Condition may appear  
to

to be to Some Discontented People there is not a Glance of the Eye, a Morfel we taste, or a Breath we draw but is capable of affording us Pleasure. Every Season of the Year, Every Hour of the Day, Every Circumstance of Life has Some, Proper, and Peculiar to it. We should like Bees suck Sweetness out of every Flower, Not only those in fine Gardens, but those which grow Wild in every Common Field; Nay if possible from every Weed: Even Pain, and Disappointment may be the occasions of admimistering some Pleasure, by a Conscioufness of bearing them well, the Improvement of our Philosophical Strength, and giving a Stronger Gust to the Pleasure to be had Elsewhere by the Opposition.

If I were to make a Finish'd Work from this Sketch (which I verily believe I never shall) there is room enough for plentiful Enlargements  
every



every where, and Here particularly by giving variety of Instances, to Illustrate, and prove what I have been saying; and I believe it very rarely happens, that any One Circumstance of Life is so well consider'd as it might be with the Design of extracting all possible Pleasures from it. However (besides that of *Connoissance* which is my main Business, and which I shall fully prosecute anon) I will not omit One which every body finds the benefit of in some measure, but which might be improv'd to a Vast Degree, and that is the getting a fine Collection of Mental Pictures; what I mean is furnishing the Mind with Pleasing Images; whether of things Real, or Imaginary; whether of our own forming, or borrow'd from Others. This is a Collection which every one may have, and which will finely employ every vacant moment of ones time. I will give a Specimen

or

or two of these in the Delicate, and in the Great kind, or to speak more like a *Connoisseur*, in the *Parmegiano*, and in the *Rafaelle Taste*; and both out of *Milton* who alone is able to supply us abundantly; or as he himself says speaking of the Sun.

*Hither as to their Fountain other Stars  
Repairing in their Golden Urns draw Light.*

What a Croud of Pleasing Images fill the two following lines? they are the beginning of a Sonnet in his Juvenile Poems.

*O Nightingale that on yon bloomy Spray  
Warbl'st at Ev'n when all the Woods are still.*

Again, in his *Paradise lost*.

---

*In shady Bower  
More Sacred, and Sequestred, tho' but feign'd,  
Pan, or Sylvanus never slept, nor Nymph,  
Nor Faunus haunted. Here in cool Recess  
With Flowers, Garlands, and Sweet smelling Herbs;  
Espoused Eve reekt first her nuptial Bed,  
And Heav'nly Quires the Hymenæan sung,*

*What*

*What day the Genial Angel to our Sire  
Brought her in naked Beauty more adorn'd,  
More lovely than Pandora whom the Gods  
Endow'd with all their Gifts.*

The other is as Great as ever enter'd into the heart of Man not supernaturally Inspired, if at least this Poet was not so.

*On heav'nly Ground they stood, and from the Shore  
They view'd the vast immeasurable Abyss  
Outragious as a Sea, dark, wasteful, wild,  
Up from the bottom turn'd by furious Winds,  
And surging Waves as Mountains to assault  
Heav'n's highth, and with the Center mix the Pole.*

*Silence, ye troubled Waves, and thou Deep, peace,  
Said then th' Omnific Word, your Discord end.*

*Nor staid, but on the Wings of Cherubim  
Uplifted in Paternal Glory rode  
Far into Chaos, and the World unborn;  
For Chaos heard his Voice: Him all his Train  
Follow'd in bright Procession to behold  
Creation, and the Wonders of his might.  
Then staid the fervid Wheels, and in his hand  
He took the Gold n Compasses, prepar'd  
In God's eternal Store to circumscribe  
This Universe, and all created things:  
One Foot he center'd, and the other turn'd  
Round thro' the vast Profundity obscure,  
And said thus far extend, thus far thy bounds,  
This be thy just Circumference, O World.*

B b

I will

I will venture to give one Instance more, because 'tis a very Material one, and a Circumstance that is Universal, and which will greatly highthen, and Improve all our Enjoyments; and This is a Sense of the Divine Presence. A Man must have Gross Conceptions of God if he imagines he can be seen in a Future, Better State in any Corporeal Form: Incorporeally we see him Here, his Wisdom, Goodness, Power, and Providence; and this Beatific Vision brightens More, and More to Pure Minds, and that apply themselves to the consideration of it; and Thus 'tis Heaven Here on Earth.

*Yet doubt not but in Valley, and in Plain  
 God is as \* here and will be found alike \* Eden  
 Present, and of his presence many a Sign  
 Still following thee, still compassing thee round  
 With Goodness and Paternal Love, his Face  
 Express, and of his Steps the track Divine.*

Milton.

Thus

Thus I in Contemplation sweet enjoy  
 Thy heavenly Presence, gaze on, and adore  
 Thy infinite Perfection, when I walk,  
 Or sit, or on my Bed lie down, discharg'd  
 Of other various, necessary Thoughts:  
 In blest Communion I am still with Thee,  
 Tho' lowly Rev'rent as before my God;  
 But fill'd with Joy, and breathing ceaseless Praise  
 For this Inestimable Gift, bestow'd  
 After long seeking, with a Heart Upright,  
 Yet oft Oppress'd, and oft thro' Gloomy Paths  
 Conducted, Perturbations, Grievs, Doubts, Fears,  
 Innumerable Conflicts, Agonies,  
 Watchings, Laborious Studies, and Disputes.

This is the Sketch I promis'd,  
 and which I will leave as it is. Happy  
 are they who having been set  
 right at first have nothing to Un-  
 learn; and next to those Happy are  
 they who at length know how to  
 find Pleasure in all that is Innocent,  
 and Good, and Useful to Society;  
 Such Enjoy, and that with Safety,  
 and Honour;

---

*no Veil*  
*She needed, Virtue-proof, no thought infirm*  
*Alter'd her Cheek.* Milton.



If Others Enjoy too, 'tis not to that Degree; and with Hazard, and Infamy. Would to God I could be Instrumental in persuading Gentlemen to exchange those trifling, Unmanly, and Criminal Pleasures to which too many are accustomed, for those of the Other, and Better kind: Would to God I could persuade them to Manage Life well; to get Noble Ideas of the Supreme Being; to apply themselves to the Knowledge, and Improvement of Useful, and Excellent Arts; to impregnate their Minds with Pure, and Beautiful Images, and with the Sayings, and Actions of Men capable of reconciling us to Humane Nature after we have been observing what is commonly done in the World; together with a Self-Consciousness of not having Dishonour'd the Species Themselves.

I have no where said that none but a Philosopher, and a Good Christian

Christian can take Pleasure in *Connoissance*; but that such a one has a Mind at Ease, and most apt to receive Virtuous Pleasure is incontestable: 'Tis then a proper Disposition to receive That I am about to recommend: Which justifies what I have been doing as to the Attempt, whatever the Performance may be judg'd to be.

That the Pleasure of *Connoissance* is a Virtuous, and a Useful one, and such a one therefore as is worthy the Pursuit of a Wise, and Good Man appears by what has been said heretofore. Wherein this Pleasure consists is what I am Now about to shew: Which will also serve as a Specimen of what may be done in other Instances, a Vast many of which I have observ'd are overlook'd and neglected as well as This:

What is Beautiful, and Excellent is naturally adapted to Please; but All Beauties, and Excellencies are  
not

not naturally Seen. Most Gentlemen see Pictures, and Drawings as the Generality of People see the Heavens in a Clear, Starry Night, they perceive a sort of Beauty there, but such a one as produces no great Pleasure in the Mind: But when one considers the Heavenly Bodies as other Worlds, and that there are an Infinite Number of these in the Empire of God, Immensity; and Worlds which our Eyes assisted by the best Glasses can never reach, and so far remote from the most distant of what we see (which yet are so far removed from us that when we consider it our Minds are fill'd with Astonishment) that These Visible ones are as it were our Neighbours, as the Continent of *France* is to *Great Britain*; When one considers farther, That as there are Inhabitants on this Continent tho' we see them not when we see That, 'tis altogether unreasonable to Imagine that

that those Innumerable Worlds are Uninhabited, and Desert; there must be Beings There, Some perhaps More, Others Less Noble, and Excellent than Man: When one Thus views this Vast Prospect, the Mind is Otherwise affected than Before, and feels a Delight which Common Notions never can administer. So those who at Present cannot comprehend there can be such Pleasure in a good Picture, or Drawing as *Connoisseurs* pretend to find, may Learn to see the same thing Themselves, their Eyes being once open'd 'tis like a New Sense, and New Pleasures flow in as often as the Objects of that Superinduc'd Sight present themselves, which (to People of Condition Especially) very frequently happens, or may be procur'd, whether Here at Home, or in their Travels Abroad. When a Gentleman has learn'd to see the Beauties and Excellencies that are really

really in good Pictures, and Drawings, and which may be learnt by conversing with Such, and applying himself to the consideration of them, he will look upon That with Joy which he Now passes over with very little Pleasure, if not with Indifference: Nay a Sketch, a Scrabble of the Hand of a Great Master will be capable of administering to him a Greater Degree of Pleasure than those who know it not by Experience will easily believe. Besides the Graceful, and Noble Attitudes, the Beauty of Colours, and forms and the fine Effects of Light, and Shadow, which none sees as a *Connoisseur* does, Such a one enters farther than any other Can into the Beauties of the Invention, Expression, and other Parts of the Work he is considering: He sees Strokes of Art, Contrivances, Expedients, a Delicacy, and Spirit that others see not, or very Imperfectly.

He



He sees, what a Force of Mind the great Masters had to Conceive Ideas; what Judgment to see things Beautifully, or to Imagine Beauty from what they saw; and what a power their Hands were endued withal in a few Strokes, and with Ease to shew to Another what themselves Conceiv'd.

What is it that gives us Pleasure in Reading a History, or Poem, but that the Mind is thereby furnish'd with Variety of Images? And what distinguishes Some Authors, and sets 'em above the Common Level but their knowing how to Raise their Subject? The *Trojan*, or *Peloponesian* Wars would never have been thought of by Us if a *Homer*, or a *Thucydides* had not told the Stories of 'em who knew how to do it so as to fill the Mind of their Readers with Great, and Delightful Ideas. He who converses with the Works of the Best Masters is

always Reading such like Admirable Authors; and his Mind Consequently proportionally Entertain'd, and Delighted with Fine Histories, Fables, Characters, the Ideas of Magnificent Buildings, Fine Prospects, &c.

And he sees these things in those different Lights, which the various Manners of Thinking of the several Masters sets them; He sees 'em as they are represented by the Capricious, but Vast Genius of *Leonardo da Vinci*; The Fierce, and Gigantick one of *Michel-Angelo*; the Divine, and Polite *Rafaelle*; the Poetical Fancy of *Giulio*; the Angelical Mind of *Correggio*, or *Parmeggianino*; the Haughty Sul- len, but Accomplish'd *Annibale*, the Learned *Agostino Caracci*, &c.

A *Connoisseur* has this farther Advantage, He not only sees Beauties in Pictures, and Drawings, which to Common Eyes are In- visible;

sible ; He Learns by these to see such in Nature, in the Exquisite Forms, and Colours, the Fine Effects of Lights, Shadows, and Reflections which in Her is always to be found, and from whence he has a Pleasure which otherwise he could never have had, and which none with Untaught Eyes can Possibly discern : He has a constant Pleasure of This kind even in the most Common things, and the most Familiar to us, so that what People usually look upon with the utmost Indifference creates great Delight in his Mind. The Noblest Works of *Rafaelle*, the most Ravishing Musick of *Hendell*, the most Masterly Strokes of *Milton*, touch not People without Discernment : So the Beauties of the Works of the great Author of Nature are not seen but by Enlighten'd Eyes, and to These they appear far otherwise than before they were so ; as we hope to see every thing still near-

er to its true Beauty, and Perfection in a Better State, when we shall see *what our Eyes have not yet seen, nor our Hearts Conceive'd.*

By conversing with the Works of the Best Masters our Imaginations are Impregnated with Great, and Beautiful Images, which present themselves on all occasions in Reading an Author, or ruminating upon some great Action Ancient, or Modern: Every thing is Rais'd, every thing Improv'd from what it would have been otherwise. Nay those Lovely Images with which our Minds are thus stor'd rise There continually, and give us Pleasure With, or Without any particular Application.

What is Rare, and Curious without any Other consideration we Naturally take Pleasure in; because as Variable as our Circumstances are there is so much of Repetition in Life that more Variety is still desirable.

rable. The Works of the Great Masters would Thus recommend themselves to Us, tho' they had not that Transcendent Excellency as they have; They are such as are Rarely seen; They are the Works of a Small number of the Species in one Little Countrey of the World, and in a short space of time. But their Excellency being put into the Scale makes the Rarity of them justly considerable. They are the Works of Men Like whom None are Now to be found, and When there will be God only knows!

*Art, & Guides tout est dans les Champs Elysées.  
La Fontaine.*

What the old Poet *Melanthius* says of *Polygnotus* (as he is cited by *Plutarch* in the Life of *Cimon*) may with a little alteration be apply'd to these Men in General; 'Tis thus Already translated.

*This famous Painter at his own expence  
Gave Athens Beauty, and Magnificence;*

*New*



*New Life to all the Heroes did impart ;  
Embellish'd all the Temples with his Art :  
The Splendor of the State restor'd again :  
And so he did oblige both Gods, and Men.*

And what still adds to the Rarity of the Excellent Works we are speaking of is, Their Number must necessarily diminish by sudden Accidents, or the Slow, but Certain Injuries of Time.

Another Pleasure belonging to *Connoissance* is when we find any thing Particular, and Curious: As the First Thoughts of a Master for some Remarkable Picture. The Original of a Work of a Great Master the Copy of which we have already by some other Considerable Hand. A Drawing of a Picture, or after an Antique very Famous; or which is now lost; Or when we make some New Acquisition upon Reasonable terms; Chiefly when we get for Our Selves something we much desired, but could not hope to be Masters of: When

we

we make some New Discovery; Something that Improves our Knowledge in *Connoissance*, or Painting, or Otherwise; and Abundance of such like Incidents, and which very frequently happens to a Diligent *Connoisseur*.

The Pleasure that arises from the Knowledge of Hands is not Like, or Equal to that of the other Parts of the Business of a *Connoisseur*; But neither is That destitute of it. When one sees an Admirable piece of Art 'tis part of the Entertainment to know to whom to attribute it, and then to know his History; Whence else is the custom of putting the Author's Picture, or Life at the beginning of a Book?

When one is considering a Picture, or a Drawing, and at the same time thinks This was done by \* him who had many extraordinary Endowments of \* Leonardo da Vinci. Body, and Mind, but was withal very

very Capricious ; who was honour'd  
 in Life, and Death, expiring in the  
 Arms of one of the greatest Princes  
 of that Age *Francis I.* King of *France*,  
 who Loved him as a Friend. Ano-  
 ther is of \* *Titian.* him who liv'd a  
 Long, and Happy Life,  
 belov'd of *Charles V.* Emperor ; and  
 many others of the first Princes of  
*Europe.* When one has another  
 in his hand, and thinks This was  
 done by † *Michel-*  
*angelo.* one who so excell'd  
 in Three Arts as that any of  
 'em in that Degree had render'd him  
 worthy of Immortality ; And one  
 that moreover durst contend with his  
 Sovereign (one of the haughtiest  
 Popes that ever was) upon a Slight  
 offer'd to him, and Extricated him-  
 self with Honour. Another is the  
 Work of ‡ *Corregio.* him who with-  
 out any one Exteriour Ad-  
 vantage by mere Strength of Geni-  
 us had the most Sublime Imagina-  
 tions, and executed them accord-  
 ingly.

ingly yet liv'd, and dy'd Obscurely. Another we shall consider as the Work of \* Him who *\* Annibale* Restor'd Painting when it *Caracci.* was almost Sunk ; of him whose Art made Honourable ; but neglecting, and despising Greatness with a sort of Cynical Pride was treated suitably to the Figure he gave himself ; not his Intrinsic Merit ; which not having Philosophy enough to bear it broke his Heart. Another is done by † one who (on the contrary) *† Rubens.* was a fine Gentleman, and liv'd in great Magnificence, and was much honour'd by his Own, and Foreign Princes ; who was a Courtier, a Statesman, and a Painter ; and so much All These that when he acted in either Character That seem'd to be his Business, and the Others his Diversion : I say when one Thus reflects, besides the Pleasure arising from the Beauties, and Excellencies of the Work, the Fine Ideas it gives

us of Natural things, the Noble way of Thinking one finds in it, and the Pleasing Thoughts it May suggest to us, an Additional Pleasure results from These Reflections.

But Oh the Pleasure! when a *Connoisseur*, and Lover of Art has before him a Picture, or Drawing of which he can say This is the Hand, These the Thoughts of \*him *\*Rafaelle*, who was one of the Politest, Best-Natur'd Gentlemen that ever was; and Belov'd, and Assisted by the Greatest Wits, and the Greatest Men then at *Rome*: Of Him Who liv'd in great Fame, Honour, and Magnificence, and dy'd extremely Lamented; and mist a Cardinal's Hat only by dying a few Months too soon; but was particularly Esteem'd, and Favour'd by two Popes, the only ones who fill'd the Chair of *St. Peter* in His time, and as Great Men as ever sate there since that Apottle, if at least He ever did.

One



One (in short) who could have been a *Lionardo*, a *Michelangelo*, a *Titian*, a *Correggio*, a *Parmeggiano*, an *Annibale*, a *Rubens*, or any other when he pleas'd, but none of them could ever have been a *Raffaelle*.

*Such as Diana when she sprightly leads  
The Dance on cool Eurota's Flow'ry Meads;  
Or when the Goddess is delighted more  
To chase the Stag, or Skipping Goat, She o're  
Huge Tagerus, or Erymanthus flies,  
Whilst Hunter's Musick Ecchoes in the Skies:  
A Thousand Wood-Nymphs evermore are seen  
Surrounding, and Exulting in their Queen,  
But She distinguishable is from far,  
She Taller, and more Lovely does appear,  
Supremely Bright where Ev'ry one is Fair. }  
Her Daughter Chast Latona saw, she smil'd,  
And with transcendent Joy her Heart was fill'd.*

When we compare the Hands, and Manners of One Master with Another, and those of the same Man in different times: When we see the various Turns of Mind, and Excellencies; and above all when we observe what is Well, or Ill in their Works, as it is a Worthy, so

'tis also a very Delightful Exercise of our Rational Faculties:

And there is one Circumstance in it which ought not to be forgotten, and with which I will close this part of my Argument. In Law we are ty'd down to Precedents; in Physick 'tis dangerous treading Untrodden Paths; in Divinity, Reason tho' flying before the Wind with all her Sails spread must stop if an Article of Faith appears: But in This Study she has her full Course; The Mind finds it self intirely at Liberty, and with her Plumes *winnows the buxom Air* (to use Milton's Style.)

---

*Sometimes*  
*She scours the Right hand coast, sometimes the Left,*  
*Now shaves with level wing the Deep, then soars*  
*Up to the Empyrean tow'ring high.*

This is a Pleasure which none but Thinking Men can be Sensible of, and Such know it to be one of the  
the

the Greatest, and most Excellent they can enjoy.

S E C T. IV.

I fancy an Author, and a Reader are as two People travelling together; if the Book be in Manuscript, the Writer takes the Other into his Own Calash; if it be Printed 'tis a Common *Voiture*. We have thus been in company longer than I expected, but are now entering upon the last Day's journey. How my Fellow Traveller is affected I know not, but I confess I am pleased I am so near Home.

'Twas formerly a *trite* saying among the *Florentines* (and may be so still for ought I know) *Cosa fatta, Capo hà; a thing done has a Head*; that is, 'till then it has no Life, the Main circumstance is wanting, 'tis good for little. I am always glad when I clap on the  
 Head

Head to any thing I undertake, because then That Affair is brought to the Perfection I can give it; tis Something: and then moreover I am at liberty for a New Enterprize. When I am got to the end of the Present Work (and I am now come to the Last General Division of it) I shall have the satisfaction of having done what I could for my Own Improvement; for he that endeavours to give Light to Another in any matter strikes up some in his Own mind, which probably would never otherwise have kindled there; and I shall enjoy a Consciousness of having try'd to be as Useful to the Publick as my Circumstances would enable me to be: I saw something of this kind was wanting, and did not perceive that 'twas very likely any one else would take the trouble of it. I have therefore offer'd my Present Thoughts on This New Subject, and in as good a Method

as

I could contrive. I am too Sensible of the Fallibility of Humane Understanding, and of my Own in particular to be too well Assured that I am Right Throughout: and shall be glad to be better Inform'd if it appears that I am mistaken in any thing Material: And I have some Pretence to such a Favour having so Freely communicated those Lights I believ'd I had acquired, and that with no small Labour, and Application, in a Matter which I conceiv'd might be of Use to the World. To be Mistaken is a Sin of Infirmity which I pretend not to be exempt from: To persist in the Profession of an Error after Conviction is the Deadly Sin, and which I hope I never shall commit.

We will Now go on; and see what Advantages *Connoissance* brings along with it.

When I was representing the Benefits that might accrue to the Publick



lick by means of the Art of Painting, and *Connoissance* I prov'd it had a Natural tendency to Reform our Manners, Refine our Pleasures, and Increase our Wealth, Power, and Reputation. All these Advantages every Particular *Connoisseur* will have if Prudence accompanies that Character. As to the two former no question can be made concerning Them: Nor of the two Latter, supposing we have those other, and that which alone remains to be consider'd, the Improvement of our Fortunes. Now tho' 'tis true a Man may employ so much Money This way, and in Such a Manner as may not be proportionable to his Circumstances, nor Proper whatever Those are; Yet if (as I said) Prudence is mix'd with *Connoissance* not only This Inconvenience will be avoided, but the contrary Advantage obtain'd; for Money may be as well laid out This way

way as in any Other Purchase whatsoever, 'twill be as Improveable an Estate. There is moreover Another Consideration on this head, and that is; The Pleasure of *Connoissance* will probably come in instead of Others not only less Virtuous, but more Expensive.

I promis'd when I enter'd upon this Argument that I would treat it not as an Advocate, or an Orator, but as a Strict Reasoner; and have no where Deviated from this Rule that I know of: That I have not done so here when I said that *Connoissance* had a Natural tendency to promote our Interest, Power, Reputation, Politeness, and even our Virtue, I refer you to what I have said when I asserted that the Publick might reap all these Advantages by the same Means; and Elsewhere in this Discourse. But as I would not Exaggerate any thing, neither must I forbear to do Right

to the Cause I have undertaken, which I should not have done if I had Slightly pass'd over this Important Article, and had not taken care to give it these *Strong Touches* so as to make it Conspicuous, that it may have a due effect upon the Mind of the Reader.

As my Discourse is address'd to Gentlemen in General I am not to insist upon those Advantages which are Peculiar to Painters, and Sculptors, and such other Artists as have relation to These; Which Advantages are very considerable; not so much from the Knowledge of Hands, and how to distinguish Copies from Originals; (tho' that is Something) but to know accurately to discover the Beauties, and Defects of a Picture, or Drawing they must readily acknowledge will not a little contribute to their own Improvement in their Art: This however not being proper to be insisted on

on Here I prosecute it no farther; but leave it to be seriously considered by those Concern'd.

To be a *Connoisseur* is to have an Accomplishment which tho' 'tis not Yet reckon'd amongst those Absolutely necessary to a Gentleman; he that possesses it is always Respected, and Esteem'd upon that Account.

And if it be consider'd what Qualifications a good *Connoisseur* must necessarily have it will be found it cannot be otherwise. What Beautiful Ideas! Clearly Conceive'd, Strongly Retain'd, and Artfully Manag'd! What a Solid, and Unbias'd Judgment! What a Fund of Historical, Poetical, and Theological Science must He have; and cannot fail by perpetually conversing with Good Pictures, and Drawings always to Improve, and Increase! I will not go on to multiply particulars: He that has These in any Tolerable

Degree will be allow'd to have an Accomplishment which all Gentlemen Ought to have; and will be Esteem'd accordingly.

When the *Roman* Power was broken, and dissipated; and Arts, Empire, and Common Honesty were succeeded by Ignorance, Superstition, and Priest-Craft, the Dishonour of Humane Nature was Compleated; for 'twas Begun long before in *Greece*, and *Asia*. In these Miserable times, and for Ages afterwards, God knows there was no *Connoisseurs!* to Write, and Read was Then an Accomplishment for a Prince to value himself upon. As the Species began to Recover themselves, and to gain more Strength, Literature, and Painting also lifted up their heads; but however not Equally; That Degree of Vigour that serv'd to produce a *Dante* in Writing, could rise no higher than a *Giotto* in Painting.

Arts



Arts went on in this proportion  
till the Happy Age of *Rafaelle*,  
which was productive of several ve-  
ry great Men in All kinds; and  
These parts of the World began to  
be Re-civiliz'd.

Our own Countrey

*An Old, and Haughty Nation, Proud in Arms*  
Milton.

Shook off its *Gothick* Rust, and be-  
gan early to Imitate its Neigh-  
bours in Politeness; in which it has  
Already (for this Revolution was  
but about 200 Years ago) Equall'd,  
if not gone Beyond the rest in a  
great many Instances: If we go on  
the time will come when it shall  
be as dishonourable for a Gentle-  
man not to be a *Connoisseur*, as Now  
'tis not to be Able to read any o-  
ther than his Own Language; or  
not to see the Beauties of a Good  
Author.

Painting is but another Sort of  
Writing, but like the Hieroglyphicks  
anci-

anciently 'tis a Character not for the Vulgar: To read it, is not only to know that 'tis such a Story, or such a Man, but to see the Beauties of the Thought, and Pencil; of the Colouring, and Composition; the Expression, Grace, and Greatness that is to be found in it: and not to be able to do This is a Sort of Illiterature, and Unpoliteness.

And accordingly in Conversation (when as it frequently does) it turns upon Painting, a Gentleman that is a *Connoisseur* is distinguish'd, as one that has Wit, and Learning is; That being the Subject of Discourse.

On the contrary, Not to be a *Connoisseur* on such occasions either Silences a Gentleman, and Hurts his Character; Or he makes a much Worse Figure in pretending to be what he is Not to those who see his Ignorance. See you not (said *Apelles* to *Megabyfes* Priest of *Diana*)

na) that the Boys that grind my Colours, who whilst you are Silent look upon you with Respect because of the Gold, and Purple of your Garments, no sooner hear you Talk of what you Understand Not but they Laugh at you.

Those who are *Connoisseurs* have this farther Advantage; They will have no occasion to Ask, or Rely upon the Judgment of Others; They can Judge for Themselves.

Those who ARE *Connoisseurs*: I repeat it because there are some who fancy they are so, and are Thought to be so by others, who nevertheless have no better Pretence to that Character than a Superstitious Bigot, or a Hypocrite has to true Piety. 'Tis an Observation (as I remember) of my Lord *Bacon*, tho' 'tis no matter Who has said it, if it be True, that *a Little Philosophy makes a Man an Atheist; a Great deal a good Christian*: So a Little *Connoissance* sets a Man at a Greater,

er distance from the Advantages of a true *Connoisseur* than if he had None ; if by his too good Opinion of his Own Abilities, or the Prejudices of his Friends, or Flattery of his Dependents he is persuaded to stop There, imagining That Little is All. For such a one not only is very apt to make himself the Subject of Ridicule to the Knowing, whatever he may appear to the Ignorant; but besides he lies open to Those whose Business it is to Find out, and Profit themselves of such Self-Sufficient, Abortive *Connoisseurs*; who will be sure to believe themselves a Match for Them who are their Superiours in this Case; and consequently be Over-power'd by them; whereas one that has no Opinion at all of his own Strength will keep himself out of Danger. Gentlemen must take care therefore that they don't suppose themselves to be *Connoisseurs* too Soon, and without  
without

without Principles, and Experience; Especially if they undertake to Collect; and pique themselves of Hands, and Originals. Tho' if I may have the Honour to Advise in This Case they should begin with no other View than to have the Best things; the rest will fall in in Time, and with Observation, and Care if they resolve to be Compleat *Connoisseurs* in all Respects.

At our first coming into the World we are but in a low Degree even of Animal Life, growing up however to a more Perfect one; and in a sort of Probationary State towards Rational Being; as when we arrive to That we are (as our Holy Religion teaches us) Candidates for a Glorious Immortality.

With Time our Strength increases naturally, and we become more Considerable Animals; and by Observation, and Instruction every one acquires a certain Share of Art, and

F f                      Science,



Science, partly Insensibly, and partly by direct Application ; in proportion to which we are advanc'd in the Rational State.

*To how Minute an Origin we owe  
Young Ammon, Cæsar, and the great Nassau!  
Garth.*

*Homer, and Milton Once were not Divine,  
The hand of Rafaele could not draw a Line,  
And Lock, and Newton Once had Thoughts like  
Mine.*

But to what height soever'tis possible for Humane Nature to arrive, and howsoever Extensive their Capacity may be, Every Individual is a sort of *Centaur*, a mixt Creature ; in some respects a Rational Being, in Others a mere Animal ; like the Whymfical Picture *Vasari* speaks of at the end of the Life of *Taddeo Zuccaro*, and which he says was then in the Collection of the Cardinal *de Monte* ; in Some Views you might see the Portrait of *Hen. 2. of France* ; In Others the same Face, but Revers'd,

vers'd, and in Others a Moon, and an Anagramatical Copy of Verses. Every Man Thus may be consider'd in Various Lights; In One, where he has sprung out the farthest length from the Animal, into the Rational State; in Another, where he has made less Advances; and Some where he remains just where he was in his Infancy.

For we have not Abilities of Body, and Mind, nor Time sufficient allotted to any one of us to make any Considerable Progress in Many Paths, and by much the greater number stop short without being Excellent in any one Art, or Science how Mean soever it be.

Upon this Account it is that we are Excus'd if in Many Instances we are Intirely Ignorant; 'tis no Reflection upon us if we are mere Animals in Some Views, and depend upon Other people; who also are

Low Creatures in Some respects, but Noble Beings in regard to such Attainments in which We are Defective; Herein They are our Superiours, our Guides, our Lords; They are Rational Beings, and We not, or but in an Inferiour degree. Thus we are All dependent upon each other to supply our Single Imperfection: But this is no otherwise an Excuse than from the Necessity of Things; For 'tis Unworthy a Rational Being to retain any of the Brute which he can possibly divest himself of.

As 'tis Dishonourable, So 'tis Inconvenient to be in a State of Dependence, and Pupillage: Our Condition approaches towards Perfection in proportion as we have the Necessaries, and Ornaments of Life within our Selves, and need not to have recourse to Foreign Assistance; which cannot be had without part-  
ing

ing with something of our Own judg'd to be Equivalent: Besides, Another Man will rarely apply himself so diligently to My Concerns as to his Own, Nor can I be Assured of his Integrity in Any Case; In Some there is great reason to Suspect it; and in Some Others 'tis even Unreasonable to expect Any Man will open himself entirely to me.

'Tis true a Gentleman may be in such Circumstances as permit him not (consistent with the Character of a Wise Man) to apply himself to become a very good *Connoisseur*: 'Tis not to such as These, but to Those many who have Leisure, and Opportunity, I have been taking the liberty humbly to recommend That Study: Such as These however may think fit to Collect Pictures, or Drawings; These things have their Uses, and Beauties event to those who see them but Superficially, and These  
Circum-

Circumstances may justify such a one in Submitting to the Direction, and Advice of Another upon the Best Terms, and with as much Prudence as he can; as in Law, Physick, or any Other Case: But it must be Own'd, That 'tis Better, 'tis more for Our Honour, and Interest if as in all Other Cases, so in This we are Sufficiently Qualified to Judge for Our Selves.

'Tis the Glory of the Protestant Church; and especially of the Church of *England*, as being Indubitably the Head of the Reformed Churches; and so upon That Account, as well as the Purity, and Excellency of its Doctrines, and the Piety, and Learning of its Clergy (so far as I am able to judge) the Best National Church in the World: I say 'tis the Glory of the Reformation that thereby Men are set at liberty to judge for Themselves



selves: We are Thus a Body of  
 Free-Men; not the Major part in  
 Subjection to the rest. Here we are  
 all *Connoisseurs* as we are Protestants;  
 tho' (as it must needs happen) Some  
 are Abler *Connoisseurs* than Others.  
 And we have abundantly experi-  
 enc'd the Advantages of This since  
 we have Thus resum'd our Natural  
 Rights as Rational Creatures. May  
 the like Reformation be made, in  
 a matter of much less Importance  
 indeed, but considerable enough to  
 justify my Wishes, and Endeavours;  
 I mean in relation to *Connoissance*:  
 May every one of us in This Case  
 also be able to judge for our Selves,  
 without Implicitly, and Tamely re-  
 signing our Understandings to those  
 who Are Naturally our Equals, and  
 the Advantages will be proportion-  
 able.

A Man that thinks Boldly, Free-  
 ly, and Thoroughly; that stands up-  
 on

on his Own Legs, and sees with his Own Eyes, has a Firmness, and Serenity of Mind which he that is Dependent upon Others has Not; or Cannot Reasonably have. Nor is he so liable to be Imposed upon: Whereas Others are subject to be driven about by the Breath of Men, which is always blowing Strongly from Every Point of the Compass.

If any one tells a true *Connoisseur* that such a Picture or Drawing of His is a Copy; or not so Good; or of so Good a Hand as He judges it to be: Or if Some say One thing, and some Another; tho' in times past This might have given him much Uneasiness: Now, if he sees the Incontestable Marks of an Original; the Unquestionable Characteristicks of the Hand; and judges of its Goodness upon Principles which he sees to be such as may be rely'd on; What is said to the contrary disturbs  
not

not Him. So if a Drawing, or Picture be offered him as being of the Hand of the Divine *Rafaelle*; if he is told there is Undoubted, or Infallible Tradition for its having been in the *Arundell* Collection; and bought by my Lord in *Italy*; but not 'till he had had it consider'd by the Best Judges there; and even Examin'd in the Academy of Painters at *Rome*, in which there might probably have been Some at That time old enough to have seen Those that had seen *Rafaelle*; Or as an *Italian* Writer in the Hyperbolical Style of that Nation says *had seen the Lord*. Yet if This Judicious *Connoisseur* sees in it no Fine Thought, no Just, nor Strong Expression, no Truth of Drawing, no Good Composition, Colouring, or Handling; in short neither Grace, nor Greatness; but that on the contrary 'tis Evidently

the Work of some Bungler, the  
Confident Pretences concerning it  
impose not on Him; He knows it  
Is not, it Cannot possibly be of Ra-  
faelle.

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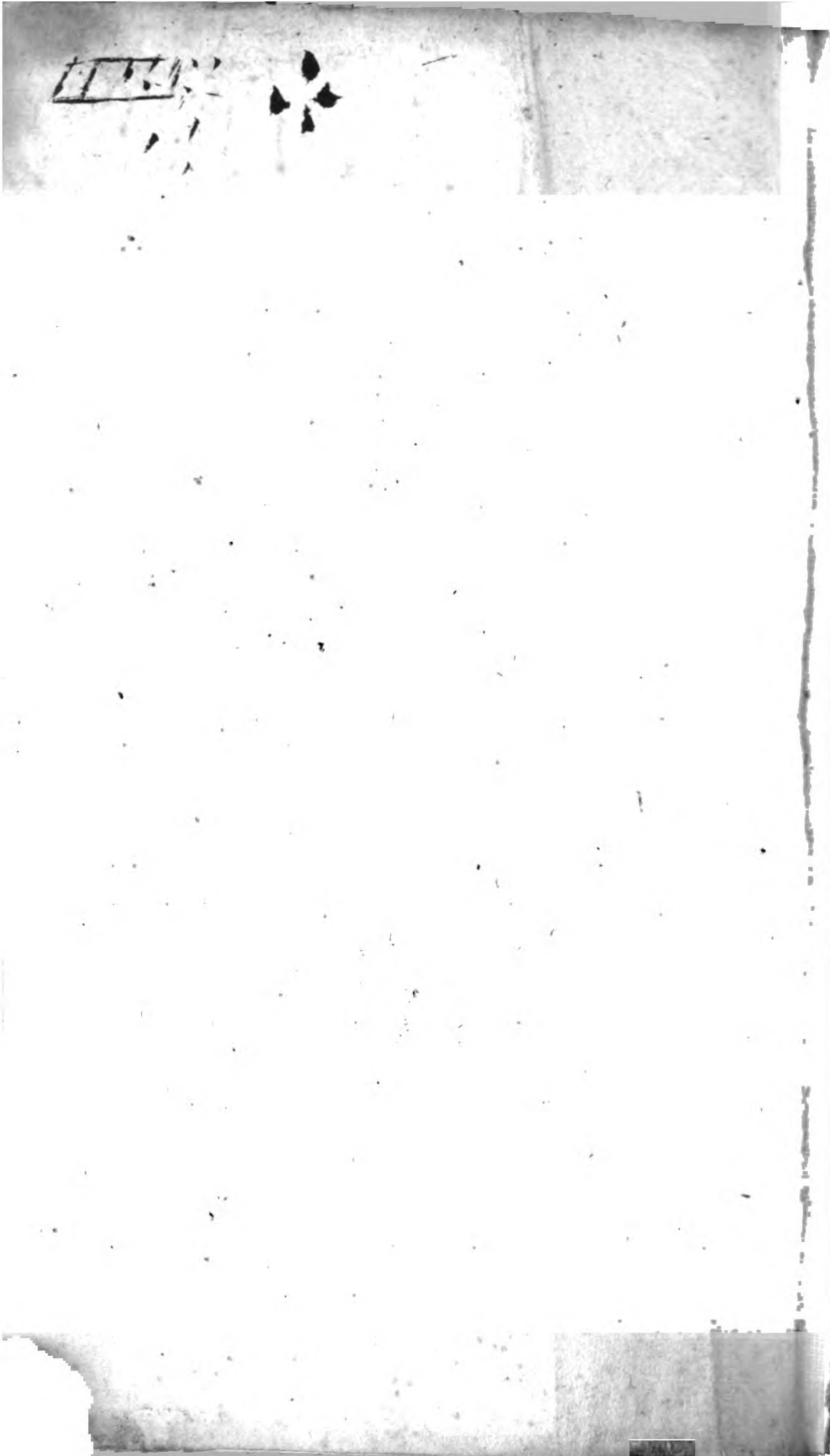
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