Anhang.

Vergleichung des Textes der ersten sieben Reden in den Ausgaben von 1788*) und 1798.**)

I. Rede.

I, 6: If it has an origin no higher, no taste can ever be formed in it, which can be useful even in manufactures; . . .	II, 6: If . . . . . formed in manufactures; . . . .
I, 7: The numberless and ineffectual consultations that I have had with many in this assembly, ...	II, 6: The numberless . . . which . . .
I, 10: . . . .; and, satisfied with their effect, is spared the painful investigation by which they come to be known and fixed.	II, 9: . . .; and, satisfied . . ., ... came . . . .
I, 13: . . . .; and as it is natural to think with regret, how much might have been done, and how little has been done, I must take leave to offer . . .,	II, 11: . . . .; and as . . . . . , ... (fehlt: and — done) I must take leave to offer . . .,
I, 15: . . . ., may be an after consideration, ...	II, 12: . . . . may be an subsequent consideration, . . .
I, 16: A facility in composing, a lively, and what is called a masterly handling the chalk or pencil, ...	II, 13: A facility . ., . ., ... handling of the chalk . . ., . . .

*) Seven Discourses delivered in Royal Academy by the President. London, printed for T. Cadell, in the strand, Boockseller and Printer to the Royal Academy. MDCCLXXVIII.

**) The Works of Sir Joshua Reynolds, Knight: Late President of the Royal Academy: Containing his Discourses, Idlers, a Journey to Flanders and Hollands and his Commentary on Du Fresnoy's Art of Painting; printed from his revised Copies (with his last Corrections and Additions), in three Volumes. To which i, prefixed an Account of the life and writings of the Author, by Eduard Malone, Esq., one of his executors. The second edition corrected. London, printed for T. Cadell, Jun. and W. Davies, in the Strand. 1798.

I, 17: . . ., and make that mechanical facility, ...

II, 14: . . ., and make the mechanical felicity,*) . . . .

I, 18: But young men have not only this frivolous ambition of being thought masterly, inciting them on one hand, . . .

II, 14: But young men . . . . . masters of execution, inciting them on one hand, . . .

I, 19: The pictures, thus wrought with such pain, ...

II, 16: The pictures, thus wrought with such pains, ...

I, 20: . . ., endeavour to give the gloss of stuffs, ...

II, 16: . . . shall give the gloss of stuffs . .

I, 24: . . ., and submit it to them, . .

II, 19: . . ., and submit to them, . . .

II. Rede.

I, 31: . . . . ., a general preparation to whatever species . . . .

II, 25: . . . . ., a general preparation for whatever species . . . .

I, 32: He is now in the second period of study, in which his business is to learn all that has been hitherto known and done.

II, 25: He is . . . . . , ... all that has been known and done befor his own time.

I, 41: It is an observation that all must have made, how incapable those are of producing anything of their own, who have spent much of their time in making finished copies.

II, 32: How incapable those are . . . . . , copies, is well known to all who are conversant with our art.

I, 45: . . . that may be equivalent, and . . . .

II, 35: . . . . that may be equivalent to and . . . .

I, 53: . . . . of the mind as to trace . . . .

II, 41: . . . . of the mind as is required to trace . . . .

I, 62: . . ., who are willing to undergo the same fatigue; . . . .

II, 48: . . ., who have undergone the same fatigue; . . .

III. Rede.

I, 68: . . .; or by a strict imitation of his manner, to preclude ourselves from the abundance and variety of Nature.

II, 52: . . .: or . . . . . precluding themselves from . . . .

I, 72: The Moderns are not less convinced than the Ancients of this superior power existing in the art; nor less conscious of its effects.

II, 54: The Moderns . . . .; nor less sensible of its effects.

I. 77 . . .; and which, by a long habit of observing what any set of objects of the same kind have in common, that alone can acquire the power of discerning what each wants in particular.

II, 58 . . .; and which . . . . . common, has aquired the power . . . . .

*) Für facility?

I, 80: . . . .; for nature denies her instructions to none, who desire to become her pupils.

To the principle I have laid down, . . .

II, 60 ff: . . .; for . . . . . , ... pupils.

This laborious investigation, I am aware, must appear superfluous to those who think every thing is to be done by felicity, and the powers of native genius. Even the great Bacon treats with ridicule the idea of the confining proportion to rules, or of producing beauty by selection. „A man cannot tell, (says he,) whether Apelles or Albert Durer were the more trifler: whereof the one would make a personage by geometrical proportions; the other, by taking the best parts out of divers faces, to make one excellent . . . . The painter, (he adds,) must do it by a kind of felicity, ... and not by rule.“ *)

It is not safe to question any opinion of so great a writer, and so profound a thinker, as undoubtedly Bacon was. But he studies brevitiy to excess; and therefore his meaning is sometimes doubtful. If he means that beauty has nothing to do with rule, he is mistaken. There is a rule obtained out of general nature, to contradict which is to fall into deformity. Whenever any thing is done beyond this rule, it is in virtue of some other rule which is followed along with it, but which does not contradict it. Every thing which is wrought with certainty, is wrought upon some principle. If it is not, it cannot be repeated. If by felicity is meant any thing of chance or hazard, or something born with a man, and not earned, I cannot agree with this great philosopher. Every object which pleases must give us pleasure upon some certain principles: but as the objects of pleasure are almost infinite, so their principles vary without end, and every man finds them out not by felicity or successful hazard, but by care and sagacity.

To the principle I have laid down, ...

*) Essays, S. 252, edit. 1675.

I, 85: . . ., and many such actions, which are merely the result of fashion, . . .

II, 65/66: . . ., and many such actions, which we know to be merely the result of fashion, ...

I, 86: . . . and look only on those general habits that are every where and always the same, . . .

II, 67: . . ., and look only on those general habits which are . . . ., . . .

I, 92: This is the ambition I could wish to excite in your minds; . . .

II. 71: This is the ambition which I wish to excite in your mind; . . .

I, 96: By aiming at better things, . . .

II, 73; Having begun by aiming at better things, . . .

I, 97: For though the Painter is to overlook the accidental discriminations of nature, he is to pronounce distinctly, and with precision, the general forms of things.

II, 74: . . . . . , he is to exhibit distinctly, . . ., ...

IV. Rede.

I, 113: . . . and he mistook accident for universality.

II, 88: . . . .; and . . . . generality.

I, 117: . . .; yet in him, the disposition appears so artificial, . . .

II, 91: . . . . . .; yet in him, the disposition appears so ostentatiously artificial, ...

I, 124: The principles by which each are attained are so contrary to each other, that they seem in my opinion, incompatible, and as impossible to exist together, as to unite in the mind at the same time the most sublime ideas, and the lowest sensuality.

II, 95: The principles by which each is attained . . . . . ., ..., ., ..., as that in the mind the most sublime ideas and the lowest sensuality should at the same time be united.

I, 125: Besides, it is impossible for a picture composed of so many parts to have that effect, so indispensably necessary to grandeur, of one complete whole.

II, 96/97: . . . . . grandeur, that of one complete whole.

I, 133: The same reasons that have been urged why a mixture of the Venetian style cannot improve the great style, will hold good in regard to the Flemish and Dutch schools.

II, 102: The same reasons that have been urged to shew that a mixture of the Venetian style . . . . ., ...

V. Rede.

I, 152: We may regret the innumerable beauties which you may want: you may be very imperfect: but still, you are an imperfect person of the highest order.

II, 115/116: . . . imperfect artist of . . .

I, 153: The mind is apt to be distracted by a multiplicity of pursuits . . . .

II, 116: The mind . . . . . objects; . . . .

I, 154: . . .; taking away its marked character, and weakening its expression.

II, 117: . . .; by taking away its marked character and weakening its expression.

I, 154: If you mean to preserve the most perfect beauty in its most perfect state, you cannot express the passions, which produce (all of them) distortion . . .

II, 117: If you mean . . . . . ., ..., all of which produce distortion . . .

I, 154/155: Guido, from want of choice in adapting his subject to his ideas and his powers, or in attempting to preserve beauty . . .

II, 118: Guido . . . . . ., or from attempting to preserve beauty . . . .

I, 155: . . ., the Andromeda, and even the Mothers of the Innocents, . . .

II, 118: . . ., the Andromeda, and some even of the Mothers of the Innocents . . .

I, 156: . . . where the Criticks have described their own imagination; . . .

II, 119: . . ., where the Criticks have described their own imaginations; . . .

I, 156: . . .; we need not be mortified or discouraged for not being able to execute the conceptions of a romantic imagination.

II. 119: . . .; we need . . . . . at not being able . . . .

I, 158: . . .; in an endeavour to concentrate upon a single subject those various powers, . . .

II, 120: . . .; in an endeavour to concentrate in a single subject those various powers, . . .

I, 159: . . ., but to make them aware, that, besides the difficulties . . .

II, 121: . . .; but suggest to them- that, beside the dificulties . . .

I, 159: . . .; in order each of you to be the first in his way.

II, 121: . . .; in order that each of you may become the first in his way.

I, 162: . . ., and by exemplifying the propositions which I have laid down, . . .

II, 123: . . . and by exemplifying the positions which I have laid down, . . .

I, 164: . . . for though he ., ..., embellished his works . . . with . . . . . ornaments, which entirely make the merit of some; . . .

II, 124: . . . for though he ., ..., embellished his performances . . . with . . . . . ornaments, which entirely make the merit of some painters, . . .

I, 167; It must be acknowledged likewise . . .

II, 127: It must be acknowledged, however, . . .

I, 169: Though our judgement will upon the whole decide in favour of Raffaelle, yet he never takes that firm hold and entire possession of the mind in such a manner as to desire nothing else, and feel nothing wanting.

II, 128: Though our judgement must . . . . . ., . . . such a firm . . . . . as to make us desire nothing else, and to feel nothing wanting.

I, 171: But if, according to Longinus, .

II, 130: But if, as Longinus thinks, . .

I, 172: . . .; but when it has been in consequence . . .

II, 131: . . . . but when it has been the result . . .

I, 173: This I call the original, or characteristical style; this, being less referred to . . . .

II, 131: This, which may be called the original or characteristical style, being less referred to . . .

I, 173: The excellency of every style, but I think of the subordinate ones more especially, . . .

II, 131/132: The excellency of every style, but of the subordinate styles more especially, . . .

I, 174: . . ., that do not seem to hang well together, . . .

II, 132: . . . that do not seem to unite well together; . . .

I, 175: To him we may contrast . . .

II. 133: With him we may contrast . . .

I, 177: The whole is so much of a piece, that one can scarce be brought to believe but that . . if any one of them had been . . . if we should allow a greater purity and correctness of Drawing, . . .

II. 134: The whole . . . . . , ... but that if any one of the qualities he possessed had been . . if we should allow him a greater purity and correctness of Drawing . . .

I, 179: Yet however opposite their Characters, in one thing they agreed, both of them having a perfect correspondence between all the parts of their respective manners.

One is not sure but every alteration of what is considered as defective in either, would destroy the effect of the whole.

II, 136: Yet however opposite their characters, in one thing they agreed; both of them always preserving a perfect correspondance between all the parts of their respective manners: insomuch that it may be doubted whether any alteration of what is considered as defective in either, would not destroy the effect of the whole.

I, 180: Like Polidoro he studied them so much, . . .

II. 137: Like Polidoro he studied the ancients so much, . . .

I, 181: . . .; such as the Seven Sacraments in the Duke of Orleans' collection; but neither these, nor any in this manner, . . .

II, 137: . . .; as in the Seven Sacraments . . . . . ; . . ., nor any of his other pictures in this manner, . . .

I, 183: . . ., an old Man or a Nymph with an urn instead of a River or Lake.

II, 139: . . ., ... to represent a River or a Lake?

I, 185/186: . . . there are two different paths either of which a Student may take without degrading the dignity of his art. The first is to combine the higher excellencies and embellish them to the greatest advantage. The other is to carry one of this excellencies to the highest degree.

II, 140: . . . there are two different modes, either of which a Student may adopt . . . . . The object of the first is, to combine . . . . . ; of the other, to carry . . . .

I, 187: One would wish that such depravation of taste should be counteracted with such manly pride as Euripides expressed to the Athenians who criticised his works: . . .

II, 142: One would wish . . . . pride which actuated Euripides when he said to the Athenians who criticised his works . . .

I, 188: . . ., by any tide of popularity..

II, 142 . . . by any allurement of popularity . . . .

VI. Rede.

I, 194: I wish also . . .

. . and which when they do prevail are certain to prevail to the utter destruction of the higher, . . .

I, 195: . . .; and if I repeat my own Ideas on the subject, . . .

I, 196: . . .; than he who goes about to examine . .

. . how our mind . . .

I, 198: . . .; however conscious they may be of the very natural means by which the extraordinary powers were acquired; our art . . .

I, 199: . . ., who do not much think what they are saying, . . .

I, 199: It would be no wonder if a Student, frightened by these terrors and disgracefull epithets, with which the poor imitators are so often loaded, should let fall his pencil in mere despair; conscious how much he has been indebted to the labours of others, how little, how very little of his art was born with him; and, considering it as hopeless, . . .

I, 201: For my own part, I confess, I am not only very much disposed, to lay down the absolute necessity of imitation in the first stages of the art; . . .

I, 203: . . .; and that we always do, and ever did agree, about what should be considered as a characteristic of Genius.

I, 203: . . . .; and what shows it to be so is, that mankind have often changed their opinion upon this matter.

I, 204: . . . . ., the name of Genius then shifted its application, and was given only to those who added the pecular character of the object they represented; to those who had invention, expression, grace, or dignity; or in short, such qualities, or excellencies, the producing of which, could not then be taught by any known and promulgated rules.

I, 205: . . . a general air of grandeur to your work, ...

II, 146: I wished also . . .

. . . and which, when they do prevail, are certain utterly to destroy the higher . . .

II, 146: . . .; . . . . . notions . . ., . . .

II, 147: . . ., than he who attempts to examine . .

. . how the mind . . .

II, 148: . . ., however . . . . their extraordinary powers were acquired; though our art . . .

II. 149: . . ., who do not much think on what they are saying, . . .

II, 149: It . . . . . ., . . . terrifick and disgracefull epithets, with which the poor imitators are so often loaded, should let fall his pencil in mere despair; (conscious as he must be, how much he has been indebted to the labours of others, how little, how very little of his art was born with him;) and, consider it as hopeless, . . .

II, 151: For . . ., . ., ... to maintain the absolute necessity . . ., ...

II, 152: . . .; and that we always do, and ever did agree in opinion, with respect to what should be considered as a characteristick of Genius.

II, 152: . . .; and what shews . . . . ., . . .

II, 153: . . .; the name . . . . . ., ... to him who added . . . . . .; to him who . ., ., ., . .; in short, those qualities, or excellencies, the power of producing which, . .

II, 153: . . . to a work, ...

I, 206: . . . . ., and keep always the same distance . . . .

I, 207: It must of necessity be, that even works of genius as well as every other effect, as it must have its cause, must likewise have its rules . . .

. . are either such as they discover by their own peculiar observation, or of such a nice texture, as not easily to admit handling, or expressing in words, ...

I, 210: From these considerations, which a little of your reflection . . . .

I, 211: The mind is but a barren soil; is a soil soon exhausted, . . .

I, 211: We behold all about us with the eyes of these penetrating observers; . .

I, 213: And we are certain that Michel Angelo, and Raffaele, were equally possessed of all the knowledge in the art which was discoverable in the works of their predecessors.

I, 214: The addition of other men's judgment is so far from weakening, as is the opinion of many, our own, . .,

. . which lay in their birth, ...

I, 215: There is no danger of the mind's being over-burdened . . . .

. . . . may be as well . . . . . .

. . . the association of more, would have died away.

I, 217: . . . of starting before you; yet it is enough to pursue his course; . . . .

I, 219: The sagacious imitator not only remarks what distinguishes the different manner or genius of each master; . . . .

I, 220: He looks close into the tints, of what colours they are composed .

. . in enlarging the principle . . . .

I, 222: . . .; which, however, both in the one case, and in the other, cease . .

I, 225: In short, there is no defect, but may be excused, . . .

II, 154: . . . and keep always at the same distance . . .

II, 155: It must of necessity be, that even works of Genius, like every other effect, as they must have their cause, must likewise have their rules . .

. . are either such as they discover by their own peculiar observations, or of such a nice texture as not easily to admit being expressed in words, ...

II, 156: From . ., . . . of your own reflection . . .

II, 157: The mind . . . . .; a soil which is soon exhausted, . . .

II, 158: We . . . . . of those penetrating observers whose works we contemplate; . .

II, 159: and . . . . . ., . ., ... which had been discovered in the works of their predecessors.

II, 159: The addition of other men's judgement is so far from weakening our own, as it the opinion of many, . .

. . . which lay in embryo, . . .

II, 160: But there is no danger of the minds being over-burthened . . . .

. . . may as well . . .

. . . . . of more fuel would have died away.

II, 162: . . . of starting before you, you may always propose to overtake him: it is enough however to pursue his course; . . .

II, 163: The sagacious imitator does not content himself with merely remarking what distinguishes . . . . . ., . . .

II, 164: He looks close into the tints, examines of what colours they are composed, .

. . in enlarging the principles . .

II, 165: . . .; which, however, both in real life and in printing, cease . . .

II, 167: In short, there is no defect that may not be excused, . ,.

I, 225: . . ., as he would be of producing a perfectly beautiful figure, . . .

I, 226: . . . who can unite in himself the excellencies of the various Painters, .

I, 227: . . .; so his first works are . .

I, 231: . . .; but this proceeded from wants . . .

I, 233/234: And though a curious refiner may come with his crucibles, . .

I, 235: . . . ., whence every man has a right to what materials he pleases; . .

I, 236: . . .; he, who borrows an idea from an artist, or perhaps from a modern, not his contemporary, . . .

I, 237/238: . . . . . and even sublime inventions.

In the luxuriant style . . .

I, 238: . . . . . , well worthy his attention, . . .

I, 239: . . . of Bouche*) and Watteau .

I, 240: . . . Though this school more particulary excelled in the mechanism of painting, yet there are many, . . .

I, 240: . . ., and is not to be found . .

I, 241: . . ., which are the subjects of their study and attention.

I, 242. . . . . ., and his name would have been now ranged . . .

I, 242: . . . . . ., and have, from the natural vigour of their mind, given such an interesting expression, such force and energy to their works,

. . . those excellencies to his own works.

II, 168: . . ., as he would be to produce a perfectly beautiful figure, . . .

II, 168: . . . who can unite in himself the excellencies of the various great painters, . . .

II, 168/168: . . .; hence his first works are . . .

II, 171/172: . . .; but this proceeded from a want . . .

II, 173: And though a curious refiner should come with his crucibles, . . .

II, 174: . . ., whence every man has a right to take what materials he pleases, . . .

II, 175: He, ... ancient, or even from a modern artist not his contemporary, . . .

II, 176: . . . . . and even sublime inventions.

The works of Albert Durer, Lucas van Leyden, the numerous inventions of Tobias Stimmer, and Jost Ammon, afford a rich mass of genial materials, which wrought up and polished to elegance, will add copiousness to what, perhaps, without such aid, could have aspired only to justness and propriety. In the luxuriant style . . .

II, 177: . . . . . ., well worthy of his attention, . . .

II, 178: of Bosch*) and Watteau . . .

II, 178: . . .; and though the school to which he belonged more . . . . . .; yet it produced many, . . .

II, 179: . . ., and is not found . . . .

II, 179: . . ., which were . . .

II, 180: . . .; and he now would have ranged . . .

II, 180: . . .; and have, ..., given a very interesting expression, and great force and energy to their works;

. . their excellencies to his own performances.

*) Boucher.

I, 244 . . ., that is not to cease but with our lives.

II, 182: . . ., that . . . . . his life.

I, 245: . . . . ., and improve in their performance, . . .

II, 182: . . . ., and improve in their performances, . . .

I, 245: . . .; but it has fallen within my own knowledge, that Artists, though they are not wanting in a sincere love for their Art, though they have great pleasure in seeing good pictures, and are well skilled to distinguish .

II, 182/183: . . .; but . . . . . ., . ., though they were not . . . . . ., though they had . . . . . ., and were well skilled to distinguish . ., without .

. ., without any endeavour to give a little of those beauties, which they admire in others, to their own works.

II, 183: . ., which they admired . ., . . .

I, 250: The purpose of this discourse . . .

II, 186: The purport of this discourse . . .

I, 251: . . .; consider them as models which you are to imitate, and at the same time as rivals, which you are to combat.

II, 186: . . . .; consider . . . . . ., ... rivals with whom you are to contend.

VII. Rede.

I, 256: And practice, though essential to perfection, can never attain . . .

II, 189: . . . .: and practice, though essential to perfection, can ever*) attain.

I, 257: He ought not to be wholly unacquainted with that part of philosophy which gives him an insight to human nature, . . .

II, 191: . . . which gives an insight to human nature, . . .

I, 260: To speak of genius and taste, as any way connected with reason or common sense, . . .

II, 193: To speak of genius and taste as in any way . . .

I, 265: . . ., and which we leave to our posterity very near in the condition in which we received it; not much being in any one man's power either to impair or improve it.

II, 196: . . . ., and which . . . . . very nearly; it not being much . . .

I, 265: The greatest part of these opinions, like current coin in its circulation, we are obliged to take without weighing or examining; . . .

II, 196: The . . . . ., ..., we are used to take without weighing or examining; . .

I, 267: . . . . .; yet I am persuaded, that even among those few who may be called thinkers, the prevalent opinion gives less than it ought to the powers of reason; . . .

II, 198: . . .; yet I am persuaded, ..., . . . allows . .

---

*) Für never?

I, 268: The common saying, that tastes are not to be disputed, owes its influence and its general reception, to the same error which leads us to imagine it of too high original to submit to the authority of an earthly tribunal. It will likewise correspond . . .

I, 268: Something of this too may arise from want of words in the language to express the more nice discriminations . . .

I, 269: . . ., to works which are only to be produced . . .

I, 271: colouring is true where it is naturally adopted to the eye, . . .

I, 274: . . . it implies of course . . .

I, 276: . . . for whatever ideas . . .

I, 276: The idea . . .
General ideas, beauty, or nature, are but different ways of expressing the same thing, . . .

I, 279: Poussin, who, upon the whole may be produced as an instance of attention to the most enlarged and extensive ideas of nature, from . . .

I, 280/281: Poussin's own conduct in his representation of Bacchanalian triumphs and sacrifices, makes us more easily give credit to this report, since in such subjects, as well indeed as in many others, it was too much his own practice. The best apology we can make for his conduct is what proceeds from the association of our ideas, the prejudice we have in favour of antiquity. Poussin's works, as I have formerly observed, have very much the air of the ancient manner of painting; in which there is not the least traces to make us think that what we call the keeping, the composition of light and shade or distribution of the work into masses, claimed any part of their attention. But surely whatever apology we may find out for this neglect, it ought to be ranked among the defects of Poussin,

II, 198: . . . . which leads us to imagine this faculty of too high original . . . . . It likewise corresponds . . .

II, 198: Something . . . . . language in which we speak, to express . . . .

II, 199: . . .; to the works . . . .

II, 200: . . . when . . . . is true,

II, 203: . . ., it follows of course, . . .

II, 204: . . ., for whatever notions . . .

II, 204: My notion . . .
The terms beauty, or nature, which are general ideas, are but different modes of expressing the same thing.

II, 207: Poussin, who, upon the whole, may be produced as an artist strictly attentive to the most enlarged and extensive ideas of nature, from . . .

II, 207/208: Poussin's own conduct in many of his pictures, makes us more easily give credit to this report. That it was too much his own practice, The Sacrifice to Silenus, and The Triumph of Bacchus and Ariadne*), may be produced as instances; but this principle is still more apparent, and may be said to be even more ostentatiously displayed in his Perseus and Medusa's Head.**)

This is undoubtedly a subject of great bustle and tumult, and that the first effect of the picture may correspond to the subject, every principle of composition is violated; there is no principal figure, no principal light, no groups; every thing is dispersed, and in such a state of confusion, that the eye finds no repose any where. In consequence of the forbidding appearance, I remember turning from it with disgust,

*) In the Cabinet of the Earl of Ashburnham.
**) In the Cabinet of Sir Peter Burrel.

as well as of the antique paintings; and the moderns have a right to that praise which is their due, for having given so pleasing on addition to the splendor of the art.

Perhaps no apology . . .

I, 281: We must take the same care that the eye . . . . . as of offending it by an unharmonious mixture of colours . .

. . In the very torrent, tempest and whirlwind of your passions, says he, you must beget a temperance that may give it smoothness. . . . . The end of playing, both at the first, and now, is, to hold, as it were, the mirror up to nature.

I, 284: It is this sense . . .

I, 285: . . ., as to attain those truths which are more open to demonstration.

I, 286: But if he is compelled to the modern dress, . . .

I, 287: . . . . ., of mixing allegorical figures with representations of real personages, which, though acknowledged to be a fault, yet, if the artist considered himself as engaged to furnish this gallery with a rich and splendid ornament, . . .

I, 288: . . ., must yield and give way. If it is objected . . .

and should not have looked a second time, if I had not been called back to a closer inspection. I then indeed found, what we may expect always to find in the works of Poussin, correct drawing, forcible expression, and just character; in short all the excellencies which so much distinguish the works of this learned painter.

This conduct of Poussin I told to be entirely improper to imitate. A picture should please at first sight, and appear to invite the spectator's attention: if on the contrary the general effect offends the eye, a second view is not always sought, whatever more substantial and intrinsick merit it may possess.

Perhaps no apology . . .

II, 209: We must take care that the eye . . . . . or offended by an unharmonious mixture of colours, as we should guard against offending the ear by unharmonious sounds. . . .

. . . . In the very torrent, ... passion, . ., . . acquire and beget . . . . . ., ..., ..., . . . The end of playing, both at the first, and now, was and is, to hold, as 'twere, the mirror up to nature.

II, 211: It is the sense . . .

II, 211: . . ., as is necessary to attain those truths which are more capable of demonstration.

II, 212: But if he is compelled to exhibit the modern dress, . . .

II, 213: . . ., where he has mixed allegorical figures with the representations of real personages, which must be acknowledged to be a fault; yet, if the artist considered himself as engaged to furnish this gallery with a rich, various, and splendid ornament, . . .

II, 213/214: . . . must yield and give way.

The variety which portraits and modern dresses, mixed with allegorical figures, produce is not to be slightly given up

upon a punctilio of reason, when that reason deprives the art in a manner of its very existence. It must always be remembered that the business of a great painter, is to produce a great picture; he must therefore take especial care not to be cajoled by specious arguments out of his materials. What had been so often said to the disadvantage of allegorical poetry, — that it is tedious, and uninteresting, — cannot with the same propriety be applied to painting, where the interest is of a different kind. If allegorical painting produces a greater variety of ideal beauty, a richer, a more various and delightful composition, and gives to the artist a greater opportunity of exhibiting his skill, all the interest he wishes or is accomplished; such a picture not only attracts, but fixes the attention.

If it be objected . . .

II, 214: . . ., this puts the question upon new ground.

II, 215: It cannot be disputed, . . .

II, 217: . . . a history by Luca Giordano . . .

II, 218: . . . to what is justly thought . .

II, 220: . . ., what agrees with or deviates from the general idea of nature . .

II, 220: . . ., there will be necessarily an agreement . . .

II, 222: In fact, we never are satisfied with our opinions, whatever we may pretend, till they are . . .

II, 223: . . . is obliged to make to others . . .

II, 225: . . ., and rest with safety, actuates us in both cases.

II, 226: . . ., is a matter of custom. Thus, in regard to ornaments, it would be unjust to conclude that because they were at first arbitrarily contrived, they are therefore . . .

II, 228: Thus it is the ornaments . . .

II, 231: But we have still more slender means of determining, to which of the

I, 288: . . ., this brings the question upon new ground.

I, 289: It can be no dispute, . . .

I, 291: . . . a history of Luca Giordano; . . .

I, 293: . . . to what is justly esteemed . . .

I, 296: . . ., what agrees or what deviates from the general idea of nature . . .

I, 296: . . ., there will be of course an agreement . . .

I, 299: In fact, we are never satisfied with our opinions till they are ratified and confirmed by the suffrages of the rest of mankind.

I, 301: . . . is obliged to draw from others . . .

I, 303: . . ., and rest with safety.

I, 305: . . ., is a matter of habit. It would be unjust to conclude that all ornaments, because they were at first arbitrarily contrived, are therefore . . .

I, 306: As it is the ornaments, . . .

I, 311: But we have still more slender means of determining, in regard to the

different customs of different ages or countries, to which to give the preference, since they seem to be all equally removed from nature.

I, 312: . . .; and having rendered them . . .

I, 312: . . .; whoever despises the other for this attention to the fashion of his country; which ever of those two first feels himself provoked to laugh, is the barbarian.

I, 313: . . ., such as is practiced at Otaheiti, and the strait lacing of the English ladies; of the last of which, how destructive it must be to health and long life, the professor of anatomy took an opportunity of proving a few days since in this academy.

I, 313: As many of the ornaments of art, . . .

I, 315: We all very well remember how common it was few years ago for portraits to be drawn in this Gothic dress, . . .

I, 316: . . .; they appeared so, however, to those only who had the means of making this association, for when made, it was irresistible.

I, 316: Besides the prejudice which we have in favour of ancient dresses, there may be likewise other reasons, amongst which . . .

I, 317: . . ., yet they would not please . . .

I, 318: These ornaments having the right of possession, ought not to be removed, but to make room for not only what has higher pretensious, . . .

I, 318: To this we may add, even the durability of the materials . .

. . . it therefore makes higher pretensions to our favour and prejudice.

I, 319: . . .; we must only regulate it by reason, which regulation by reason is indeed little more than obliging the lesser . . .

different customs of different ages or countries we ought to give the preference, . . ., . . .

II, 231: . . . . .; and after having rendered them . . .

II, 232: . . .; whoever of these two despises the other . . . . . , which ever first feels himself provoked to laugh is the barbarian.

II, 232: . . ., such as some of the practices at Otaheite, ...; of the last of which practices, how . . .

II, 232: Many of the ornaments of art . . .

II, 234: We all . . . . . in this fantastick dress, . . .

II, 234: . . ., they . ., ., ... association; and when . . . irresistible.

II, 235: Besides . . . . . ., ... reasons for the effect which they produce; among which . . .

II, 235: . . . they would not please . . .

II, 236: Ancient ornaments, ..., ... moved, unless to make room for that which not only has higher pretensions, . . .

II, 236: To this we may add, thaeven . .

.; the former therefore make higher pretensions . . .

II, 237: . . .; we must . . . . reason; which kind of regulation is indeed lesser . .

I, 320: . . . that respect for the prejudices of mankind which he ought to have, has made . . . . The consequence is what might be expected; . .

. . as it was procured at the expence of his contemporary wits and admirers.

I, 321: . . ., if endeavoured to be introduced by storm.

I, 326: I cannot help adding, that . . . I should hope therefore that the natural consequence likewise of what has been said, . . .

II, 238: . . . . that . . . . to have had, made . . . The consequence was what might have been expected; .

. . for it was procured . . . . . admirers.

II, 238: . . ., if . . . . by violence

II, 242: Let me add, that . . . I should hope therefore, that the natural consequence of what has been said, . . .