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*Quatenûs hoc simile est oculis, quod mente videmus.* Lucr.

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I at first divided the Pleasures of the Imagination, into such as arise from Objects that are actually before our Eyes, or that once entered in at our Eyes, and are afterwards called up into the Mind either barely by its own Operations, or on occasion of something without us, as Statues, or Descriptions. We have already considered the first Division, and shall therefore enter on the other, which for Distinction sake, I have called the Secondary Pleasures of the Imagination. When I say the Ideas we receive from Statues, Descriptions, or such like Occasions, are the same that were once actually in our View, it must not be understood that we had once see the very Place, Action, or Person which are carved or described. It is sufficient, that we have seen Places, Persons, or Actions, in general, which bear a Resemblance, or at least some remote Analogy with what we find represented. Since it is in the Power of the Imagination, when it is once Stocked with particular Ideas, to enlarge, compound, and vary them at her own Pleasure.

Among the different Kinds of Representation, Statuary is the most natural, and shews us something likest the Object that is represented. To make use of a common Instance, let one who is born Blind take an Image in his Hands, and trace out with his Fingers the different Furrows and Impressions of the Chissel, and he will easily conceive how the Shape of a Man, or Beast, may be represented by it; but should he draw his Hand over a Picture, where all is smooth and uniform, he would never be able to imagine how the several Prominencies and Depressions of a human Body could be shewn on a plain Piece of Canvas, that has in it no Unevenness or Irregularity. Description runs yet further from the Things it represents than Painting; for a Picture bears a real Resemblance to its Original, which Letters and Syllables are wholly void of. Colours speak of Languages, but Words are understood only by such a People or Nation. For this Reason, tho' Men's Necessities quickly put them on finding out Speech, Writing is probably of a later invention than Painting; particularly we are told, that in America when the Spaniards first arrived there Expresses were sent to the Emperor of Mexico in Paint, and the News of his Country delineated by the Strokes of a Pencil, which was a more natural Way than that of Writing, tho' at the same time much more imperfect, because it is impossible to draw the little Connexions of Speech, or to give the Picture of a Conjunction or an Adverb. It would be yet more strange, to represent visible Objects by Sounds that have no Ideas annexed to them, and to make something like Description in Musick. Yet it is certain, there may be confused, imperfect Notions of this Nature raised in the Imagination by an Artificial Composition of Notes; and we find that great Masters in the Art are able, sometimes, to set their Hearers in the Heat and Hurry of a Battel, to overcast their Minds with melancholy Scenes and Apprehensions of Deaths and Funerals, or to lull them into pleasing Dreams of Groves and Elisiums.

In all these Instances, this Secondary Pleasure of the Imagination proceeds from that Action of the Mind, which compares the Ideas arising from the Original Objects, with the Ideas we receive from the Statue, Picture, Description, or Sound that represents them. It is impossible for us to give the necessary Reason, why this Operation of the Mind is attended with so much Pleasure, as I have before observed on the same Occasion; but we find a great Variety of Entertainments derived from this single Principle: For it is this that not only gives us a Relish of Statuary, Painting and Description, but makes us delight in all the Actions and Arts of Mimickry. It is this that makes the several kinds of Wit Pleasant, which consists, as I have formerly shewn, in the Affinity of Ideas: And we may add, it is this also that raises the little Satisfaction we sometimes find in the different Sorts of false Wit; whether it consists in the Affinity of Letters, as in Anagram, Acrostick; or of Syllables, as in Doggerel Rhimes, Ecchos; or of Words, as in Punns, Quibbles; or of a whole Sentence or Poem, to Wings, and Altars. The final Cause, probably, of annexing Pleasure to this Operation of the Mind, was to quicken and encourage us in our Searches after Truth, since the distinguishing one thing from another, and the right discerning betwixt our Ideas, depends wholly upon our comparing them together, and observing the Congruity or Disagreement that appears among the several Works of Nature.

But I shall here confine my self to those Pleasures of the Imagination, which<sup>1</sup> proceed from Ideas raised by Words, because most of the Observations that agree with Descriptions, are equally Applicable to Painting and Statuary.

Words, when well chosen, have so great a Force in them, that a Description often gives us more lively Ideas than the Sight of Things themselves. The Reader finds a Scene drawn in stronger Colours, and painted more to the Life in his Imagination, by the help of Words, than by an actual Survey of the Scene which they describe. In this case the Poet seems to get the better of Nature; he takes, indeed, the Landskip after her, but gives it more vigorous Touches, heightens its Beauty, and so enlivens the whole Piece, that the Images which flow from the Objects themselves appear weak and faint, in Comparison of those that come from the Expressions. The Reason, probably, may be, because in the Survey of any Object we have only so much of it painted on the Imagination, as comes in at the Eye; but in its Description, the Poet gives us as free a View of it as he pleases, and discovers to us several Parts, that either we did not attend to, or that lay out of our Sight when we first beheld it. As we look on any Object, our Idea of it is, perhaps, made up of two or three simple Ideas; but when the Poet represents it, he may either give us a more complex Idea of it, or only raise in us such Ideas as are most apt to affect the Imagination.

It may be here worth our while to Examine how it comes to pass that several Readers, who are all acquainted with the same Language, and know the Meaning of the Words they read, should nevertheless have a different Relish of the same Descriptions. We find one transported with a Passage, which another runs over with Coldness and Indifference, or finding the Representation extremely natural, where another can perceive nothing of Likeness and Conformity. This different Taste must proceed, either from the Perfection of Imagination in one more than in another, or from the different Ideas that several Readers affix to the same Words. For, to have a true Relish, and form a right Judgment of a Description, a Man should be born with a good Imagination, and must have well weighed the Force and Energy that lye in the several Words of a Language, so as to be able to distinguish which are most significant and expressive of their proper Ideas, and what additional Strength and Beauty they are capable of receiving from Conjunction with others. The Fancy must be warm to retain the Print of those Images it hath received from outward Objects and the Judgment discerning, to know what Expressions are most proper to cloath and adorn them to the best Advantage. A Man who is deficient in either of these Respects, tho' he may receive the general Notion of a Description, can never see distinctly all its particular Beauties: As a Person, with a weak Sight,

may have the confused Prospect of a Place that lies before him, without entering into its several Parts, or discerning the variety of its Colours in their full Glory and Perfection.

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