

is something unpleasant and imperfect, even to the least experienced eye, in a picture where every thing is made out—the drapery of every figure, the carving or ornament of all the objects minutely represented : for these things were never so seen in nature. The true picture, on the other hand, is effective and felt to be natural, when the eye is at once led to dwell on that principal group, or principal figure, with which it is the artist's intention to occupy the imagination. By fine mastery of his art, and by insensible degrees, the painter keeps down the parts which are removed from the centre ; and thus he represents the scene as when, looking intently upon an object, we see that which is near the axis of the eye distinctly—the other objects retreating, as it were, or rising out less and less distinctly, in proportion as they recede from the centre. In the one instance, the artist paints a panorama, where on turning round we have presented before the eye the several divisions of the circle, in each of which the objects are equally distinct ; in the other, he paints a picture representing things, not as when the eye wanders from the one part to the other, but where it is fixed with higher interest upon some central object, while the others fall off subordinately.

Looking to our main argument, the proofs of beneficence in the capacities of the living frame, we revert naturally to the pleasures