

that he had left the country, and after engaging them in conversation, she conducted them into her drawing-room, and regaled them with her best wines, and made her servants attend upon them with unusual deference and ceremony. Their appearance was altogether horrible, they wore leather aprons, which were sprinkled all over with blood, they had large horse pistols in their belts, and a dark and sallow to their sides. Their looks were full of ferocity, and they spoke a harsh dissipated Patois language. Over their cups, they talked about the bloody business of that day's occupation, in the course of which they cut out their dicks, and wiped from their handles, clots of blood and hair. Madame O—— sat with them, undisturbed by their frightful deportment.

After drinking several bottles of Burgundy and Champagne, these savages began to grow good-humoured, and seemed to be completely fascinated by the amiable and unembarrassed, and hospitable behaviour of their fair landlady. After carousing till midnight, they pressed her to retire, observing that they had been received so handsomely that they were convinced Monsieur O—— had been misrepresented, and was no enemy to the good cause; they added that they found the wines excellent, and after drinking two or three bottles more, they would leave the house, without causing her any reason to regret their admission.

Madame O——, with all the appearance of perfect tranquillity, and confidence in their promises, wished her unwelcome visitors a good night, and after visiting her children in their

rooms, she threw herself upon her bed, with a loaded pistol in each hand, and, overwhelmed with suppressed agony and agitation, she soundly slept. She was called by her servants, two hours after these wretches had left the house.

Cerbourg.

After having heard to much of its costly works and fortifications for the protection of its harbour, my surprise was not little, upon finding the place so miserable. It is defended by three great forts, which are erected upon rocks in the sea. The centre one is about three miles off from shore, and is garrisoned by 250 men. At a distance, this fort looks like a vast floating battery. Upon a line with it, but divided by a distance sufficient for the admission of shipping, commences the celebrated stupendous wall, which has been erected since the failure of the cones. It is just visible at low water. This surprising work is six miles in length, and three hundred French feet in breadth, and is composed of massy stones and masonry, which have been sunk for the purpose, and which are now cemented, by sea weed, their own weight and cohesion, into one immense mass of rock. Upon this wall a chain of forts is intended to be erected, as soon as the finances of government will admit of it. The expenses which have already been incurred, in constructing this wonderful fabric, have, it is said, exceeded two millions sterling. These costly protective barriers can only be considered as so many monuments, erected by the French to the superior genius and prowess of the British navy.

For the Edinburgh Magazine.

ON IMAGINATION.

IMAGINATION is that faculty of the mind which selects qualities and circumstances from a variety of different objects, and by combining and

and disposing these, to form a new creation of its own.

This power is not a simple faculty, but results from the combination of several different ones. The effort, for example, of the painter in composing an ideal landscape, implies conception, which enables him to represent to himself these beautiful scenes in nature, out of which his selection is to be made.—Abstraction, which separates the selected materials from the qualities and circumstances connected with them in the memory; and judgement or taste, which selects the materials, and directs their combination. To these powers may likewise be added, that particular habit of association which is named Fancy. These observations may be illustrated by considering the steps by which Milton must have proceeded in creating his imaginary garden of Eden. The association of ideas suggested that variety of the most striking scenes which he had seen crowded in his mind, when he first proposed to himself that subject of description, and the power of conception placed each of them before him with all its beauties and imperfections. Imagination can create and annihilate, she can dispose at pleasure, her woods, her rocks, and her rivers. Milton, accordingly, would not copy his Eden from any one scene, but would select from each the features which were most eminently beautiful. The power of abstraction enabled him to make the separation, and taste directed him in the selection.

Notwithstanding the extent of this faculty, its operations are confined to certain heads. It is not properly creative; our perceptions are confined to the imagination by certain relations among them. When we are awake, the imagination is constantly at work, but its operations are sometimes interrupted by objects which present themselves to our senses; these may turn our thoughts to a new channel, but when left to itself, it proceeds regularly in this train of thought. At certain times our thoughts move with more velocity than at others. The reality of these trains of thought may appear evident when we attend to our own thoughts or to the discourse of others. When an unnatural thought is suggested into the discourse of a company, it shows that the person was not attending to the conversation. The trains of thought have a great influence on the happiness or misery of man. There is some kind of order that regulates the train of our thoughts, and those of individuals, and this fits men for the various professions of life.

The imagination proceeds according to certain laws, and depends much on our habits, &c. Some ideas which suggested themselves to us in company, sometimes suggest themselves afterwards in private, and sometimes they are not perceived. Attempts have been made to arrange ideas; every complex idea is fitted to suggest any other idea of which it is a part. In the first place, *resemblance* is one cause of likeness among our ideas. The idea which suggests a thing has something in common with it; this cause of connection has great influence on philosophy and the fine arts; by it the poet realizes his ideas, for we find a tendency to associate them together in the mind: and from it arises that propensity of all nations to rhyme and pun. In the second place, *contrariety* is another cause of likeness among our ideas. The idea of sickness naturally suggests to the mind to consider the good effects of health. This disposition of running from one feeling to its opposite, is that which forms, in a great measure, the happiness of human life; but the mind is not always inclined to make this transition. It is when the lawyer is much engaged, that he calls to his remembrance the peace of the

the country. It is when a nation is involved in the horrors and miseries of war or famine, that it calls to mind the blessings of peace and plenty; and it is by the force of contrast that the blessings of liberty are made manifest. There is hardly an affecting picture which is not thus contradicted. *Coincidence* in time and place is a third cause of likeness among our ideas. The idea of the spot where we drew our birth, revives a remembrance of the adjacent sea. To this is to be ascribed that love of country which flows itself in every generous mind. This circumstance has been made use of to account for the attachment which the inhabitants of mountainous countries have for the place of their nativity. The same sensation is applicable to the time when an event happened; this naturally suggests the concomitant circumstances. *Coincidence* is a fourth cause of likeness among our ideas. Any quality which makes part of a complex idea, brings up to the mind the whole thought with which it is connected. The broken plank of a ship suggests to the mariner the idea of a whole ship; the first words of a sentence bring to remembrance the whole sentence, and to this is to be ascribed the habit of repeating the beginning of any sentence, and this more especially in rhyme, in order to bring to remembrance the remaining part of it which has been forgot. This cause of association is of great use both in private life and in science; it is however of less use to the poet and the orator. *Causation* is a fifth cause of likeness. The conception of any thing as a cause leads the mind to enquire into its effects, *et vice versa*. Every effect leads us to investigate the cause to which it may lead; a great revolution in a kingdom makes us consider the means by which it was accomplished. This appears both in the philosopher and in the savage. When cause and effect

are properly connected, they are in true science. *Order* is a sixth cause of likeness. The mind surveys any subject or mass by means of it. This order is different in different subjects. When we think of a river, we trace it to its source; in surveying the history of a nation we turn our eyes to its feeble beginning. Even in science we attend to particular truths; in works of art, we are disposed to consider those which suggest others regularly to our mind: the most natural order is that of the author. But besides these there are other relations, such as that between an arbitrary sign and the thing signified; the tendency which the mind has to go from means to an end, or from evidence to what they were founded on, &c. A considerable power is possessed by the mind itself in associating ideas, and of itself habit is a powerful mean, and likeness passion. The latter has a tendency to shut the mind from ideas not favourable to it, and this train we have in our power by an act of volition; it is limited by our passion, but we have it in a considerable degree at our pleasure, and we have it for our happiness.

If the bonds of associations acted equally on the mind, they would oppose each other. If one only had a tendency in our mind, it would put a stop to the different situations in life, and to this law is to be ascribed all that diversity of taste, habit, &c. which appears among men. The first is more evident in those who attend to mankind in general, than in those who have devoted themselves to a particular business. It is this modification of association that communicates variety in the discourse of a company. So powerful is the influence of habit, that in the discourse of each may know his profession, and this is of great use to the philosopher. It is not merely habit that forms the train of our thoughts, but every ac-

cidental

cidental thought has a similar effect. These trains are not dependent on any invariable law, but are subject to coalitions from other causes. The power which we have of interrupting any train of ideas in its course, is of great importance to us in the study of the fine arts, and the command which we are capable of acquiring over the principle of association is of great importance to the mimic, and the wit more especially. The pleasure which we receive from a witty production arises from this novelty.

The use of the imagination in the search of truth is of great importance, and likewise in the fine arts, in science, and in business.

It is of essential use to the poet, as was formerly illustrated in considering the steps in which Milton proceeded in describing the garden of Eden.

To the painter likewise it is of the greatest importance, as for instance, the painter in forming a perfect beauty, would call to mind all the beautiful objects which he remembered to have seen, and by selecting from these the most striking features, and uniting them together, would form that beautiful object which he had imagined to himself. The art of gardening, or, as it has been lately called, the art of creating landscape, requires likewise, in a great degree, the exercise of the imagination. In this art the designer is limited in his creation by nature, and his only province is to correct, to improve, and to adorn. As he cannot repeat his experiments, in order to observe the effects, he must call up in his imagination, the scene which he means to produce, and apply to this imaginary scene his taste and judgment. A cultivated taste, combined with an active imagination, constitutes genius in the fine arts. Without taste, the imagination could produce only a random analysis and combination of our own conceptions; and without

imagination, taste would be destitute of the faculty of inventing.

The imagination likewise has a great influence on human character and happiness. This faculty is possessed in very unequal degrees by different individuals, and these differences lay the foundation of some striking varieties in human character.

What we call sensibility, depends in great measure, on the power of imagination; as for instance, the effect a tale of woe produces on a person of sensibility; the sufferer feels merely in proportion to what he perceives by his senses, but the auditor follows in imagination the unfortunate man to his dwelling, and partakes with him and his family in their domestic distresses. He listens to their conversation while they recall to remembrance the flattering prospects which they once indulged; the circle of friends they had been forced to leave; the liberal plans of education which were beguiled and interrupted; and pictures out to himself all the various resources which delicacy and pride suggest to conceal poverty from the world. And in being thus affected, he weeps, not for what he sees, but for what he imagines; and it is evident that the warmth of his imagination increases and prolongs his sensibility. But it is not only to scenes of distress that imagination increases our sensibility; it enables us to partake, with a more lively interest, in the prosperity of others.

The imagination likewise, as was formerly observed, constitutes in a great measure the happiness or misery of man. A well-stored imagination, next to a good conscience, is the greatest happiness that can be bestowed on man; and on the contrary, an imagination stored with spectres, is the base of human life. The imagination likewise has great power on the bodily organs, and to it are to be ascribed the effects which panics, religious enthusiasm, witchcraft, necromancy,

eromancy, &c. have on the body; although these instances may sometimes be owing to accidental circumstances; and in some cases the imagination may either kill or cure.

Before taking leave of this subject, I shall mention the requisites of a good imagination, especially as it is employed in the fine arts; which might more properly been done when treating of them. The perfection of imagination is to unite copiousness, activity, and regularity and exactness. By copiousness of imagination is meant the power of suggesting every idea which may be of use to us. This property of imagination is conspicuous in every work of genius, and cannot be acquired without much study and an intimate knowledge of the arts. It may be improved greatly by different means. We ought not to confine it to authors, or scenes of one class; this would be the means of impairing it. Activity is nearly allied to copiousness, and renders it

useful. Our powers would be useless without activity, and to the want of it is to be ascribed that indolence of mind of which so many have complained; and this depends in a great measure on ourselves. Regularity and exactness are likewise very necessary to every successful exertion of genius. The poet and the orator may please, but they can seldom convince or persuade without it. This perfection is perhaps more in our power than any of the others. Whatever has a tendency to improve the reasoning faculties is favourable to imagination; it gives every picture the power of charming and illuminating the heart; but though the imagination may lend a charm to every thing, its suggestions are of a fable nature. To irregularity of imagination is to be ascribed that gloominess, which displays itself in those who lead a reclusive life, as monks, hermits, &c.

G. M. Q. F.

To the Editor of the Edinburgh Magazine.

SIR,
OBSERVING a Motto from the *Sorrows of Love* prefixed to a very interesting *Address to the Inhabitants of Scotland on the threatened Invasion of France*, which has been very generally circulated among the Volunteers of this City; and meeting accidentally with the following beautiful Verses by the author of that Poem in N^o. 12,762 of the *Caledonian Mercury*, I have transcribed the passage verbatim from that Paper for insertion in the *Edinburgh Magazine*, as a more permanent depositary of literary relics.

I am, Sir,

Yours, &c.

Edinburgh, }
Nov. 9. 1803. } *A Volunteer.*

Copy of a Card forwarded some time in December last, to the Mana-

gers of the Subscription to Mr Pitt's Statue.

Statues to the Right Hon. William Pitt and Henry Dundas.

The Author of the *Sorrows of Love*, equally grateful with his fellow-subjects for the distinguished blessings, which, under Divine Providence, and the best of Sovereigns, the late administration conferred upon the British Empire, begs leave, as a tribute of respect, to present Two Guineas to the Committee at Glasgow, and Two Guineas to the Committee at Edinburgh, for managing the Subscriptions for erecting Statues to the Right Hon. William Pitt and Henry Dundas, as memorials of the gratitude of Scotland for the signal Services of these illustrious Statesmen.

If Sculptur'd Marble, or the Poet's lay,
Can Patriot worth to future times convey.
Bright

Bright in the rolls of Fame their deeds shall shine,
Who stemm'd the ills which Discord dar'd design;
Who Britain sav'd, while ravag'd Europe fow
Her Kingdoms bend to France's tyrant Law.
When Time's rude hand the laurell'd trophy tears,
Which grateful Scotia to her Guardians rears,

In bright'ning glory shall their mem'ry bloom,
And wreaths un fading grace their hallowed tomb;
Still Freedom's Sons shall guard their well-earn'd fame,
And hail with Pitt, Dundas' deathless name.

To John Laurie, Esq. Secretary at Glasgow, and Alexander Wallace, Esq. Secretary at Edinburgh.
Edinburgh, 18th December 1802.

Reply to G. L.'s Remarks on an Extract from a Letter published in PROFESSOR STEWART'S LIFE OF DR ROBERTSON.

To the Editor of the Edinburgh Magazine.

SIR,

I Have been not a little surpris'd and dissatisfied with the contents of a paper published in your number for June last, and entitled, "Remarks on an Extract from a letter published in professor Stewart's life of Dr Robertson." I have been long expecting, that some person, more able, more on the spot, and better acquainted with the subject, would send you some animadversions on these Remarks. Perhaps they have been considered as scarcely deserving so much notice, and I could heartily assent to that opinion. But lest their author should construe this silence and disregard, into an evidence of approbation, or of inability to reply, I would beg your insertion of the few following remarks:—

I am very little acquainted with Ecclesiastical affairs; I am no member of Ecclesiastical courts; I have formed no party connection, and imbibed no party spirit. I am neither able nor disposed, therefore, to enter into any discussion of these matters; and believe also, that such discussions are neither very pleasing to you, nor very interesting to your readers. All I wish, is, to vindicate an amiable professor, and a venerable minister of Edinburgh, from some most unworthy insinuations, thrown out against them in the paper above mentioned. They are both Gentlemen, whose character and talents have

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been long held in the highest estimation by the public in general; and who have both been peculiarly eminent and useful in their respective stations. I have not been able therefore to account to myself (unless upon the supposition of its glaring futility) how so public an attack upon them should not have excited, at least, the appearance of an endeavour to repel it. Would that I could do it in a manner worthy of them, and of your excellent Miscellany. I must not however attempt more than I can do; I must content myself with simply stating the following position, that the inconsistencies and contradictions of G. L.'s own remarks sufficiently confute himself, and justify the paragraph which he blames so bitterly. He acknowledges, that he has no doubt of the veracity of that most respectable testimony, on which Professor S—— published that paragraph; and yet he says it was published "without specification or proof." He says, that it "is not creditable" for Dr Robertson; and yet he himself represents the Doctor as having endeavoured to make an apology to Sir H——; and used some exaggerations, for that purpose, at the expence of his own party and friends. Sir H——'s words, in the paragraph in question, are "I recollect distinctly what Dr Robertson once said to myself on the subject." G. L. declares