

Cambridge University Press  
 978-1-107-68541-3 - Second Characters or the Language of Forms:  
 By the Right Honourable Anthony, Earl of Shaftesbury  
 Edited by Benjamin Rand  
 Excerpt  
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TITLE

<p>GENERAL TITLE</p> <p>MEM<sup>o</sup>. The frontpiece, design and motto to be the same plate as Char-cks</p>	<p>MEM<sup>o</sup>. The frontpiece, design and motto to be the same plate as Char-cks</p>	<p>NAPLES, <i>April</i> 28, 1712</p> <p>MOTTOS AND DIVISIONS</p> <p>The old round device with</p>
<p>SECOND CHARACTERS OR THE LANGUAGE OF FORMS IN FOUR TREATISES</p>	<p>This absolutely determined because of mutual resemblance (<i>viz.</i> Ch-cks and Second Characters). No need of by the author of Ch.</p> <p>RUNNING TITLES</p>	<p>Πάντα ἰσοδύναμις</p>
<p>I. A LETTER CONCERNING DESIGN</p>	<p>LETTER CONCERNING DESIGN</p>	<p>ME REBUS<sup>1</sup></p> <p>(with the Parcae as in marg.) sequentem ducunt nolentem trahunt</p>
<p>II. A NOTION OF THE HISTORICAL DRAUGHT OF HERCULES</p>	<p>THE HERCULES OF PRODICUS</p>	<p>With the single figure and trivium by Mr Frei in a long oval</p> <p>potiores<sup>2</sup></p>
<p>III. APPENDIX CONCERNING THE EMBLEM OF CEBES</p>	<p>EMBLEM OF CEBES</p>	<p>With the single figure of virtue (from the best metals)</p> <p>ἀνέχεν καὶ ἀπέχεν</p> <p>ὁ τι καλὸν φάδων ἀεί</p> <p>(with the three graces)</p>
<p>IV. PLASTICS OR THE ORIGINAL PROGRESS AND POWER OF DESIGNATORY ART</p>	<p>PLASTIC ART and the particular title of this last treatise to run thus: PLASTICS</p> <p>AN EPISTOLARY* EXCURSION IN THE ORIGINAL PROGRESS AND POWER OF DESIGNATORY ART</p>	<p>* See the reason, <i>infra</i>, p. 5.</p>
<p>The particular titles (with their plates†, if so thought fit) to stand just answerably to Char-cks. Titles there being single only for the Treatises.</p>	<p>THE ORIGINAL PROGRESS AND POWER OF DESIGNATORY ART</p>	<p>† i.e. in a 2nd set, not the first where (according to the precedent) only one plate, viz. the round one for a premising and experiment.</p>

General motto and device same as formerly in Charck.

1 2 See notes on next page.

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<sup>1</sup> For first Treatise (viz. Letter of Design) in an oval set lengthwise (because of the design so requiring it) ME REBUS and *sequentem ducunt nolentem trahunt*. This in respect of my sickness, retreat, banishment, and secondary employment and study in Second Characters, according to the tone of the Letter of Design, parag. 4.

A chariot and the three parcae, and one riding, spinning; two drawing, with circular snare and scythes in their hands; a ragged slave chained behind, etc. On the right hand of the chariot, as it runs from left to right (of the reader), a forward figure (viz. the volens subjungens) accompanying. And remember if this succeed and be approved with the rest (viz. the 9 new plates in 2nd ed. of Char-cks) then, should I live so long, I might, in a 2nd ed. of these Second Characters at the end, subjoin (according to a previous advertisement additional in the forefront) in explanation of this and of its fellow, viz. *πάρρα* *ἑπὶ ἀληθείᾳ* in Char-cks. Beginning in English, but going off into Latin: when arrived at the authorities and citations supporting the sense of this new motto ME REBUS: according (I may say) to which I find writ in the margin of my Horace, when I first came to read him over as a man and a scholar, knowing in some measure in philosophy and Horace originals, the Socratics, and succeeding Socratic philosophy<sup>††</sup>, Horace's first and last school. And hereupon introduce (in the smallest print) the Latin Pathologia (upon Horace), or scheme of the passions in latin still, because not capable to reduce the words, and besides (as the citations) intelligible only to latin scholars. This Pathologia will be also principally grounded and supported in the explanation of the emblem treatise of Cebeas, and his stoical, truly socratic *δύγμια*. This motto of the ME REBUS may stand in the front of this treatise notwithstanding any explanation of it in the notes of the next treatise (viz. Cebeas) following after, especially since the other motto of *volentem ducunt, nolentem trahunt* is to stand round the figure in the plate.

Finally resolved "to seek a new moral and personally applicable motto to this leading epistle; since both the ME REBUS and the *volentem ducunt* must serve as supports and explanatory to one another in the device of the plate itself: the one round the edge (as *πάρρα ἑπὶ ἀλ.*), the other straight in length at the bottom under the feet of the figures.

<sup>2</sup> Here it is—ante omnia Musae. VIRG. *Georg.* Lib. 2.

potiores

Herculis aerumnas credat, saevosque labores,  
Et Venere, et coenis, et pluma Sardanapali.

JUVENAL, *Satire* X. 360.

†† Cf. *Characteristics*, III. pp. 202, 248 et II. p. 224.

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## PREFACE

OF the accidental origin and general growth of the following tracts, as well as of their corresponding with the general title which is given them, the reader will soon be resolved and best informed as he proceeds. If our author, who treated formerly of CHARACTERS in a higher sense, should by this latter manner appear to have lost somewhat of the rank he had amidst the order of writers, this will be of small concern to him. It is sufficient honour if by these SECOND CHARACTERS, or under-parts, he can be able in the least degree to support those higher, which he once sustained in behalf of the chief concerns and interests of mankind. The subjects which he here treats are presumed (he knows) to relate no further than to the ordinary pleasures and diversions of the fashionable world. But however they may have been rated; if our author should by good fortune have been able to render them more speculative, or in reality more suitable to a taste and judgment than they have hitherto passed in the world, he may have reason perhaps to be satisfied with his attempt. He may count it his happiness that whilst even he afforded

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himself these entertainments for his own sake he could even in retirement find means to share them still with others, and serve the polite world and better sort in those pleasures and diversions which they are sometimes at a loss how to defend against the formal censors of the age.

“That the writings to which the author refers are perfect, or (as they ought to be) correct... is what he no way pretends. But that he has endeavoured to make them such by elaborate care and study he readily professes; far contrary to that humour so generally affected of writing negligently and in such a manner as might easily admit of alteration and improvement by the same hand. And this profession ('tis plain) gives him (a modern) the same right as ancient<sup>1</sup> poets and prose authors had of saying the very same things over when occasion offered in the selfsame words<sup>2</sup>.”

## IDEA OF THE WORK

[A. PREFACES.] Again before the great Treatise remember a like small preface, or preliminary lines of introduction, To my Lord \*\*\*: that excuse may be renewed, the ridicule again anticipated; the *moralist* or grave author vindicated and reader prepossessed; and that the address afterwards may be more general, not always particular to that Lord: the piece being too large and too formal for a letter. Accordingly begin thus (from the first words of the Letter of Design): “You may remember my Lord, I began this research by calling painting a vulgar science. Now you see it is come so far and I have so deeply engaged that I am about to show this to be far from a vulgar or low science.”

<sup>1</sup> Such as Homer and Xenophon.

<sup>2</sup> Now remember this, viz. Resolved that it would be better (after this early apology in the Preface) on no account (except by necessary illustration) to refer by figures or numbers to the passages of Char-ks rehearsed. Italic characters or guillemets will be sufficient distinction.

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Upon mature thought, (from consideration of the necessary repetition of the ego<sup>1</sup> in cases of master's hands, and what seen and observed in Italy, as also of the easy pleasant narrative manner), resolved to address wholly, or at least principally, and in a continued strain at the head of each great division, to the friend-Lord, My Lord \*\*\* as Letter of Enthusiasm and that of Design (the leading treatise of this work). And thus every new part or chapter will have a kind of preface, or renewal of the address and epistolary<sup>2</sup> style (My Lord, etc.). And therefore the Treatise itself should be entitled *epistolary* as giving warning of this mixed manner, viz. half-general address, but (begging the public's pardon) more than one half to the friend, the Lord, etc. Accordingly it will be a new and not odd or unseemly way to begin each great division as Book or Part (but rather Part, indeed, since Books would be too formal to divide into and contrary to the epistolary idea), to begin I say each Part with the title, My Lord, set (as at the beginning of the Letter of Enthusiasm and every other Letter) a little way below the contents. And for the subdivisions, and mere chapters or sections, these may begin not directly with the title but taking it in, (as the newer and more fashionable way is, in familiar letters), indirectly and curiously, in the first sentence or period after a word or two, (as "Would one imagine<sup>3</sup> My Lord" etc.). And thus the division and subdivision will be agreeable, distinguished, and in the composition of the writing and style. I shall myself be thus forced to observe a right rule, viz.: "To begin each Part with a deeper breath, distinguishably from the subaltern sallies or excursions in the mere sections into which the main parts are divided."

(1) Of this explanation of Second Characters and reasons at large see below, p. 94, in Characters, etc.

<sup>1</sup> *Infra*, p. 8.

<sup>2</sup> *Supra*, p. 1.

<sup>3</sup> Or, "It may be objected my Lord," etc. See such an objection as this: fit for the beginning of a pretty early subdivision, *infra*, p. 15.

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(2) Also apology<sup>1</sup> for self-citation<sup>2</sup>, and references so frequent to Notion, Letter, and to Characteristics. Light and instruction being aimed at, and the shortest way the best. This best too for inculcating the great maxims as from certain postulates, axioms, etc.

(3) Motto or device of last treatise ὁ τι καλὸν φίλον αἰεί. Euripides' *Bacch.* 881.

(4) Advertisement at the beginning of all, wishing the reader (if he would read in earnest) to observe the reference marks: as Tr. (for treatise), c (for chapter), or p (for paragraphs). The capital figures after Tr.; small ones after c and p, and for the notes of the chapters or paragraphs the Greek characters α, β, γ, δ. In this advertisement also warning of words, phrases (see Dictionary<sup>3</sup>), and references to the indexes and explanations at the end of the work.

(5) Running titles, viz.: The Letter concerning Design, The Hercules of Prodicus, Emblem<sup>4</sup> of Cebes. And for the title of the fourth and last work (viz. the great one) Plastic Art<sup>5</sup>.

Let it be perhaps after the idea of *noctes atticae*, evening conversations, hours, virtuoso-amusement, plastic-entertainments. *Deliciae elegantiae artis*.

(6) The print (when all the four together) to be the same, but letters set a little closer than in Char-cks, for room (much wanting) as well as beauty, if they will be exact in setting. The text margin to have only hands and notes and references. But the margin of the notes to have note upon note: as Mons<sup>r</sup> Bayle.

[B. STYLE.] Remember still, this the idea of the work, viz.: *Quasi*. The vehicle of other problems, i.e. the precepts, demonstrations, etc. of real ethics. But this hid: not to be said except darkly or pleasantly with raillery upon self; or some such indirect way as in Miscellany.

Of this deviation, transfer, transition, or translation

<sup>1</sup> *Supra*, p. 4.

<sup>2</sup> *Infra*, p. 12.

<sup>3</sup> *Infra*, p. 179.

<sup>4</sup> *Viz.* Appendix. *Supra*, p. xviii.

<sup>5</sup> *Supra*, p. xviii.

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in favour of the τὸ καλὸν of the chief species see example below p. 142 near the end: "Accordingly the proficient" etc.

Continuance of manner and style of Miscellanys, anticipation raillery<sup>1</sup> etc.

And since dialogue-manner (whether diverse or recitative) too ponderous and vast; endeavour though in the letter-style and particular private address, (as O Theophilus! My Lord or Reader!), to introduce scenes and machines of this sort in many a chapter and everywhere in general, as much as possible in way of apostrophe and prosopope.

[C. INDEXES.] (1) After finis an index with this previous N.B. viz. "That the words marked with an asterisk are such as have a further explanation in the volumes entitled Charact-cks, and may be sought in the index belonging to those volumes."

(2) After this and the index make a column with this title: "Places of the volumes entitled 'Characteristics' explained or defended in this volume or 'Second Characters.'"

(3) After this again in small print and in coarse, according to the pages of the book, page after page, comprise all the translations of Greek, Latin, French, Italian, with prefatory excuse in a word or two: "as serving either for such artists in a modern way as are not scholars in the ancient, or for such scholars in the learned and ancient way as are not acquainted with the foreign modern tongues, viz. Italian or French."

(4) To have several indicatory small pointing hands (besides asterisks, daggers, etc.) wrought and cast by a good workman: that both for right and left margin there may be enough to serve for the maxims of the art, which alone are to be thus marked, as must be explained to the reader in the advertisement already mentioned<sup>2</sup>.

(5) Also a kind of prefatory dictionary<sup>3</sup> of terms of art, or new coined (with apology), after the manner

<sup>1</sup> *Infra*, p. 140.<sup>2</sup> *Supra*, (4) p. 6.<sup>3</sup> *Infra*, p. 179.



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of Monsieur Fréart de Chambray<sup>1</sup>, but in the reverse of his insolent way.

(6) An index of the names of authors cited, and their edition, year, etc., e.g. Junius (*Dict. de pictura veterum*, etc.), that in the body of the treatise, and even in the mere notes, or margin of the notes, (according to Mr Bayle re-iterare citations), there may be no need of more than the word Junius.

[D. NOTES.] (1) Observe in the notes under the text to speak always (without once failing) in the style of *we*, *us*, and *our*, for *I*, *me*, and *mine*. Also the author and the authors, keeping the *I* and *me* for the text: which the epistolary address may excuse.

Yet even here remember to use it as little as possible: and to substitute in its room, the fashionable *one*, from the French *on*, viz. *on solitude*, *on voudroit*, *on est bien aise*. The free use of the *ego* or *I* will be best near the beginning of each head or division, part, or chapter, where the epistolary address is renewed and fresh in the ear.

Observe also that if the Letter and Notion be first printed (as the case was with Char-cks), and afterwards the whole together under the answerable general title of Second Characters; in this case, for better proportion's sake and uniformity of the print, many more notes may be taken into the Letter, Notion, and Emblem, and such thrown off from the last treatise, (Plasticks) as may best ease that full page, which will be still the more eased in double and triple proportion by referring from thence hither.

(2) A rule, viz.: Nothing in the text but what shall be of easy, smooth, and polite reading, without seeming difficulty, or hard study; so that the better and gentler rank of painters and artists, the ladies, beaux, courtly gentlemen, and more refined sort of country and town wits, and notable talkers may comprehend, or be persuaded that they comprehend, what

<sup>1</sup> [Cf. Roland Fréart, Sieur de Chambray's *An idea of the Perfection of Painting*. Translated by J. Evelyn. Lond. 1668. Adv.]



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is there written in the text. All besides, (viz. the Greek, Latin, Italian, and French terms of art, criticisms, and more learned remarks, or clearings, on history, nature, philosophy, and the places of Char-cks), to be reserved for notes, of which the easiest may be distinguished from the rest (as Mr Coste has done the hardest in his translated *Hiero*) by a particular kind of character or form. The notes which are to have the hands (as in paragraph (4) just above) being to pass as among the harder sort, fit only for the critic, the real virtuoso, or philosopher.

(3) In the fourth and great piece (viz. after Letter of Design, The Hercules of Prodicus, and The Appendix, or Emblem of Cebes) remember somewhere in the beginning of some chapter near the beginning of the treatise to prepare and give notice of the frequent references to the Notion, etc.: that being practical, this speculative; that proof and fact, this descant and remark. So reference and recourse thither by citation, as to axioms or postulates, demonstrations, etc.

[E. HEADS.] (1) Not too frequent in the division of heads, e.g. The five parts in general and the five particular to be in one chapter, together with anticipation-article and ridicule of usual parallels run between the two arts<sup>1</sup>. All this chapter in one head.

(2) To twist, as it were, and interweave morality with plasticks, that supreme beauty with this subaltern; those high and severe maxims with these curious and severe in their kind.

Thus the Notion and Prodicus piece, in the same original view as recited by Socrates and recorded by Xenophon (no ill-grounded design or abuse, but the stratagem and original) by the absolute opposition of pleasure to virtue, and the secret anti-Epicurean view running through the whole.

NOTE. This may be said introductorily in the beginning of some chapter and confessed pleasantly

<sup>1</sup> *Infra*, p. 140.

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and with raillery. Though with this artifice, that in this very chapter where warning is given there should be less doctrine, depth of morals, or learning discovered, only a small show or pattern of it ; which the reader with little study may discover and applaud himself for it, believing the rest easy. So that it is in the next following chapters that the maxims, or deep precepts, theorems, etc. may be couched, and so delivered, that what surpasses the ignorant reader may pass him by, without reproaching him his defect, or frightening him with the supposed profoundness of the sense or reading.

Hence maxims<sup>1</sup> and citations<sup>2</sup> to be employed according to the heads.

(3) In this view examine and recollect sometimes in seriousness the ἄσκηματα<sup>3</sup>, old and new, with the chapters of the divine man, particularly what is said in the old about the τέλος, *end*, and in the new on the τὸ καλόν. Also Sensus Communis<sup>4</sup>. Effect of poetic (and so plastic) art, viz. and “in vocal measures of syllables and sounds, to express the harmony and numbers of an inward kind<sup>5</sup>.” And follows next page, viz. : “that what we most admired even in the turn of outward features, was but a mysterious expression of something inward<sup>6</sup>” etc. Also a little below again of the same Treatise : “For all beauty is truth<sup>7</sup>.” The τὸ εὐσύνοπτον<sup>8</sup>, with all that follows in that remarkable virtuoso-place of maxims, which must be in part or whole copied and commented at large in Second Characters, showing the dependency of the first on second, i.e. of ‘Characteristics’ on this new Treatise, and *vice versa*.

[F. CITATIONS.] (I) Citations of moderns. This work *quatenus* poetical (as plastical, pictorial), may

<sup>1</sup> *Infra*, p. 153.

<sup>2</sup> *Infra*, p. 170.

<sup>3</sup> [Cf. Shaftesbury's *Life, Letters, and Philosophical Regimen*, edited by Benjamin Rand, Lond. 1900, pp. 1-272.]

<sup>4</sup> Cf. Shaftesbury's *Characteristics*, Lond. 1790, 1.

<sup>5</sup> *Ibid.* p. 137.

<sup>6</sup> *Ibid.* p. 138.

<sup>7</sup> *Ibid.* p. 142.

<sup>8</sup> *Ibid.* p. 143.