

the only vehicle, either of meaning or sentiment. There is a natural as well as artificial language, consisting chiefly of expressive tones—though greatly reinforced both by expressive looks and expressive gestures. The voice, by its intonations alone, is a powerful instrument for the propagation of sympathy between man and man; and there is similarity enough between us and the inferior animals, in the natural signs of various of the emotions, as anger and fear and grief and cheerfulness, for the sympathy being extended beyond the limits of our own species, and over a great part of the sentient creation. We learn by experience and association the significancy of the merely vocal apart from vocables; for almost each shade of meaning, at least each distinct sensibility, has its own appropriate intonation—so that, without catching one syllable of the utterance, we can, from its melody alone, often tell what are the workings of the heart, and even what are the workings of the intellect. It is thus that music, even though altogether apart from words, is so powerfully fitted, both to represent and to awaken the mental processes—insomuch that, without the aid of spoken characters, many a story of deepest interest is most impressively told, many a noble or tender sentiment is most emphatically conveyed by it. It says much for the native and original predominance of virtue—it may be deemed another assertion of its designed pre-eminence in the world, that our best and highest music is that which is charged with loftiest principle, whether it breathes in orisons of sacredness, or is employed to kindle the