

purposes and to animate the struggles of resolved patriotism; and that never does it fall with more exquisite cadence on the ear of the delighted listener, than when attuned to the home sympathies of nature, it tells in accents of love or pity, of its woes and its wishes for all humanity. The power and expressiveness of music may well be regarded as a most beautiful adaptation of External and Material Nature to the Moral Constitution of Man—for what can be more adapted to his moral constitution, than that which is so helpful as music eminently is, to his moral culture? Its sweetest sounds are those of kind affection. Its sublimest sounds are those most expressive of moral heroism; or most fitted to solemnize the devotions of the heart, and prompt the aspirations and resolves of exalted piety.

6. A philosophy of taste has been founded on this contemplation; and some have contended that both the beauty and the sublimity of sounds are derived from their association with moral qualities alone. Without affirming that association is the only, or the universal cause, it must at least be admitted to have a very extensive influence over this class of our emotions. If each of the mental affections have its own appropriate intonation; and there be the same or similar intonations given forth, either by the inanimate creation or by the creatures having life which are inferior to man—then, frequent and familiar on every side of him, must be many of those sounds by which human passions are suggested, and the memory of things