

position of its features, but by the attitude and gestures of the body.* It is thus that human sentiment or passion may come to be expressed by the colour and form and even the motion of visible things; by a kindred physiognomy for all the like emotions on the part of the inferior animals—nay, by a certain countenance or shape in the objects of mute and unconscious nature. It is thus that a moral investment sits on the aspects of the purely material world; and we accordingly speak of the modesty of the violet, the innocence of the lily, the commanding mountain, the smiling landscape. Each material object has its character, as is amply set forth in the beautiful illustrations of Mr. Alison; and so to the poet's eye, the whole panorama of nature is one grand personification, lighted up throughout by consciousness and feeling. This is the reason why in all languages, material images and moral characteristics are so blended and identified. It is the law of association which thus connects the two worlds of sense and of sentiment. Sublimity in the one is the counterpart to moral greatness in the other; and beauty in the one is the counterpart to moral delicacy in the other. Both the graceful and the grand of human character are as effectually embodied in the objects and

* We may here state that as the air is the medium by which sounds are conveyed—so light may be regarded as standing in the same relation to those natural signs whether of colour gesture or attitude which are addressed to the eye. Much could be said respecting the adaptation of light to the moral constitution of man—arising from the power which the very observation of our fellow-men has in repressing, so long as we are under it, indecency or crime. The works of iniquity are called works of darkness.