

of the fine arts. Both proceed on the forgetfulness of that adaptation, in virtue of which materialism is throughout instinct with principle, and both in its colouring and forms, gives forth the most significant expressions of it. On this ground too we would affirm, both of state ceremonial and professional costume, that neither of them is insignificant; and that he who in the spirit of rash and restless innovation would upset them, as if they were the relics of a gross and barbaric age, may be doing violence not only to the usages of venerable antiquity, but to the still older and more venerable constitution of human nature—weakening in truth the bonds of social union, by dispensing with certain of those influences which the great author of our constitution designed for the consolidation and good order of society. This is not accordant with the philosophy of Butler, who wrote on the “use of externals in matters of religion,” nor with the philosophy of those who prefer the findings of experience, however irreducible to system they may be, to all the subtleties or simplifications of unsupported theory.*

9. Before quitting this subject, we remark, that it is no proof against the theory which makes taste a derivative from morality, that our emotions of taste may be vivid and powerful, while our principles of morality are so weak as to have no ascendant or governing influence over the conduct.

* The perusal of those works which treat scientifically of the fine arts, as Sir Joshua Reynold's Discourses, is well adapted to rebuke and rectify the light estimation, in which all sensible accompaniments are apt to be held by us.