

it not agreeable to know how the actions are performed, and is it not important that the emotions of surprise and gratitude thus excited should be repeated and enforced, until they become an enduring devotional feeling? In fine, whilst it is pleasing to reflect that the great authorities in natural science in times past have entertained the belief of the great Architect, and of the continuance of his government, it cannot be without its use to add strength to the same belief, from the improvements that are daily making in all departments of knowledge.

We must not omit to speak of the hand as an instrument of expression. Formal dissertations have been written on this. But were we constrained to seek authorities, we might take the great painters in evidence; since by the position of the hands, in conformity with the figure, they have expressed every sentiment. Who, for example, can deny the eloquence of the hands in the *Magdalens* of Guido: their expression in the cartoons of Raphael: or in the *Last Supper*, by Leonardo da Vinci? We see there expressed all that Quintilian says the hand is capable of expressing.—“For other parts of the body, says he, assist the speaker, but these, I may say, speak themselves. By them we ask, we promise, we invoke, we dismiss, we threaten, we intreat, we deprecate, we express fear, joy, grief,