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creations on what nature has given him. Thus all art worthy of the name is really a development of nature. It is true the eccentricities of art and fashion are so erratic that they may often seem to have no law. Yet they are all under the rule of nature; and hence even uninstructed common-sense, unless dulled by long familiarity, detects in some degree their incongruity, and though it may be amused for a time, at length becomes wearied with the mental irritation and nervous disquiet which they produce.

I may be permitted to add that all this applies with still greater force to systems of science and philosophy. Ultimately these must be all tested by the verities of nature to which man necessarily submits his intellect, and he who builds for aye must build on the solid ground of nature. The natural environment presents itself in this connection as an educator of man. From the moment when infancy begins to exercise its senses on the objects around, this education begins—training the powers of observation and comparison, cultivating the conception of the grand and beautiful, leading to analysis and abstract and general ideas. Left to itself, it is true this natural education extends but a little way, and ordinarily it becomes obscured or crushed by the demands of a hard utility, or by an artificial literary culture, or by the habitude of monstrosity and unfitness in art. Yet, when rightly directed, it is capable of becoming an instrument of the highest culture, intellectual, æsthetic, and even moral. A rational system of education would follow nature in the education of the young, and drop much that is arbitrary and artificial. Here I would merely remark, that when we find that the accurate and systematic study of nature trains most effectually some of the more practical powers of mind, and leads to the highest development of taste for beauty in art, we see in this relation the unity of man and nature, and the unity of both with something higher than either.