

scenery, in which the careless and happy hours of childhood were passed?

The intrinsic source of the pleasure which we experience from the contemplation of a painting is probably to be sought for in that principle of our nature, of more extensive influence perhaps than is generally supposed, which derives a gratification from perceiving the resemblance of actual or probable truth; or even, and sometimes in a higher degree, from the delineation of fictitious characters and scenes: and hence the art of painting is easily made the vehicle of the ludicrous and the horrible, no less than of the sublime and the beautiful: and, hence also, the painter may incur a considerable degree of moral responsibility in the exercise of his art. But this view of the subject, though fertile in reflections of great moment, and practically too much neglected, does not belong to the purpose of the present treatise.

SECT. III.

Heat.

FROM the consideration of the subject of light, the mind passes by a natural transition to that of heat: for these agents, though not necessarily or always, are in reality very often associated together: and they are each of them characterised by the want of that property which almost seems essential to matter, namely weight.