

after fatigue and whilst the active powers are sinking into repose, a feeling almost voluptuous. To this feeling the impatience of rest succeeds; and thus we are urged to the alternations which are necessary to health, and are invited on from stage to stage of our existence.

We owe other enjoyments to the muscular sense. It would appear that in modern times we know comparatively little of the pleasures arising from motion. The Greeks, and even the Romans, studied elegance of attitude and of movement. Their apparel admitted of it, and their exercises and games must have led to it. Their dances were not the result of mere exuberance of spirits and activity; they combined harmony in the motion of the body and limbs, with majesty of gait. They consisted more of the unfolding of the arms than of the play of the feet,—“ Their arms sublime that floated on the air.” The Pyrrhic dances were elegant movements, joined to the attitudes of combat, and performed in correct coincidence with the expression of the music. The spectators in their theatres must have had very different associations from ours, to account for the national enthusiasm arising from music and their rage excited by a mere error in the time.

This may remind us that the divisions in music in some degree belong to the muscular sense. A man will put down his staff in regu-