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John Gould Fletcher

THE

PRINCIPLES OF BEAUTY

ETC. ETC.

W. F. and G. H. D.

THE

PRINCIPLES OF BEAUTY

ETC. ETC.

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THE PRINCIPLES OF BEAUTY

AS MANIFESTED IN NATURE, ART, AND HUMAN CHARACTER.
WITH A CLASSIFICATION OF DEFORMITIES.

AN ESSAY ON THE TEMPERAMENTS
WITH ILLUSTRATIONS.
AND
THOUGHTS ON GRECIAN AND GOTHIC ARCHITECTURE.

BY
MARY ANNE SCHIMMELPENNINCK
Author of 'Select Memoirs of Port Royal' and other Works.

EDITED BY HER RELATION
CHRISTIANA C. HANKIN.

*"Unto us there is One only Guide of all agents natural, and He both the
Creator and Worker of all in all, alone to be blessed, adored, and honoured
by all for ever."*
HOOKER.

LONDON
LONGMAN, BROWN, GREEN, LONGMANS, & ROBERTS.
1859

"The admiration of what is grand, awful, and solemn,—the love of what is soft, elegant, and graceful,—the pleasure of what is new, brilliant, and surprising,—are indigenous in human nature: hence the three classes of beautiful expression which have found appropriate utterance, by means of each of the fine arts, in every civilised age."

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P R E F A C E.

THE Author of this volume gives the following account of the circumstances under which her attention was first directed to the investigation it contains.

It happened that being, as a child, resident with a near relative, whose health required great stillness, she was plentifully supplied, for her amusement, with books of prints of a superior class; among them were many works of architectural antiquities, ancient statues and costumes, and likewise the French edition of Lavater, which is remarkable for the physiognomic correctness of its outlines. "The books with which children are acquainted, being but few, seldom fail to inspire them with a lively interest." Lavater was of all these

the chief favourite, and the school-room of the little girl soon exhibited a large collection of profiles of the most frequent visitors to the family, a large proportion of whom, at that time, were persons of literary and scientific celebrity. She delighted to travesty these profiles with every variety of costume, and to puzzle the originals with their own likenesses. The different effects of the various costumes were very apparent. It could not fail to strike even a child, that while some completely disguised the individual or produced a burlesque incongruity of appearance, others gave a new and bold relief to the expression, and, as with the touch of Ithuriel's spear, bade the true character start up to light. The question naturally occurred, whence could arise congruity or incongruity of expression between the dress and the countenance ; and the unanswered question soon extended itself to other objects. When copying animals from Buffon, or drawing from memory any object which had struck her fancy, she would often ask herself " What can this lion, this oak tree,

this Roman soldier, this Cheddar cliff have in common with each other, yet they all produce on the mind the same impression of power? Or again, this wild antelope, this Grecian figure, this campanula, all affect me with an impression of gracefulness, yet what is there alike in the animal, the lady, and the flower?" The endeavour to discover a satisfactory solution to this problem occasionally occupied her mind from the age of nine years to that of twenty. It was not pursued long without suggesting another observation.

The expressions which pleased her in the various objects that struck her as beautiful soon ranged themselves under two classes; those, namely, which were found alike in the animate and inanimate creation, and those which belonged exclusively to man, as an intellectual and moral agent. While strength may equally characterise the statue of Hercules, Alpine scenery, the figure of a lion, or the giant limbs of an oak tree, the expression which marks wit, judgment, sensibility, genius, can be conveyed only by means of a me-

chanism peculiar to man. It was manifest, therefore, that there exist a universal physiognomy, the laws of which obtain equally in the whole domain of created nature, and a human physiognomy governed by its own laws, and affording far more vivid sources of interest and gratification both to the taste and to the heart.

Occupied with these thoughts, the Author occasionally entertained herself with making observations on the subject of pleasing expression in general, and of beautiful human expression in particular. When she was about twenty, she endeavoured to arrange her scattered pencil notes into a regular system, and to illustrate them by sketches of examples which had come under her notice. At this time, however, she proceeded but a little way in the execution of her scheme; and circumstances soon arose, which forcibly directed her attention to subjects of more serious moment.

Some years after her marriage, her husband, who possessed a cultivated taste for paintings,

accidentally met with the unfinished MS. Believing the main principles of the system there sketched out to be true, and that they might be useful in application to the productions of art, he requested her to rewrite the whole, and recommended her to be content with illustrations which, though falling short of her wishes, might be sufficient to render her theory clearly intelligible.

The foregoing details appeared in an introduction to the work alluded to, which was published in the year 1815, under the title of "A Theory of Beauty and Deformity," but as it then stood, it soon ceased to be an adequate representation of the Author's views. Her mind rapidly opened to the overwhelming importance of truths which bear immediately upon the moral and spiritual relations of man; and the intellectual results of her early search after the true principles of beauty became important in her estimation chiefly, if not entirely, from the collateral light they seemed to throw on interests affecting man as a moral and spiritual being. It

was her wish, accordingly, as the symbolical meaning of beauty, in all the varieties of its manifestation, burst upon her mind, to withdraw from the Public that work which contained only an intellectual system, and to substitute for it one which, while setting forth the same principles, should trace them through their manifold forms fraught with blessing and instruction, up to that eternal source in the Divine mind, from which she saw them to be the direct emanation.

The materials for such a work were carefully prepared by her during the last years of her life; but, through the weakness of advancing age, she was unable fully to execute her design. She left it, however, in solemn charge to two of her friends, to see that at no distant period after her death, these materials should be arranged and given to the world. Nothing has been added to the Author's own MS., but some of the results of her earlier investigations on the same subject are placed before the reader in an introduction to the present work.

We shall conclude this Preface with the Author's own words on her death-bed, concerning the responsibility under which she felt herself to lie with regard to this undertaking. "I wish," she said, "to discharge my trust as an author, in its full extent, to Him who gave it. And I believe that trust to have been to aid in the interpretation of the symbolic teaching of God in His visible creation, and to show to others what He has taught me of the manner in which we may make everything around us instinct, as it were, with the anointing of that Spirit which has been bestowed upon ourselves; how we may imprint on our own domain of taste and domestic scenery, those very same characters of beautiful moral expression which God has written on the face of nature."

Clifton, May, 1859.

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THE  
PRINCIPLES OF BEAUTY.

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INTRODUCTION.

OF BEAUTY AND THE STANDARD OF BEAUTY.

“WHAT,” it may be asked, “is Beauty?” One definition would be, “That which gives pleasure to the mind in objects of sense.”

The question will next arise, “What is that quality common to all beautiful objects, which causes them to give pleasure to the mind through the medium of the senses?”

Were we to put this question to different individuals, we should probably receive as many different answers; and were the inquiry extended still further to remote nations, or to distant periods of time, opinions would be proportionally far asunder.

Answers so different at first appear difficult to reconcile. To each one separately, the mind gives its assent. Yet while the one seems true, the next appears no less so. We feel ourselves susceptible

of being pleased alternately with oriental luxury, feudal magnificence, and Parisian gaiety. But when we analyse the constituent parts of these things, each of which we have separately pronounced to be beautiful, we are surprised to find them not only entirely distinct, but in many instances totally opposed.

Hence, in part, has arisen in certain quarters, a doubt whether there be or be not any fixed standard of Beauty,—and some persons have been led to conclude that if there be any such standard in a given age or country, it is a relative one, whose precarious existence depends on prejudice or accident. But the same observations open to us a different conclusion, and one at least equally entitled to consideration, viz., that the standard of Beauty, though real and permanent, contains in itself more than one character of beauty, and is capable of progressive development. The error of previous investigations will then appear to have been, that some one species of beauty has been taken for the whole of Beauty itself.

We have given as the definition of Beauty, that it is that which gives pleasure *to the mind* in objects of sense; but it is obvious that nothing but mind can give pleasure to the mind. If beauty therefore give pleasure to the mind, it must be because it expresses some quality which belongs to the mind. But it is requisite that beautiful objects should not only express

a mental quality, but that the mental quality expressed should be such as to call forth agreeable emotions.

Deformity is, in like manner, the expression of mental or moral qualities in objects of sense; but in Deformity, they are such as to excite painful or hateful emotions.

If we would find the basis for a perfect classification of all the moral and mental affections of which the *created* intelligence is capable, we must seek it by an analysis of those necessary conceptions of the Divine nature, from which all our notions of beauty and excellence are derived.

And it will also appear, that all the varied forms of beauty agree in this, that they suggest to the mind of man, and that without any process of conscious reflection, some one of the essential properties which belong to the Divine Being; and further, that such objects call forth emotions in the beholder, correspondent to the particular character of that Divine perfection which is thus presented to the mental vision.

The several classes of these emotions are gradually awakened in the mind of the individual, and successively developed in the history of nations.

First in man's history as a civilised being, and first in the history of each individual of his race, we find a recognition of an active and of a passive principle of external power. The human being first exerts its

## INTRODUCTION.

faculties upon what is not only external to, but greater than, itself,—the pleasure of the perception consists in the sense of a stability it cannot measure, and of an energy it cannot comprehend. Indefiniteness, incomprehensibility, are the first qualities which are perceived in outward objects,—and we may be sure that the impressions of *power*, of something encompassing it all round, which acts upon it, and upon which it cannot act, are those which first reach the infant, with the pleasing sensations of rest and support, as well as those of wonder and awe.

The Sublime is the name we give to an impression of power beyond our control, and of which the cause transcends our conceptions.

The Sublime is constantly receding before accurate knowledge and an enlarged experience. The savage, untaught to look through the long chain of second causes which so often hide the face of God from civilised nations, sees the Sublime in all the changes of nature. He hears the voice of the Almighty in the roar of the winter's torrent, trembles at His anger in the rolling thunder, and shrinks beneath His eye in the forked lightning. Thus is man first attracted by impressions which rouse his hitherto dormant faculties from the alternate apathy and sense of corporeal wants incident to the earlier stages of his existence; and in this attraction he is unconsciously arrested by the reflection of one of those

Divine perfections which are the basis of all our conceptions of the Divine Being, and which it is the perfection of created nature to apprehend through His works, and to delight in.

But the infant is gradually awakening to the knowledge that sympathy, as well as strength, has its use and charm. He now understands the loving pressure of the encircling arm, with as much satisfaction as he at first felt in the security of its enclosure.

A new class of impressions is now received from external objects, suggestive of love; condescension and tenderness; and the mind, expanded to receive the expression of another Divine perfection, has unconsciously formed a new standard of Beauty. The former standard implied the greatest stretch and tension of feeling; this springs from the state of gentle relaxation and reaction which immediately succeeds. The style of beauty founded upon the standard thus obtained, is what is popularly termed *Beautiful*, in the ordinary use of that word. We shall find it designated in the following pages as the “Beautiful proper.”

The being which has been thus aroused by impressions of power, soothed and nurtured by those of goodness, is now ready for action, ready also for fresh stimulants to its own perceptive powers; it enjoys quick movement, a rapid succession of objects, and

## INTRODUCTION.

startling contrasts. The babe begins to enter into the efforts to entertain and amuse its senses with a variety of sounds and objects. The mind is once again unconsciously affected by the reflection of one of those mysterious attributes of Deity to which its own nature is as mysteriously responsive. Another standard of Beauty arises upon it, which closes the wondrous procession,—for what can go beyond this last exhibition of love and power *united* in the effect of creative communicated *Life*? The style founded on this standard of Beauty is appropriately called in the following pages the “Vivid or Sprightly;”—it pleases by succession, brilliancy and contrast, and is suggestive of repeated acts, whether of beneficent causation, or of spontaneous fertility. It will appear on attentive examination, that no beautiful object, or, according to our definition of beauty, no object of sense causing direct pleasure to the mind, exists or can be conceived of, which does not fall under one or other of these standards of Beauty.

We are susceptible, however, of another kind of pleasure from the works of God, and one proceeding from a totally distinct source, and belonging to a different part of our nature.

The mind is capable of deriving a certain pleasure from the appreciation of *relations* among different parts of the same object or among different objects. These relations are in fact adaptations of means to

ends, and are an exhibition of *wisdom* and *intelligence* in the Divine Being — perfections, which from their very nature can be apprehended by the human mind only in their results. The sense of power, love, and creative energy may be conveyed to the mind under symbols, and become the objects of simple perception ; but *wisdom* can be perceived only in wise action, and can never become apparent without an act of *reflection*. Hence when the material qualities of an object convey the perception of certain properties of mind, we may call the beauty which pleases us “Direct beauty ;” when, on the contrary, we perceive by comparing the purpose with the plan of an object that the one is adapted to the other and our pleasure is derived from the correspondence of an act of our own mind with an act of the Supreme mind—the beauty may be called “Indirect or Reflex.” Thus the beauty which man perceives in the organic works of God is of this kind — it is not addressed in the first place to his emotions, but to his understanding.

The same object may exhibit both classes of beauty. Thus the *organic* or indirect beauty of a rose is quite distinct from its direct beauty : it possesses both ; but the pleasure of the “Beautiful” is felt at once in the sweetly smelling odours, the tenderly shaded colouring, the soft texture and graceful contour, while the mind derives a kind of secon-

## INTRODUCTION.

dary or indirect satisfaction from the symmetrical arrangement of the leaves, the proportion of the upper foliage to the lower, and the correspondence of one side of the plant to the other — and yet again may open by increase of knowledge to a sense of hidden relations and adaptations in the physical conditions of the plant, which will greatly deepen and enhance the pleasure that belongs to the apprehension of design. In reference to this source of pleasure from nature, an acute observer has remarked — “As to our *trees*, I have not skill enough to describe the mystery and enchantment which modern sciences, whether of light, or chemistry, or of vital growth, have filled them with for me. Their leaves, as they rustle, seem to murmur of the half-told secrets of all creation.”

OF THE INFLUENCE OF ASSOCIATION ON THE PERCEPTION  
OF BEAUTY.

The power of an object to call up agreeable ideas in the mind which beholds it, is that which constitutes it a beautiful object. It can do this only by virtue of certain laws of the human mind, which determine *what* ideas shall be called up in connection with any particular impression on the senses. What are these laws? *Why* is one set or class of ideas and correspondent emotions called up, rather than another? How was the association originally formed,

and on what does it depend? If the associations which lie at the root of the sense of Beauty are all arbitrary and accidental, depending upon time, place, and circumstance for their character, then can we find nothing in any facts which belong to the perceptions of Beauty, whereon to found a permanent and universal language; then could it not be truly said, even of the heavenly bodies, that "there is no speech nor language where *their* voice is not heard." But it is sufficiently obvious that some objects have a power inherent in themselves to excite one class of emotions, but are powerless to produce any other. The granite rock of ages, the volcanic mountain, the storm-lashed sea, may justly be termed inherently sublime; because they necessarily and in their very nature call up ideas of awe, and every individual who has ever existed, or whoever shall exist, will pronounce alike concerning them. There are, however, associations which depend on a totally different set of laws. A well-known anecdote will illustrate this distinction. The philosopher of Geneva, during his earliest and his happiest years, was one day walking with a beloved friend. It was summer; the evening was calm and delightful. The sun was just setting behind the noble tower of the church, its broad beams spread their attempered fires in one vast sheet over the clear expanse of the lake, and the painted skiffs that glanced over the transparent water

were tipped with vivid light. The two sat on a soft mossy bank, and enjoyed the lovely prospect. At their feet was a bright tuft of speedwell. Rousseau's friend pointed out to him the little pretty flower, the *Veronica Chamædrys*, as bearing the same expression of cheerfulness and innocence as the scene before them. No more was said. Thirty years elapsed. Care-worn, persecuted, and disappointed; known to fame, but not to peace, Rousseau again revisited Geneva. It happened that he one evening passed by the very same spot. The scene was just the same. The sun shone as brightly as before, the birds sang as cheerfully, and rose as merrily on the soft summer air, and the glittering boats skimmed the still surface of the lake as rapidly. But the house where he had spent so many happy hours was levelled to the ground. His kind friend had long slept in the grave. The generation of villagers who had partaken the bounty of the same beneficent hand, were passed away, and none remained to point out the green sod where that benefactor lay. He walked on pensively. The same bank, tufted with the same knot of bright-eyed speedwell, caught his eye. He turned away, and wept bitterly.

The *inherent* association was thus exchanged for a *casual* one, in the mind of the philosopher. Particular circumstances in his own life were recalled by the scene, with a vividness which for the time

rendered him completely inaccessible to those ideas of gaiety and life, which the objects before him were naturally fitted to suggest.

Under the head of inherent association may be included all the ideas and feelings with which the face of external nature is calculated to affect alike all mankind.

The bright animating cheerfulness of a fine frosty day, the first soft breath of spring, the contemplative peaceful hour of a summer's evening, will excite the same genus of sensation in every individual, unless some more vivid casual association accidentally divert it from its course.

Under the same class of association may be ranged, upon similar grounds, the expression of the human countenance.

The physiognomic expressions of strength and weakness, activity and indolence, and the pathognomic ones of anger, love, joy, and grief, are perfectly intelligible to all, and produce the same class of impressions upon every beholder.

And if the more delicate expressions of intellect, judgment, and imagination, be not so fully understood by persons of unexercised physiognomic tact, yet this want of perception arises not from the signs being themselves matter of arbitrary convention, but because, although the signs of expression are radical and inherent, they have not yet been studied, and

can therefore not be appreciated by every individual.

In all the stronger passions of the human heart, the pathognomic expression is universally and readily intelligible. And in general, all that is addressed to what may be termed the ground and radical feelings of human nature, speaks by means of universal or inherent association.

The association which transformed the face of the landscape, as related in the above anecdote, was not only casual and partial, as opposed to inherent and universal, but was strictly *individual*. Such associations come home more closely perhaps to the heart than any other, but they can never form the basis of any work of art, because they are powerless as means of communicating ideas or emotions from man to man.

Under the head of partial association may be ranged national associations.

The English "Rule Britannia" would in vain endeavour to animate an American soldiery, and the "Ranz des Vaches" draws no tears excepting from the Swiss. To this class belong the historic associations of the White and Red Roses of England, and the Tree of Liberty in France; the classical ones of the Olive and the Owl, symbols of Peace and Wisdom; the Laurel and the Bay, of Victory and Genius,—all those associations, in short, which have

been formed by circumstances affecting not an individual only, but a number of persons.

The power of objects, whether of nature or of art, to please or displease the mind, or rather to convey *ideas* to the mind, depends, as we have seen, on the character of the associations which belong to them: according to the sphere of those associations will be the sphere of their influence. From this we derive some interesting observations as to works of taste.

All those works of taste which are immortal are founded upon universal associations — they come equally home to every heart, under all circumstances of situation or education: on such associations Raphael painted, and Homer sang. They belong to no one age or country, but to *all*.

Partial associations give zest and popularity to works of taste, which chiefly turn on the manners, or fashions, or parties of the period or nation in which they are composed.

Inherent associations are the foundation of those notions of beauty in which all men agree, and casual associations account for those in which men differ. Perhaps the heart is never touched in the highest degree by any work of art which is addressed exclusively to either class of associations. We require for a language which is to reach our whole being, the recognition both of that wherein we agree and

of that wherein we are distinguished from others. By the first we are constituted human beings, by the last we are stamped with our own individual identity and personality. We find in this distinction the cause of the undoubted fact, that works which become standard, and are the admiration of centuries, are not often those which quickly obtain circulation. The effect of inherent association is continuous, but not vivid; universal, but not rapid; while, on the other hand, works addressed to the feelings of the moment and the fashions of a day, though they may possess equal merit of execution, can, it is obvious, retain their popularity no longer than the associations on which they were founded retain their influence.

Most instances of false taste originate in the misuse of the several classes of associations; especially in the misapplication of casual associations, or the introduction of individual associations (which have, as we have seen, no proper place in works of taste). Casual associations are in a false position when opposed to some inherent association, as in monuments suggestive of worldly sentiments in a building intended for the worship of the Eternal.

Individual associations are the fruitful cause of false judgments and false estimates in works of art. It is on this principle that, in every place where good taste has flourished, a collision of various and oppo-

site tastes has led to the correction of false principles of judgment, and to the recognition of some true standard of beauty. It was thus among the states of Greece, in Rome, in ancient Alexandria, and, in a lesser degree, it is thus in the capital, as distinguished from the provinces, in every nation.

Every province, every town, every individual possesses some peculiarity of interest or of incident, which forms casual and tends to false and peculiar associations.

As it is the class of inherent associations which alone depends on universal laws, so does it only properly belong to the scope of a work on the Principles of Beauty. It is obvious that Beauty, considered as a symbolic language, must be traced up to its source in the laws of inherent association. From this point of view, inherent association becomes to us the basis of a system of correspondences between the external world and man's moral nature. Such a system, divinely planned for man's instruction and delight, the Author of this work believed to be discoverable, and its fundamental principles form the chief subject of her inquiries.

Her original plan embraced, however, a farther investigation; viz. into the sources of moral and intellectual expression peculiar to man\*, showing the

\* Vide Preface, p. iii.

## INTRODUCTION.

application of this system to all the varieties of national and individual character.

With this subject, that of *Temperaments* is closely connected, and the Author found herself obliged to postpone the consideration of the laws of human physiognomy until she had been able fully to define the modifications which arise, in their application, from this source. Her work on Temperaments never extended beyond the sketch which appears in this volume. But her mind, in the latter years of her life, was comparatively little occupied with the merely scientific exposition of those observations concerning human character which would properly have found their place in a work on Physiognomy. Her strength, indeed, did not allow such an undertaking. Yet the several standards of Beauty applied in the first part of this work exclusively to inanimate nature, seem irresistibly to have suggested to her, before its close, those various types of human character which remarkably fall under the same classification, and are equally with natural objects revelations of the Divine character from which they emanate.

## PART I.

### OF BEAUTY.

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#### CHAPTER I.

##### **GERMINAL PRINCIPLES OF THE BEAUTIFUL, THE NON-BEAUTIFUL, AND THE DEFORMED.**

I.

As there is but one good, and that good is GOD; so is there but one Beautiful, and that Beauty is the picture of the moral character of GOD, reflected from His works to the heart of man.

II.

Good may be defined to be the moral character of GOD. Beauty to be the pictorial manifestation of that character in His works, which are His actions;—as in His revelation, which is His speech.

III.

And thus as in man, who is created in the image of GOD, each individual possesses an internal, vital,

C

self-acting principle, an outward voice of speech springing from the abundance of the central heart as its utterance, and an outward physiognomy of beauty; as every man has an energy emanating from within, whose actings bear upon objects without, and thus afford the external manifestations of the internal ruling spirit: so has GOD, who is eminently THE LIFE, all these three attributes; Good or Love unclouded, for His principle or life; Truth or Light, His garment, for His revelation; and Beauty, the glorious manifestation of that Love and Truth combined, in the works of His natural creation.

## IV.

And therefore, no doubt, it is, that the word of revelation itself pronounces, that the "heavens declare the glory of GOD," that "the firmament sheweth His handy-work," that "the earth is full of His riches;" and that every part of His glorious creation, both visible and invisible, in the heavens above, in the earth beneath, and in the waters under the earth, all are spoken of as praising GOD; that is, as manifesting His glorious perfections and attributes to His creature, man.

## V.

Beauty, then, consisting in the reflection of the Divine character from His external works, it follows

that he alone has a genuine eye for Beauty, who truly beholds that Divine character in the material world ; who feels the heart and mind of the Author in His works ; whose heart is prepared to enter into communion, through these visible manifestations, with that invisible principle of Love and Truth.

## VI.

Now as this needs a preparation of heart from above, so the book of Psalms terminates its noble concluding anthem of praise with the solemn behest, “Let everything that hath BREATH praise the Lord ;” —for they only who have the breath of The Spirit can effectually praise Him. Let not our souls, O Lord, be of the number of the dead ; for the living, the living, they alone shall praise Thee !

## VII.

Beauty is distinguished from the Non-beautiful, in that it conveys the reflection of the Divine character from the works of GOD to the feelings of the human heart ; whereas the Non-beautiful either does not present that moral image to the heart with equal definiteness, or else presents no such image.

## VIII.

Beauty is distinguished from Deformity, in that Deformity, while it does present an actual and deter-

minate moral expression, yet presents not that of the Divine perfection; but that of the worldly, the fleshly, or the diabolical image of the human heart as corrupted by the fall.

## ix.

Now the merely Non-beautiful, being destitute of *any* pictorial expression, comes not within the scope of an inquiry into the sources and modes of expression of Beauty and Deformity.

## x.

But Deformity, being based upon the actual though perverted expression of moral character, however travestied or fallen, does come, if not primarily, yet by inversion, within the scope of the inquiry of these pages.

## CHAP. II.

TWO CLASSES OF BEAUTY: PERFECT OR DIRECT ; IMPERFECT OR REFLEX.

## I.

As Beauty consists in the reflection of the Divine character to the heart of man from the material creation, so we may expect to find as many distinct styles of Beauty, as there are distinct species of perfection in GOD, susceptible of external manifestation through the medium of material expression.

## II.

But GOD is infinite, and His creation finite. In His spiritual creation, none even among His brightest saints can worthily reflect a part, and still less can any reflect the whole, of His august image. But yet every true child in that vast family called after Him, in heaven and earth, exhibits some one feature which renders his high paternity discernible, and dimly yet really reflects some portion of His glory.

So it is in the material world, wherein there is no work of His bountiful and sovereign hand which

does not exhibit the impress of His stamp-royal. Yet to the prerogative is also affixed the limit circumscribing it, a circumvallation which severs the finite from the infinite, the creature from the Creator. And thus, whilst every material substance is susceptible of showing forth some portion of the Divine glory, there is yet not one of which it may not be declared, that it bears but a fragmentary portion, dimly reflected, of the transcript image of its sovereign Creator's ineffable moral portraiture.

III.

And the various classes of Beauty are resolvable into the various classes of the Divine characteristics, which are susceptible of being manifested under material conditions.

IV.

Now these may, again, be resolved into two grand or primary classes.

V.

The first will in these pages be termed the Class of Perfect or Direct Beauty.

VI.

Beauties which belong to this class are addressed to the heart and affections. They eminently call forth emotions of pleasure and delight.

## VII.

The second class may be termed that of *Imperfect* or *Reflex Beauty*. It consists in those expressions of the Divine attributes in material objects which are principally addressed to the judgment and sense of fitness, and are only indirectly, through the medium of intelligence, addressed to the sentiments. It eminently calls forth the calm and pleasurable sentiment of satisfaction.

## VIII.

It might almost be said, that the Perfect styles are the exhibition of the Divine heart or moral character, which immediately find a response in the *heart* of man. The Imperfect are an exhibition of the Divine intelligence or wisdom, in the adaptation of means to carry out some blessed end, and are addressed to the heart of man, but through the media of *conscience and judgment*.

## IX.

The sea, the starry heavens, the glancing of diamond lights on a sportive stream, a glorious sunset or calm moonlight, are examples of the first class, or that of Direct Beauty.

## X.

As specimens of the second or Indirect species of Beauty, let us recall the exquisite beauty of cor-

respondence between the fanged roots, the gnarled limbs, the rugged bark, and rough foliage of the oak ; the beautiful adaptation of the slim and lofty stem of the palm to its graceful head ; and the two exactly corresponding sides in a human figure, or in a pyramid, or obelisk.

## CHAP. III.

DIRECT BEAUTY: THE SUBLIME (ACTIVE AND PASSIVE);  
THE BEAUTIFUL (PROPER); THE VIVID OR SPRIGHTLY.

## I.

Now the first style of Direct Beauty may be denominated the Sublime. It manifests the sovereign power, the supreme majesty, the illimitable vastness, the inscrutable mystery, of the great Creator, the Almighty Father of spirits, the Artificer of that wide universe, every part of which is stamped with His imperial signature.

## II.

The Sublime style, like the illimitable energy and repose of Him whom it dimly represents, exhibits two principles, manifesting themselves under two distinct, yet often closely connected, aspects.

## III.

The first or Active Sublime has, for its germinal principle, sovereign energising vitality and resistless force.

## IV.

The second or Passive Sublime has, for its germinal principle, eternal and impregnable permanence, endurance, and immutability.

## V.

Ideas of unlimited power, vastness, permanence, and inscrutability are equally attached to both, as also ideas of eternity, truth, and boundless space. But with the former we associate the ideas of active force and energy, whilst with the latter we associate those of fortitude and passive strength of resistance.

## VI.

To the former belong the volcano, the earthquake, the whirlwind, and the thunder-storm. To the latter, the expanse of the tranquil ocean, the vast, silent, and illimitable heavens, the glorious but solemn sunset.

## VII.

Both classes alike speak of GOD, the omnipotent Creator, the eternal living Soul and Fountain of life; but the one tells of Him as the resistless Sovereign; the other as the benign, eternal Upholder of all things.

## VIII.

Both speak of GOD : the one, as the central energy ; the other, as the central rest.

One, as immortal resistless vitality and power ; the other, as eternal immutability, faithfulness, and truth.

## IX.

Both equally tell of the supreme majesty of the Father of spirits, the GOD of hosts, the King of kings, and Lord of lords.

## X.

The second style of Direct Beauty may be termed the Beautiful or lovely ; as the former, the Sublime, might be termed the Grand, solemn, or magnificent.

## XI.

The germinal principle of the Beautiful, is love. It exhibits the Divine character in compassion, in mercy, in forbearance, in close sympathy, in healing tenderness.

## XII.

As the soft and silent moonlight, after the glories of a mid-day sun ; or as the cool dew descending in stillness from heaven, to refresh the arid and parched earth ; so this style of Beauty especially manifests GOD as the compassionate restorer, reviver, and healer ; as the high and lofty One that inhabiteth

eternity, descending to have mercy on him of a broken spirit and a contrite heart; neither bruising the broken reed, nor quenching the smoking flax, but nourishing and cherishing the children of men, as the Saviour of His people; loving them as the members of His body, and of His flesh.

## xiii.

Thus the pensile willow bends over the head it would screen from the scorching sun, or from the pitiless brunt of the storm; the sinuous path accommodates itself to the musings of the wayfarer; and the silent stream, instead of rushing on in one undeviating headlong course, leaves its own native alpine heights, to wander unobserved through many a lowly hidden dell, and turns as it were aside, to refresh with its cool healing waters, and sweet musical flow, not only the giant oak, and wide-spreading cedar, but also the lowly grass, the pure lily, and the concealed but fragrant violet.

## xiv.

The third style of Direct Beauty is again totally distinct from the two preceding ones. As the first typifies the majesty and grandeur of the Divine Being, and the second shows forth His tender lovingness, so does the third especially manifest His renovating vitality, His rich and endless succession

of gifts and fertility. This style is the Vivid or sprightly. It exhibits the Divine bounty in replenishing and recreating with ceaseless variety, and in stimulating by an endless succession of exhilarating change.

## xv.

Exuberant life, activity, joyousness, and gaiety, with inexhaustible succession, are its germinal principles.

## xvi.

To this style of Beauty belong the sportive flashes of variegated light on the rippling surface of the sunny brook; the sprays brilliant in sparkling frost; the gladness of sportive animals; the vivid glancing of bright insects, gay butterflies, and sparkling jewels.

## xvii.

This style, in short, typifies the infinite variety of little gifts and stimuli, each in its season yielding its brightness, and gladdening with playful sparklings the habitual routine of daily life; showing forth by the physical, the yet more abundant supply of spiritual gifts, which day by day delight and renew the inner man; it bestows the Father's smile of welcome and blessing on each day and hour, as its duties, and trials, and discipline arise.

## xviii.

Such are the three Direct Styles of Beauty, which may be considered as dimly shadowing forth the attributes of the Triune Jehovah: GOD, as Sovereign and Father; GOD, as Saviour, healer, and redeemer; GOD, as Comforter, and replenisher with exuberant gifts and endowments.

## xix.

If we ask why it has pleased GOD to appoint material creation thus dimly to shadow forth His Triune perfections, we may perhaps be allowed to conjecture that it was not only given as a training preparatory to the more distinct revelation by His word, but that as man himself possesses a triune existence after the image of GOD, he was intended, when renewed, to apply the key by which to unlock the portraiture of his Lord in the visible creation, and also by contemplating that image to become transformed into its likeness.

## xx.

And thus, whilst the revealed written word of GOD unfolds His character, declares His will, and lays down His precepts; whilst it pronounces their sanctions, and promulgates the high destiny to which His creature man is invited; the wide-spread volume of His works, the universal face of nature, is another

manifestation of the same character; a corroboration of the truth therein revealed to the spiritual, through the medium of the natural, senses. And hence, under the light of Revelation, the universal face of nature becomes one vast moral mirror, in which the finger of the Spirit not only points out to man the attributes of the Divine image, but likewise holds it up to him as that in which he may contemplate the capacities of his own moral being.

## xxI.

Nor is the succession of these various styles of Beauty, in the volume of nature, wholly dissimilar to the various phases wrought by the love and wisdom of the same Almighty Author in the experience of perhaps every human heart.

## xxII.

For man in his earliest stage essentially dwells alone. He finds himself an isolated being, placed in one vast, illimitable, and inscrutable solitude. Not only the untutored savage, who, wandering in his lonely forest, hearkens with terror to the voice of GOD in the mountain torrent, or trembles before His anger in the roar of the avalanche or the glare of the thunder-flash; but every child of man, whether in the uninhabited wilds of Africa or among the countless multitudes of the thronged city, may be said

truly to dwell in desolate solitude, who, surrounded by impenetrable mystery, and to himself an impenetrable mystery, neither knows whence he comes nor whither he is bound. Man wanders in solitude till the eye of his spirit sees Him who is to the eye of sense invisible, until his heart recognises the bond between himself and GOD, and he becomes united to society by being bound through Him to his fellow-men. In solitude he must remain till he sees his true relation, not only to his Creator and to men, but also to the natural world around, until a light is shed on his final destiny, as well as on the path leading to it, and a voice has said in power, "Peace, be still," to the conflicting elements in his own heart, a peace which will be as a light to his feet, and a lamp to his appointed path, in threading the otherwise inextricable maze of human life.

### xxiii.

Man, whilst dwelling in severed loneliness, has a heart oppressed with a sense of vast and indomitable power, which he contrasts with his own littleness, and is crushed by the comparison. The invisible is essentially to him an unknown GOD ;—he can therefore have no testimony that he pleases Him, still less can he walk before Him. He quails before the inscrutable Supreme. His GOD is a resistless energy, a consuming fire. He dwells in awe.

## xxiv.

But the Spirit of GOD breathes around, and leaves no heart of man wholly unvisited, and man under the teaching of the Spirit gradually discerns order and wisdom amidst the chaos, benignity amidst the power. He views the tranquil ocean, the stated and salutary recurrence of seasons, the revolutions of the starry heavens, of the sun and moon, the alternations of day and night, labour and rest, and amidst the power he recognises the beneficence, the permanence, the wisdom of its wielder. He not only begins to feel that GOD is, but to awaken to a hope that He may be a rewarder of them that diligently seek Him. He seems to hear a voice pleading within Him, — Seek thou My face ; — and the very inmost depths of his heart seem ready to answer, — Thy face, Lord, will I seek. *Veneration* and *reverence* and permanence of trust succeed to fearful awe.

## xxv.

But as the holiness and love as well as the power of GOD are unfolded to the human spirit, the heart is prepared to respond to the tidings of that greatest of all the gifts of GOD, which truly unites both mercy and truth in love and power. Man now finds peace in believing. He sees in GOD a loving and merciful Saviour, a shepherd who will not permit

him to want, who maketh him to lie down in green pastures, who leadeth him beside still waters, who restoreth his soul, who carrieth His lambs in His bosom. He learns of a truth, that to acquaint himself with GOD is to be at peace. The affectionate love for his Saviour is united to veneration. There is to him a new heaven, and a new earth. All on earth is beautiful and sweet, for all henceforth speaks of heavenly love. He has a pure fountain of love and peace with GOD within, which overflows in sympathy with all men, and all creation around. Sweeter is the view of Him than honey and the honeycomb. He has learned that GOD is *love*, and his heart rests in that *love*.

## xxvi.

But love is a living active flame. Who can love GOD and not wish to go forth and serve Him? Lord, what wilt thou have me to do? Then the outward word of GOD is searched, the providences of GOD are pondered, His inward word is listened to, for the answer. There is spread before each man that peculiar path of daily life which our Lord has appointed for him, and in which He will meet him, and walk with him, and bless him. Then does man's heart open to impressions of *life* and *gladness*, and to all the little renovating joys which the Lord has appointed to refresh, as with soft, bright, and sunny showers, the dusty well-trod road, and to

enable him to walk with renewed alacrity in it. O how sweet, to those who see the mighty Giver in each little gift, are the glad influences of light, and life, and purity, and gaiety, the sparkling up of the living water from the deep Rock, hour by hour ; the glancing of sportive light from the Sun of Righteousness on the minute but blessed detail of loving Christian domestic life, and the hallowed pleasantnesses and poetry of its habitual duties.

## CHAP. IV.

## REFLEX BEAUTY, OR ORDER.

I.

WE will now speak of Indirect or Reflex Beauty.

II.

It is distinguished from Direct Beauty in that the pleasure imparted by it is not a vivid emotion affecting the feelings by an immediate perception, but is rather a reflex tranquil sentiment of satisfaction.

III.

The first class of Beauty, or Direct Beauty, excites the *emotions*; the second satisfies, if we may so say, the *conscience* of good taste.

IV.

It is addressed, not so much to our delight in what is beautiful, as to the sense that where fitness is lacking, there is a want of that foundation without which no beauty can subsist. Its presence may not impart positive pleasure, just as correctness in grammar

could not alone constitute a beautiful work ; yet a flaw in grammatical accuracy, like a false note in a fine piece of music, would mar the effect of the whole. So fitness, though not in itself beauty of the first order, is that without which there can exist no beauty, and therefore, the perception of it does bestow pleasure, though in an inferior degree.

## v.

The class of Reflex Beauty we term *Order*.

## vi.

It shows forth the Providence of GOD, and His unity of design, in the adaptation and selection of means to an end, those means in their united action helping and mutually subserving each other.

## vii.

To those who *rest* in its contemplation it especially shows forth His wisdom and His goodness ; for the longer it is dwelt on, the more the satisfaction and tranquil conscience of approval it inspires.

## viii.

The indirect class of Beauty we have spoken of as exhibiting *order*, may be also designated as *organised*, and is, in its germinal principle, an adaptation of means to an obvious end.

## ix.

It includes Symmetry, Proportion, and Correspondence.

## x.

Symmetry consists in similarity of measure and form in the corresponding parts of the same object. As the right and left sides of the body, or the limbs of a human being: or, in works of art, the two wings of a Grecian building, or the equal size of all the columns in the same colonnade.

## xi.

Proportion consists in the relative correspondence of measure in contradistinction to symmetry, which consists in similarity of measure. So that the rule of proportion applies to parts alike in form, but varying in dimension, according to a correctly graduated scale. As for example, the pipes of an organ or the strings of a harp, from the deepest double bass to the high counter alto; or the limbs of a tree which diminish from the base of their giant contorted arms, widely extending their expanse of shadow, to the flexible delicate twigs which play upon the crown at their summits.

## xii.

Correspondence is distinguished from symmetry by not possessing the same *measure*; it differs from proportion by not exhibiting similarity of *form*. But it is connected with them both, in that like them it

establishes a certain relation among the various parts with which it is associated, conspiring to the same end in the same structure.

## xiii.

Thus the bellows, the wind-chest, the pipes and the keys of an organ, though neither formed to the same measure nor modelled after the same form, yet all correspond with one another, inasmuch as they all conspire to the same end in the same structure. And they are, moreover, all constructed on such a scale, that the bellows shall exactly correspond with the capacity of the wind-chest, and that again with the number of stops and pipes to be inflated in that particular organ. Nor would any one part constructed for a chamber organ be available for that of the concert room or the cathedral.

## xiv.

Again, the teeth do not resemble the tongue, the hoofs, or the claws of an animal either in size or form; but they are constructed in exact correspondence with each other; so that a particular system of teeth always involves a corresponding construction of claws or hoofs; and so indispensable is the correspondence between different parts of the same animal, that it has often been said of Baron Cuvier and of other naturalists that the examination of

any one perfect bone would go far towards enabling them to reconstruct a model of the whole animal frame of which it formed a part.

## xv.

Now it has often been erroneously supposed that symmetry, proportion, and correspondence are necessarily integral parts of every beautiful object; but they are, in truth, only so when used in the class of Beauty we have called **Reflex**, and there only when the manifestation of Order is obviously required to the attainment, in perfect completeness, of a certain end.

## xvi.

That this is, in truth, the fact appears from the consideration that very many of the highest styles of Direct Beauty do not admit these conditions, and that, unless in fulfilment of a design of Order, they are felt to be absolute disfigurements.

Thus the wild rose or hawthorn are not improved by being shorn into an even-lined quickset hedge, nor are trees embellished by being trimmed into artificial figures or regular geometrical shapes.

## xvii.

That which constitutes Beauty is the expression of the Divine perfections,—of the attributes and moral character of the ever-blessed God.

## xviii.

In those cases, therefore, in which an organic design is obvious, then and then only is it beautiful to see the orderly and providential arrangements of various parts contributing to its execution ; for then only do we behold in them His providence, His wisdom, His order. And the reason why this class of Beauty does not produce the lively pleasure of the First class probably is, that it requires a more continuous and steadfast observation, and inferences drawn from experience, before it sinks down through the mind and reaches the heart. Hence it produces a tranquil *sentiment* instead of exciting a vivid feeling ; for what is sentiment but a feeling habitually associated with an idea ?

## xix.

And that the pleasure of this style does arise from the manifestation of the Divine character of wisdom and order exerted for beneficial ends, will be obvious if we return more closely to the consideration of Symmetry, Proportion, and Correspondence.

## xx.

Thus with respect to Symmetry, which, in the restricted sense in which it is here used, applies when the object is twofold and uniform, as the two sides of the same face.

## xxi.

It is obvious that each half is in precisely the same circumstances, and has to contribute precisely in the same degree and manner to one and the same action as its fellow half, and that it has been similarly constructed for that very purpose. If then the formation of the one part be perfectly adapted to its end, it is apparent that the other half, which is to bear an exactly similar part in achieving that end, must itself be precisely similar; for if one be perfect, no other can surpass it. Perfection can admit neither of inferior nor of superior degrees. They must then in the very necessity of their condition be formed alike, or else one must be faulty.

## xxii.

And this similarity pleases because it marks the consistency, and truth, and perfection of that Creator who, under the very same circumstances, always acts in the very same way, because it is, in fact, the perfect way.

## xxiii.

In the same manner does a graduated Proportion, augmenting from its point of commencement to its full volume and then diminishing to its close, likewise impart pleasure, because it marks unity of design, and that progressive development, which is a condi-

tion of the sustained exercise of power and vitality subservient to order. It pleases by the fixity of intention manifested from its origin to its final close, when, sinking into quiescence, it exhibits the rest and seal of a perfectly achieved work,—the completed execution of a regular design evolved from its incipient germ and maintained through each step of development, to its prepared and satisfying termination.

## xxiv.

The same species of pleasure is produced by Correspondence, or the relation of various differing parts in forming one organised whole.

## xxv.

The root, the trunk, the branches, the foliage, the blossom, and the fruit of a tree, are all dissimilar. Yet though not alike, they all bear an obvious relation or correspondence. And that correspondence renders a powerful testimony to the unity of plan and wisdom manifested in the achievement of the end proposed by the Almighty Creator.

## xxvi.

For although the source whence we derive the pleasing sentiments arising from Symmetry, Proportion, and Correspondence, may perhaps not become

apparent to the mind without some consideration as a distinct object of thought, yet the deep underlying sense which they awaken, of the wisdom, and providence, and permanence of GOD's laws, does really, though perhaps almost unconsciously, affect the heart-springs, with a feeling of affiance, peace, and security.

## xxvii.

He who is subjected to their unobserved influence may be compared to a traveller, who having long wandered about by night on some cold bleak common, unable to shelter himself from the pitiless storm, suddenly arrives at his friend's house, and there, besides being greeted with a kindly welcome, finds himself in a comfortable sheltered apartment, with the thick curtains closely drawn, the easy chair set, the bright candles lighted, the cheerful fire blazing, the hearth well swept, and the tea urn sending forth its piping column of steam; each is, indeed, a very little thing, yet all in their combined relation attest to the traveller's heart, before one word can reach his ear, that he is welcome, that he is dear to the master of the house, and that that master's heart and watchful thoughts and actings, have long beforehand been exercised in providing for his reception, as that of a cherished friend. Now the cause of the sense of comfort, peace, and gladness thus produced would perhaps scarcely be apparent,

without consideration, to him whose heart yet most warmly experienced its influence. For the effect itself would not consist in any one decisive, overwhelming, palpable benefit, but would form the result of the combination and just adaptation of many things, each of them separately so small as to be almost imperceptible, and so common, as singly not to attract even a momentary attention. And who does not feel his heart respond with its deepest glow to that thoughtful and watchful love, whose combined workings are rich in effective blessings, even whilst the various items of which those blessings are compounded are separately so minute as to elude distinct observation, almost as if purposely, and to bless, whilst avoiding the obtrusion of any visible claim to our gratitude ?

## xxviii.

And here let one observation be added, of which I deeply feel the truth. How much of the peaceful and refreshing influence produced by the contemplation of natural scenery might, if examined, be resolved into sentiments — never perhaps brought into the region of distinct thought — arising from the heart's perception of the exuberant bounty and tenderness of GOD, and from the heart-cheering and heart-sustaining but uninterpreted feeling of His continuous and unslumbering love.

## xxix.

There is also one other abundant source of the pleasurable sentiment imparted to the mind by the class of Beauty we have styled Order.

## xxx.

The combination and mutual dependence of the various parts in GOD's organised works not only exhibit His wisdom, but may be said to typify brotherly love and mutual assistance amongst creatures linked together in one social body, as in a family, a household, a community, a friendship. The arrangements of the natural world thus illustrate the Divine mind with regard to those of the moral world, and give a pattern and a sanction to unions formed alike by GOD, whether in relationships and connections, affording augmentation of strength by increase of volume in one and the same stock, or in friendships, and unions of choice, springing up from mutual wants and affinities, and imparting additional fertility by means of new grafts of mind and thought, and feeling.

## xxxI.

For unions of relationship impart strength; unions of choice, fruitfulness.

## xxxII.

Thus do the right and left arm help each other as

equal brethren. The directing head and executing hand give us pleasure, as manifesting and sanctioning the relative position of father and children, elders and younger, rulers and subjects; and thus the constituent parts of Indirect Beauty give us pleasure because they present in physical nature an institution corresponding with GOD's moral appointments.

## xxxiii.

They are, in truth, a sacramental type of great primæval facts and principles lying at the very foundation of the whole social edifice.

## xxxiv.

And that this is the one true source of their beauty, and of the pleasure they bestow, will at once appear by observing that under other conditions they are neither beautiful, nor afford pleasure.

## xxxv.

Thus a horse cannot be beautiful without two corresponding fore legs and two corresponding hind legs, because they bear a mutual part in action, and are indispensable to each other. A horse born with only one of each, would be an incomplete, because useless monster. But two answering alleys in a parterre, as they do not help each other, mark not unity of intention but poverty of ideas. So tautology in

writing does not infuse added vigour, but manifests only penury of thought and destitution of expression.

## xxxvi.

And we shall universally find, in every case in which Symmetry, Proportion, and Correspondence do not mark both the unity of one organised design, and the brotherly co-operation of distinct yet united parts, that they cease to be beautiful, and lapse into a weariful monotony and *jejune* formality. The oppressed mind and active imagination turn from the soulless corpse, and, burying the dead out of sight, seek vitality in some living exemplification of the same principle exhibited in a new form.

## xxxvii.

Boundless novelty of application with immutable permanence of principle is the glory of creative power. In nature we have, as an exemplification of this, the principle of gravitation, which coerces at once the solar system in its evolutions, and the apple in its fall: in works of art, Gothic architecture, which symbolises Christian principle in every variety of form, from the foundation of the pillar in the immoveable socket, *īn, ēdēn*, to the orb or boss in which its triune and opposing springers meet and are united in one; or from its buttress, deep-rooted in the earth, to the lofty and floreated pinnacle which crowns its summit, and, rich in sunbeams, points up to heaven.

## XXXVIII.

The principle of variety in unity, is in Beauty that which active good works, on the deep foundation of Christian faith, are in religion. In both it enables the human heart and mind to enjoy, at one and the same time, the apparently incompatible pleasures of love of activity and love of rest; love of activity in multiplied applications, and love of rest in permanence of principle.

## XXXIX.

Thus has it pleased GOD to show forth the glory of His Divine character, even to the extreme ramification of His material creation;—and to exhibit it to the *heart* in works of Beauty, as He exhibits it to the mind and conscience in works of utility.

## XL.

It is observable that, in a Perfect Intelligence, the subservience of means to ends supposes direction, but not curb or limitation. But in man, where the nature is fallen and imperfect, the intelligence and the spirit differ from the native impulse, and hence the directing spirit or intelligence assumes the character of conscience, and of a restricting curb.

## XLI.

Both classes of Beauty, when unlocked by the key of revelation, not only unfold much of the mind of

GOD, but become very helpful in throwing light upon that renovated character in which restored man is to be formed in His likeness ; and this is, no doubt, the root of the constant use of material objects in Holy Scripture, as types, symbols, and illustrations.

## XLII.

For Scripture puts into man's hand the key to the sacramental use of nature. It unfolds the invisible truth reflected by the beam of the Sun of Righteousness from the outward visible sign. Blest is he who, beholding the sign, has an understanding heart to discern the thing signified.

## XLIII.

But not the outward world alone upholds to man, as in a mirror, the reflection of the glories of GOD, but his own body also exhibits to him, a constant *memento* of the subservience which should subsist between Christ the Head, and His body, the Church ; of the brotherly help which should mutually be rendered by different members of a body politic, whether the Church, or a household ; and of the sympathy of the whole, with the joy or suffering of each individual part.

## CHAP. V.

COMPARATIVE VALUE OF THE VARIOUS STYLES OF  
BEAUTY.

I.

WE have now enumerated the various styles of Beauty, and have designated the germinal principles of each.

II.

Perhaps the question may arise—But of these various styles, which, in truth, possesses the most Beauty? Which is best? Which is worst?

III.

It can only be replied with truth,—Neither is best, and neither is worst.

IV.

For all show forth some characteristic of the ever blessed GOD; all manifest some moral character to be reflected from those who bear His living image.

## v.

Now everything in GOD is absolutely perfect.

## vi.

There is in Him neither first nor last, greater nor less. He is that complete circle of perfection from the centre of which every ray is equal.

## vii.

No one radius in the circle can be increased or diminished without destruction to the perfection of the whole figure.

## viii.

Each style of Beauty being then the representation of some moral attribute in the Divine character, is therefore complete and perfect in itself. Nothing can be added, nothing can be taken away.

## ix.

Nor can excellence be compared in things which, issuing from the same source, are yet wholly dissimilar in their form and office; thus the bark, and the foliage, and the blossoms of a tree cannot be compared, though all be equally the offspring from one and the same root.

## x.

The various radii of a circle, though springing from one and the same centre, yet occupy in many instances opposing sides of that circle, and this, although they in truth all converge until they actually meet, and unite in one and the same point of junction and departure.

## xi.

So is it with the various styles of Beauty.

To man, placed in the circumferent circle of the material world, they are seen as always occupying distinct and frequently opposing positions.

## xii.

For it is not given to the creature, however excellent, to reflect more than one small fragment of the Creator's perfections.

## xiii.

To man's eye, then, these may often appear incompatible, as they really are incompatible in relation to his own limited heart and mind.

For how can that which is filled by a drop, receive and contain the whole expanse of the ocean?

## xiv.

But whilst incapable of more than a fragmentary transcription either on the works of creation or on

the little tablet of the human heart, yet, as in truth all the various species of Beauty emanated originally from Him who is the source of life and of every good and perfect gift, so in their ceaseless undeviating flow do they unite, forming one perfect and harmonious whole in the mind of the great and Almighty Father, the Omnipotent and Universal Sovereign, the Healer and Refresher of all His creatures.

## xv.

And, as material things can each receive or reflect only a part of Beauty, and as the power of expression in each is limited to its own part, so in the finite creature man, is each individual fitted more particularly to discern and appreciate some one particular beauty.

## xvi.

And each man will prefer some one style above others; not because really in itself more excellent, but because he is individually so constituted, as to find that one the most adapted to his own heart and taste.

## xvii.

Thus, as the bounding gazelle has not the choice of exhibiting the stately tread of the ponderous elephant; nor the lion that of assuming the gentleness of the dove; so neither can the man whose soul

has been thrilled by the death-fires of Teshoo Lom-boo \* bear with the impudent prettiness of a Moresque building. Nor can he who comes fresh from the spirit-stirring gaiety of the one, endure the overpowering and awful gloom of the other.

## xviii.

The consideration, then, of the various styles of Beauty has shown that they render the same testimony as every other knowledge.

And taste and science both alike proclaim how infinite is GOD, how circumscribed is man.

## xix.

How does every good and perfect gift come from above; and how small, how very small, a portion of each, whether in spiritual truth, in scientific knowledge, or in perceptions of beauty, can any one of the sons of men receive in the narrow limits of his spirit, his heart, or his mind.

## xx.

GOD opens His bounteous hand, but how soon are His petty creatures more than replenished with good.

\* See account of Funeral Rites in the capital of the Great Lama.  
—*Turner's Embassy to Thibet.*

## CHAP. VI.

ADJUNCTIVE MODES UNDER WHICH THE VARIOUS STYLES  
WHICH BELONG TO DIRECT AND INDIRECT BEAUTY ARE  
SUSCEPTIBLE OF MANIFESTATION.

## I.

WE are not aware that the material world exhibits any other classes of moral expression than those which have been considered.

## II.

The two classes of Direct and Indirect Beauty possess each a permanent and immutable foundation in the nature and constitution of things, and include what may properly be called the Substantive Styles.

## III.

In a word, they are the eternal and unchangeable appointment and utterance of Him who alone is eternal and self-subsistent without variableness or shadow of turning.

## IV.

Nor can any species of Beauty, not included in this original utterance, be devised or instituted by the

ingenuity of man; for it belongs essentially and exclusively to GOD to *create*.

## v.

Man can only arrange the stores his Father has so richly bestowed upon him; and hence those styles of Beauty which the Creator has instituted no power of the creature can either abrogate or multiply.

## vi.

Like the ocean, the earth, the forests, the animals of the visible world, or the moral or mathematical truths of the invisible, they remain open to the uses of man, they are subject to his cultivation, they present to his industry mental and corporeal fields for that labour to which he is appointed, and, by their capability of varied adaptations, they furnish multiplied uses, to which he is invited.

## vii.

But his relation to them is that of labour, not that of creation. It is eliciting, discovering, not originating; it is adapting, combining, not forming.

## viii.

This is expressed by the Hebrew word בָּרָא *bara*, to *create*, in contradistinction to תָּשַׁׁע *asah*, to *make* or *manufacture* out of material already created.

## ix.

Man can, in like manner, add no new truth, nor abolish any old one; though he may discover the one or forget the other.

## x.

Truth, like light, is at once the most ancient, the most joyous, and the brightest of all things. Light is the garment of the Eternal, who is Truth.

## xi.

Yet, though man is essentially a creature, and not a creator, he is a creature formed both in the image and in the likeness of GOD. He exhibits not only the triune life, the inseparable and yet distinct united lives of body, soul, and spirit, within which (in the case of the renewed man) the Shekinah dwells, as of old in the sanctuary of the consecrated temple; but originally created so as through Christ to be susceptible of a re-creation in the moral image of GOD, he is endowed with energy, love, and activity, and, as GOD's vicegerent upon earth, he possesses the power of so fashioning matter as to express the *thoughts* of an intelligent being.

## xii.

For, though man cannot intrench on the Divine prerogative to create, he is distinguished from all

other creatures by the power of freshly combining old materials to new ends with inexhaustible variety of invention.

## xiii.

Thus when naturalists have defined man as a tool-using animal, one who elicits new products from old materials, and new uses for the good which GOD has bestowed upon him, they have emphatically defined both the limit and the prerogative of man.

For what are the wonders of the printing-press, the steam-engine, those of electricity and the voltaic battery, but fresh combinations, or new discoveries elicited from the stores which GOD has been pleased to create for the blessing of man ?

## xiv.

Now the same condition which applies to the principles of mechanics, mathematics, or natural philosophy, in respect of the useful arts, likewise obtains respecting the principles of Beauty, and their laws of manifestation in the productions of the fine arts.

## xv.

And, whilst man can add no one style of Beauty to those instituted by GOD, he yet has had them bestowed upon him for the exercise of his knowing faculties, his imagination, and his moral sentiments; and, by various applications of labour, he can elicit

new results, produce varieties of new embellishments, and subject each style to various phases of modification.

## xvi.

We have spoken of the styles of Beauty, as they were instituted by God in the kingdom of Nature, under the name of "Substantive Styles."

## xvii.

We will now make a few observations on what we may term the adjunct modes or phases, under which the substantive styles of Beauty may be reproduced in the works of man; from which it will appear what varieties of impress his labours may, at his pleasure, impart to them, and what modifications they may receive from his hand.

## xviii.

And first, the adjunctive phases of Beauty may be broadly classed under two heads: the "Natural" phase, which represents the unaltered works of God always predominating over the traces of man; and the "Cultured or Artistic" phase, in which the material world is fashioned by man's intelligence to subserve the purposes of his social life.

## xix.

The one phase has freedom for its basis; the other, comfort and social accommodation. The one has for its field of enjoyment the works of GOD, His providence, and one's self; the other, that of the social tastes and affections and the pleasures arising from the various relations of men to each other, and that of intellectual advancement.

## xx.

Wildness, liberty, exuberance, fertility, untutored negligence of art, and freedom from all trammels, are, in various degrees of modification, inseparable characteristics of the first.

## xxi.

Neatness, order, regularity, fitness, perceptible rule, arrangement and design, are likewise, in various degrees, indispensable characteristics of the second.

## xxii.

Thus, in a picture, the tranquil expanse of ocean, an oak tree, the sun setting in lurid clouds over the vast and desolate expanse of Bodmin Moor or the passes of the Alps, belong to the Natural phase of the Sublime.

## xxiii.

A magnificent royal funeral by torchlight, a coronation in Westminster Abbey, a long military array, belong to the Cultivated phase of the Sublime.

## xxiv.

The clear and still Bay of Naples, girdled with the beautiful woods and hills, and distant mountains of Italy, or a clear glassy lake surrounded by willows reflected on its surface, would be represented in the Natural Beautiful.

## xxv.

Much of Mozart's music, the Façade of the Parthenon, the interior of the Crystal Palace, belong to the Cultivated phase of the Beautiful.

## xxvi.

In a landscape, bright flowers and cattle enlivening the meadows, and many effects of light, would present the Natural phase of the Vivid.

## xxvii.

The ornamented ball-room, the Crystal Palace fountain, the gay golden saloon of the Alhambra, the Koh-i-noor diamond, belong to the Cultivated phase of the same style.

## xxviii.

Now, it will be observed that in each set of these examples there is no change in the style of Beauty. The change is only in the *phase*, under which the same style appears.

## xxix.

These adjunct modes possess no independent existence, but, like the major and minor modes in music, are merely *temperaments*, by which each substantive style may be varied, so that whilst the same subject finds its utterance, that utterance is addressed to a different set of intelligences and habits.

## xxx.

And hence, when man adopts the principles of Beauty in the fine arts, in proportion as the natural phase is adopted, in that proportion the unaltered work of GOD will appear in its native state; the part of civilised man being kept wholly subordinate, and not only coalescing, but almost merging in the other.

## xxxi.

When, on the other hand, the cultivated phase is adopted, the works of GOD are used in subservience to the display of the signature of man.

## CHAP. VII.

GRADATIONS OF THE PHASES OF BEAUTY.—NATURAL PHASE — THE WILD.—THE PICTURESQUE.—THE PASTORAL.

## I.

BOTH the Natural or Divine, and the Cultivated or Human phase, may be adopted in various degrees of intensity, and each phase is susceptible of modification of character, according to the degree in which indications of art are repudiated or assumed.

## II.

In the Natural phase, the most intense gradation is that which we may term the “Wild.” In this gradation, the scene of a picture or of a landscape appears to be wholly unmodified by man; or if any traces of man break its solitude, they belong to his isolated or savage, not to his social state.

## III.

Such would be the view of a solitary anchorite. His hermitage scooped out from beneath the over-

hanging rock, in some mountain pass ; yet itself at a dizzy height above the foaming torrent, whose hoarse and sullen roar alone reveals its passage into the depths below.

## IV.

Such as viewed from a deep cavern, in a dark rock-bound coast, whose mouth opens to the wild and stormy sea, would be the scene of a ledge rough with limpets and sea-weed, and the remains of a wrecked boat, with the lifeless body of a hapless mariner. Such are many views by Salvator Rosa.

## V.

Solitariness, amounting almost to a sense of isolation, is an indispensable ingredient of the Wild.

## VI.

The next gradation of the Natural phase is “The Picturesque.” In this gradation, traces of the occupations of men in a low state of civilisation, whose bond amongst themselves isolates them from social tastes, mingle with the landscape, are subordinate to it, and form, as it were, but a part of the picture.

## VII.

Such, for example, is a scene on the borders of a forest or moorland chase, or in some deep sequestered

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dell, where the blue circling smoke reveals a company of gipsies, swarthy and cowering round their fire, their tents negligently spread, their cattle scattered around, and their children half hid and half revealed in the chequered light which plays through the trees above. Such a picture might be very picturesque, but its being so depends entirely on merging the figures into a part of the landscape. It is striking as a picture, and only so. For if, in the actual intercourse of life, the gipsies with their unkempt hair and party-coloured raggedness were introduced into our parlours and drawing-rooms, and were their raw-boned ponies and rough donkeys turned into our lawns, they would be anything but beautiful. And this because there can be no beauty subversive of moral beauty, and there can be no moral beauty in the works of civilised and social man without the perception of principle, and of design, order and fitness in carrying out that principle.

## viii.

The third and last gradation of the Natural phase is "The Pastoral." In this mode, while human beings are still in an early state of social civilisation, subordinate to surrounding nature, the landscape has lost the solitariness of the Wild, or the untutored freedom of the Picturesque, and both landscape and figures mark rural tastes and habits.

## ix.

Such are many beautiful Dutch views of rural homesteads, boors, cattle, and country life.

## x.

These are the principal gradations of the Natural phase.

## CHAP. VIII.

## GRADATIONS OF THE CULTIVATED PHASE OF BEAUTY.

## THE NEAT.—THE REFINED.—THE SPLENDID.

## THE NEAT.

## I.

IT must be observed that the Cultivated phase of Beauty is nearly related to the class of Indirect Beauty; both imply design, and exhibit order, fitness, and adaptation.

## II.

Its first grade, or the “Neat,” has for its end the beauty of utility; it is eminently distinguished for fitness and exactness of suitabilities to circumstances, position and means, and is especially characterised by the exquisiteness of cleanliness and cheerfulness. It is bountiful but not lavish, thrifty but not parsimonious, for it is alien alike from being cramped by want or encumbered by abundance. Its ends are exactly fitted to its resources. Its exact cleanliness is the perpetual readiness for every call, its cheerful-

ness the unencumbered mind of those who are beforehand with their avocation. The Neat possesses that adaptation to uses and readiness for use which is the beauty of the religious, the wise, the good.

## III.

The Neat has the perfection which consists in apparent fitness to ends. The word *suitability* is often in the mouth of those who possess it, and is their criterion for dress, house, furniture, equipage, manners, tastes, and habits; for with them these form but one continuously organised whole, of which all the parts are consistent, and exactly fitted to each other.

## IV.

This gradation of the Cultivated phase is found amongst those highly educated members of the Society of Friends, who still continue single-eyed and of devoted and consecrated hearts. It is eminently the elegance of the aged and sober-minded, and the religious.

## V.

Both the Cultivated phase in general, and this gradation of it in particular, are wholly unsusceptible of the Picturesque, which indeed is in most respects opposed to it.

## VI.

But as the Natural phase and its gradations are beautiful in a picture, but often far otherwise in the daily intercourse of life, so the Cultivated phase, while it imparts pleasure to the mind and heart and conscience in the changing scenery of domestic life, is unfit for contemplation in the fixity of pictorial representation.

## VII.

And perhaps few mistakes are more common or more fatal in objects of tasteful expression than the notion that no beauty in visible objects can exist but pictorial beauty. We forget that in a picture form and colouring are fixed, but in actual life they are ever varying and blending. Now this distinction alone, arising from the unvaried fixity of the one and the continual living variety of the other, bestows on the one a rich source of expression which to the other is wholly wanting. This, however, will be more fully entered into in another part of this work. Pictorial beauty includes the charm of form and colour, but it excludes that of vitality and grace of motion.

## CHAP. IX.

GRADATIONS OF THE CULTIVATED PHASE OF BEAUTY,—  
CONTINUED.

## THE REFINED.

I.

THE second grade of the Cultivated phase of Beauty is “The Refined.”

II.

This is the phase of cultured intelligence, delicate feelings, and discriminating taste. It imparts, when applied to domestic scenery, not merely the impress of comfort, but the distinctive signature of individual character and mind.

III.

It affixes to every surrounding appliance a mental stamp. That which is not only suitable to its use, but which renders it more especially appropriate to the very individuals to whom those uses are consecrated.

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## IV.

The Neat would exhibit furniture of excellent materials without one blemish or flaw, perfectly well made and well fitted. The Refined would probably, over and above this, select pointed architecture for his chapel, his library, or his organ. He would assign light colours and cheerful accessories to his social apartments, and choose a meditative prospect or more cumbrous furniture for the repose of his study or book-room.

## V.

The two phases of the Natural and the Artistic are both valuable, and indeed indispensably necessary, in the just application of each class of Beauty to that scenery of domestic life to which we owe so large a portion of our daily pleasantnesses.

## VI.

For man as a creature can find happiness only in obedience to the law of his creation,— that grand two-fold law of loving God above all things, and his neighbour as himself. Nor can any man be said to carry out that law of wisdom and of happiness, but in so much as he in truth “ dwells with God by re-collection, and with man by cheerfulness.”

## vii.

From this double fountain springs the two-fold taste for the Natural and the Artistic phase.

For the Natural, which rests, strengthens, and refreshes man's heart by commune, through His unaltered works, with God.

For the Cultivated, which gives expansion to that heart through the cheerful activities, mental ingenuities, and loving reciprocations of thought; and through the interchange of feeling and of social commerce with his fellow-men.

## viii.

Now the renovating and cheering influence of the home scenery of daily life chiefly perhaps depends on the judicious alternation of these two principles, viz. that of divine repose, with that of animated social activity.

## ix.

Their proportions are then only well-tempered when the refreshment, the repose, the renovation of life from above and within, is not merely commensurate with, but rather surpasses, the claims for expenditure and exhaustion from activities without. The human tank will soon run dry unless it be daily replenished from the Divine parent ocean.

## x.

In that early grade of the Cultivated phase which we have termed the Neat, we find the expression of the comforts of physical and moral life opposed alike to the destitution of penury, and to the superfluity characterising an overflow of luxury.

## xi.

The Refined or next grade goes beyond this; it not simply implies an expression of comfort, but it demands those additional appliances which supply the intellectual and spiritual requisitions of the heart and mind of the owner, and which are absolutely indispensable to the development of those peculiar and complex multiplicities of individual character, necessarily consequent on an advanced stage of civilisation.

## xii.

In domestic scenery it thus additionally implies that each room in the house, and every walk in the domain, should not only bear the general impress of the owner's mind, but should spontaneously awaken that class of feelings to which its peculiar uses are destined.

## xiii.

And not only should every apartment bear its own appropriate signature, but each should, moreover, bear

the distinctive impress, that it constitutes a part of a private dwelling-house.

## xiv.

For no part of a private family mansion should resemble a public edifice; nor should a domestic residence, however ample, be mistaken for a palace.

## xv.

The book-room of a wealthy individual's house should not assume the semblance of a miniature Bodleian library.

The picture-gallery should not emulate the Louvre; nor should the literary and scientific collections be marked with the character of a public museum.

Each has its distinct characteristics, and these characteristics should obtain in every part.

## xvi.

Public museums, libraries, or galleries of art, are established for the wide dissemination of the principles of science, literature, and art, over the vast surface of civil society. They are addressed to the unselected mass of mankind, including every variety of taste, pursuit and character. Their object is simply extent and variety of knowledge. The fulfilment of this constitutes their value, and the manifestation of it their beauty.

## xvii.

The palace of the nobleman or dignitary should also contain its treasures of literature, science, and art; perhaps the accumulation and golden spoil of centuries. For it likewise is a central point to numbers, but then those numbers are the selected, not the indiscriminate mass of mankind. And the founder is one of those keystones in the arch of human society, to whom it belongs not merely to dispense information, but to pervade the sphere of which they are the centre with pure and elevated aspirations, with chastened and discriminating tastes, and with high and holy purposes. The objects of such collections are spiritual and moral, as well as intellectual.

And whilst the public collection is to inform the head, the collection of the noble should likewise elevate and enoble the character.

## xviii.

The private mansion is differently destined. It is the residence of a cultivated owner and his family, welcoming the circle of friends and relations which circumstances, and accordance of diverse yet coalescing tastes, have linked together in the union of a friendly bond. Its collections should then be pervaded by these characteristics. They should be

abundantly ample to meet the mental tastes and provide for the mental wants of that circle, but they should both bear its peculiar character, and receive from those wants their limitation. They should yet surpass the high tone of the preceding, much as the exact culture of the private garden should surpass that of the park or open field. Every worthless weed, every noxious or lacerating plant should be carefully excluded; nor should any one object be admitted which is unsuited to the high and holy and delicate spirit of a devoted private life. Its objects are not only knowledge, as in the case of the public collection, high tone, like the aristocratic palace, but also the selection and marked character which add to the other two the union of sympathy and unity of mind characterising a family.

## xix.

No domestic residence can be well appointed which exhibits in any of its habitually occupied apartments a marked unsuitability to any of the multiplied wants and circumstances necessarily connected with a dwelling-house.

## xx.

Now a dwelling-house is the abode where serious business is transacted, where loving ties and relations are knit and cherished, where thoughtful studies are

pursued, and where healthful sports recreate. There bright and earnest hopes bud forth, and are cherished in deep and sacred vividness. And there will bitter anguish school, with her long and sharp but salutary discipline, the untamed heart. Through its doors the bridal party will enter full of hope; from the same portals will the funeral train depart. Here rosy childhood, with its blue eyes and silken locks, will sport in mirthful glee; and here, too, bowing age will sink to sleep in its parent dust, and soar to its native heaven.

## xxi.

It follows, then, that the scenery of a dwelling-house, contemplating so great a variety of destinations, should be so constituted as to avoid the disturbance of any rough jar of feeling, under any of these opposed and conflicting circumstances, and thus be adapted to afford in all a silent but not unfelt sympathy.

## xxii.

Whilst the expression of peace, unity, chastened cheerfulness, purity, and intellectuality, should obtain in very different proportions, according to the destination of the various apartments, yet a unity of character should in these respects pervade the whole. And no one expression should be allowed to destroy the subdued tone of the rest, or to be so forcibly or visibly obtrusive, as to make any of

its apartments wholly and harshly discordant from the circumstances they may have to witness.

## xxiii.

The practical beauty of a domestic dwelling depends on its exhibiting a high and delicate standard of individual character clearly but temperately pervading it—everywhere recognisable, but never expressed with such force either of colour, of ornament, of brilliance, or of gloom, as could under any circumstances render it offensively unsuitable.

## xxiv.

The aspect of the well-arranged house should be a transcript of that of the Christianised heart. It should betoken that chastened, peaceful cheerfulness, to which evil tidings should bring no disruptively discordant shock, and that glad yet serene seriousness, which, under the severest pressure, would not repel sympathy, nor shut itself up in the despair of those who have no hope.

## xxv.

And as nothing valuable can be done or enjoyed to purpose but in the double love of God and man, so should every part of a house manifest, in various proportions, the recognition of both, as the stable groundwork on which every other beauty is but the wrought adornment. And as both these principles

unite in all happy human feeling and action, so that which tends by its associations to excite those feelings constitutes the sweetness and renovating sunshine of domestic scenery.

## xxvi.

It may be observed, with a practical view to carry out these suggestions, that distinctive character is given to an apartment by means of the tone and disposition of lights, whether natural or artificial; by variety and harmony of colouring; by decorative dressings, such as pictures, china, pier-glasses; by the fashion of ordinary furniture, as chairs and tables; and by appliances for occupation, as books, cabinets, and writing materials.

## xxvii.

Again, no room is well-appointed in which the entrances and seats are not so disposed as to present from each principal position a well-arranged picture. The eye and mind should be attracted by one principal object as their point of view, to which the others are subordinate, and not be left to wander round and round, uncertain where to fix themselves.

## xxviii.

The whole should contribute to one united effect. The colouring and dressing of the walls should afford

to the figures a mellow and harmonising but unobtrusive background ; the furniture should constitute a blending middle tone, between the wall and the occupants of the room ; enhancing a little in brilliance and in ornament, so as to detach itself from the background, without yet losing its subserviency to the living occupants, upon whom the brightest lights and colours—the *emphasis*—should always centre.

## xxix.

The colouring, adornments, and furnishing of a room should heighten, mellow, enrich, and harmonise effect, without disturbing repose. Its colouring should be pitched at a tone of subdued half-tints, richness, or brightness, suitable to the degree of seriousness or brilliance which the destination of the room is likely, when applied to its uses, to present. As the interest should be made to centre in its living figures, too stimulating an obtrusiveness or too sombre a contrast should equally be avoided.

## xxx.

Hence, in rooms where persons often sit alone, as in studies and libraries, the colouring should, though cheerful, be subdued and quiet, and the dressings such as may be gently suggestive of sweet and holy thought, without possessing an obtrusive prominence, which would distract by fresh calls the repose of spirit needful to a wearied mind, or distract it when intent upon its own earnest pursuits.

## xxxii.

Rooms habitually occupied by members of one family should be furnished with appliances for social kindly pursuits and recreations, such as music, marking the domestic bond as habitually knit closer by union in the same tastes and pursuits; also with means for separate occupation, such as drawing and writing, thus showing that those who dwell there under the same roof are accustomed to be cheered, even in their several paths, by the sunbeam of each other's sympathy and loving countenances.

## xxxiii.

No general sitting-room is well or agreeably furnished which does not present, on a substratum of peaceful, holy associations, an impression of the abounding cheerfulness that springs from varied means of social occupation; these, while they impart variety, may yet consist with and corroborate each other in a rich luxuriance, corresponding with the mental varieties of the different members of a family bound together in one closely united brotherhood. For every heart can feel, even where the lips do not utter, nor perhaps the memory immediately recall the words, "Behold, how good and how pleasant it is for brethren to dwell together in unity!"

xxxiii.

The more public rooms, the principal destination of which is the reception of occasional visitors, should be so furnished as to call forth the intelligence, the tastes, the social talents, and the holy and kindly feelings of the varied minds transiently occupying them. Their dressings should be more stimulating than in a room for family occupation. The pictures and surrounding objects should emphatically *strike* the mind, and be calculated to lead conversation into holy, useful, and kindly channels, which is the true heart-refreshing object of society, and which sometimes makes the little cup of living water there administered a true blessing, both to the giver and to the receiver.

xxxiv.

As there is often too great a penury of intellectual objects in the furniture of reception-rooms, so there sometimes prevails a distraction, from too ostentatious an exhibition of their affluence. Cabinets of natural history, minerals, geology, music, books, prints, models, and artistic implements, should not be spread abroad in one profusion of intellectual chaos.

xxxv.

In a well-appointed general sitting-room, there should be channels opened abundantly sufficient to

invite the flow of the affluent and well-cultivated mind. But then it should be left free, and not, in its hours either of unbending social relaxation or of needful mental repose, be obtrusively dunned and impelled to fresh exertion, and still less should it be bewildered by a multitude of discordant and incompatible solicitations.

## xxxvi.

Music inviting to sound and to sociality ; books or mathematical instruments to solitude and silence ; writing materials urging to intent thought and elaboration of mental treasures ; cabinets of natural history soliciting to resume the intellectual staff, and set forth afresh on a pilgrimage in search of new facts. Surely it is no less perplexing to be assailed by contradictory demands upon the mind within, than by irreconcileable claims upon the time without.

## xxxvii.

No bed-room can be well furnished unless it be borne in mind that in that room not the body only, but the heart, the soul, and the spirit retire to rest, to find each its own needful refreshment after the labour of the day. And that, not only as it respects the brief days of which the year is composed, but as to what may be emphatically termed that day of man when alone he can work, before the

night cometh from which the resurrection morn will awake him. In that room the pilgrim will lay down the staff of his pilgrimage ; there he will lie down to sleep in peace, to awake satisfied with His likeness, whom to see as He is, is to be like. There his exile will end, there his eternal home begin. That, too, is not only the room of the soul's special communion with GOD and with itself, but also it is the room of chosen social converse. There friend often speaks to friend, and heart speaks closely to heart, as in the holy yet sweet presence of their Heavenly Father.

## xxxxviii.

Hence all the appointments of a bed-room should eminently partake of a character of peaceful meditative repose, cheerfulness, social kindness and recollection. Bed-rooms most incompletely fulfil their destinations which only present the means for physical warmth, rest, and refreshment. All the three united lives of man created in the Divine Image should there find restoration.

## xxxxix.

The scenery of the bed-room, its pictures, books, and all its furnishings, should centre in quieting, recollected, and kindly musings, tending either to GOD, or to sweet remembrances of dear friends, who, though absent in body, are yet, in the silent and holy

evening hour, vividly present in the depths of the spirit, to the faithful and loving memory of the heart. And as its scenery leads at the end of the day to recollection, so in the morning should the sunbeam which irradiates it lead the heart to soar heavenwards, and to commence the day like the eagle, by contemplating its centre of effulgence, life, and glory.

## XL.

There, too, should be scattered around reminiscences both of peaceful, solitary, and of kindly social enjoyment. We must bear in mind that the seclusion of the chamber is that sanctuary where the heart receives its daily heavenly portion of super-substantial bread, both for peace with GOD, and for activity and loving duties amongst men ; and that there, too, it returns when the activities of the day are ended, to the bosom of our Heavenly Father, to be again replenished by Him.

## XL.

Such a room, then, is well furnished, when, on entering it the wandering mind may almost unconsciously be led to its home, the disturbed spirit to its rest, the sorrowful heart to its stay, the weary to refreshment, the faint to its cordial, and the spirit worn and soiled by treading the dusty high road of life is beguiled to the fountains gushing with living water ; whilst the sportive and light-hearted may there be won by serene

peace, and by loving and sweet and holy thoughtfulness.

## XLII.

Sweet is it to the woman whose privilege it is to keep silence in the church and to speak only by her life, so to arrange her home scenery that it may whisper in gentle and holy but unmistakeable accents to the understanding heart and cultured mind ; and amidst an adorning veil of flowers may be traced the under-current of living water vivifying them ; so that, wearied, she may drink of the brook by the way, and hold up the head, or, in sweet communion with GOD, may rest and be still.

## XLIII.

If any of my readers will take the trouble to examine into the causes of the impression made by the aspect of any of the homes they visit, I believe they will find that the modification which, in various proportions, Christian holiness, love, and cheerful activity may have given to the dressing of every room, is in fact that which imparts the sensibly felt but nameless charm to domestic scenery.

## XLIV.

Light is very important in imparting to a room varieties of pictorial effect.

## XLV.

A broad and harmonious effect of light and shadow, which is a great beauty, is given by having the light centred on one side of a room.

## XLVI.

From one spacious window will be obtained the most sober and tranquil effect of light and deep shade,—the light resting upon the principal figures and subduing the other parts into deep shadow. This is the effect to be preferred for meditative apartments occupied by one person. The artificial light should correspondently emanate from one lamp or centre.

## XLVII.

The light in a general family apartment, where many persons sit at one time, whose several occupations require light, should be wide and generally diffused; but it should still preserve the pictorial effect by emanating from one side of the room. In such a case, the light from a very wide oriel or bay window is desirable, because it is sufficiently wide for diffusion, and the change of position of the sun from morning till evening affords successive variety, whilst it maintains simultaneous unity. The artificial light of such apartments should, in correspondence, emanate from various lights arranged round a

central one, so as to diffuse itself over the whole room.

XLVIII.

The lights in rooms of representation or recreation, where more vivid stimulus is required, may be given by cross-lights in various sides of the apartment, breaking up the unity of a general effect into a variety of stimulating little parts. The artificial lights in this case should be numerous, and their effect enhanced by reflectors of coloured or cut glass.

XLIX.

We believe the power of the association of ideas is not sufficiently appreciated in practical daily life. Every room should not only have its destination, but that destination should be distinctly manifested. The Lecture Hall, the Church, the Exchange, the Library, the home fire-side, should each spontaneously suggest its own distinct class of associations to the mind. And the maintenance of an aspect peculiar to the occupation of each saves a great deal of time and labour which, did no such law of association exist, would be necessarily lost in vain endeavours to collect the mind and turn the current of thought. But under the beneficent operation of this law, there exists far less danger of annoyance and distraction by the intrusion of one set of thoughts and feelings into a place appropriated to some other. And why, but

because the costume and aspect of each is indissolubly associated with its own peculiar train of spiritual, mental, or physical occupation ?

## L.

Great would be the inconvenience were the amusements of the social circle suggested to our hearts and minds in the oratory, the study, or the counting-house ; and equally unrefreshing would it be, did traces of the labours of science, or of the anxieties of the bank or exchange, disquiet our hearts and minds in the social or domestic circle.

## LI.

Now, so far as recalling or dismissing trains of thought or feeling may be termed an art, that art, exclusively of religious self-discipline, chiefly consists in connecting certain pursuits with certain fixed objects and seasons, and with them only, and not letting them interfere with each other by being presented at one and the same time as a double or contradictory claim.

## LII.

Whoever, instead of retiring to the solitude of his own study, has tried to write in the deserted saloon he saw occupied the evening before by a brilliant and splendid company, or whoever, by some acci-

dent, changes his accustomed seat at his own place of worship, will assuredly experience how very much his facility in recalling trains of thought and feeling depends on accustoming them to definite fixed associations.

## LIII.

And if these observations be true, may we not suggest, as an apology for having so long dwelt on the arrangement of domestic scenery, that we must view it not only as a high application of the principles of Beauty, but also as in some degree an important branch of minor domestic morals?

## LIV.

One or two concluding observations. Dwelling-houses are essentially in bad taste, in which those profuse luxuries which pamper the animal above the spiritual or intellectual man prominently obtrude themselves. Those debasing forms of bestial or diabolic selfishness, the lust of the flesh, the lust of the eye, and the pride of life, are as contrary to Beauty as they are destructive of religion.

## LV.

Animal luxury and self-aggrandisement belong to an essentially degraded style, intrinsically contracted, base, and vulgar. Animal appliances should not fix the eye, but be passed through, as ministering only

to necessary comfort; and self-aggrandisement, or emphasis on self, should only be allowed for the necessary order of social life. Adornment should always be connected with something intellectual or spiritual.

## LVI.

For man is an animal only in his very lowest grade of being. He is human by his intellect, he is angelic by his spirit. An abode well laid out should then, if I may be allowed the expression, bear the heraldic achievements and distinctions not of his lowest but of his highest grade. His genealogic tree should emblazon not his animal but his spiritual intellectual parentage.

## LVII.

That establishment will be elevated and beautiful in which the physical wants are supplied, though with amplitude, yet unobtrusively, while the *emphasis* is placed on that which is distinctive to man as a cultured spiritual and intellectual being, as an heir of immortality rather than as a child of dust.

## CHAP. X.

GRADATIONS OF THE CULTIVATED PHASE OF BEAUTY, —  
CONCLUDED.

## THE SPLENDID.

## I.

A FEW observations must be added upon the Splendid or highest grade of the Cultured phase of Beauty.

## II.

The utilities of this style chiefly respect public life. Its uses belong to the representation necessary on public occasions, as distinguished not only from the retirement of strictly domestic life, but even from the wider limits of an extended social circle.

## III.

Thus gorgeous colours, plate, gilding, burnished metals, adorned horses, carriages, and attendants, splendid jewels, magnificent coronals, are on certain public occasions no display of selfish vanity, but a necessary index to the eyes of the assembled gazing

multitude. At a coronation, a civic procession, the inauguration of the Crystal Palace, they are no empty pageant, but a truly useful guide, and direct the uninstructed eye by bestowing pictorial emphasis on really emphatic personages or circumstances, making them spontaneously occupy, to the eye of the spectator, the same distinguished place which they should in fact fill in his mind ; thus, like an index, enabling him at once to distinguish and turn his attention to the desired point.

## IV.

Nor is this style perhaps to be wholly and severely restricted to national occasions. The mansions of the aristocracy of a great nation may be considered as holding a midway position between strictly private and national palatial structures. Such abodes as Warwick Castle, Chatsworth, Castle Howard, and Blenheim, are, by the courtesy of their distinguished owners, perhaps by duties involved in their privileges, truly national treasures of art and Beauty, as not only enjoyed by their owners, but as accessible through their bounty to all the cultivated public.

## V.

A house, then, in such circumstances should more or less partake of this style. It is *de facto* more or less a palace. And as the grade ascends, the circle

of its publicity extends. The head of the house to whom it belongs merges his own individual tastes in those of the public. His private pursuits form but one part of the influence, the support, and the aid he should bestow on the wide circle of which he is the centre; his book-room becomes more of a library—his cabinets assume in some degree the amplitude of a museum—his pictures exhibit a gallery—his furniture are specimens of artistic skill, improvement, and adornment. But why? Because he who receives national honours is no longer merely his own, but is called on henceforth to live in measure for the benefit of those to whom he owes his privileges. He lives for others—he adorns his house and place for others. It forms the moral tone, the taste, the mind, of a vast neighbourhood to which it is the centre. It is the adorned key-stone in which meets a noble arch, constituted of many concentric circles. Hence what in a private individual would be physical or intellectual selfishness, becomes in his case a graceful and noble munificence.

## vi.

He feels the duties of his order even more than its privileges. And all his house—his possessions—his treasures of art, have been formed, through a long course of centuries, by those whose views in their collection were not limited to themselves and their own

family, but embraced their noble position of being the helpers, the friends, the developers of genius, and the sustainers of the fortunes of others. And that adornment which in the prosperous private life would be ignoble ostentation, is, or may be, in him whose order calls him to public life, the most constant and unappreciated self-denial of individual tastes, a sacrifice by which alone he can achieve the benevolent purposes of his destination.

## VII.

The legitimate because the only valuable use of the Splendid and Gorgeous style is when brilliance to the eye is only a means of riveting the attention on that personage or that circumstance which forms a yet brighter intellectual or moral portrait on the heart and mind.

And the vivid colouring or sparkling adornments become a visible help, similar in use, though different in kind, to the accent of a musical note or syllable upon the emphatic word or idea.

## VIII.

This style is, we believe, always misused when applied to simply private life. All universal splendour destroys emphasis, and substitutes tawdry general glare for vivid yet harmonious effect. And whilst in public life it facilitates, when sparingly used, the recognition of the actually distinguished, it is ever as

contrary to good sense as to good taste when usurped by the folly of a petty egotistic vanity, seeking to obtrude that into distinction by its glitter whose best hope is to remain undistinguished.

## ix.

Brilliance, when adopted by the many instead of being used to distinguish the eminent few, becomes like false emphasis multiplied on insignificant words, whose only graceful place is unobtrusively to connect or sever those on which the attention should properly be fixed.

It is equally bad, in the scenery of life as in the page of the author, for that which is a mere conjunction to receive the emphasis and the capital heading of the substantive.

## x.

All finery is an emanation of littleness of mind. It is a contemptible medium through which the intrinsically little endeavour to govern the still less.

## xi.

All self-aggrandisement is the hallucination of a fallen heart, contemplating itself by the ignis-fatuus of disordered ideality in the mirror of self-esteem, instead of appreciating itself by the light of the Spirit, which makes wise the simple, in the sure word of the revelation of God.

H

## CHAP. XL

SUGGESTIONS FOR THE SELECTION AND APPLICATION OF  
THE TWO GREAT PHASES OF BEAUTY.

## I.

HAVING now defined the three ascending grades belonging respectively to the Natural and Cultivated phases of Beauty, I think it is here the place to add a few observations on the principles which should determine and regulate the selection or adoption of either phase, with a view clearly to discriminate the occasion and circumstances under which the one may be available, or preferable to the other.

## II.

For as the two phases of the Natural and the Cultivated have each a true origin in the actual relation of man to GOD, and of men to each other, either, like the varieties of the active or contemplative life, may be adopted and blended in different proportions, according to the taste or choice of the selector.

## III.

The taste and circumstances of some persons induce them to choose the Natural, whilst those of others lead them to prefer the Artificial phase. Some, again, seek to have the two variously modified and combined. Others demand the stimulus of their sudden and vivid contrast.

## IV.

It may be well, then, to add a few strictures respecting each, in order to throw a distinct light on the principles which should determine their adoption, or regulate or modify their application.

## V.

In point of fact, however surpassing in beauty and in actual excellence are the unaltered works of GOD in themselves, yet, as He has bestowed on man the materials and faculties for labour, and has revealed the call and command to employ them; so it is always a defect, when any of the appropriated domain of man remains wholly unimpressed by the signature of his industry, his intelligence, his tastes, and his feelings.

## VI.

For it then becomes the case of the child neglecting, as unappreciated, the use of his Father's most boun-

tiful gift; or of the idle servant culpably leaving the proffered talents of his Lord unemployed.

## VII.

For the works of GOD, contemplated as His utterance in the natural creation, stand in a very widely different position and relation to man from that small part of them entrusted to him as his peculiar and individual domain, the subject of his handiwork. The two involve different considerations, and are addressed to different capacities of enjoyment.

## VIII.

The one has the sensible revelation of GOD to His creatures for its object; the other, revolving within that vast circle, has for its object the sensible manifestation of the character of man towards man.

## IX.

GOD is infinite; man is finite. And as the Great Creator is inscrutable to His creature, so are His plans likewise. A degree of mystery, like a sunny veil, bright but impenetrable, though shrouding a glory, must, from the very nature of their relationship, hang over them.

## X.

But man being the equal of man, his actings come within the scope of human scrutiny. If well carried

out, they not only address themselves to the heart and understanding, but in proportion as they approach perfection are they vividly felt by the one, and clearly and obviously apprehended by the other.

## xi.

Now, then, in the Natural phase, (that of all the works of GOD,) we do not expect to comprehend the plan. We know this would involve an impossibility. The less cannot include the greater, the finite the infinite. As regards the apprehension of GOD, the most eminent philosopher can only humbly stand intellectually, as Moses did, shielded in the cleft of the rock, and catch a brief glimpse of His glory as He passes by. And hence, and hence only, is the absence of discernible order in natural scenery.

## xii.

An apparent wildness and want of plan is here no defect betraying want of skill or design, but rather a testimony of the littleness of the creature as compared with the infinity of the Divine wisdom. It only marks the hand of the Great Artist, whose foot-steps are indeed in the deep, and whose works are past finding out; and their contemplation affords one of the highest pleasures to His feeble creature man, from the recognition of His signature who is his Father, his Saviour, and his King; that Lord whose works are manifold, who has made them all in wisdom,

who has replenished the earth with His riches, and whose tender mercies are over all which He has made, and who forsakes not the work of His own hands.

## xiii.

But, by parity of reason, want of order in human works is displeasing. With respect to a creature like ourselves, we justly feel that if he have a design it should be comprehensible to us, and that every part of which the whole is constituted should obviously bear upon the central intention.

## xiv.

Now to return to our original position. No real beauty can exist without moral sentiment. But in human outward action there can be no moral sentiment without principle and conscience. Where these really exist they will emanate in discipline, order, and design.

It then becomes obvious that there can exist no Cultured phase of Beauty unimpressed by the signature of design and order.

## xv.

The works of GOD we know assuredly are perfect. We dwell and rest securely in the simple recognition of His signature; and thus the pleasure of the Natural phase of Beauty consists chiefly in that the heart

of man, the child of dust, rests in sweet peace in the palpable autograph of Him whom he knows to be his Almighty Father, Sovereign, and Saviour; and it delights in drawing near and contemplating Him unrestrainedly, in being free from all trammels imposed by fellow-men.

## xvi.

As to the works of man, we have no such assurance. We know, indeed, of man's Fall, by the voice of revelation, by the testimony of our own evil hearts, and by the wide desolations of the world around; but we can judge of any man's individual restoration only by his manifestations. As the relation, then, of man to GOD compels immediate and blind affiance in His signature, so our relation to man requires a manifested token of his character before it can be confided in. And hence it is that the design and order which emanate from the manifested love of man to man, become indispensable in the Cultured phase of Beauty.

## xvii.

And let us examine our own hearts if this be not true. Why do the vast ocean, the gorgeous sunset, the deep forest, the beetling crag, please us? Why but because they speak to us of the mighty power of that GOD we already know as our Saviour; because, amidst the turmoils, and conflicts, and wars

of time, they raise the soul to the contemplation of that eternal permanence wherein these petty feuds shall have past, and love shall eternally endure?

## xviii.

What is it which imparts delight to domestic scenery, but the expression of that love of man to man founded in Him whose essential brightness is in the Paradise of GOD, but whose rays burst forth as sunbeams, gladdening, cheering, and vivifying all the appliances of domestic life? Why do we like order, but because it gives liberty for social and spiritual occupation? Why science, but because it enables men, yea, even generations long since past from earth, to bless generations to come with useful knowledge? Why works of art, but because these are forms by which ingenious love can sympathise with those it will never see in the flesh? Why collections of industry, but to bless and encourage the artisan at his loom, the labourer at his toil? What are all the inventions of man, when emanating from the source which was their origin, but the ingenuities of talent to display love and sympathy? All these things may, indeed, abound in the houses of the wealthy and the noble; but without perception of this love and without sense of this sympathy they are as the leafless trees of winter, forming sad moaning music in the icy blast, or as the ice-bound river, clear and bright, but hard and useless. Then let but the Sun

of Righteousness arise with warmth, and healing, and light in His beams ; let but the domestic sun of human love, grounded in divine, go forth, and O, what a transformation ! The ice-bound lake reflects the bright face of heaven ; the frost-chained river gushes forth, carrying life and gladness in all directions ; the trees burst forth in verdure, blossoms, and rich fruit, and are redolent of sweet fragrance, and resonant with the songs of hundreds of happy birds, rejoicing in their branches. Yet the difference of mid-winter and bright summer is as nothing compared with the difference when love, the sun of life, shines forth upon or withdraws from the domestic prospect.

## xix.

As the outward ceremonials of politeness or religious ritual are, when lifeless, to the true courtesy and devotion of which they should be the genuine utterance, so are all the appliances for usefulness, science, or taste, when not vivified in all their actings by a living benevolence. How many noble institutions does this country possess, by which man may bless his fellow-man, —libraries, museums, colleges, institutes of every kind. How many valuable means of useful knowledge are to be found in almost all cultivated families in this eminently utilitarian age. How is it that, with so many appliances for blessing, men are not blest ; that

generation seems not knit in gratitude to the generation from whom it inherits intellectual treasures, or the members to the head of their house in love? Why is this? Do the beneficent forget that to do good, the good must be the utterance of the love of the heart, the opening up of a spring which henceforth is to flow for ever, of which every succeeding cup, like its first, should bubble and sparkle as it gushes forth, instinct with life? How onerous is beneficence where not the offspring of love; how cheerless the glare of light unaccompanied with glowing warmth; and how different, how vastly different, are the benefits of GOD and man! For in every work of GOD, whilst its profound wisdom instructs the understanding, the yet more excellent signature of love elevates and softens the heart.

## xx.

It is to be observed that all the requisites of the Cultured phase of Beauty may be traced as a necessary consequence of design for socially useful purposes. It is on this ground that order, as indicating an organised plan, is a necessary constituent. Hence are required not only Symmetry, Proportion, and Correspondence, but that regularity of construction and sequence which denotes a permanent and continuous will operating through a variety of channels converging towards the achievement of one and the

same plan. On the same ground, fitness of measure and adaptation of material are also requisite; for the parsimonious occasions a lack, whilst the lavish becomes onerous from an encumbering superabundance.

## xxi.

Cleanliness is on the same ground an integral part of the Cultivated phase of Beauty; for though not perhaps essential as a necessary part of an organised whole, it is yet indispensable to perfection of order and readiness for immediate use. The tool burnished to hand, the instrument tuned for utterance, the family household dressed for the full enjoyment of the domestic circle, belong to the *semper paratus* which is an essential constituent of this phase.

## xxii.

On the same ground, every flaw in animated nature, every apparent want of health, stands opposed to this phase of Beauty, as marking an unreadiness for immediate and full usefulness and social interchange, whether physical, moral, or intellectual; whether personal, social, or civil.

## xxiii.

The Natural phase, again, which respects not the social brotherly relation of man to man, but the divine relation of the creature to the Creator, involves none of these objects.

It presupposes personal liberty and social unconstraint. The sequestered and retired life of an anchorite or a philosopher, or the wandering life of the untutored savage or the nomadic herdsman, need not the multiplied appliances which are indispensable to more complete social relations. A life destitute of any but the simplest wants, delights rather to rest in a sense of repose in the providence and bounty of God, than to be entangled in ceaseless activities in order to provide a multitude of what, to it, are onerous and embarrassing superfluities.

## xxiv.

Both these phases of Beauty have equally their type in the works of GOD; and hence both may equally look to Him for blessing.

The lily of the field, which toils not neither does it spin; the flowering cereus, unseen by any human eye, pouring forth her rich fragrance and robed in unsullied purity amidst the thick darkness prevalent around; the Victoria Regia in majesty, sitting like a queen upon the waters amidst dense fogs and poisonous reptiles; the birds of the air, that sow not and reap not, nor gather into garners:—these are beautiful types of the one phase. The busy and honey-gathering bee, the laborious emmet, and the social beaver, labouring for their respective communities, are each equally typical of the other.

## xxv.

Both types in His natural creation are equally the work of the same Father's loving hand; and as in His church the call of Martha and of Mary are both sanctified and both blest by Him, and as they primarily set Him forth, the one in His six days' labour, the other in His sabbatic rest, so do they equally express His goodness and mercy in the bountiful gifts which He affords, and in the farther gift of the talents, activities, and industry, useful to elicit their various and recondite value.

## xxvi.

On the one is bestowed the sweetness of liberty, uncarefulness, solace, and rest. The heart sits at Jesus' feet, feels that "one thing is needful," and is filled with satisfaction. To the other is given the enjoyment, for His sake, of cheerful, hopeful activity, the hands busily employed, whilst the glad heart, blest by Him, bursts into a song of thanksgiving.

## xxvii.

The lovers of the first phase are wont to say,— These woods are more free from peril than the envious court, and they delight, in their "life exempt from public haunts, to find tongues in trees, books in the running brooks, sermons in stones, and 'GOD' in

everything ;" and, like Amiens, they sing with light and uncareful hearts,—

" Under the greenwood-tree,  
Who loves to be with me,  
And tune his merry note  
Unto the sweet bird's throat,  
Come hither, come hither, come hither ;  
Here shall he see  
No enemy  
But winter and rough weather."

#### xxviii.

The partisans of the second phase care comparatively for none of these things. Like their eminently gifted prototype, *Mde. de Staël*, their spirits kindle at the prospect of the multitudinous stacks of town chimneys and of gilded spires, glimmering through or just emerging from the dense cloud of sooty smoke that broods over the hum of the city below.

For that prospect, albeit far different from that of her beloved Alps, with the clear blue Lake of Geneva at their feet, yet holds out the promise of the literary, the friendly, or the intellectual reunion ; she already rejoices in the anticipation of many a gifted social circle, with its quickly kindling sympathies, animated repercussion of repartee, patient elaboration of thought, the lambent play of cheerful, yet luminous hilarity, the sparkling of wit, the flash of genius ; all which, whilst wholly invisible to the merely picturesque eye, tell their welcome tidings to

the discerning and cultured intellect, and make the heart and mind, as well as the spirit, glow.

xxx.

Such are the principles of the Natural and Artificial phases of Beauty. We shall conclude this part of our subject with some remarks on the use of each phase, and the place which it should hold in the works of man.

xxx.

As the cultured is the utterance peculiar to human civilisation, partaking of its objects, and circumscribed by its limits, so should it modify everything which bears the stamp of human industry.

xxxI.

As uncultured prodigality of bounty is the utterance of the Creator in the Natural phase, so should this phase characterise all that is without the immediate province of man.

xxxII.

A false position is destructive to the beauty of either phase. Thus the Picturesque is debased into the negligent when misapplied where the neat should obtain, and the Cultivated degenerates into the prim, when order appears as an end instead of a means, assuming the post of the mistress instead of unob-

trusively fulfilling that of the servant. Whatever is out of place loses its moral expression and influence. Nothing can be beautiful but where it is appointed in the will of GOD, and is consequently accompanied by His blessing.

xxxiii.

Could it impart pleasure if in the sublime pass of Cheddar, or amongst the Alps, a bright Chinese pagoda, with its splendid gilding, its glittering galleries, its tinkling bells, were stuck up? And why would it displease, but because the obtrusive creations of tiny man become impertinent in the presence of the grandeur of the works of GOD, before that silent voice which says to the heart, Acquaint thyself with GOD, and be at peace?

xxxiv.

Misapply the Cultured phase of Beauty, and it becomes an intrusive annoyance, like a succession of trifling visitors when we need to be alone. Misapply the Natural or Picturesque phase, and it becomes dreary and desolate. For such is solitude without a sense of the presence of GOD, and there is no sense of this when walking out of His order.

xxxv.

Both phases find a place in every extensive domain.

## xxxvi.

The flower-garden, shrubbery, hot-house, and conservatory, which are fruits of social tastes and intercourse, should, like the house itself, be entirely modelled by the Cultured phase.

## xxxvii.

The more distant grounds should, on the other hand, gradually lose every apparent trace of art; and the mind, left to unrestrained freedom of musing, would thus restore itself by returning to the uninterrupted sense of the presence of GOD. For it inhales fresh supplies of life from above, as it recedes from the busy haunts of society, gradually dropping careful ornament, and sliding into a stronger modification of the picturesque; that the heart may for a season entirely leave man and his doings, and the eye of the soul be fixed upon GOD alone.

## xxxviii.

And we shall find after the full refreshment of converse with Him, amidst works which alone bear His stamp, that we shall return with renewed healthful vigour from our Father's face, strengthened by His blessing, to show forth His love amongst His children, our brethren.

We shall return from our picturesque walk with

equal pleasure and alacrity, to a house so well appointed, that each apartment will spontaneously present the associations of the pursuits we follow there.

## XXXIX.

Nor should only the adjunct phase of Beauty be varied in a wide domain. The mind should be additionally refreshed by an alternation of the Substantive classes : the Active and Passive Sublime, the Beautiful, the Vivid, should all relieve each other, yet so modified as not to destroy unity ; that is, one style should be selected as predominant, and the others used as accessories in subdued expression. The order should be that in which the mind can really enjoy them, always alternating an Active by a Passive style, and *vice versa*, as exercise alternates with rest.

## XL.

One observation must be added. Nothing is more false in taste than obtruding the factitious amidst the real. On this principle the adornment of grounds with pagan temples, statues, and symbols, is wholly bad. In natural scenery the living GOD Himself speaks to the heart : nothing can be worse than introducing, whilst He thus speaks, the associations of classical literature and false gods. A sentiment is an idea combined with a feeling. Now where true feeling is excited, it should have true ideas through

which to find its utterance. A false idea in the midst of true feeling is as a gag to the heart. On this account it is that many of the elaborate mortuary sculptures exhibited in St. Paul's and Westminster Abbey, are but far-fetched impertinences compared with the unpretending tombs of olden times, which are satisfied with the solemn representation of the dead.

## XLI.

Now that there is infinitely more artistic skill in the sculpture, for instance, of Roubiliac than in such tombs no one can doubt; but the simple representation of the dead, however inartistic, leads to the contemplation of death, GOD, eternity, the greatest of all ideas which the human mind can reach. The elaborate sculpture of the moderns presents, on the other hand, some false heathen association, some ingenious conceit, between the earnest heart and the great truth GOD is speaking to it. The one, through unskilful expression, leads to a great, an eternal idea; the other, through great artistic skill, conducts to a puny, miserable conceit. The one opens the ear of the soul, and leaves the voice of GOD to fill it; in the other, pigmy man pours forth an elaborate emphatic harangue, which prevents that "still small voice" from being heard.

## XLII.

And now it may be added that we believe that it is owing to this great disfigurement and radical defect, that the noblest poem the world ever saw, Milton's "Paradise Lost," though it will be ever praised, will be seldom spontaneously read. The earnest heart, which is so often addressed, is as constantly chilled and thrown back by its pagan allusions and fallacious ornaments. All feeling is true, and expresses itself with truth; and nothing is so great an extinguisher and destroyer of genuine feeling, as dressing it up in artificial, and false, and curiously elaborated ideas. Had Milton's taste been as correct, and, if I may use the expression, as moral, as his genius was powerful, how different would have been the result of his work; what a deep response would it have elicited from every heart and mind!

## XLIII.

The foundation of the pleasure man finds in both phases of Beauty is laid in his sense of necessary dependence, on the one hand, as a creature upon GOD, the Almighty Creator, and, on the other, upon his fellow-creatures, to whom he is related by parity of condition, unity of hope, and identity of parentage. Hence his double love for the outward manifestations which reach him under the Natural or the Cultured

phase of Beauty, and speak to him either of his Father which is in heaven, or of his brethren who are yet on earth, his fellow-pilgrims towards that better land.

## XLIV.

When, then, the presence of GOD truly dwells in the temple of the heart, how elevating, how profound, how pure, how free and holy, are man's expatiations amidst natural scenery! How full, how august that society, where the heart of man, elevated by commune with his Father, converses in secret with Him who is invisible!

## XLV.

When that holy presence does not abide in the temple of the heart, then is the sanctuary desolate indeed, empty, or occupied by evil spirits. Then does bereft and lonely man feel only the oppressive weight of natural objects around. For he stands alone in the world, crushed by an overwhelming sense of his own littleness, encompassed by inscrutable greatness and power, with which he has no communion; he feels the presence of myriads of inanimate or animate objects, but he knows not a father in the Lord of hosts, who wields them at His pleasure. It is, indeed, a dreary solitude.

## XLVI.

The true enjoyment of intercourse with our fellow-creatures depends in like manner upon the presence of the love of GOD in the heart. Then how sweet is it when the heart expands and the mind kindles by reciprocated kindness and knowledge. And sweeter far in domestic life is it to rest the wearied heart and mind on the chastened expression of sympathy, lighting up the well-known and beloved countenance of one who has often treated our sorrows with compassion, returned long-suffering to our tryingness, and shown enduring fidelity in our burdens,—endeared to us like a gallant ship, which, though the gloss of its new paint and rigging may be worn less bright, yet in its very scars marks the tenacity with which its anchors have held, and its rudder answered the helmsman, through many a storm and tempest.

## XLVII.

Man was in his original, and is in his restored creation, closely and inseparably linked both to GOD and man, nor can the golden tie which unites them be severed, but by sin.

## XLVIII.

By the restoration of man in Christ the link be-

comes re-established. There is peace with GOD, peace with man, peace with one's own heart. Such is the power of real commune of heart and spirit,—the origin of true society. Then all association in their various communions is delightful, and solitude is no more.

## XLIX.

Though few of us are, perhaps, sufficiently aware how very much the moral associations of kindness, order, principle, and self-denial from love to others, which are made visible through the arrangement and selection of external objects in the scenery of daily life, add to its comfort and cheerfulness, yet it would be a great mistake to imagine that the Cultured phase of Beauty is incapable of giving pleasure to the mind, independently of its use in this respect.

## L.

For there is nothing found to be uniformly a means of good which will not gradually attach to itself a sensible pleasure, distinct from the consideration of the end for which alone it was originally valued.

## LI.

And, again, we can finally esteem nothing to be useful but what furnishes means for the enjoyment either of GOD, or of man who is in His image. For this, man is created; for this, the earth, his school, is

furnished ; for this, he is placed and trained amidst his fellow-men ; and the end of all his training on earth is to enable him still, as a member of the human family, to enjoy GOD's eternal bounty.

## LIII.

The Cultivated phase of Beauty pleases, then, in part, from the very strong affinity which it possesses to the works of GOD in the class of Indirect Beauty. It exhibits the same mental qualities which, we have seen, are there displayed in Symmetry, Proportion, and Correspondence, and, like that, always presupposes a plan.

## LIII.

Yet may the exhibition of the principle of order be contrasted as it appears in the works of man and in the works of GOD.

## LIV.

For however much the constituent parts of order obtain in some of the works of GOD, they yet never exhibit more than the degree necessary to achieve its end. So that the most regularly organised natural object is generally seen under circumstances which practically render it picturesque.

## LV.

The movements of the animal take away the ap-

parent regularity of disposition of its form. The deer, the horse, the goat, though symmetrically formed, yet are constantly assuming varying and picturesque attitudes.

## LVI.

Again, the flower may exhibit an exact regularity of structure, or corresponding pinnated leaves or similar petals, yet in truth the variety of the picturesque is imparted by its growth and the play of its stem or leaves in the wind, so that its Order, though recognisable on inspection, is not obviously prominent.

And the waving of their frondage in the breeze bestows just the same picturesque variety of movement to plants as voluntary motion imparts to animal life.

## LVII.

In the Cultured or Human phase of Beauty Order is obviously regnant; in the Organised or Divine it is recognisable on examination, but subservient.

## LVIII.

In the works of man Order is often the means by which the principle is arrived at; in those of GOD it is the vesture in which the originating living principle clothes itself.

## LIX.

Just as in morals we see man by elaborations of

science, by Bridgewater Treatises, painfully climbing up in the hope of knowing GOD—as the giants heaped Pelion on Ossa, earth upon earth to heaven—whilst in grace the living and central love of GOD emanates in rays of light illuminating and vivifying the creations around.

## lx.

In GOD is life, and the life is the light of men; when man teaches, he begins at light, and vainly hopes by it to reach unto life.

## PART II.

### OF DEFORMITY.

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#### CHAPTER I.

GENERAL CONDITIONS OF DEFORMITY.—PREPARATION OF HEART FOR THE CONTEMPLATION OF DEFORMITY.—DEFORMITIES EITHER SELF-CONTRADICTORY OR TRAVESTIES OF THE STYLES OF BEAUTY.

##### I.

As all Beauty is a reflection of the moral character of GOD, which is perfect, so all Deformity is the reflection of the evil arising from the fall of man.

##### II.

Some species of Deformity may be considered as the stamp of the curse, which, when man fell, passed upon the world,—his ruined kingdom, his desolated garden, which was henceforth to bear to him spontaneously only thorns or thistles; an awful type of the worthless, entangling, lacerating products of the henceforth earthly mind.

His habitation was henceforth to teem not with beautiful things only, stamped with the character of God, but also with images of the bestial and diabolic characters, into which he was now sunk.

## III.

For the ever blessed God, the Father of spirits, as His love fails not, compassionated His fallen creature. In that loving mercy He not only set before him the blessing and the curse in the preceptive law, but also exhibited before him, in sensible images or types, the moral character involving both.

## IV.

And as He has declared that "by their fruits ye shall know them," He has not only given external objects to symbolise the internal spiritual graces which He has bestowed upon His regenerate children, but has also instituted outward material types of warning. Both warnings and examples are, in some degree, explanatory to the natural man of what he cannot spiritually discern, until he listen to the voice of the Spirit.

## V.

Hence it is that we have a double set of types for our teaching, the one for recreation and example, the other for warning.

## VI.

The one set, as the lamb, the lily, the rose, manifesting the Divine perfections of our Lord ; the wind, the dove, the living water, manifesting those of the Spirit.

## VII.

The other, setting forth the deadly and odious character of the sins of the creature in the flesh, the mind, and the spirit. As the violent rhinoceros, the wallowing sow, the envenomed adder, the base, creeping and slimy reptile.

## VIII.

The first of these classes of objects constitutes Beauties. GOD has given the eye and heart of man to delight in them, for they are fragments recording the praises of Him whom his heart once delighted in. They are the shattered emblems of his Father and of his GOD. They address his inmost heart, and tell it of his high original, and invite and beseech it to turn to look on Him whose emblematic portrait they present ; they invite him to come to himself, and say, "Father, I have sinned against heaven and before Thee, and am no more worthy to be called Thy son."

## IX.

The second class, also given by GOD, constitutes Deformities.

These are equally designed by His lovingkindness, and hold up to reckless man the degraded and loathsome picture of his own fallen heart.

## x.

They show forth his vileness, his pride, his cruelty, his falsehood. Man turns from them with abhorrence ; he terms them deformities, for they hold up to his eye his own odious and fallen image.

## xi.

O, blessed is he who, contemplating the salutary type, receives its instruction and turns to Him who has effectually bruised the serpent's head, — repents and abhors himself in dust and ashes, — and, going to Him who can both forgive sin and change the heart, learns by a happy experience the blessedness of that man whose iniquity is forgiven, whose sin is covered, who is born anew of the cleansing water of the Spirit !

## xii.

Both these sets of types are to be studied, because both are appointments of GOD,—both are destined to blessed ends, and both constitute a very large portion of the language of Scripture.

## xiii.

Let us, then, set ourselves to the consideration of both, in the intention of Him who gave them for our instruction.

Let us set before our hearts His beneficent purpose, let us view them in His light, let us look to Him for His blessing.

## xiv.

May we never forget that the man of true artistic taste must be a man whose heart, whose mind, whose imagination, and whose entire faculties are so nurtured by Christian truth, that they can feel and discern the workings of the spiritual and moral affections both in their germ of principle and in their extreme outward ramifications.

## xv.

And may we remember that there is no slight reward for those who would accumulate even the gleanings of spiritual truth, and gather into their spiritual garner that which too often is cast unheeded away.

## xvi.

Thus may taste, like every other thing which may be exercised at all, be cultivated to the glory of God.

## xvii.

Having already spoken of the various styles of Beauty as exhibiting the moral attributes of GOD, it now remains to trace the various species of Deformity originating in the sin and fallen condition of man.

## xviii.

But how wide is the transition from the one to the other set of manifestations! In considering Beauty the spirit was captivated in happy musings, solacing itself in a paradise of sweets planted by GOD. It rejoiced in His living empire of unity, of light, and life.

## xix.

We now, for a season, quit those blessed realms of light and life, the pure free atmosphere of our Fatherland, and we descend and enter, yet leaning upon His arm, the realms of darkness and of DEATH. O may His guiding hand enable us to explore, in His spirit, its dark and cheerless abyss, and the warning variety and gloom of its deep sepulchral caverns!

## xx.

And oh! how thick is that darkness, how chill the gloom, how profoundly impenetrable to the voice of joy and gladness, is the realm of Deformity; the dreary threshold, on earth, to that most awful sepul-

chre in which GOD will one day bury His dead out of sight; that deep sepulchre where the worm ceases not to gnaw, nor is the scorching fire ever quenched; that sepulchre over which there is no recorded promise that the glad trumpet of the archangel shall sound its loud clarion of jubilee to startle their deep sleep, or to recall the hopeless sleepers to the glories of a gladsome resurrection morn.

## xxi.

Truly the contemplation of the various manifestations in which the germinal principle of evil in each deformity is clothed, is, after dwelling upon the Beautiful, like quitting the green pastures and still waters whither our good Shepherd is wont to lead His children, to pass through the awful valley of the shadow of death. Yet if He vouchsafe but to be with us, and to lead us, we need even here fear no evil. We shall indeed abundantly discern His rod. We shall see how evil, how bitter, how debasing, how hideous is even the external garb of departure from the LORD. Yet even in that very rod we shall recognise the warning of His love. And if we keep closely to Him, we shall not only find His supporting staff protect our feet from falling, but we shall prove that He will even prepare for us a table of living food in the presence of our enemies; that He is willing even there to anoint our head with oil, and to bid our cup run over.

K

## xxii.

O may our hearts so receive His warnings as to discern His paternal voice, even in these manifestations! May we of a truth feel that goodness and mercy have followed us all the days of our life, and may it be the deep, and earnest, and prayerful resolve of our souls that we may dwell in the house of the LORD for ever.

## xxiii.

Deformity, then, being a manifestation of *sin*, it abides in the empire of Death, that is, separation from GOD.

## xxiv.

Now death necessarily includes in it two conditions. In its infliction, the loss of vitality; in its abidance, disintegration, corruption, and dissolution.

## xxv.

Both these conditions apply alike to every species of Deformity. They distinguish them *ab initio* from Beauty, which is glowing with instinctive life and power, and in which all the constituent parts act together, in vigour and unity of life and will.

## xxvi.

Yet while death is the wages of all sin, and the manifestation of sin and death the condition of all Deformity, it is, however, equally true that different species of sin conduct to different species of mental as well as bodily disease and death, and that the over-anxious or unbelieving, the sensualist or luxurious, and the starving, grasping miser whose sole treasure is on earth, are bending their steps unconsciously towards very different, though all alike downward paths of woe and misery on earth, and towards very different doors of exit from this brief human stage, though all alike opening to the abyss of Despair.

## xxvii.

Just so it is of Deformities, as of the various principles of evil which they typify.

Each one has its own peculiar form of death, its own distinctive phase of disintegration or corruption, in which the parts not only become separated, but their proportions are altered as they mutually conflict with and contradict each other. The principles constituent of each style of Beauty form one united whole. The principles constituting each species of Deformity conflict and disintegrate.

## xxviii.

The truth here stated admits of a far wider application.

## xxix.

Holiness has been defined to be in the Divine Being the perfection of consistency with Himself, and to be in His children their consistency with His image in CHRIST JESUS.

## xxx.

Wherever, therefore, holiness exists, it tends to unity, as it emanates from it.

## xxxi.

Now Beauty, being the reflection of the moral image or holiness of GOD, is subject of necessity to the same laws.

It sprang from unity in its radiation ; it reverts to unity in its absorption.

## xxxii.

It is the manifestation of the mind of GOD. Not only of the holy, but of Him who is emphatically designated the *living GOD*.

## xxxiii.

Sin, on the other hand, consists in falling from the concord of the Divine unity into discordant and suicidal destructiveness of antagonising multiplicities.

## xxxiv.

Deformity is the manifestation not only of the various unholinesses of sinful man, but of the moral condition of that fallen being, eminently and emphatically termed *mortal* man. Of man *dead* in trespasses and sins. Of man in his state of separation from GOD; alike severed from Him by evil, and by the wages of evil; by moral, by intellectual, and by physical death.

## xxxv.

Now Deformity, being the manifestation of evil reflected in the visible creation, must also reflect the antagonising, self-destroying principle which lies at the root of sin.

## xxxvi.

For the creature can subsist only as upheld by Him by whom everything that is made was made, by Him who is the firstborn of every creature, "who is the beginning," the vital Principle of the created universe, by whom, to whom, and through whom all things consist.

## xxxvii.

When, therefore, the wretched creature is severed from its union with GOD, it passes from life into death — from unity into, first, lifelessness, then decomposition and destruction, and finally into "the Second Death," from which is no revival!

## xxxviii.

Nor is such an unhappy being severed merely from his own life, but from the link of union subsisting between all children of GOD through CHRIST JESUS. He stands also in equal severance from those who, like himself, have no standing in GOD, because all who are unbound to Him, the centre of life and being, remain without bond (sons of Belial בְּלִיאָל, *Beliyaal*). For there is no bond but this, either with men amongst each other or among the various respective parts of particular organisations.

Nothing but the pressure of outward circumstances can, even for a time, hold them together. It is a diffusion, not a chemical mixture.

## xxxix.

I have now to enter upon the consideration of each distinct style of Deformity ; recurring to the gerinal principles, mentioning the principal branches, and then briefly exhibiting the essential manifestations characterising each. And be it remembered that my object in the following pages is rather to furnish a true key, by which to unlock the various lessons presented by the several species of Deformity, than to render patent, in their oppressive details, that which each unblest assemblage contains of sin and sorrow and woe.

## XL.

It must also be premised, that whilst it is necessary to note the extreme characteristics of each style, yet it is happily a truth that in their united and complete force they are simply a "*laid* ideal," not a reality. For the perfectly hideous, like the perfectly beautiful, never exists in full and paramount completeness in any one single example. And thus, as in all other systems of classification, the definitions must be considered as concentrating in one view all the characteristics and peculiarities which determine the identity of each style, in order both to constitute a measure by which to detect the various shades of approximation in their feeblest individual symptoms, and to raise an ideal standard by which the germinal principle of each style may be successfully and graphically reproduced and exhibited in works of art.

## XLI.

Were the symptoms of disease not portrayed in their extreme form, how could the feeble or dispersed indications of lurking malady be successfully detected, either by the patient himself or by the benevolent physician? Were the symptoms less exactly detailed, how could many a latent indication be discovered? Yet were they supposed necessarily to co-exist in full force, because some lurking approximation may be discerned, the physician's healing art were converted

into an inexorable sentence of doom, instead of a merciful help and rescue.

## XLII.

Again, did not the description of each species of Deformity concentrate all its necessary characteristics, how could it form any help towards that graphical reproduction, which is indispensable to artistic excellence of representation, whether by the brain, the pencil, the chisel, or the pen?

## XLIII.

In order to distinguish the germinal principle of sin and death in each species of Deformity, it is necessary first to contemplate some of the effects of the Fall in the human heart which are capable of manifestation through the material world by means of natural objects.

## XLIV.

Man, by his original creation, had for his centre, God.

## XLV.

Man, by his Fall, became severed from God, and became his own centre.

## XLVI.

Every style of Beauty, being a reflex manifestation of some Divine attribute, has its source in God.

## XLVII.

But every species of Deformity has its origin in the Fall.

## XLVIII.

It exhibits not, then, the immediate image of GOD, but some distorted travesty of His perfection, set forth by the heart of man in severance from Him.

## XLIX.

Now, then, since by the Fall self was substituted in the human heart for GOD, so all species of Deformity, however diverse, move round self, as the central point of their various orbits.

## L.

Every species of Deformity, analysed to its constituent parts, involves the manifestation of some mode of self-adoration, some infraction of the two-fold law, "Thou shalt have no other gods before me;" "Thou shalt love thy neighbour as thyself."

## LI.

And having renounced the true centre, they, as a necessary consequence, all agree in substituting the inferior for the higher life of man.

## LII.

Now as man was originally created in the likeness of GOD, so in his Fall does he retain a distorted and travestied semblance, if it may be so called, of the same image.

## LIII.

It might be said of Beauty and Deformity, in the words descriptive respectively of Adam, and of Cain, that the first was in the likeness of GOD, the second in that of Adam, who, though fallen, had in his pristine condition borne the Divine likeness.

## LIV.

Hence it is, that as the styles of Beauty bear the image of the Divine perfections, so are there correspondent styles of Deformity, exhibiting each its own distorted image of those perfections.

## LV.

For, as each of the attributes of GOD has its manifestation in a peculiar style of Beauty, one exhibiting His energising, another His sustaining power, one His loving mercy, another His recreative fertility, so in man's lapsed state, each of these styles is distorted and travestied after its own manner, and each travesty constitutes a separate species of Deformity.

## LVI.

Deformities may be divided into two grand classes, corresponding to those of Direct and Indirect Beauty.

## LVII.

In the first class various parts of the same object are made to exhibit contradictory expressions mutually destructive of each other, as though the object or work of art had been constructed to no determinate end. And as a house divided against itself obviously cannot stand, little more need here be said of this class of Deformity than that it is a solecism, the representations of which can never enter into any legitimate object of artistic representation.

## LVIII.

As examples of this violent self-destructive discord, may be adduced *spiral columns*. The waving line of compliance being substituted for the right-lined perpendicular form of strength, in that part of a structure the very object of which is to give firm support.

## LIX.

Again, in architecture. Houses, like many in Rotterdam and Amsterdam, with the upper stories overhanging the lower, are essentially on a false principle. For a house being stationary, the base ought to

occupy a wider space than the superstructure. The latter should, in truth, almost imperceptibly converge as it ascends, on the principle of a Gothic tower, thus giving the effect of being firmly rooted and grounded.

## LX.

The foregoing examples will sufficiently illustrate the self-destructive principle. This class of Deformity corresponds by inversion to the Indirect Class of Beauty.

## LXI.

I believe that in Raffaelle's Cartoon of "The Beautiful gate of the Temple," the false line of the spiral column, (in contradiction to all sound intellectual taste) is introduced with consummate skill to impart redoubled force to the rectilinear form of the Apostle; thus weakening the strength of the massive fabric of stone, to infuse a preternatural force into the divinely inspired soul beaming through the temporary tenement of flesh and blood. Had St. Chrysostom beheld this wonderful design, would he not have recognised the pictorial utterance of the same contrasted expression which is so finely conveyed in his own description of another Apostle,— "that philosopher who measures little more than four feet high, but who, speaking, rises to an altitude, as though his head reached beyond the very stars of heaven?"

## LXII.

The second class of Deformities includes those which are derived by inversion from the various styles of Direct Beauty. They exhibit the evils into which the constituent principles of Beauty lapse, when held in the fallen instead of in the renewed life. They alone are subjects of regular classification; and alone are capable, like the measured intervals of regular discords, of becoming legitimate subjects of artistic skill.

## LXIII.

We shall find, as we proceed, that every species of Deformity has two sources, one in its corresponding Beauty, the other in some form of apostasy from GOD.

## LXIV.

Again, as each style of Beauty consists of two or more principles, combining, as that which is grounded in truth ever does, in unity; so in Deformity these principles are held in death, separated from their true centre, and can no longer coalesce, or continue in union. As those principles which are combined in Beauty disintegrate in Deformity, and lapse each into its own form of death, so it will appear, that there is more than one species of Deformity corresponding to every style of Beauty.

## LXV.

Now though these are truly Deformities, inasmuch as that which they represent is evil, yet in another point of view they are not without their value. For since it has pleased GOD to bestow warnings on man by instituting, even in natural objects, some hideous types of perverted will, so man seems justified in likewise taking up the same parabolic instruction.

Hence he may adopt the same themes in works of art; and Deformities may both be imitated by the artist and considered by the spectator, for the same useful purpose, and with a similar beneficent result.

## LXVI.

It is on this principle that Deformities acquire a real, though only a secondary value, and that though far from filling the highest, they yet truly occupy a legitimate place in artistic composition and æsthetic criticism.

## LXVII.

These works, when well executed, possess real merit, in the fidelity and truth with which they reproduce the characteristic traits of that evil which they are intended, in warning benevolence, to portray.

**LXVIII.**

It is on this account, and upon this account only, that we are enabled to assign them a place truly within the just province of artistic criticism.

**LXIX.**

Yet this ground, though a true, is certainly far from a very high one, even when most legitimately occupied.

But, in point of fact, it is to be feared this is too seldom the case. If the character to be represented is evil, so likewise is the fallen heart of man to whose eye it is presented.

**LXX.**

How often are men destitute of that spiritual discernment which would enable them to see and to abhor what is contrary to the Divine mind; and how often, though discerning it, may they be destitute of that charity towards their fellow-men which would prevent them from rejoicing in iniquity, or from finding amusement in the image of those sins over which the angels weep.

**LXXI.**

Hence such representations have grown, in common parlance (which is the base current coin of the evil heart of man), to be considered as a sort of spurious

beauty, viz., a beauty which consists in each peculiar style of ugliness being perfectly and characteristically represented.

#### LXXII.

It is in the world of taste as in the world of social life. It is not the best who occupy themselves with denouncing the evil. *Ubi cor ibi oculus.* Where the heart is imbued with a genuine love of the great, the lovely, and the happy, it recreates itself by dwelling upon them; and finds it proportionably painful to contemplate even the semblance of moral evil.

#### LXXIII.

The hard of heart, who feel not for that deepest of miseries, sin — the satirist, whose spirit revels in accumulated treasures of petty malevolences — the ignoble, who delight to exalt themselves by depreciating others — the not unkind but inconsiderate, who do not realise the moral suffering caused by the evil principle actually carried out in conduct, — these often make it their amusement to castigate the undeveloped germs of evil in works of taste, and have a thoughtless pleasure in the representation of evil.

#### LXXIV.

Many desire by such castigations to do good, and to cleanse the defiled sanctuary. Yet we doubt

whether, even in these cases, it may not be well to bear in mind, that in the temple of Jehovah the priests only who were themselves blemished were allowed to worm the wood intended for the sacrifices ; whilst the clean priests, being themselves pure, were alone appointed to offer the gifts.

## CHAP. II.

## TRAVESTIES OF THE ACTIVE SUBLIME.

## I.

IN the first place, let us consider the Violent or Horrible, as the first travesty of the Active Sublime.

## II.

The Violent exhibits the energy which belongs to the Active Sublime, deprived of the appearance of illimitable power, which connects the Sublime with the Infinite. It proceeds from a root of self-will.

## III.

The Violent may appear as rebellion against GOD, or as tyranny and cruelty to man.

## IV.

The will of self is substituted for the will of GOD, and it therefore becomes circumscribed in action by the capacities of self: in its own nature, indeed, it is unlimited, for will is the act of spirit, and spirit is boundless. But in power, in wisdom, in knowledge,

in love, it is limited, not only by the finiteness of the creature, but by the still diminished space left to that wretched creature who has instituted a gulf of severance between his whole moral and spiritual nature, and the will of GOD.

## V.

Self-will is not only rebellious against GOD, but despotic, violent, and tyrannous to man; it is discord in the creation of GOD, and revolt against all the circumstances of His providential appointment.

## VI.

Unlike the Sublime, the Violent is destitute alike of grandeur, vastness and dignity; because whilst the will, being spiritual, is boundless, all its resources, mental and physical, are bounded by the condition of the fallen creature.

## VII.

It is incapable of the elevation which alone can be imparted or maintained by that celestial link to the eternal world, which it has broken.

## VIII.

It exhibits self-reliance without the arm of power; determination without other end than the exercise of self-will; change without aught but the restless,

ruthless unquietness of a heart separated from GOD. It is dark and gloomy ; for where is hope to him who is at war both with the Creator and His creation ?

## ix.

The radical forms of the Violent are those of the Active Sublime, *sharpened* by increase of the number of rectangles, in proportion to the continuity of right lines.

## x.

In animate objects the muscular play is increased, and the strength diminished. Examples; Fuseli's pictures.

## xi.

The manifestation of the Violent in human beings exhibits the aquiline cast of determinate constriction ; the muscular system wrought to the extreme pitch of intensity, like cordage creaking at its utmost possible tension ; the vehemence of intense will ever straining against the power of the material.

## xii.

The Violent is wholly without respect for the presence of GOD or man, and incapable of impressions from external circumstances.

## xiii.

Who shall dare to brand their fellow-men from the inadequate, and often contradictory representations of that accredited romance, founded on fact, termed history? We will only, then, to explain our meaning, add, that the historic characters conventionally ascribed to the Duke of Alva, Christian of Denmark, Lewis XI. of France, and Herod the Great, precisely exemplify this style. It excites hatred and fear.

## xiv.

The next travesty of the Active Sublime is the Ghastly or *Morne*. It is founded on the mystery, or inscrutableness, which belongs to the Sublime. It is also the reflection of the preying terror and abject fear which the mysterious excites, when it does not bear the signature of the unsearchable designs of GOD.

## xv.

Unbelief in GOD and man is the centre round which it revolves. Fear, doubt, consuming and restless anxiety, are its orbit. It is tossed, guideless, amidst interminable conflicts of heart and mind within. Hence irresolution, suspicion, secretiveness, mystery, morbid terror, and cruelty.

## xvi.

It is dark, despairing, hopeless. It is destitute of energy and power. It is uncertain, cowering, stealthy, misanthropic.

## xvii.

Its radical forms are long straight lines, uninflexed by angles. Muscular system, shrunk and weak. Delineated by a misty, indefinite outline. Movement, heavy, slow, and indecisive. Occupation, none; for what is commenced without stimulus from hope?

## xviii.

To this class in literature belong dark supernatural tales, ghost-stories, unearthly visions, and works like Godwin's "Caleb Williams" or "St. Leon."

History has assigned characters in this style to Joanna, mother of Charles V., and to Philip II. of Spain.

## xix.

In human beings the excess of this style constitutes morbid and melancholy madness.

Oh! how evil a thing and bitter is it to forsake the LORD. Acquaint thyself with GOD, and be at peace. And without Him, oh! how terrible the unrest.

## CHAP. III.

## TRAVESTIES OF THE PASSIVE SUBLIME.

## I.

LET us proceed to the distortions or death-forms of the Passive Sublime.

## II.

And first is the Vapid. It borrows from the Passive Sublime its permanence and unimpressibility; but instead of the calmness of repose, it exhibits the paralysis and imperturbability of death. It is without the expression of an underlying infinitude of strength.

## III.

Permanence in the Sublime is a consistent continuity of efflux from one constantly indwelling principle; unity operating from within to uniformity of manifestation without. In the Vapid it is the substitution of form for life, and it appears in endless bedridden modes of thinking, speaking, and acting.

## IV.

Intrenched in the selfish frigidity of routine, the Vapid defies change; it maintains the same unvary-

ing aspect, because a stolid indifference precludes all impressions from without.

## V.

The Vapid has for its principle of strength pride in self. It is full of petty detail of minutiae, and of those observances which constitute the Sublime of the morally little. This style excites *ennui*.

## VI.

It has immutability, not from sublime power, but from stolid adherence to customs. Not rising above, but falling below, temptation. It goes through the evolutions of devotion, charity, and friendship, without hurry or glow, or failure in exactness and punctuality; like the mechanical precision of a well-constructed automaton, the unceasing click of whose machinery is always audible; or like the corpses in the "Ancient Mariner," automatically fulfilling a round of soulless observances.

## VII.

It bears the stamp of the Sublime in adherence to what it considers great and lofty; it bears the stamp of the Fall by placing its point of view of that greatness on earth instead of in Heaven.

Hence its pride in antiquity, family, station, or riches disunited from worth. It is separated from

its own true greatness by renouncing the high hopes of a son of GOD for the petty greatnesses of earth, and from all creation by a want of plastic power of adaptation to varying circumstances. The radical forms are those of the Passive Sublime *flattened*.

## viii.

The Vapid is in person unbending; in attitude sitting bolt upright, with arms formally crossed, never reclining. No *laisser aller*. The step is noiseless; but the Vapid is announced by the rustling of its whistling silks, or the thrown-open door and low bending of the obsequious attendant.

## ix.

The smile of the Vapid is ineffectual, like the last wintry sun on late autumnal flowers; joyless as a watery December sunbeam faintly gleaming on a cold marble monumental stone.

There is no play of countenance, for it is without heart or mind to play.

## x.

The occupation is adopted from conventional usage, continued from routine, and riveted by habit. The manners, and appliances, are old-fashioned and quaint; not from the long attachment and deep-remembered associations of an aged heart with the

past, but simply from want of energy to leave accustomed habits, and want of sympathy with the progression of its own century.

## xi.

As examples of this Deformity in the animal kingdom, we might mention the expression of the formal and melancholy ourang-outang or chimpanzee.

As examples in literature, Sidney's "Arcadia," and many euphuistic compositions of the Elizabethan age.

## xii.

The second travesty of the Passive Sublime assumes its breadth and mass without the principle of strength, and, fallen into the abyss of the physical life, appears as the Porcine.

## xiii.

The Porcine changes the proportion of man's triune life, and exhibits the preponderance of flesh over spirit.

## xiv.

The radical form is circular, containing the greatest quantity of matter in a given space, yet, owing to its want of breadth of base, it is without the expression of strength; its outline is unmarked by variety or inflection, and there is no constriction of muscle. The

characteristic forms of the Porcine are exhibited in the walrus, the hippopotamus, and the dodo.

## xv.

Without discipline and spiritual or intellectual perceptions, it manifests the absence of constriction, order, and, indeed, regulation of any kind. This style excites abhorrence.

## CHAP. IV.

## TRAVESTIES OF THE BEAUTIFUL.

I.

THE second style of Beauty, or the Beautiful, has for its germinal principles the desire to please others in order to make them happy, and the loving flexibility which gives the power of adaptation to their wants and circumstances.

II.

The first travesty of the Beautiful is the Mawkish or Affected.

III.

The Mawkish borrows from the Beautiful its desire of winning and pleasing, but it is not inspired by *love* to GOD or to man. It substitutes, as a central principle, the desire of approbation.

IV.

Its radical forms are those of the Beautiful, of which it is, in a word, the artificial mimic.

V.

It would be elegant, but is ridiculously fine. It would be refined, but is full of cold far-fetched conceits. It would be eminently polite, but wearies by

elaborated hyper-refinements manufactured in death, instead of glowing with life.

## VI.

It would be tender, but it is coaxing and wheedling. It is full of exaggerated morbid profession on the lips, but has the heart cold and hard beneath; incapable, from coarseness of material, of real polish; incapable, from induration, of real sympathy; incapable, from coldness and vanity, of aught but self-seeking. Water artificially heated extinguishes fire as effectually as when cold; and so does this heartless, and affected, and sickly style prove a *curfew* to all true affection.

## VII.

The style might be termed the Vapid Sentimental. Many of Miss Harriet Byron's letters in "Sir Charles Grandison"—nearly all the distress in Miss Burney's "Evelina"—most of the euphuism in Sidney's "Arcadia"—Molière's "Précieuses Ridicules"—are specimens of this style, to which we may add the tone of manners, of artificial refinement and coarse vapid sweetness originating in the writings of Richardson, and so universally prevalent in the manners of society, and in the correspondence of ladies a century since. This style excites sickening distaste, and scornful pity.

## viii.

The second travesty of the Beautiful is the Reptilian or Base.

## ix.

It has for its root the flexibility of the Beautiful inspired by fear and sordid self-interest.

## x.

All its movements aim at some point from which they seem to retreat. This point is the interest of self, pursued without strength to combat, but by means of a flexible sinuosity with which the Reptilian can circumvent and wind its way.

## xi.

Its radical lines are eminently *indirect*.

## xii.

The Reptilian works its end by compliance and devious courses. It can crouch, slink, fawn, circumvent ; is tortuous, sinuous, full of complexities ; equivocates, looks not in the face, never pursues a direct line ; is sly, over-reaching, ever making its approaches by multitudinous lines of circumvallation. To this ignoble class belong all the servile attitudes which express the spirit of slavery.

## xiii.

To this style belongs casuistry in religion, which, rebelling and crouching at the same time, would, by flimsy and hair-breadth “distinguos,” cheat not only man, but that all-seeing GOD who searches the very inmost heart, and who is not mocked.

## xiv.

To this belongs servility to man, whether the livery of the mercenary hireling, the pension of the obsequious and unworthy place-man, or the artificial smile of ceaseless approbation by which the enslaved mind fawns and crouches, whilst it trembles, before the powerful worthless. Judas-like, it barters for sordid pelf its own best happiness with GOD, its brother, and its own soul.

## xv.

Woe to the integrity of the weak and fearful if, slidden from their Divine allegiance, they contemplate power as issuing from the cold unloving creature, instead of from the paternal heart of the Creator.

## xvi.

All fear of the creature debases, all fear of the holy but loving Creator elevates, the heart. And fear ever rules where there exists the consciousness of weakness, with no consciousness of the Omnipotent source of support.

## xvii.

This style is exemplified in the animal world by the gliding serpent concealing himself beneath the long grass; or the asp hidden in the sand and biting the heel of the unsuspecting traveller.

This style superlatively excites scorn.

## CHAP. V.

## TRAVESTIES OF THE VIVID.

I.

THE third Style of Beauty, or the Vivid, it will be remembered, has for its germinal principles activity and contrast.

II.

Now the Flippant is the first Travesty of the Vivid.

III.

It borrows from the Vivid the principle of interminable activity, but it is an activity without rest, and its hardness and sharpness are unmodified by love. It exhibits, like the Vivid, a multitude of small parts, but its littleness is without the grace of tenderness.

IV.

The Flippant is without that innocence and peace, from which a heart resting in a childlike manner on GOD, receives, amidst its playfulness, a holy and sacred character.

V.

For want of this foundation the Flippant is obtrusive, impertinent, insolent, petty, assuming,

M

busy, and petulant. It has no rest at home, and is therefore ever meddlesome, full of insatiable and objectless curiosity.

## VI.

In place of the distinct sparkling brightness of the Vivid, the Flippant is tricked out with tawdry tinsel finery, and bedizened with multiplied incongruous ornament. It is the offspring of an empty, hard, uncentred mind, conscience, and heart.

## VII.

To this class belong many characters in Miss Burney's and Miss Edgeworth's novels, and in general all very little people, who by glitter, finery, tinsel, and by what *seems*, but *is not*, try to make themselves appear great in the eyes of those who are as little as themselves. They are a genus whose habitat is often in watering-places.

## VIII.

In the natural world ephemera, musquitos and various other buzzing and stinging insects present apt types of this style in its simply frivolous or in its annoying aspects. This style excites sovereign contempt.

## IX.

The second Travesty of the Vivid, which also constitutes the last species of deformity, borrows the prin-

ciple of startling contrasts, but uses it in the vain endeavour to attain inconsistent ends of self-aggrandisement; and appears in the strange antagonistic pretensions of the Grotesque.

## x.

Whoever has visited Holland in long by-gone days, and has seen the heavy Dutch burgomaster vainly seeking to transform himself into one of Napoleon's little, dapper, springy, Frenchmen; or whoever, without quitting England, has cultivated an acquaintance with Sir John Falstaff, will thoroughly understand this style. Let him contrast these characters with that of the massive, strong Englishman; or with the tranquil and serene, benevolent and intelligent Dutchman, who abiding in their own dispensations, respectively exhibit the beauty of the Active or Passive Sublime; as the good specimen of the French does that of the Sprightly.

This style excites ridicule.

## xi.

We have now concluded the classification of Deformities, in which it has appeared that there are two styles of Deformity corresponding to each substantive style of Beauty.

## CHAP. VI.

MORAL USE OF THE ARTISTIC REPRESENTATION OF  
DEFORMITIES.

I.

THE various styles of substantive Beauties and their attendant and correspondent Deformities have, so far as I am aware, been spoken of and classified as to their germinal principles.

II.

It remains in summing them up to recur to our first principle, viz.— that Beauties show forth the moral perfections of GOD, and more especially those of the God-man;

III.

While Deformities show forth the evils of every principle held not in unity with GOD, and more especially the evils of the fallen human heart.

IV.

Taste may be considered as the very extreme ramification of the moral sense, and is intended to be exercised in the discrimination of Beauty and Deformity; —

## v.

For GOD sets before His creatures the blessing and the curse by their blossoms, in matters of taste here below, as truly as He does in spiritual fruits within,—works of faith without,— or eternal results in that invisible world to which we hasten, and of which, as to our souls, we even now form a portion.

## vi.

Yet though both Beauties and Deformities are equally of GOD, both perhaps may not equally be intended to endure for ever.

## vii.

Beauties, being transcripts of portions of the Eternal Divine Image, must permanently abide, as partaking of the same Eternity. Their extreme manifestations are indeed exhibited through the instrumentality of the mutable things of earth, but their deep rooted principles are within the veil. They are but exotics below, they are indigenous above.

## viii.

Deformities, on the other hand, being but images of the evil of man, having been introduced into the natural world, for purposes of memento and instruction, the question arises,— Will the memento abide, after those to be warned have passed beyond the warning voice?

## ix.

Whilst the principles of Beauty must from their intrinsic nature be permanent; might it not be, that on the very converse principle, Deformities perhaps may be but transient?

As they have their root in time, may not their duration be limited to time?

## x.

Will not the temporarily prepared or allowed discord be at last resolved into that perfect concord, whose transcendent beauty it was instituted to shew forth?

## xi.

Will not the dark intercepting veil of shadow be removed when the creature—sown in corruption but raised in incorruption—sown in mortality but raised in immortality—shall have spiritual eyes of strength to bear the universal blaze of the bright and undivided light whose glories it desires to contemplate?

The Apostle speaks of inaccessible light as though the glories of Him who is, and was, and is to come, were invisible; and as Milton finely says, “dark through excess of light;” and the same Apostle also observes, that although now we see through a glass darkly, yet we shall one day, “see face to face, and know, even as we are known.”

## xii.

If such be the opposite origins of Beauty and Deformity, whence arises it that we are susceptible of pleasure, not only from the Beautiful, but also from well executed representations of the various species of Deformity?

It is perhaps attributable to three very distinct causes.

## xiii.

Firstly; the apt representation of Deformities, whether by the pen, the pencil, or the mimic, though but the signature of the passions and evils of fallen man, yet is able to give a certain pleasure, because as they are truly set up by GOD for our warning, we, perhaps unconsciously, hail them with the same pleasure with which the mariner recognises the friendly light-house, the warning buoy, or the lofty land-mark.

## xiv.

Secondly; it affords another and more spurious species of pleasure, in that man being more earthly than spiritual, enters more easily into the germinal principles of the Deformed, than of the Beautiful, and is able more easily to imitate them; as a consequence, Deformities are in general more perfectly and livingly portrayed than beauties.

## xv.

No Beauty can be portrayed in its highest phases without that elevation of soul in the artist, which enables him to seek a living inspiration at the source of Beauty. Thus did Milton compose his *Paradise Lost*, Dante his *Divina Comedia*, Handel his *Messiah*, Leonardo da Vinci his *Last Supper*, and thus did Dunstan plan his *Abbey at Glastonbury*.

## xvi.

There is a third reason why Deformities are so often entered into with more zest than Beauties. It is this.

We have more ready fellowship of spirit with evil than sympathy with good; and perhaps unhappily rejoice more easily in iniquity, than we do in the truth. And it requires a far more elevated, and far less common tone of mind to enjoy Beauty than Deformity. The multitude relish the vulgarity and foolery of Shakspeare's comic scenes: the refined infinitely prefer his noble or tender sentiments and beauteous images.

## xvii.

Thousands can sketch, and hundreds of thousands can enjoy, spirited caricature.

But one Raffaelle alone could paint the Transfiguration, one Rubens alone the Descent from the

Cross, one Domenichino alone the communion of St. Jerome; and the genius and piety of Leonardo da Vinci could alone produce the Last Supper or the Salvator Mundi. And when by the inspiration of the Holy One, finding utterance through the organisation of these highly gifted men, these masterpieces have been achieved, the similarly awakened spirit and heart, and the highly educated mind and eye, can alone fully and completely appreciate their superlative merits. To those few they are and ever will remain transcendent.

## xviii.

Reader, and thou my own heart, how is it with thee?

## xix.

Art thou of the multitude thronging the broad way, whose chief pleasure in works of art consists in the enjoyment of successfully and vividly represented Deformities; the representations of what are in truth the mournful images of the varied diseases of the Fall?

## xx.

Or art thou of the few, whose hearts, born into a new life from above, rejoice in Beauties as the portraiture of the varied ineffable perfections of thy GOD, and as the image of Him in whom dwelleth all the fulness of the Godhead bodily, and of whose image,

by steadfast contemplation, thou trustest one day  
to receive the full impress?

## xxi.

Art thou of those who look only on the Beautiful  
and the Deformed as objects of critical taste, as em-  
bellishments to the sunshine of prosperity, a zest to  
give poignancy to the vacant languid hour of indol-  
ence, or as materials to fill, with successive amuse-  
ments, the gaps of a life unoccupied by duties?

## xxii.

Or art thou of that happy number who gladly, yet  
with thankful reverence, avail themselves of the boon  
divinely bestowed, not only and not principally to  
amuse, but to refresh the heart from above, to point  
instruction, and instil the balm of healing truth?

## xxiii.

Dost thou in contemplating the rich and varied  
styles of Beauty, pass through the outward manifes-  
tation, to rest and renovate thy spirit in the contem-  
plation of Him who is their intarissable source, who  
is Beauty itself, even the perfect Beauty of Holiness?

## xxiv.

And dost thou use the representations of Defor-  
mities, to enhance thy grateful sense and high value

of their opposing Beauties? Is the desire of avoiding those evils, so vividly set before thee, rendered more ardent? Do they excite more tender compassion, or more earnest longing both to be thyself emancipated, and to be made an instrument in emancipating others from their degrading and hateful thraldom?

## xxv.

Or hast thou hitherto thoughtlessly indulged thy evil heart in the spurious amusement, and unhallowed habit, of tracing all the odious forms which the extreme ramification of sin can assume, and finding in their vivid representations a base and malevolent, or an ignoble amusement?

## xxvi.

Art thou, my heart, like the wretched and hopeless idiot, who walking over the battle-field on the day following the fight, laughed aloud with inextinguishable merriment at the various grotesque and unsightly attitudes and grimaces exhibited by the silent multitudes who lay before him; unconscious or unmindful that each one which to him appeared so ludicrous was in fact a ghastly memorial of a track of carnage, desolation, ruin and death?

## xxvii.

In the case of the simile we have adduced, the type presents only the death of the body. But in that of

the antitype we would illustrate, is involved the desolation of an infinitely more awful death — that of the soul.

## xxviii.

We will close this part of our subject by a synoptical resumé of the grounds already traversed.

## CHAP. VII.

## GENERAL RECAPITULATION.

I.

GOD is the source of Beauty.

II.

Beauty is the reflection of His moral attributes manifested in objects of sense.

III.

GOD is the centre of living energy—the centre of living rest. The Active and Passive Sublime manifest Him in these characters. Both excite admiration; the one awe—the other veneration.

IV.

GOD is also the compassionate High Priest—the healing Physician—the Lover and Cherisher of men. The style of Beauty manifesting this character is the Beautiful, and excites love and tenderness.

V.

GOD is likewise the Gladdener, the Renovator, the fertile and exuberant Bestower of good, replenishing

with a constant variety of successive gifts. This character is manifested in the Vivid or Sprightly.

## VI.

These are termed Direct Beauties, and exhibit GOD's *heart*.

## VII.

But GOD is likewise the fountain of Wisdom and Intelligence. His acts are with design and consistency, for He is for ever the same, without variableness or shadow of turning.

## VIII.

Hence in those works of GOD the plan of which is within the scope of our intelligence, we find every part conduced to the design of the whole, Symmetry or exact similarity of appointment, in exactly similar circumstances—Proportion, or a graduated similarity, according to the graduated similarity of circumstances—and Correspondence, or a fitting of different and perhaps wholly dissimilar parts to the same end, all resulting in one complete organised structure.

## IX.

These are termed Indirect Beauties, and exhibit GOD's *mind*.

## x.

Direct Beauties are so termed, because they alone are Beauties in the highest sense. They are addressed to the *heart* and *feelings*, and excite *vivid pleasure* as a direct emotion.

## xi.

Indirect Beauties on the other hand are addressed to the *judgment* and *conscience*, and rather afford an abiding sentiment of calm satisfaction through the medium of Reflection than please by a direct perception of Beauty.

## xii.

All the styles of Beauty, whether Direct or Indirect, are termed substantive Styles, because they have a real existence or integral principle corresponding to them in the Divine Nature. The perfect Styles being connected with GOD as the principle of Love—the Imperfect, as the principle of Truth.

## xiii.

Every style of Direct Beauty, is susceptible of two principal modifications, termed the Natural, and the Cultivated phase.

## xiv.

These modifications are termed adjective or adjunct phases, because they have no independent existence,

but are simply modifications which, like the major and minor modes in music, may be applied at pleasure to impart variety of character, to each substantive class.

## xv.

The gradations of the Natural phase of Beauty are three — The Wild, the Picturesque, and the Pastoral.

## xvi.

The essence of the Natural phase of Beauty is nature, liberty, and the Divine impress.

## xvii.

The gradations of the Cultivated phase of Beauty are the Neat, the Refined, and the Splendid.

## xviii.

The essential principle of the Cultivated phase, is the stamp of the industry, artistic skill, and intelligence of civilised man.

## xix.

Such are the various substantive Beauties, and the phases by which they may be modified.

## xx.

As Beauties are the reflection of the perfect image of GOD, so Deformities are the reflection of the fallen

heart of man, in which the Divine image is travestied and distorted.

## xxi.

Each Beauty is subject to two or more travesties from the disintegration of its parts.

## xxii.

It may be observed, that as all Beauties have their source in the fountain of good, so likewise the feelings they excite are good and pleasurable.

## xxiii.

And in like manner, as Deformities flow from the turbid fountain of evil, so likewise the feelings to which they are addressed are evil and productive of pain.

## xxiv.

It follows that a taste for the Beautiful is infinitely more elevated and elevating, more noble and more ennobling, than a taste for Deformities.

## xxv.

For the Beautiful, like the good, acts on the heart of man by an attractive power ; whereas Deformities, even in their most hallowed use, act by a repulsive power, which can but close the heart against evil, without leading it on to good.

The one builds up in good, the other can only at best pull down the bad.

## xxvi.

We proceed to the third division of this work, or the laws by which the germinal principles of Beauty are manifested in objects of sense.

END OF PART II.

## PART III.

### OF THE MATERIAL MANIFESTATIONS OF THE GERMINAL PRINCIPLES OF BEAUTY.

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THE next part of our subject is the enquiry in what manner the principles of Beauty and Deformity are manifested in the material world; — how these principles are made obvious to the mind through the perceptions of the senses. Or, more definitely, what are the laws of correspondence determining the various expressions of mind through matter?

What, then, are the laws in accordance with which GOD has stamped the signature of those germinal principles on the various objects of His creation? And how are they to be classified with that distinctness which may enable man to reproduce the miniature impress of those expressions on the various works of human art?

## CHAPTER I.

OBJECTS OF THE MATERIAL WORLD, ANIMATE AND INANIMATE.—LAWS OF EXPRESSION COMMON TO BOTH.—LAWS PECULIAR TO INTELLIGENT ANIMATE NATURE.

### I.

THE objects of the material world may be said to be divided into two grand classes.

That of inanimate and unintelligent beings, and that of animated or intelligent ones.

### II.

To prevent misapprehension, it is necessary to premise that in these pages the term animated existences will not be used in the strictly scientific sense. It will not include vegetable as well as animal life.

### III.

Objects of taste are addressed to the senses ; to intuitive sentiment, not to elaborated analysis.

However deeply internal, then, may be their soul or principle, they present manifestations which are wholly external.

## IV.

It is with these manifestations solely that we now have to deal.

Nor is our concern with appearances to be detected only by close discriminating scrutiny or laborious investigation, but with those which lie open to every eye, which speak to every heart, which constitute expression addressed obviously to all, and which form a language equally to be read by the child and the aged, the unlettered and the learned, the sensitive woman and the meditative philosopher.

## V.

Hence, in these pages, the term "animated nature" will be restricted to those beings that are obviously gifted with consciousness, perception, volition, locomotion, and variety of individual character.

## VI.

The term "inanimate nature" will be applied not only to unorganised substances, but it will always comprehend the vegetable world likewise. For whether the creations included in the latter possess the disputed endowment of consciousness or not, we have no obvious indication of such possession. Independent volition and spontaneous locomotion they certainly have not.

## VII.

Animate and inanimate nature being thus defined, it may be observed that both are capable of reflecting the glory of their great Creator.

## VIII.

Even as the bright radiance of the material sun may be reflected from the inanimate crested mountain that shoots its granite peaks far into the cloudless heavens, from the polished leaf of the garden laurel, and even from the little dew-drop that trembles on its edge; as it may be reflected from the animated, bright and glancing eyes of happy children, or from the soft eye of the dove — so it is with the bright beams of Him who is “the Sun of Righteousness.” The still majesty of the unorganised crag, or the energetic grandeur of the strong and living lion, equally show forth His attribute of power.

## IX.

And it is doubtless in consequence of this power of reflecting the Divine character being truly imparted to both animate and inanimate nature, that both are in Scripture alike called upon to praise GOD. The one hundred and forty-eighth Psalm is one of many examples.

## X.

And thus the spiritual intelligences in the heights above, the world of life on the earth and in the

depths beneath, the inanimate creation, the snow, storm, hail, wind, vapour, and fire, the beasts, the cattle, the birds, young men and maidens, old men and children, princes and people, are all alike called upon to give glory to Him, and to Him alone.

## xi.

An indisputable testimony is thus set forth by the inspired Record, that the Divine character is really manifested in His works, and that one of their truest and highest uses is the contemplation, through them, of Him.

## xii.

This, then, is the true, the sanctified, the sacramental use of Beauty.

## xiii.

So also, in like manner, has our Lord Himself declared other parts of His creation to have been established as salutary warnings.

## xiv.

Does not the inspired Word speak of the dumb dog who cannot bark; the deaf adder, who listens not to the voice of the charmer; the sow, who returns to her wallowing in the mire; the roaring lion, who goes about seeking whom he may devour; the mule and horse, who must be kept in with bit

and bridle? And to what end are they so spoken of, but as the inspired sanction to their use, as the key to a whole set of types created in merciful warning?

## xv.

Thus does GOD set forth the material world, both in the Beautiful and the Deformed, for the contemplation of man. The Beautiful is His image, for the exaltation of man's hopes; the Deformed is the exhibition of man's lapsed image, for his humiliation and self-knowledge.

## xvi.

But whilst animate and inanimate nature agree in their susceptibility of reflecting images of Beauty and Deformity, yet they altogether differ in that they reflect these images under very distinct and dissimilar laws.

For the very conditions under which they exist are dissimilar.

## xvii.

Inanimate nature, though it may be organised, possesses no vital energy, no spontaneous volition.

## xviii.

Animate nature possesses, indeed, in common with the inanimate, a material frame; but then it possesses

as the inhabitant of that framework, a living and spontaneous energy and volition.

## xix.

That is, the objects of inanimate nature are to be considered as capable of no voluntary power themselves. But they yet possess a decided character inseparably annexed to them by association, because they are so formed as, when instrumentally used by any external agent, to express that character, and that only.

## xx.

Thus a harp and a trumpet are both inanimate objects. But we invariably connect the one with a sentimental, the other with a martial expression, because when used, although by a will extrinsic to themselves, they are yet each capable of giving utterance to its own particular expression, and to that only.

## xxi.

But in animated nature the case is widely different. The animated does indeed possess a material structure subject to the very same mechanical laws with the inanimate, but then it also possesses in addition, and inseparably connected with it until its dissolution by death, a central wielding force or

energy, residing within that material structure and using its resources at pleasure.

## xxii.

Thus in the case of a dog. He may be tame or fierce, loving or hating, and his actions are governed by the determinations and fluctuations of a will residing within him.

## xxiii.

There is, then, in the case of animated nature, a double set of laws to be observed.

First, the laws to which the external frame is subject as a material mechanical fabric, and which belong to it in common with every other material object of a similar style of Beauty or Deformity. But, secondly, we have laws which manifest the degree of energy, and power of tenacity or activity, of the living agent, and also laws which manifest the peculiar class of activities and intelligences, of the motive principle of life inseparably attached to the material frame residing within it, and which wield at pleasure all its resources.

## xxiv.

For the character of inanimate nature is only a capacity of uses.

But animate nature adds to the capacity of uses a principle of living power.

## xxv.

Thus whilst the beauty of the objects of the inanimate world depends solely upon material laws and conditions, that of the animate world depends, first, on those organic laws constituting its beauty as an object of the material world, and then on laws which constitute its beauty as a living being, and manifest the power and direction of will of the agent within. And all these, first singly, and then in the wide results of their complex combinations, alone constitute the full complement of the various sources of Beauty in the animate world.

## xxvi.

In a word, we have in the one case simply a set of laws manifesting the capacities of the instrument; in the other, we have likewise to become acquainted with the skill and power of the hand which is to touch its chords.

## xxvii.

These two sets of conditions are thus distinct and dissimilar from each other.

The principle of the one depends on mechanical force; that of the other upon vital power.

## xxviii.

In the case of inanimate objects, as mechanical force alone exists, so it alone has to be considered. But with regard to animate objects, which possess also vital power, it is not only necessary to be acquainted with each principle, but likewise thoroughly to understand the complex results consequent upon their co-existence and mutual bearings on one another.

## xxix.

The same unity, which is requisite in the various parts constituting the style of expression of an inanimate object, becomes, if possible, yet more imperatively indispensable in the two great principles of mechanical capacities and vital energy, when they constitute in combination animate expression.

## xxx.

Contrary expressions tend mutually to destroy each other. For the contradiction blurs and effaces that distinctive character, whether of Beauty or of Deformity, which constitutes the appropriate signature of example or of warning.

## xxxi.

And this is equally true in animate or inanimate objects; in works of nature, the creation of GOD, or

in their miniature imitations, which are man's artistic combinations of materials arranged upon the same Divine principles.

## xxxii.

Thus a sublime discourse, delivered in a vulgar provincial dialect, is displeasing. It is so, because of the contradictory manifestations of spiritual expansion and of mental contraction.

## xxxiii.

But in Dickens's "Old Curiosity Shop," the vulgar expressions of Mrs. Jarley enhance the pleasurable effect, because they exhibit the irrepressible power of a noble and generous nature, swallowing up and annihilating the ignoble form, and overleaping by its inherent energy all the obstacles which interest, want of education, and low habits, interposed to its exercise. It is the bright beaming sword of the angel displaying itself through dark clouds.

## xxxiv.

And, it will be observed, the delight consists, not in seeing two expressions of equal force battling the one against the other, but in seeing the strength of the nobler life in enhanced clearness, by its instantaneous victory over the opposite low one.

## xxxv.

The pleasure is in this case similar to that of beholding a royal conqueror tower the more loftily as his crowned brow beams far above the heads of the ignoble crowd of peasants or smutched artificers who attend on his triumph.

## xxxvi.

Or like the pleasure with which the Eastern traveller beholds the lofty Demavend shooting up its solitary granite peaks, radiant with sunbeams, far into the cloudless blue and tranquil heavens, and appearing yet more gigantic in unapproachable majesty, from the dense fogs and swamps of the low and unhealthy region of Mazanduan girdling its base.

## xxxvii.

Again, a Thalestris, a Boadicea, a Jael or a Judith, can never, by any expenditure of art, become really beautiful. Because the character of war, of despotic tyranny, of treachery, and of murder, must ever be most antagonistic to woman from the very destination for which GOD created her,— that of a help meet in man's Paradise, that of a gentle and tender soother, a bountiful and wise dispenser, and a solace under the multiplied evils of death, of sin, and of poverty, of which her beguilement was the occasion: —

woman, to whom the seed of restoration was promised, whose heart, whose house, whose home, should be as an asylum full of serene love, and whose errands of loving mercy abroad should bless with beneficence and peace.

#### xxxviii.

Beauties and Deformities should, then, not only be consistent with themselves in all their manifestations, but they must, likewise, be consistent with the Divine design in the destination of the particular objects in which they are apparent.

#### xxxix.

For GOD alone is good. The signature of His perfection and stamp of His will is the alone perfectness or Beauty of any created thing. GOD alone is light. He alone truly knows what is in man, and His signature of the creature's evils is what alone constitutes the effectual warning in Deformities.

#### xL.

The man of true taste is a physiognomist on a large scale.

Whilst he looks on the whole face of nature, it is his privilege clearly to discern God's signatures of counsel and of warning; and, discerning them, to

bow down in worship and reverent adoration before Him whose will is manifested. It is his prayerful wish, by the aid of GOD's Spirit, to keep those holy intimations, and to ponder them in his heart.

## XL.

Well may he who discerns and recognises with eye and heart His stamp of Beauty and goodness on all creation, behold that creation with joy, and contemplate it with affiant thanksgiving !

## XLII.

Well may he, too, of awakened heart, who seeing in material forms that which the unheeding eye cannot see, who hearing in the outward voice that which the unopened ear cannot hear, discern the solemn warnings of the Most High—well may he also humbly thank his Lord with reverence for the salutary admonition those dark signatures convey !

## XLIII.

For it has pleased the Lord of glory to form every creature, directly or indirectly to show forth some portion of that glory.

## XLIV.

From the seraph of light who veils his face with his wings, and who eternally worships, rejoicing in

the sunbeam of his Creator's countenance, to the defenceless worm that winds its way beneath the turf—from the stately cedar of Lebanon that spreads the wide shade of its protecting arms on the crested mountain, to the lowly hyssop, the plant of purification, upon the wall—all is created not only to some general purpose, but to some definitely beneficent one.

## XLVI.

In contemplating Beauty or Deformity, whether Animate or Inanimate, we must then be understood as equally referring to the *character* which that particular species expresses.

## XLVII.

And we use the term *character* in speaking of the two species, as applicable with equal justness to both. Because, in truth, they do both equally convey the expression of moral character.

The character of the harsh, rough, grating voice of the choleric, is not more certainly different from that of the sweet, inflated, yet unsubstantial voice of the melancholic, than the startling, thrilling blast of the trumpet is from the sweet and tender breathing of the flute, or the wild and pensive Æolian harp.

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## XLVIII.

Both agree in each being fitted to the expression of its own peculiar character and no other. The instrument may, if unused, be silent. The moral being, if restrained, may have no active utterance. But if a motive force be applied, they are each equally limited to its own mode of utterance.

## XLIX.

It will be assumed then as established, first, that animate and inanimate nature agree in being alike susceptible of moral expression; and secondly, that they differ in that the character imparted to inanimate nature depends upon one set of laws only, whilst the expression of animate nature emanates from two distinct sets of laws, superadded to which is a third result, arising from their combination.

## L.

We now proceed to the consideration of the Laws which impart character to inanimate objects. And it may be here observed that the present work does not embrace the consideration either of the laws of vital energy, or of those laws of moral expression which depend on the exercise of an intelligent will, and form a separate branch of Science.

## CHAP. II.

INHERENT LAWS BY WHICH MORAL EXPRESSION IN IN-  
ANIMATE OBJECTS IS CONVEYED TO THE MIND THROUGH  
THE MEDIUM OF THE SENSES.

SENSE OF VISION.

FORM, MOVEMENT, AND COLOUR.

I.

WHAT is the appropriate clothing of each germinal principle of Beauty in inanimate objects?

What are the laws of perception by which moral expression reaches the mind through the medium of the senses?

II.

In reply, we must begin by distinguishing the various modes of enunciation which constitute the utterance peculiar to each of the human senses.

III.

We begin with the sense of vision.

Objects of vision are manifested chiefly by form, colour, and disposition of parts.

## IV.

Forms are bounded by lines. It is obvious that a right line constitutes the shortest interval between one point and another:—that a perpendicular line is that in which the apex is exactly supported by its base:—that a cube and a parallelogram rest upon foundations of equal breadth and width to their summits.

## V.

Hence the straight line is the characteristic of every movement which is single in its determinateness. As of the lion that rushes on its prey—of the eagle that pounces on its quarry—of the instant stroke of the lightning-flash.

## VI.

And straight lines and rectilinearly based forms must in truth be those of every figure set in strength upon its base.

Such are those of the massive pedestal of the two gigantic brother statues, which have sat for forty centuries in isolated grandeur amidst the desolation of Thebes. Such are the lines of the tower resting on its foundation.

## VII.

As rectilinearity of figure marks strength, so

latitude of base in proportion to height marks repose and permanent resisting strength.

For though both in a cube and in a parallelogram the base is equal to the summit, yet the difference of the comparative height between the base and perpendicular renders the cube a more immoveable figure than the parallelogram.

## viii.

The same rule applies to every other object. Thus the vast strength of the Romanesque pillars or that of the piers in the caverns at Elephanta and Ellore depends upon the greatly increased latitude of base and diminution of height in comparison with the proportions of other columns. The same expressions result from the same cause in the elephant itself; in whose massive legs the base is wide in proportion to the height. Very different is the expression of the lion. He is indeed bounded by rectilinear lines, but he does not exhibit cubic but parallelogrammatic proportions; which joined to his muscular constricted system impart the character of active force as distinguished from reposing strength.

## ix.

Again, a pyramid and an obelisk both possess rectilinear bases, but the width of base in proportion to its height imparts an expression of repose

and durable permanence to the pyramid, which the obelisk does not possess.

## x.

The rectilinear line being the shortest interval from one point to another, marks the unswerving determination; the breadth of base, the degree of repose.

## xi.

As a right angle is the most sudden and violent deflection from the course of a straight line to the adoption of another equally direct, so do movements and gestures characterised by rectangles and sudden breaks mark sudden change of purpose, and determinate strength. As examples, see the charge of a regiment of cavalry, and its instant stop; the evolutions of a soldier, the walking of a lion.

## xii.

Hence all these characteristics of strength, right lines, and right angles, mark the Sublime in form.

Horizontality and breadth of base characterise the Passive Sublime. Perpendicularity and abundance of rectangles, mark the Active Sublime.

## xiii.

Compare the horizontal shade of the beech with the gnarled rectangular contorted limbs of the oak;

the stalking of the lion with the stately ponderous tread of the elephant; the castle with its crested towers frowning aloft with the deep repose of the Pyramids of Ghizeh.

## xiv.

Delineations of the Sublime, whether Active or Passive, should agree in having thick, powerful, determinate outlines; lines of demarcation severing and isolating them at once from surrounding objects, and causing them to stand out in strong relief.

## xv.

But they should differ, in that the line should in the Active Sublime be shaggy and rough, like the stroke of a reed pen; in the Passive, broad, permanent and equable.

## xvi.

For the Active Sublime acts on others; hence its lines must be rough.

The Passive only resists the action of others upon it. Its lines must then be broad and hard, but smooth.

## xvii.

Curves exhibit the least decision, because a curve is the least direct line from one point to another.

Also, because ovals are formed on two centres,

they are formed on a double, instead of on one single integral principle.

Where that form is further modified into an egg-shape, where one of the centres is formed by a circle of smaller diameter than the other, there subsists the greatest divergence that a figure bounded by one line can exhibit from the original point of departure. At the same time its deflection is so gradual as to achieve its whole circumference without one angle or abrupt interruption, and with an apparently complete continuity.

#### xviii.

This figure then is in its double centre and in its gently deflected line, a perfect manifestation of the germinal principles of the Beautiful.

For that which belongs to this style of Beauty must be discreet, every successive portion growing out of the preceding, without salient angle or opposing parts; without contrast or break.

#### xix.

As examples in nature we have long, wavy grass and the twining convolvulus, or the weeping willow, contrasted with the rectilinear rugged oak, or the wide horizontal shade of the cedar of Lebanon. We have also the same line in the flexures of the outline and movements of the greyhound.

## xx.

Figures belonging to this style should be most delicately drawn with an elastic nuancé outline, or they lose all grace. Portrait painting would be rendered more true by an attention to the characteristics of outline and shadow belonging to each style of Beauty.

## xxi.

An acute angle, being the sharpest and most piquant deflection from the right line, as for instance in a zig-zag path, characterises the Sprightly, because it involves a succession of petty distinct determinations with continual novelty and change. So in the figure of a multangular star. The Vivid pleases, not like the Sublime, by one magnificent whole, or by a few emphatic parts strongly contrasted; nor like the Beautiful, by a gentle and almost imperceptible flexure; but by many distinct impressions combining in one harmonious utterance.

## xxii.

For a multitude of petty distinct parts produces the impression of movement. Because the eye and the mind not being able to apprehend all at once, are compelled to pass from one to the other successively. And from this cause the eye transfers the consciousness of its own successive perceptions to an apparent succession of objects in what is before it.

## xxiii.

The right lines of the Sprightly are ever changing their directions ; but with a degree of deviation from the original course, which marks rather caprice of purpose from sportiveness, than determinate change of a momentous and earnestly pursued object.

## xxiv.

It must be represented in drawing by a sharply cut, very fine outline ; keen angled, keen edged.

## xxv.

We may here observe in reference to the several styles of Beauty, that nothing is more important with regard to their right use in works of art, than an acquaintance with the laws of expression regarding antagonism, contrast and sequence.

## xxvi.

Antagonism is the juxtaposition of opposing expressions in equally intense degree ; battling against, and tending mutually to destroy each other. This is wholly inadmissible in works of art ; it is a solecism and contradiction.

## xxvii.

Contrasted expression is where two expressions of different styles, but of wholly unequal force, are presented at the same time.

## xxviii.

Where a strong impression is interrupted by a weaker one, it causes a harsh intolerable discord and jarring. As, for example, supposing an assembly convened for some important purpose, involving life and death, and one in a harlequin dress were to enter and exhibit his pantomimes. For in that case the strong impression is weakened by the super-added one. This is wholly inadmissible in works of art.

## xxix.

But where a weaker style is interrupted by a stronger one, then the powerful impression swallows up the weaker, and is itself increased in force and vividness, precisely in the ratio of the difference between them.

## xxx.

Thus if in our morning walk a funeral pass by, it solemnises the mind. But if in the midst of a crowded ball-room, when surrounded by brilliant dresses, splendid lights, and dazzling ornaments, the door be suddenly thrown open, and a stately funeral procession, with its plumes, its escutcheons, its coffin, and its long train of mourners, were to enter, it would then instantly impress with so much the more awe, as the weaker feeling it annihilated had been opposed to that newly excited.

## xxxI.

If two parts do not battle together in destructive equipoise, but one part, either by emphasis of shadow, intense colour, expanse of light, or grandeur of idea, is dominant, then the subordinate adds to the expression of the dominant exactly its own difference in the other scale, by setting the standard of measurement that degree lower than its natural scale.

## xxxII.

Sequence of expression is when two expressions in the same style are presented together, the latter of which enhances on the former.

## xxxIII.

Whenever sequence is well arranged, not only is the original expression deepened by being long kept before the mind, but also, by the last impression being the strongest, it is enhanced. It is on this principle that works of poetry and fiction, whilst they preserve unity of tone throughout, should yet increase in interest as the work proceeds. It is on this principle that well-arranged processions are formed, the mind being gradually stimulated in one direction till the principal object is at length presented.

## xxxiv.

We thus find that contrast measures expression, not from the mean standard, but from the opposing one of the style most contrary to it, thus imparting to it an artificial degree of vividness.

Sequence, on the other hand, increases intensity by the continued reiteration of expression from various objects; it is like the continuous deposition of many witnesses to one thing.

## xxxv.

As illustrations of both, let us imagine the vast desert of Thebes, with its wide unvaried expanse of sand, and the huge colossal statue of Memnon sitting in stillness over the silent waste, even from the hour when Germanicus inscribed his name upon the lofty pedestal to the present day. In the midst of the death-like stillness suppose a troop of Arab horsemen to rush by with a shrill cry, darting the jerrid as they sweep past. Does not the very contrast of exuberant life make the death-like silence more vivid? Such is contrast.

## xxxvi.

Again. Let us imagine ourselves in a vast Gothic cathedral after vespers. We see a caverned depth of arches, and a succession of columns stretching almost to infinity. Around us is the nave, the symbol of the

Church militant with its fluctuating throng; the chancel, that of the Church triumphant in eternal adoration; the rood screen, the emblem of death that separates the two; and the cross above, that point of junction in which the Church militant and the Church triumphant are united. The images of Judgment confront the soul over the chancel arch. The heraldic emblems are trampled under foot on the floor below. The coronals of light depend from the angel forms above. The pealing organ, the utterance of praise, is swelled by the multitudinous voices in the church below, and echoed from the cupola as from angelic choirs above. The dim solemn light is streaming through the coloured glass, rich in scriptural narrations, and like them here and there illumined with passing sunbeams of more especial brightness. The clock tells out its admonition of time;—the spire points to eternity. The cock which, turning to every quarter as the breath of heaven blows, calls alike to repentance, to vigilance, and to the morning of the Resurrection, when those who sleep peacefully below shall rise to life everlasting.

Such is an example of sequence, or character deepened by a multitude of expressions combining in one harmonious utterance.

#### xxxvii.

Contrasted expression is eminently suited to the force of the Active Sublime; sequent expression,

to the permanence of the Passive; gently deflected expression, to the Beautiful; multitudinous, percussive, petty stimuli, to the Vivid.

#### xxxviii.

Let us now consider the general principles of expression in movement.

#### xxxix.

The Active Sublime rushes straight to its object; like the pouncing eagle, the felling blow of the tiger; the stroke of the lightning-flash; the disruption of a mountain, the great Horse-Shoe Fall of Niagara.

#### xl.

The Passive Sublime moves in undeviating irresistible continuity, as in the sailing of an owl, the majestic rising of a balloon, and the silent eternal revolutions of the heavenly bodies.

#### xl.i.

The Beautiful is in movement undeterminate, graceful, and gently undulating.

#### xl.ii.

The Vivid is in movement quick, sudden, active, playful, capricious, agile, bounding, and elastic.

## XLIII.

The Active Sublime stalks, marches like a soldier. The Passive proceeds like an established monarch with a stately and majestic, not a threatening tread. The Beautiful moves with gentleness; and as a compassionate and loving cherisher, it reclines and rests.

The Sprightly bounds with elastic spring, leaps, runs, sings, dances, plays, and never is weary.

## XLIV.

The Active Sublime is suitably dressed in armour, hard, succinct, so as not to impede violent motion.

The Passive is suitably dressed in heavy drapery, falling in few folds, to mark the great flexures of the body, leaving the smaller articulations shrouded in mystery. The material should be heavy, suitable to slow movement.

## XLV.

As the Sublime has no accessories, it can have no ornaments. It is itself all in unity. It cannot be enhanced. It brooks no appendage.

## XLVI.

The Beautiful is suitably dressed in light and soft, but long waving drapery, falling in sinuous folds, accommodating itself to length of limb and ease of mo-

tion ; as muslins and soft silks, sweeping the ground ; ornaments few, pearly, opalaceous, iridescent, not sparkling so as to distract the general effect, not intense in colour, but designed and finished with exquisite delicacy, placed on points of rest and not on points of motion.

## XLVII.

The Vivid is in dress succinct, showing all the parts of motion, the feet, the hands, the arms. Dress of elastic material, lively, party-coloured. Ornaments very many, sparkling, glancing. It is full of petty emphasis and glittering accessories.

## XLVIII.

Let us now consider the various styles of Beauty in respect of colouring.

## XLIX.

It is obvious that the more intense the colour and the larger its body, the stronger will be the impression it causes on the eye; and that the more dilute the colouring, the less forcible impression does it produce.

## L.

Again, two forcible and intense colours, suddenly but harmoniously contrasted, produce in colour the same effect that rectangles do in a figure. They mark a sudden and abrupt change. We have here the characteristics of the Sublime.

P

## LI.

But harmonious yet delicate colours so placed as to blend with each other without losing their purity, as the rainbow, the colours of a pigeon's neck, mother-of-pearl, opal, &c., are those which form the most gentle deflections. They present in colour the same effect as gentle curves do in form, and characterise the Beautiful.

Thus incipient twilight after the glare of day, and a certain dreaminess of tint over the landscape, are eminently Beautiful; darkness has not yet shrouded the colouring, but still the sobered light imparts a coalescent blending of effect.

## LII.

The Vivid, on the other hand, is characterised by well-pronounced and brilliant colours, as in the chequed pattern of a Scotch tartan, or in the polished and stiff holly with its bright berries. Or its sharp angles catch glistening beams of light, as in jewels and cut glass. It appears in burnished metals and polished and glittering insects.

## LIII.

Any one wishing to imagine the full effect of the Vivid with respect to light, may fancy a winter's night, the Neva covered with snow, the stars glistening in the cloudless sky like diamonds above the vast crowd of gaily dressed company in sleighs, or who

adorn its expanse as spectators. Whilst ever and anon the bright rocket shoots up far into the heavens, then falls through the silent air in showers of living fire; or the Bengal light illumines the whole with the rich halo of brilliant effulgence, and then, like the brightness of earth, passes away and leaves not a trace behind.

## CHAP. III.

INHERENT LAWS, CONTINUED. — HEARING. — QUALITY OF TONE. — PITCH. — MODE OF SUCCESSION. — STYLE IN COMPOSITION. — CONSTRUCTION OF LANGUAGE.

## I.

THE same rules which regulate perceptions of sight obtain likewise with respect to sound.

## II.

The most loud, deep, and full sounds are effects produced by the vibration of the largest volume of air impelled with the most force. They cause the strongest stimulus to the ear. Hence this class of sound necessarily belongs to the Sublime.

## III.

Again, a forcible and violent impulse causes rough and grating sound ; the more continuous the force, the greater the volume of full, deep, equable sound. The first characterises the Active, the second the Passive Sublime.

## IV.

Contrast the disruption of fields of ice in the Northern Ocean, concussion after concussion, or the

successive reports of repeated charges of artillery, with the deep, continuous, equable roar of the autumnal ocean, or the solemn moaning of the north-west wind. Contrast the rattling crash of the startling thunder-clap with the awful, solemn roll of the lengthened peal. Again, the harsh, full tones of the great organ, the sudden blast of the thrilling trumpet, and, in general, military music, are actively Sublime.

The deep toll of a muffled bell, the wailing lament of the Posaune, the full volume of organ diapasons, solemn ecclesiastical Gregorian chants, and plagal cadences are passively Sublime.

## v.

Harshness of tone may be termed the imperative mood of sound, as intense colour is the emphasis of vision. Both, then, belong to the Sublime.

## vi.

Full volume of continued tone, deep and slow, as though the utterance came from the very depth of the inmost soul, is the natural language of a fixed, undeviating, earnest purpose. A tone solemn and equable, but uninflected, irresistible, steadfast, resolved, leaves no power of added force, nor does it brook any adventitious softening. That is wholly irrespective of moulding from without which springs with force from the utterance of a principle within.

It proceeds on its own course, and conforms not; but conformity to it is an inevitable necessity.

## VII.

Contrast the astounding salvos of sound in Handel's "Hallelujah Chorus" with the soul-overflowing solemnity of the "Miserere" of Allegri, or the "Lamentations" or "Improperia" of the immortal and heaven-taught Palestrina.

## VIII.

Again, sounds at a moderate pitch, equally remote from solemn depth and piercing shrillness, sounds gentle and mellifluent, as the dulciana and sweet claribell of the organ, continually moderated and inflected by the swell, cause the least violent vibration of air, and fall with the least perceptible stimulus, compatible with distinctness, upon the ear.

## IX.

The sweet but unsubstantial melody of the flute, the Æolian harp, swelling and dying away with the breeze, the ethereal musical glasses, with their sound like the wafted strain of angels, all belong to the Beautiful. As musical specimens, may be added Webbe's "Lamentation over Jerusalem," at the end of the office of Tenebræ in Holy Week; the exquisitely pathetic "Hostia et preces" of Paer; Handel's "Dove sei"

and “Angels ever bright and fair;” Webbe’s “O salutaris Hostia;” Kent’s “O that I had wings like a dove;” and the Hebrew dirge over the Departed.

## x.

The Passive Sublime and the Beautiful both require continuity of tone. The one pours forth its full, sonorous tide in a smooth cumulative volume, or else in regular and measured solemn cadence; the other flows in a sweet, gentle, continuous and uninterrupted course, every part gradually yet softly inflected. For the first denotes the silent yet steadfast progression of overwhelming power; the second, the unwearyed self-sacrifice and accommodation of unfailing sweetness and love.

## xi.

Once more; sounds clear and shrill, but yet sweet, not flowing continuously, but with distinct, rapid percussions succeeding one another, a staccato in petty reiterated strokes, as the twittering of birds, bear the character of the Vivid. It is in tone bell-like, tinkling, jingling, as the dulcimer or Pandean-pipe, or musical snuff-box, and, when heard mellowed by distance, the fife.

## xii.

As each style of Beauty has its source in the Divine

appointment, so has the tone belonging to each its appropriate utterance in the works of God.

## xiii.

The commanding voice of man, the vice-gerent of God on earth, may on the whole be classed under the Active Sublime.

## xiv.

The gentle, tender, heart-healing voice of a woman, the lovingness of whose nature is rendered steadfastly holy, yet still more gently flexible, by the Divine Spirit, is Beautiful.

## xv.

The clear, bell-like voices, the merry laugh of gay and happy children, rejoicing in hope and life and loving affiance, and in the bursting gladness of beholding a world where all is yet new — this is a lesson of loving trust read by the children of God in sacred blessing, even amidst the Sprightliness of which it is characteristic.

## xvi.

There is yet another voice, deep, solemn and sonorous, yet mellow and agreeable; permanent, like the heavenly truths it utters ; a voice whose inspiring life is full of earnest and august, yet healing and imperishable hopes and loves. That serene voice is

the utterance of a heart which, deeply schooled in heavenly lore, has learned to dwell far above the mutabilities of this tabernacle of exile, and to abide, as in its home, in the unchanging beatitude of its true Fatherland: — a heart whose peace is in the continued sense of its Father's blessing, whose ineffable happiness is in continued communion with GOD, whose joy is the continued irradiation of the light of His countenance. A heart thus deeply grounded in the root of unchangeable happiness, and permanence of repose in Him, who is love unchanging, will find utterance in strains solemn and fervent, yet in still peacefulness of trust, in its earnest appeals to the hearts of men. Such a voice, sweetened in love by Divine love, if it be a man's, and deepened and strengthened by the solemn import of its happy and holy truths, if a woman's, will find its utterance in the full, serenely equable, yet august and cadenced tones which constitute the Passive Sublime.

## xvii.

The principles which apply to tone and its quality and mode of succession, apply likewise to style in composition.

## xviii.

That of the Active Sublime is compressed, concentrated. Its sentences are abrupt, energetic, short. In

idea, it is vast, definite, making to the point. It keeps the leading idea in full light or strong contrast. It has no accessories, no expletives, no subordinate thoughts. It exhibits the life, the root, the trunk -- but no branches. In thought and in feeling, intense, distinct ; and full in vital principle. It presents no development, no amplification, little illustration, but that to the point. It compels conviction; does not suggest opinion. It rouses the tempest of passion. It spurns soliciting the affections. It has to do with volition, not with sentiments. It is turbulent, rapid, emphatic, constricted, harsh; abounding in periods and breaks, and guiltless of all subordinate stops; direct in purpose, and unmitigated and unmeasured in its application.

## xix.

The Passive Sublime has a serene, equable flow of elevated thoughts and feelings, poured forth in grave and sonorous diction. Its style is without hurry, like one vast tide of thought and feeling irresistibly coming in and swelling until it attains its full volume of cumulative grandeur. Its root, its trunk, its vast limbs are fully and continuously developed. It delights not in abrupt, broken sentences, but flows on in the serene, majestic continuity of discrete thought and feeling. It abounds in full, long vowels or diphthongs; it has few gutturals or sibilants, few short sharp vowels and few percussive consonants.

## xx.

As an illustration from English poets, contrast Gray's minatory "Ode" against the first Edward's race with the end of the book of Carthon in Macpherson's "Ossian;" or contrast the styles of Homer and Æschylus with the solemn, sonorous resonance of Milton's "Paradise Lost."

## xxi.

But the most truly lofty and magnificent instances of the Sublime are to be found in their highest form in that utterance which is in truth most exalted, even in the Word of the Most High. And as that Word promulgates the most stringent truths, the most awful sanctions, and the most glorious promises, so their clothing in thought and dignity of utterance is correspondent to their internal and eternal spirit.

## xxii.

The Lord has Himself declared that out of the abundance of the heart the mouth speaketh. Let us, then, studying His language, wait on Him for the knowledge of His heart. With deep reverence, then, we turn to the light-creating Word, as the highest instance of the Active Sublime, יְהִי אֹור (Y'hi or). "Let there be light." See also the Ode in the fourteenth of Isaiah; the description of the Spirit, in Job iv. verse 15, to the end of the chapter; that of the war horse, Job xxxix. 19—25; the twenty-

fourth Psalm; the Song of Moses at the Red Sea, Exodus xv.; which may all be adduced as examples of the Active Sublime.

## xxiii.

As parallel instances of the Passive Sublime, may be mentioned the 8th, the 65th, the 104th Psalms; the magnificent passage in Hebrews xii. on the cloud of witnesses, and the contrast between Mount Zion and Mount Sinai. To which we must add the two closing chapters as well as several passages in the Book of Revelation. And O my soul! do thou deeply remember and lay it to heart, that if the highest instances of true sublimity are to be found in the Holy Scriptures, it is because they alone really convey the most weighty and important of all utterances; even those of the Eternal Jehovah, the King Immortal and Invisible, who dwelleth in light inaccessible, yet thy Lord, thy Father, thy Saviour and Redeemer, thy Renovator and Gladdener. O, then, stop not thou in mere admiration of the precious and magnificent and richly wrought chalice; but refresh thyself daily, hourly, with the living water with which it is replenished, in deep thankfulness, and reverent abasedness of heart and spirit.

## xxiv.

Again, long modulated sentences, undistinguished either by full, resonant vowels or harsh, rough consonants, and gliding in equable flow of calm senti-

ment, but without very deep or very ample thought,—a style exhibiting rather graceful, gentle, flexible ramifications and development of silvery frondage and blossoms, than strongly timbered trunk,—belongs to the Beautiful. The Beautiful abounds in tender, and varied, and delicate hues of thought and feeling, and in elegant rather than forcible illustration. In thought and sentiment pure, often pensive, always exquisite in delicacy of finish. Gray's "Elegy in a Country Church-yard," and his "Ode to Eton College," may be adduced as examples.

## xxv.

Short sentences dexterously and neatly turned, terse, sparkling, distinct, witty, rapid, without incumbrance of words, characterise the Vivid. They abound in short treble vowels and percussive or sibilant consonants. The thoughts are well distributed in little neat packages, easily caught up and carried away in the memory.

## xxvi.

Generally speaking, odes might be considered as belonging to the Active Sublime; contemplative writings, especially those in blank verse, to the Passive. Elegies and sonnets often belong to the Beautiful; satires, aphorisms, epigrams, to the Sprightly.

## xxvii.

On the whole, the Active Sublime in Style delights in contrast and antithesis; the Passive, in full, sonorous, lengthened periods; the Beautiful, in mellifluous, inflected cadence; the Vivid, in rapid succession of glittering points, salient repartee, and sparkling wit.

## xxviii.

Under the head of sound, perhaps, a few observations may be added on the construction of language.

## xxix.

Those languages which most repudiate the use of subordinate parts of speech, rather expressing themselves by modifications of the principal words, the marrow of language, viz., verbs and substantives, will always possess most strength and energy, and are most allied to the Sublime.

## xxx.

Again, vowels may be considered as the substance of sound, as verbs and substantives are of sense; consonants as the inflections of sound, as the subordinate parts of speech are inflections of sense.

**xxxI.**

Now gutturals, and rough aspirates, and strongly marked consonants are the most sudden and forcible inflections. They answer in sound to the deflection formed by the right angle in form. Where they abound they impart abruptness, distinctiveness, force and contrast to the articulation of the syllable, word, or sentence in which they occur. Such consonants have in their strong accent a natural affinity to the Active Sublime.

**xxxII.**

Again, lengthened words, not strongly accented, and full, long, sonorous vowels and diphthongs, impart the most ample volume of solemn measured cadence. They belong to the Passive Sublime.

**xxxIII.**

The Beautiful requires the vowels to glide into each other with the least possible degree of marked flexure; to be united by liquid and mute consonants, and not by those which are guttural, sibilant, or percussive. Contrast the two lines,

“The curfew tolls the knell of parting day,”  
and

“Down the rough slope the ponderous waggon rings,”  
as an illustration of the different characters imparted  
by the different classes of consonants.

**xxxiv.**

The Sprightly, on the other hand, abounds in short vowels, and, still more, in rapid and percussively articulated consonants. It rejects the rough, ponderous gutturals of the Active, and the long, sonorous vowels of the Passive Sublime, together with the liquid and mellifluous consonants of the Beautiful.

Its sharp, shrill, accented syllables and percussive consonants trip and bound along in dactyl and iambic measure, or run lightly on in volatile anapæst.

**xxxv.**

Once more : diction is lengthened when thought finds utterance not through prefixes or affixes, simply inflecting the commencement or the termination of the principal words, but when their modifications are spun out by the multiplication of subordinate parts of speech or expletives.

**xxxvi.**

The power of suppressing minor words and consolidating emphatic ones, is that which imparts compression, stringence, and energy of style. This has been said to be eminently the case in Greek, and still more in the Russian language.

**xxxvii.**

Now, then, our own language is susceptible of both these varieties ; the one lengthened out after the man-

ner of an Alexandrine, by many subordinate words from the Teutonic dialects, the other compressed into its quintessence, and forming a language of diagrams by its Latinised stringency and dismission of all subordinate words. These form two modes of expressing thought and feeling precisely analogous to the major and minor modes in music.

## xxxviii.

The former is lengthened, elegiac, tender, adhesive, dwelling on the same thought, in all its varied shades and aspects. It is the language of the tenaciously loving heart of sentiment.

## xxxix.

The latter is terse, sinewy, rapidly traversing the space of interposing accessory ideas, passing over the successive links, to gain at once the point to which the mental eye is directed. This is the mode of utterance which belongs to the ardent, the definite, the earnest of purpose, the single of eye;—it is the language of truth and of definite thought.

## xl.

It has now been endeavoured to point out some of the principal characteristics of the various styles of Beauty, as manifested in the two principal or royal senses—those of vision and hearing.

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## XLI.

The three remaining senses are so subordinate to these master inlets of perception that the two former have often been denominated “the human senses,” as those more especially characterising man; whilst it has been supposed that the remaining three are possessed in more acuteness by the animal creation.

## XLII.

But though in human beings the three inferior senses are less vivid than those of vision and of hearing, yet each possesses its own peculiar utterance,—an utterance, more or less distinctly articulated, yet modelled upon one and the same principle as that of their more exalted brethren.

## CHAP. IV.

INHERENT LAWS, CONTINUED.—TOUCH.—SUPERFICIAL SURFACE.—TEXTURE.—MASS OF SUBSTANCE.

## I.

THE sense of touch has been denominated the sense of accurate knowledge — the test of truth.

## II.

Its notices have received, in contradistinction not only to those of the lower, but to those of the higher senses, the distinguishing appellation of Reality.

## III.

Whilst that which only receives the testimony of sight, without being corroborated by that of touch, bears the designation of visionary, as though sight unaccompanied by touch were not to be relied on; the testimony of touch, even when unsupported by sight, is acknowledged by the term *substantial, tangible, or palpable*, as though, in the ultimate resort, the testimony of this sense were alone to be relied on as an infallible test of truth. That which “we have heard, which we have seen with our eyes, which

we have looked upon, and *our hands have handled*, of the Word of life." 1 John i. 1.

## iv.

Nor does this view obtain in modern parlance alone. Hence, no doubt, the Hebrew verb יְדָא (yada) "to know," or "grasp," is connected with the substantive יָד (yad) the hand or *grasper*. As though all knowledge were unreal whilst it abode as a *vision*, without being *grasped* by the heart and mind.

## v.

Touch may be considered in various aspects, according to its various manifestations in Superficial Surface, Quality, and Mass of Substance, Texture and Weight.

## vi.

Now that which is vast and massive is more difficult to heave than what is light. When in movement, it inflicts a more violent concussion, and presents more obstacles to a motive agent. That which is hard, rough, shaggy or rugged, impresses and grates against that with which it comes in contact, whilst it abides itself unimpressed. It not merely remains unacted upon, but it is itself aggressive. And this is still more the case, when to hard and harsh texture are added volume, weight of substance.

coarseness and roughness of material. As examples, take the felling stroke of a rugged, hard, ponderous bludgeon; or the thundering crash of a rough, disrupted crag, dislocated from its native Alpine heights, and leaping from rock to rock, till it overwhelm the luckless travellers below, and disappear with them, in one hideous ruin, in the black abyss.

All these are the conditions of the Active Sublime; massiveness, hardness, coarseness, and ruggedness, are its characteristics, under the sense of touch.

#### VII.

Again, that which is large in mass and thick in volume, of continuous, uninterrupted expanse; that which, though hard in surface, is perfectly smooth, even, or polished; that which, though thick in substance and ample in volume, is yet fine in texture; that which is perfectly level and continuous, which resists impression and motive power, yet, in its broad equal pressure, does not inflict pain, exhibits the conditions which belong to the Passive Sublime in touch.

#### VIII.

Again, that which is neither sufficiently massive nor weighty to oppose a strong resistance to a motive agent, nor yet sufficiently minute or light to become the sport of every casual impulse, as the gigantic bulls of Nineveh, on the one hand, or light

thistle-down on the other, constitute bodies most fitted for gentle but uncapricious movement. That which, so far from inflicting aggression, instantly itself yields to every substance with which it comes in contact, like an eider-down enclosed in a light satin cover, possesses the conditions of the Beautiful in touch.

## ix.

Once more, substances which are at once very smooth and very light, liable to be carried away by every sportive breath of air, and to undergo ceaseless change of position, which are both acted upon and react with vigour and elasticity, possess the characteristics of the Sprightly in touch.

## x.

It may be remarked, in closing the classification of perceptions of touch, though the observation is equally applicable to the other branches of our subject, that it is with respect to the styles of Beauty as it is with respect to Natural History. No nomenclature is perfect, because all the characteristics of each order are found united in the first degree only in a few genera; the others are classified on the principle of approximation. And thus the Creation of GOD is abundant in variety, without collision or disruption. And whilst a few perfect types of each

style stand out in prominent salience, there is a long chain of intermediate examples, bridging over the gulph which at first appears to separate them, and uniting them in an indissoluble bond, for every purpose of utility, comfort, or social intercourse.

## CHAP. V.

## INHERENT LAWS, CONCLUDED.—TASTE AND SMELL.

## I.

WITH respect to objects of taste and smell, very few and brief notices will suffice.

## II.

When we consider Beauty as setting forth the Divine perfection, we may well be inclined to pause, and question how far it may comport with reverence, to typify these most holy principles by manifestations reaching man through the medium of those two senses which are by universal consent considered the lowest.

## III.

Yet, on the other hand, when it is reverently remembered that the high and lofty One who inhabiteth eternity, whose dwelling is in light inaccessible which no human eye can contemplate, He, whom the heaven of heavens cannot contain, and who can far less be limited to the material temple of this physical universe, has vouchsafed to descend

and become partaker of our frail humanity, and that He veiled His glory for our sake in a garb of dust; when it is remembered that He not only vouchsafed to symbolise Himself under the type of the sun, but that also it was His Divine appointment that His holiness should be typified by the clouds of ascending and far-spreading odour of frankincense, which by its penetrating and diffusive fragrance proclaimed the presence of Him before whom all contagion is purified, all mortal plague stayed, all sickness healed; when the expression of His smelling a sweet savour, even that of the odour of sanctity, is recalled to mind; and it is considered that His most holy and most endearing mysteries are veiled under the edible and potable forms of bread and wine, of meat, of living water, of fruit, of honey from the rock; and that we are invited not only to see the marvellous works of the Lord and to hearken to His word, but also to taste and see that the Lord is gracious; — it has appeared, after such recollections, that it was well thus to take up the set of types of which the Lord's appointment had vouchsafed to give the key, and to seek, as in His presence, and to His honour, to apply the brief notices, even of man's lowest senses, as He may enable me.

## IV.

Strong aggressive impressions of taste are those

which are either fiery, rough, strong-bodied, or intensely hot.

## V.

The powerfully passive are those which are pure, cold, strong-bodied.

## VI.

The gentle are those which are pure, sweet and mild, and admit of but a very small degree of sub-acid.

## VII.

The most stimulative are the pungent, piquant, crisp, or racy acids, with slight sweetness.

## VIII.

The same principles apply to scents.

## IX.

The powerful, penetrating, pure, odour of frankincense belongs to the first style of Beauty.

## X.

The fragrance of the luscious sweet-pea, the delicate heliotrope, the rose, the jasmine, &c., &c., to the Beautiful.

## XI.

The piquancy of aromatic vinegar, southern-wood, or aromatic salts, to the Vivid.

## xii.

Again, so far as texture belongs to taste, the Active Sublime delights in what is hard, and requires crushing, tearing, and grinding, as by the carnivora.

## xiii.

The second style delights in what is melting or soft. It is often to a degree viscous, flowing less quickly.

## xiv.

Again, the Sprightly delights in the crisp and crackling or racy texture, in that which stimulates, effervesces, quickens.

## xv.

We have now briefly stated, under the head of each different sense, the distinctive laws by which each germinal principle of Beauty is manifested in sensible objects. This division of our subject is closed.

END OF PART III.



## PART IV.

### OF THE USES OF BEAUTY AND OF THE MORAL MANIFESTATION OF ITS GERMINAL PRINCIPLES.

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#### CHAPTER I.

##### TYPICAL USE OF BEAUTY.—PRACTICAL RESULTS.

###### I.

WE have considered, first, the germinal principles of Beauty in their source — namely, the moral character of the Most High, whence, as from their Fountain, the various streams and various styles of Beauty flow.

###### II.

We secondly attempted to discriminate the characteristics of each style of Beauty, and then proceeded to trace the laws under which each is manifested by GOD in creation, or may be reproduced by man in works of art.

###### III.

It remains to devote a few observations to the uses which all these different manifestations of the

principles of Beauty are intended to subserve ; that our theory be not a mere theory, but that, like all that is worthy the name of true knowledge, it may not end in speculation, but issue in abundant practical good fruits.

## iv.

And, first, as to Beauty generally, or the transcript of the perfections of GOD upon outward objects, we have seen that to glorify His name, who is the Sublimity from which the sublime is but a stream — the Love from which the lovely proceeds in ceaseless flow — the Bliss from which all gladness is but an emanating rill — is its first and highest mission.

## v.

We have found another instituted end of Beauty in the provision in nature of a rich magazine of types laid up for our use by GOD, and by which He has bridged over, by sensible manifestations of Himself, the chasm which separates the natural heart from the knowledge of spiritual objects ; and we have seen that He has thus prepared for man from early childhood a spiritual language of things, which reaches him before the Word of Truth can bear its full import to his ear. We learn by things before we learn by words.

## VI.

For childhood, in its sportiveness and gaiety of heart, is easily led into holy associations with outward things, and to read in each its lesson. The child sees the flower opening to the beams of the sun and closing as it departs, and he soon learns to observe a similar expansion and closing of heart, as he is in the light of the Sun of Righteousness or turns from its beams. He sees the flower scorched beneath the arid heat of the noon-day sun. He sees, again, in the dark night the copious dew descend, and roots and foliage revive and their blossoms emit their full fragrance ; and he soon perceives how, in his own little sphere, the sun of prosperity withers, and the night of adversity is the time of refreshment. And thus in childhood are dug those pools which in due time may be filled by the rain from Heaven.

## VII.

Nor is the language of symbolic association less blessed to the aged. The pilgrim, worn in his length of way through the desert, and bending to his dust, is no more encompassed by the friends who once walked with him hand in hand. They have long since, it may be, exchanged the church militant for the church triumphant. And as he journeys on alone, no human voice will ever again solemnly address him

with parental, holy strength, nor yet warn him in the equality of friendship, nor can youth break through the reverence of his years. Then what a blessing is it early to have learned that language in which GOD from every object speaks to the spirit; to hear in them a voice which the unopened ear of the natural man does not hear; to see "Holiness to the Lord" inscribed on everything. O how cheering is it to the aged to watch the peaceful sunset after the weary day, or the quiet disrobing of autumn after the fervid summer, when the heart sees from its very depth the promise of the morning of the resurrection — when it realises the bursting into life and glory of all who now, like him, are preparing to lie down in their dust.

## VIII.

And perhaps if Beauty, with its various species of manifestation, were more practically *felt* as well as seen to be an appointment of GOD for certain recognised ends of blessing, we should more habitually look to Him in our use of them, that they might in fact accomplish the distinct services for which each was given by GOD, to His glory and to the happiness of man.

## IX.

For how many are accustomed to own the Divine mind only in its grand puttings forth. They quail

before the power of GOD in the thunder-storm, but their hearts do not equally and spontaneously connect His appointment with the sweet and cheering blessings of life. They do not discern His footsteps with equal readiness in their several tracks of power, love, and refreshment.

## x.

Yet in proportion as man does distinctly recognise his Father's heart and mind in each of these directions, will he be enabled with more distinctness of intention to furnish himself not only for the occasional greatnesses of the Christian martyr, hero, or patriot, but for the holy and loving sympathies of friendship and domestic life, and for the pure yet godly cheerfulness and gladness which warm and enliven them as with a sunbeam.

## xi.

And for want of this distinct perception of the Divine plan, and being yet urged by the necessities of that human nature which GOD Himself has instituted, how many regard the embellishments and recreations of domestic life, as unavoidable parentheses in the vast and important objects of a religious course, instead of truly discerning in them integral parts of the Divine appointment, which GOD wills to be faithfully, lovingly, and brightly fulfilled. Just as a well-trained,

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happy child feels equally near to his father whether he set himself beneath his eye to serious study, or affectionately nestle his head in his bosom, or gaily spin his top or drive his hoop before him right merrily; ready in an instant to put aside the playthings his kind parent has given him, when that watchful, smiling eye becomes reverendly grave, feeling by instinctive love, without waiting for the outward word, that it is time to return.

## xii.

One further observation may be added. Did our partially unbelieving hearts equally feel the lovely and the cheerful in all their little details, to be as truly emanations of Divine moral attributes, as the solemn, the majestic, and the great, we should not only ourselves fulfil the daily amenities of which domestic life is made up, in happy communion with GOD, but we should be disposed to hail, to recognise, to honour, and to aid, as our GOD's appointment, these manifestations in others.

## xiii.

We should not only acknowledge them to be good, but we should truly feel their beauty. The conscience would not only recognise the value and usefulness, but the heart and imagination would feel the charm, of that appropriate poetry with which it has pleased the

LORD to adorn and glorify each utility with its own form of beauty. For when His mind is seen, that sunny mantle or halo of heavenly ideality is thrown over every incident of life, which, like the radiance of the material sun, brightens and gladdens and glorifies every object of earth, by investing it with the light of heaven.

## xiv.

And each individual would be thus prepared in heart, both to fulfil his own, and to respect his neighbour's vocation; without either neglecting what is common to both or confounding the individual training. The same observation may be applied to both sexes, and to different ages.

## xv.

For Man may be considered the type of the Sublime. Upon him is especially bestowed the firm osteology of truth. Woman typifies the Beautiful. To her is given the graceful and sweet flexibility of love. On children, the representatives of the Vivid, is bestowed the elastic buoyancy of recreative and sportive fancy.

## xvi.

But it is the necessary condition of the creature, that with every gift is also appointed its limitation. To every class is assigned its distinctive post, and

its distinctive blessing, but the line of circumscription is also affixed to each.

## xvii.

Now GOD is the God of order, not of confusion.

## xviii.

It is then a beauty in the writings, as in the dress and the bearing and the course of action, of a man, that they should be characterised by the style of feeling, of thought, and of diction beseeming a man. That they excel in forcible energetic truth, though rendered less sharply angular by love.

## xix.

It is on the same principle no eulogium on the book of a woman to say that it is written like that of a man, any more than it is so to designate her bearing or her dress as bold and masculine. For the exterior is but the enunciation of the interior, and it is because the germinal principles of woman's heart and mind should in reality differ from those of man, that a different exterior is suitable. Her province is love and Christian hope. These should so dwell in her heart, as supereminently to characterise her whole being. They should both inspire and chasten her feelings, her thoughts, her speech and address.

And thus while we believe the bold daring of a

man's mind is as undesirable in a woman as the adoption of anything verging on masculine attire, yet in truth both styles unite in their root, each holding truth and love, though in different proportions.

## xx.

And as that is not true love, in which truth is sacrificed to please, and as truth will never become effectual which is unmodified by love, so forcible truth enunciated by man should have its asperities removed by love, and the woman who pours forth the sweet lovingness of her heart, should receive from truth, purity, and holy dignity, and strength.

## xxi.

Thus under whatever aspect we view the instituted manifestations of the various styles of Beauty, we find them ever rendering fresh testimony to the polar truth, that every perfect gift, little as well as great, beautiful as well as useful, must and can come only from above, and can continue in its perfectness only so long as it is held in the sunbeam of the light of God's countenance, since it is only in His blessing it can retain unalloyed, and in full purity, its full meed either of utility or of beauty.

## CHAP. II.

MANIFESTATION OF THE GERMINAL PRINCIPLES OF BEAUTY  
IN DIFFERENT PHASES OF THE CHURCH OF CHRIST.

## I.

OUR path now leads us away from those outward forms of Beauty whether in natural objects, or in works of art, in which we have hitherto traced the germinal Principles of the Sublime, the Beautiful and the Vivid, and which we have last met with in the strength of man, the delicacy of woman, and the activity of childhood. It now remains to trace the manifestations of the same germinal Principles in the different phases of man's moral being, and in the different classes of human character; and to observe the special use and destination of each.

## II.

And first, we believe there is indeed a service and a blessing for each of the three great classes of beautiful moral expression in the Church of Christ.

## III.

But with the separate endowment, service, and

blessing of each, there comes to all, as well as to each respectively, the same word of solemn warning,  
Beware that no man take thy crown !

## IV.

The Active Sublime, or vastness and strength in energy, is the soul of the Church Militant. To it does the word go forth, " Be strong in the Lord, and in the power of His might ;" and the blessing, " Him that overcometh will I make a pillar in the temple of my GOD, and he shall go no more out."

## V.

Again, the vastness of strength in repose, or the Passive Sublime, is the soul of the Church Adorant or Contemplative. To them is the word, " Blessed are they that dwell in Thy house, they will still be praising Thee." Their blessing, " Son, thou art ever with me, and all that I have is thine."

## VI.

The loving, merciful, or Beautiful belong to the Church Compassionating. They are healers in the Church. They dwell at the foot of the Cross, and it is their most blessed privilege to abide in the continual fellowship of Christ's sufferings. It is their blessing, to feed their souls continually on the super-substantial bread and wine of the sacred body and blood of Him

whom they love, broken and poured out for them ; to feed on the love of Him who so loved them, that He gave Himself for them ; to be as the loved disciple, reclining on Jesus' bosom, as the lambs which He carries in His arms.

## VII.

And as the merciful abide especially in the fellowship of Christ's sufferings, so do the glad of heart especially rejoice in the power of their LORD'S resurrection life. They dwell beneath the bright cloud on the heights of Tabor, as the others at the foot of the Cross on Calvary. They are renovators and glad-deners in the Church. They go forth invested with joy and light, and walk on earth in the spirit of immortality. The word to them is, "The life is the light of men. Abide in that light; go forth in the living power of His resurrection." Their blessing, "The living, the living, he shall praise Thee. The joy of the Lord is the strength of His people." Their privilege, the realising sense of immortality.

## VIII.

Thus then abide in the Church these four ; Energy, Permanence, Love, Life.

They have their source alike in GOD. And therefore each forms a stream of usefulness and blessing in His Church.

## IX.

May they not be likened to the primæval four-fold river of Eden, issuing from one and the same fountain, and irrigating in their divergent courses the whole of the Paradise of GOD? They rise from Him as their deep source. They flow for Him in their distinct streams. O may their waters ever in their course reflect, in pellucid and uncontaminated purity, His most glorious image, even that of the Sun of Righteousness!

## CHAP. III.

MANIFESTATIONS OF THE GERMINAL PRINCIPLES OF BEAUTY  
IN HUMAN CHARACTER.—ACTIVE AND PASSIVE SUBLIME IN  
CHRISTIAN CHARACTER.—CHRISTIAN HEROES.

## I.

MAN is created in the image of GOD, and is doubtless intended to present a model of His Perfections in a higher degree than can belong to the reflection of those Perfections from the material world; yet each man can singly reflect but a part, and a very limited part, of His glorious image. Hence we have different styles of human character answering to the different styles of Beauty likewise appointed by GOD, and adapted to show Him forth, in His power, His love, or in His creative fertility.

## II.

The fulness of the Divine perfections is displayed in nature, by means of the various capacities with which He has endowed His creatures, and so, in them, by the rich variety of capacity in human character, which He has ordained among the children of His one vast family, all united indissolubly to Himself, and bound to each other, both for time below and for

Eternity above, each reflecting a fragment of His glory.

## III.

And there is a special crown for everyone in whom that perfection which he is individually called to reflect, shines forth in pureness, and to the glory of GOD.

## IV.

And while Christ, the two sided-ladder, at once God and Man, is the medium of communication between heaven and earth, we shall find the varieties of Beauty in human character, as holy angels, descending from GOD, to explain His revealed attributes to man, and then ascending up from man in worship and adoration to the Creator.

## V.

And in this point of view we may consider the germinal principle of any style of Beauty, as affixing the Divine Stamp Royal to the character in which it is found, and as bearing indisputable witness to its divine appointment and sanction. If held and nurtured in communion with GOD, it may be returned in worshipful work to Him, will be abundantly blessed by Him, and will yield a rich harvest of good fruits on earth, and of fitness for the eternal enjoyment of Him in heaven.

## VI.

And first He blesses the strong in faith ; the large, the valiant of heart ; the undivided will ; the stern integrity of purpose ; the earnest resolve ; the contemning of ease ; the spurning of difficulties ; the confronting of perils ; the unswerving eye ; the indomitable energy which tramples upon impossibilities, is victor over self, the world, and the devil ; the loyal to their Lord, and the daring in His name, achieving all the might and the deathless deeds of Christian heroism.

## VII.

This is the Active Sublime in christian character. Those, on the crest of whose lofty helmet, ever beams that irradiating sunbeam, even the assured hope of salvation. Strong in irresistible power, they grasp the two-edged glaive. A superhuman force nerves their arms to wield untired the unerring " sword of the Spirit."

Immortal in purpose, invincible in diverse achievement ; of such were the noble army of Martyrs, of such the glorious company of the Apostles, of such the goodly fellowship of the Prophets.

Perhaps not wholly unakin to such, men of imperishable names, as Luther, Becket, and Knox, loom athwart the thick mists and partial observations of bygone times and centuries.

## VIII.

Such are all who dauntlessly and indefatigably combat, not for a corruptible crown, but for an incorruptible, under the Captain of their Salvation, who was made perfect through sufferings.

O glorious company of Christian heroes, ye have in His Name fought the good fight, in His triumphant Name overcome, and are henceforth pillars in the temple of our God to go no more out for ever. Your warfare is accomplished, your toils are ended. Blessed are they who have been faithful unto death, and who henceforth, with all who love His appearing, shall receive the crown of life.

## IX.

Next come the august in true nobility of heart; the elevated of aim; the steadfast of faith; the impregnable of peaceful, enduring strength; those whose loins are girt about with truth; they whose deep heart is defended by the double breast-plate of a double righteousness. These are invincible in that Divine panoply, which no weapon can pierce; intense in that steadfast love which no waters can quench; fortressed on that rock which no convulsions can move. They hold, with a grasp which no force can

unloose, that broad shield of faith from whose unscathed expanse every fiery dart must rebound. Of such are those who have on earth borne the sceptre of a wise and holy rule in the omnipotence of Divine love and truth; those who endure, having the world beneath their feet, the word of life treasured in their hearts, and their lips feeding many with the same; their calm and steadfastly-beaming eyes fixed upon their Father-land, even the enduring realm of the Eternal King, the inheritance, pure, holy, incorruptible, undefiled, and which fadeth not away. These too bear the stamp royal; they are the Passive Sublime of Christianity.

## x.

Of these are the holy, the reverend, the wise legislators of realms, pastors of churches; nursing fathers and nursing mothers in provinces, in tribes, in families, in neighbourhoods; strong in fortitude. These are they who walk as seeing Him who is invisible, who have a testimony that they please GOD, who die in the faith; before whom, whilst yet on earth, men instinctively rose up and stood, for they felt the Seal of the living GOD, stamped in lofty and calm serenity upon their strong and loving and holy brow.

Of such was Elizabeth Fry!

## xi.

Hail! then, O holy and venerable and august Assembly! Ye honoured and revered patriarchs, fathers, and elders of the Christian Church! Once our reverenced guides on earth, now shining as stars in heaven, or, prostrate in adoration around the throne! Hymning on your harps of gold those immortal songs of thanksgiving to GOD and to the Lamb, which it is not possible for mortal ear to hear or mortal tongue to utter, and which tell of joys which eye cannot see, nor can it enter the heart of man to conceive!

O blessed saints! ye have endured unto the end; keeping the word of His patience. To you belongs the white stone, on which is written the new and incommunicable name. To you is given the crown of undying amaranth. To you the privilege, to feed for ever on the hidden Manna, in His ineffable presence, at whose right hand are rivers of joy and pleasures for evermore.

## CHAP. IV.

THE BEAUTIFUL OF THE KINGDOM OF GOD; OR, THE  
MERCIFUL.

## I.

NEXT in succession, but not less in value, in this world of sin and sorrow, come the loving, the merciful, the gentle of heart.

## II.

These are they, who faithful in commune with their Lord, rather win others to His service by gentleness, than coerce them by force; who attract by their lives and loving words, rather than compel by dogmatic enunciations. How often do they strengthen the feeble knees by the cup of cold water so opportunely administered, that the very heart feels how sweet that living water is. How often is the sunken spirit cheered by inhaling the refreshing fragrance of the lily of the valley, or the Rose of Sharon presented by them. How often do they renovate the failing flesh, by the rich clusters of the grapes of Eshcol, and teach, by a blest experience, how rich, how sweet are the fruits of the promised land; — how blessed the land of which they are products.

## III.

Such are the Beautiful of the Kingdom of God. Of such are healers and helpers; Christian women, who know and who fulfil the high calling of domestic life; cheerfully taking up the little cross of the passing hour, "hoping all things, believing all things, enduring all things;" followers of Him who was meek and lowly in heart, who went about doing good, who came to seek and to save that which was lost, to bind up that which was broken, to heal and strengthen that which was sick; those who break not the bruised reed, nor quench the smoking flax, but who nourish and cherish them, as Christ the Church, remembering them as members of His body, of His flesh, and of His bones.

## IV.

This style bears that Divine signature which is at once the warrant, the glory, and the strength of those unostentatious and devoted helpers in this fallen world, who, deeply feeling that they have much forgiven, also love much; the loving, actively quiet, silent woman; the wise and tender mother, who fosters under a gentle, but holy and enlightened rule; the affectionate and self-denying daughter, who brings domestic sunshine to cheer and to brighten the winter of age to her declining parents; the inde-

fatigable and self-sacrificing Sisters of Mercy, like holy angels, encamping round the desolate death-bed of the poor; the devout and tender nurse, whose prayers and close communion pour holy unction on her patient ministrations; the devoted and much enduring instructress of unheeding or wayward youth, who amidst sad recollections, perhaps, of brighter days and her own childhood's home, submits from the heart, and takes up her daily, lonely cross, hoping against hope, and, amidst her thankless toil, looking for her reward to GOD, who seeth in secret, and not to the cold eye of man; the sympathising friend, lending a patient ear to sorrows she cannot cure, and whilst faithfully probing, yet ever remembering that she also is in the body, compassionating the captive even of sin, as having been herself in bonds.

## v.

These are they who look not on their own things, but on those of others: the eyes of the afflicted wait on their steps; the hopes of the hopeless cling to them; the wearied heart rests with them. Wherever they go, their feet are shod with the preparation of the Gospel of peace, and, like Asher's, though of true metal, they are ever dipped in oil.

Or like some pure rill, only visible by the verdure which accompanies its course, where the parched herbage revives around, and the withered flowers lift

up their blossoms in beauty, whilst the modest stream, whose sweet musical flow wrought the change, glides on in tranquillity, burying itself amidst their roots.

## VI.

Unseen, indeed, of men, but not unheeded of God. For He, the Good Shepherd, knoweth His sheep and calleth them by name, and leadeth them, and not one of them is forgotten before Him. And their Shepherd is also the King with many crowns, who shall come in His glory in the clouds of Heaven, and all His holy angels with Him. Then shall He say unto them: “Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world: For I was an hungry, and ye gave me meat: I was thirsty, and ye gave me drink: I was a stranger, and ye took me in: Naked, and ye clothed me: I was sick, and ye visited me: I was in prison, and ye came unto me.” “Well done, good and faithful servant, enter thou into the joy of thy Lord.”

## VII.

O blessed are the merciful, rich in compassion and Divine love, for they shall obtain mercy. Such were Philippa of Hainault, and Elizabeth of Hungary. Such Sir Philip Sidney, and Francis de Sales, and Vincent of Paul, and Fenelon. Such were the

Countess Zinzendorf, Sarah Martin, Madame Elizabeth, and the venerable Lavater.

In tender compassion they bore the burden of the afflicted, and thus fulfilled the law of love. They felt for those that were bound, and did themselves assume their bonds. They became all things in holy love to all men, that they might gain some. They rejoiced in righteousness, they endured the contradiction of sinners, they mourned with the sorrowful, they were afflicted with the desolate, they wept with those who wept.

## viii.

O blessed Merciful ! The days of your mourning are over. Ye have sown in tears, bearing precious seed ; ye shall reap in everlasting joy. Henceforth shall ye have beauty for ashes, the oil of joy for mourning, the garment of praise for the spirit of heaviness. Your sun shall no more go down, neither your moon withdraw its light. The Lord shall be your everlasting light, and the days of your mourning are ended.

## ix.

O lovely and holy Merciful ! Loving children of light and peace, once walking amongst us, children of dust and ashes ; ye have spread your wings like the dove, and leaving this desert far behind, are now for

ever at rest. Sorrow and sighing are fled away. There shall be no more sin, no more death, neither shall there be any more pain, for the former things are passed away. But the Lamb which is in the midst of the throne shall feed you. Ye shall follow Him whithersoever He goeth, and He shall lead you unto living fountains of water, and GOD shall wipe away all tears from your eyes.

## CHAP. V.

THE BLESSED GLAD OF HEART.—ASCIPTION OF GLORY  
TO GOD.

## I.

AGAIN, there are those who exhibit neither the lofty achievement of the Sublime, nor yet the close and melting sympathy of the Beautiful. Yet they too bear the stamp royal. They have their appointed post of usefulness and meed of blessing. These are the Glad of Heart.

## II.

O blessed are ye, bright, rejoicing children of your heavenly Father. In you, faith in the living GOD is not merely the deep and steadfast conviction of the heart and conscience, assuring the spirit of its salvation, and sustaining its weary steps through the desert. In you, it is the warm gush of animating life-blood, quickened by the breath of the living GOD; its renovating current rushing to the extremities of the whole being, inspiring the affections and gladdening the heart, pouring, in rich abundance, alacrity, and gladness, and the exuberance of trust, over all the details of life. You are enabled

to rejoice without ceasing, to trust without care, to enjoy without anxiety, to hope without doubt, to run with alacrity, to be ready for every vicissitude, to meet every change with uncarefulness and joyfulness of heart; resting amidst boundless activity, not in indifference, but in full childlike confidence under your Father's eye.

## III.

This is that rich essence of faith, prized indeed by all the children of GOD, but poured abroad on the Glad of Heart in that rich profusion which descends to the very fringes of their garments, anointing all with its renovating power.

## IV.

Bright and happy children, anointed with the oil of peace and gladness, not only in spirit but in soul and body; ye are like the far-famed and pleasant olive-trees, the scarlet pomegranates and fragrant citrons, adorning the courts of the house of the Lord. These were planted indeed in the rich native soil, but their pre-eminent beauty, we are told, arose from their ramifying roots having penetrated into the solid rock, until their delicate net-work had spread itself in one vast web over the caverns below, whence gushed fountains of living water.

## V.

Therefore, said the great Apostle to the Churches

which he was favoured to plant amongst the sanguine and light-hearted Greeks, “Rejoice evermore.” “Rejoice *in the Lord* always, and again I say, Rejoice.” O childlike, happy saints! Happy alike in joyful pursuit, in sweet stillness, in taking up, in laying down, trusting not only for the illimitable greatnesses of eternity, but for the littlenesses of time; not only for the enduring inheritance, but for the bright passing bubbles, swiftly succeeding each other on the stream of life. Truly He pours out of His riches upon all your store, and blesses it with that blessing which maketh rich; which blesses with joy the scanty repast as well as the affluent feast, so that he who has much has nothing over, and he that has little has abundantly enough. Ye skim lightly, like the bright and bounding pinnace, over the restless ocean of life; and if sometimes hidden as ye dip amidst the tempest, yet soon ye emerge in glad and elastic buoyancy on the summit of the crested billow, springing to meet in fresh brilliance the sunbeams bursting through the dark cloud. Ye rejoice evermore, because the Lord, your exceeding joy, loves evermore. Ye are in His Church as a rainbow, smiling in bright and unearthly tints of promise and of peace on the bosom of the darkest storm.

## VI.

Blessed, then, are ye who rejoice in the Lord, and in

every thing give thanks. For the only living source of that intarissable fountain of gushing joy lies deeply hidden in the sanctuary of GOD. These living waters burst forth from their deep and hidden fountains at the east of the altar. Living are those waters of Zion, pellucid their waves, sparkling with diamond lights as they emerge into day, and sportively bound on in their devious course and rapid gurgling flow, irrigating and making glad the city of our GOD. They encircle again and again, with their beautiful zones of silver light, her lofty towers, her mighty bulwarks, and her gorgeous palaces, feeding and refreshing, as they go, the thousand fruitful trees of righteousness planted on their verdant and flowery margin. O ! beautiful for situation, the joy of the whole earth, is Mount Zion, the city of the Great King.

## VII.

In the exhausting demands of long and strenuous exertion, or in the dust and turmoil of the sultry hour of mid-day life, when the flagging spirit, too severely overwrought, turns from strong excitement, and the heart, worn perhaps by long protracted suffering, or its sensibilities already too deeply drawn upon, needs not to be called forth, but to be renovated and restored, how blessed the opening of some bright channel of refreshment, to invigorate and re-brace for renewed and healthful action !

## VIII.

Blessed be our Father, who knoweth we have need of these things, and who hath provided healthful restoratives among His own children, whose hearts, and tastes, and fancies, resting in joyful peace in Him, are thus at leisure; those who, from the worn, daily, beaten path of life, cull a thousand casually springing flowers, and from the most trivial incident strike out some hidden and unexpected spark of scintillating brightness; like the skilful artificer who espies with quick eye the neglected scrap of dull black iron, and converts it by his magic touch into a precious sparkling chain of beauty and of brilliance.

## IX.

Blessed, then, are those whose fertile fancy and mind, obedient to an ever loving heart, teem with a new and beautiful succession of bright and renovating associations; who fling the varied and brilliant colouring of playful illustration over the monotonous paths of well-worn habit; thus rendering routine, like light itself, at once the oldest and the youngest, the newest and the gladdest of all things.

## X.

This is the talent which bestows perpetual novelty of idea without novelty of circumstance, which con-

fers everlasting variety without dissipation, perpetual gladness and cheerfulness without quitting the domestic threshold. Truly a merry heart maketh a cheerful countenance, and he who is of a merry heart hath a continual feast. Rejoice, then, for light is sown for the righteous, and joy for the upright in heart. Here, too, is the Divine warrant, the stamp royal of the Great King.

## xi.

And is it a light commission or a small benefit to lift the burden of life, for a brief season, from the wearied shoulders on which it habitually presses? to refresh, as with a fragrant nosegay of sweet flowers, the aching head worn with study, or the laden heart surcharged with care? Is it nothing to cheer, even for a brief hour, the lonely, declining path of the aged, to brighten the dim eye with the prospects of the land of promise, to awaken the dull, cold ear of approaching death with the glad, sweet songs and hymnings of a resurrection morn? To gladden the lonely in heart with the joyous anthems of those blessed and loved companions above, whom he is so soon to rejoin? Is it nothing to pour into the darkened chamber of the habitual invalid a ray of light from Heaven? to gladden the sunken heart with words of hope and promise, and, whilst the flesh fails, to bid the spirit glow with gratitude, and dance with

joy in GOD, its everlasting strength and portion? Blessed is he who awakens the vivid hopes which enable the sufferer to bless his Father's hand, not only *under*, but *for* His discipline; and which teach that he too may glorify his Lord, by rejoicing before Him, whether in poverty, or sickness, or in sorrow.

Blessed is it to cheer a long, sad hour with a feeling of a Father's bounty administered through a loving brother's hand. Blessed to consecrate a dreary bed of lonely poverty and destitution, by opening the holy, but not more holy than assuredly true, version of the blest angelic host and ministering spirits encamping in brightness around.

### xii.

Of such blessed gladdeners, rich in domestic charms and endearments, was, in the Earlham circle, Rachel Gurney, the beloved sister of Elizabeth Fry; and of such, had they but known their heavenly gift, and appreciated its celestial privilege, might have been the sweet and engaging Duchess of Burgundy, in the court of Louis Quatorze; and such perhaps might have been the bright Lady Austen to the afflicted Cowper.

### xiii.

Are not such children of light blessed in their spirits, blessed in their deeds? Are they not followers of Him who is our exceeding joy, and who

can hold the reviving cordial to the lips and extend the sustaining staff even under the chastening rod?

Can it be imagined that because their wide usefulness is made up of a combination of very minute particles, they have no blessing to receive from Him in whose eyes the small and great are alike in value, when alike His will, — from Him whose omnipotent hand of power and mind of wisdom created both the stupendous mammoth and the microscopic animalcula, the eternal mountain and the passing flower, the most enduring and the most evanescent?

## xiv.

For He, in His inscrutable wisdom and greatness, not only created the wild tornado and the bursting tempest to sweep away the miasmata from the atmosphere; He not only expanded the wide ocean to convey the stately pomp of nations and convoy their richly freighted treasure; He not only instituted the clear and musical flow of the devious brook, and the gentle, equable murmur of the distant cascade, to soothe the weary and the languid to repose; but the very same omnipotent and bounteous Being has also created the sportive and painted butterfly, the glistening of the glancing gold and silver fish, the brilliant diamond beetle, the luminous showers of fireflies, and the vivid and evanescent but perpetually renewed garniture of flowers to adorn and embellish

the earth, even that primeval earth He pronounced so good, and commissioned unfallen man to dress.

## xv.

And by so doing, did not our Heavenly Father both institute and put into His children's hands, a key by which to open the important treasury of daily refreshments and delights to the wearied spirit ? by a small current coin of joyfulness, not only to recreate the eye and ear, but perhaps, above all, to cheer and uphold the heart, by the realising sense that the Father's love, as well as His wisdom, has provided for the least as well as for the greatest blessings, for the passing as well as for the enduring good, and to teach that gladness, exuberant joyousness, without care, is truly the inmost will of the Father's heart ?

## xvi.

Brightness and joy are, however, exhibited in their completeness only where the life is purely vegetable or animal. If it is not so in man, it is because sin intercepts. If joy, even in the children of God, be incomplete and interrupted, it is because their renewed life, though of sufficient potency to establish the faith and conscience, yet wants that fulness of vital force which rushes to the very extremities of the system, pervading in its strong gush alike the spiritual, the intellectual, and the physical life.

## xvii.

Yet the very sight of joy, even in the lower life, is itself joyful, because it gives promise of the completeness of joy in a far higher life, when the spirit shall be again fully restored.

If such be the fulness of enjoyment of the little insect, plying his short-lived morrice in the sunny ray, what must be the ineffable fulness of joy of the restored body, soul, and spirit of man in his greater capacity, rejoicing in the beams of that Father's countenance in whose image he was created ?

## xviii.

Now, shall the holy, and wise, and loving God Himself vouchsafe to recreate and to gladden the habitation of His creature man, and shall He not bless the sanctified and loving use of the very same means for the same purpose of blessing, when adopted after His example, by man, to his fellow-man ? Can it be supposed that the cheerful, pure, confiding playfulness, the merry laugh, and sportive wit of the domestic circle are a mode of warding off care and disease, less acceptable to our Father than the physician's prescription or the druggist's draught ? The merry heart doeth good like a medicine.

Thus has it pleased our Father to set forth for His Church, in the lower forms of life, amidst the

sorrows of this fallen world, not merely His power to sustain and His love to heal, but His fulness of joy to cheer the heart of man,—bright flowers of Paradise, fallen from the lower boughs of the tree of life! Let us reverently and carefully, as well as with joyful thankfulness, gather up and treasure these buds of immortality.

## xix.

Sweet is it to see the gladness of children, entering in unclouded glee upon the beauties of a world so rich to them in what is new. Cheering to see the deer or the gazelle bounding and racing for very excess of the joy of animal existence. Sweet, too, it is to see, after a cold iron-bound winter, the leafless trees bursting at once into renewed life and frondage; the gelid mantle of the earth disappear, and the whole visible creation burst at once into blossom and verdure, life and song, and teem with exuberant gladness and renovation.

Yet sweet as are all these things, their crowning blessing consists in their being but the type, the earnest, and the promise of a yet newer world, a yet higher and more loving life, of a yet more glorious renovation.

## xx.

Even a type of that blessed time when former things shall have passed away, and all things shall

have become new; when life and immortality shall fully reign; when the Lord shall send forth His Spirit, and the face of the earth shall be renewed; when there shall be a new heaven and a new earth, wherein dwelleth righteousness. Then shall the whole earth be at rest, and sing for joy. Instead of the thorn shall come up the box-tree, instead of the briar shall come up the myrtle. The wilderness shall become like Eden, the desert like the garden of the LORD; joy and gladness shall be found therein, thanksgiving and the voice of melody. When the lion shall eat straw like the ox, the cow and the bear lie down together; when captivity shall be led captive, and when the children of that Jerusalem which is above, the mother of them all, shall be free, and her happy ransomed ones encompassed with songs of deliverance. Let the righteous be glad, let them rejoice before God; yea, let them exceedingly rejoice.

## xxi.

O beautiful in that day, and the joy of the whole earth, shall be Mount Zion, the city of the Great King. Her walls shall be salvation and her gates praise. Her happy children shall sing forth the honour of His name, and make His praise glorious. The redeemed of the Lord shall return with songs of joy and thanksgiving. Their very hearts shall rejoice in His salvation. For when Christ who is their life

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shall appear, they shall see Him as He is, and seeing Him shall be changed into His likeness. The Lord whom they love shall suddenly come to His temple. He shall descend from Heaven with a shout. He, the desire of all nations, the hope of all the ends of the earth, He, for whom praise waiteth in Zion, shall come. O sing, shout, thou inhabitant of Zion, for thy King cometh; thy King having salvation. He who once came lowly, seated on the foal of an ass, now cometh in the clouds of Heaven, with His holy angels and all His saints with Him. Thou art the King of Glory, O Christ; the King with many crowns. O rejoice, ye who have waited patiently for Him; ye countless multitude of all peoples and languages and centuries, from the east, the west, the north and the south, pressing on your vast tide, all clad in white robes, with oil in your lamps and palms in your hands. Lo, the Bridegroom cometh, go ye forth to meet Him. And the immense assemblage shall strew their palms and shout their loud Hosannas to the Son of David, the King that cometh in the name of the Lord; and the angelic host shall answer, Glory to God in the highest, and on earth peace, good will to men!

## xxii.

Verily the shout of a King is amongst them, and the heavens and earth ring with joy and songs of gladness.

“Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in.” His train filleth the temple. Praise the LORD. Praise GOD in His sanctuary, praise Him in the firmament of His power. Praise Him with the sound of the trumpet, the loud trumpet of Jubilee, proclaiming the restoration of the alienated inheritance. Praise Him upon the loud cymbals, inviting all to come to the living waters. Let every thing that hath breath praise the LORD. For He is alone the living GOD, all life is from Him. The living, the living, they alone can praise Him.

And, behold, I heard the voice of much people as of a great multitude and as the voice of many waters, saying, Alleluia, salvation, and glory, and honour, and power unto the LORD our GOD, for the LORD GOD omnipotent reigneth; let the whole earth rejoice and be glad.

## xxiii.

Sing unto the LORD, for He hath triumphed gloriously. Sing a new song, for Thou, O LORD, wast slain, and hast redeemed us to GOD by Thy blood, out of every kindred, and tongue, and people, and nation, and hast made us to our GOD kings and priests.

“And behold I heard the voice of many angels round about the throne, and the elders, and the number of

them was ten thousand times ten thousand, and thousands of thousands, saying with a loud voice, Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

“ And every creature which is in heaven and on the earth, and under the earth, and such as are in the sea, and all that are in them, heard I saying, Blessing, and honour, and glory, and power be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.” Hallelujah! Amen!

THE END OF THE PRINCIPLES OF BEAUTY.

## **ESSAY ON THE TEMPERAMENTS.**



## P R E F A C E.

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THE Essay on the Temperaments was written in the year 1815. Those who have been interested in tracing the progress of Mrs. SchimmelPenninck's mind, will not be surprised to see a difference between her early works and those written near the close of her life, when she had learnt to see God in everything, and everything in God. The following Essay was not prepared by the Author for publication, though it was often referred to by her, as containing the substance of her thoughts on the subject on which it treats.

On the original MS. are pencil observations in the hand-writing of Mrs. Barbauld, from which it appears to have been submitted to her judgment, and to have been read by her with much interest and pleasure.

The illustrations are chosen from among many with which Mrs. SchimmelPenninck was wont to throw light on a Temperament or class of character

which chanced to be the subject of conversation. Such drawings were made by her with great rapidity, to occupy her hands it might be while she listened to reading, or to please those around her, when the drollery of some of her conceptions would amuse no one more heartily than herself.

EDITOR.

## ON THE TEMPERAMENTS.

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### INTRODUCTION.

IN treating of the classification of Beauty, we considered the various expressions of which inert matter is susceptible. It remains to inquire into those sources of expression which are peculiar to animal life.

Now, as the inherence of vital principle is the source of motion, and the one distinguishing characteristic of animal nature, in opposition to inert matter; so the variety of degrees in which the vital principle is either permanently possessed, or occasionally stimulated, becomes the source of various classes in the scale of animated expression. For wherever there is a superabundance of vital principle, whether it be integrally belonging to the constitution of the individual or superinduced by the transient stimulus of excitement, there is a disposition to expend or get rid of it by a correspondent degree of activity.

When, on the other hand, there is a deficiency of

vital principle, whether it be radically wanting in the constitution of the individual, or whether it be only the effect of a transient exhaustion; yet, wherever this deficiency of power is found, there is a disposition to let it reaccumulate by correspondent inaction. In other words, where there exists a superabundance of vital principle, whether from the stimulus of temperament or passion; then the degree of celerity and vigour in the vital functions, in feeling, thought, speech, and gesticulation, will be greatly increased; and where, on the other hand, there exists a deficiency, whether from the depressing influence of temperament or from the absence of emotion, there they will all be proportionally retarded.

Hence the whole scale of human expression may be divided into two grand classes, that of *superabundant vital principle* and that of *deficient vital principle*. Where a superabundance of vital principle exists, it is accompanied by the following signs, which are habitual if it arise from temperament, and occasional if produced by transient excitement.

### CLASS I.

#### OF SUPERABUNDANT VITAL PRINCIPLE.

The activity of the whole system is in proportion to the degree of vitality. Hence in this Class an

accelerated action of the lungs, which elevates the chest and gives inflation, form, and definition to the nostrils. It gives also increased power to the muscular fibre; hence the increased action of the heart drives the blood to the extremities of the system, imparting greater warmth and heightened colour. The attitudes become erect, the gesticulation spirited and superabundant, as the redundancy of vital power expends itself in over-shooting the necessary ends of action. An increased activity of the senses also takes place, which gives form and decision of contour to the cheeks and mouth, brightness to the eye, and tone to the skin. Amongst savage nations the ear becomes erect, and turned a little forwards; the movements are quick.

## CLASS II.

### OF DEFICIENT VITAL PRINCIPLE.

IN this Class the activity of the whole system is decreased. The respiration being retarded and laborious, the chest sinks, and the shoulders become round; the nostrils collapse, and present a narrow and indefinite contour, and the whole muscular system is languid and feeble. Hence the decreased action of the heart is not forcible enough to propel the blood to the extremities, and occasions coldness and a pallid colour. The decreased muscular power gives at once

languor and relaxation to the muscles; hence the flesh becomes flaccid and ill pronounced, and presents a feeble contour; the attitudes are languid and drooping; there is a deficiency of gesticulation, because the vital principle labours even in attaining the necessary ends of action. A decreased activity of the senses gives a contracted or collapsing outline to the mouth and cheeks, dullness to the eye, and want of tone to the skin. All the movements are slow.

We thus see both in active temperaments, and in the temporary excitement of stimulating passions, an exuberance of gesticulation, energy, movement and speech; because where there is a superabundance of sensorial power it must expend itself on something; and if it be not turned into a salutary channel by reason or religion, it will spend its force through whatever outlet opportunity may first present.

We cannot then judge of the effects which will be produced on any individual by the strength of an exciting cause, without taking into the calculation the quantities of vital or sensorial power which that individual has at the moment to expend, above what the necessary vital functions consume. For if we observe human nature, we shall almost uniformly see that the amount of energy and interest brought into action, does not in fact depend on the importance of the object presented, but upon the quantity of power which it finds ready for excitement.

Thus if the world has seen a Darius and an Alexander, a Cæsar and a Pompey, disputing the dominion of a continent, it has also seen two orders of recluses who had alike renounced the honours, the wealth, the comforts, and almost the first necessities of life, carry on an acrimonious contest for years, dividing the Christian church, to determine whether the mantle of the prophet Elijah were blue or red; and the schoolmen of the eleventh and twelfth centuries engage in mortal animosities on the equally important question, whether, when a man led a pig by a cord, it was, philosophically speaking, the man or the cord which drew along the pig.

On the same principle, on a small excitement of anger, some persons use violent gesticulations and contortions of countenance, and both feel and say infinitely more than the occasion really requires.

Thus angry women scold in a loud voice, and men use oaths, not that they are of the least use to the matter in debate, but that, to those who have neither reason nor religion, scolding and oaths are the readiest mode, short of manual aggression, of getting rid of the excess of sensorial power. On the same principle Achilles, a Pagan hero, we are told, dragged the dead body of Hector round the walls of Troy, not that he could inflict further punishment on the unconscious dead, but only that he might thus expend his own superfluous energy. When, on the contrary,

Edward the Black Prince, a Christian hero, conquered the king of France, Christianity turned the overplus of sensorial power to good account, and he employed it in serving, as a son, him whom a Pagan would have triumphed over as an enemy.

Thus children excited with anger, often strike the floor or the wall, and people without education, for the same reason, will throw about or break what happens to be under their hand.

Again, in joy, persons jump about, dance, sing, laugh, and talk. Thus when Archimedes ran out of the bath into the streets to declare he had discovered the solution of his problem, it was not because this was a necessary piece of information to the persons going by, but because it was a means of relief to his own excited emotions.

Nay, so necessary is this balance between the excitement and the expenditure of the vital principle, that even the very amusements of different ages, nations, and centuries, depend upon its exuberance or its deficiency. Almost all the games of children and the amusements of youth, as well as those of hardy nations, are founded upon a disposable quantity of superfluous power. The Scandinavian bards, for example, peopled Odin's hall with warriors, whose amusements consisted in nothing but battles and bloodshed; and no doubt but that the jousts and tournaments of our chivalrous ancestors in an early

stage of civilisation, were as necessary to their vigorous constitutions, as leap-frog, prisoner's base, and foot-ball, are to children now.

In a feebler state of society different amusements prevail. The Hindoo places his heaven in a state of perfect tranquillity, and the amusement of the oriental is to be fanned by slaves or shampooed; and on the same principle sedentary amusements will always be resorted to by those of deficient sensorial power. It thus appears that by a little observation we may trace an intimate connection between the diversions and habits of any individual, with the health, the radical strength, and the class of excitable passions which belong to him.

Persons when placed, either by their own choice or by that of others, in situations where their sensorial power is without useful objects on which to expend itself, will find an outlet in frivolous or mischievous directions. Thus we continually see, that those destitute of social ties, who have neither religious principle nor literary tastes, occupy themselves in gossiping from house to house, and intermeddling in their neighbours' affairs; others, whose passions are very highly and artificially stimulated, and whose object of activity suddenly fails, if unable by reason or religion to turn their superfluous energy into another channel, frequently employ it to their own destruction; as in the instances of gamesters and

others, who on any disappointment will do violence to their own persons.

So also in the inferior animals. Birds are the most active of all creatures. If a parrot be put into a wire cage where it has nothing else to tear, it will bite off its own feathers, but if it be supplied with wood to bite, it will cease doing so. When birds are immured in cages, they are often taught to draw up small buckets of water, which furnish them with active employment; and the persons who thus teach them are in a degree more kind than Louis the Fourteenth, who, having deprived the Count de Lauzun of liberty for his own amusement, permitted the barbarous jailor to crush the spider, which was the only object of amusement to his prisoner. From what has been said it will appear, that persons of active temperaments or stimulated passions can easily be diverted from the objects of their excitement.

A witty reply, a touching appeal, or a magnanimous trait has often disarmed extreme anger. The reason is that much sensorial power having been accumulated, though it could not be stopped, its direction was easily changed; just as when a child is troublesome and mischievous, it will avail little to tell him to be still, but nothing will be more easy than to divert his sensorial power into another direction, by giving him a new object. The knowledge of this principle affords the ground of

valuable means both of self-government, and of action upon others. We have heard of a Christian philosopher, as also of a great statesman of the last century, who were in the practice of resorting to severe bodily exercise to draw off the superabundance of sensorial power, whether it had accumulated by severe study or had been stimulated by anger. In all well regulated convents we also find that severe bodily labour is recommended, as well as attendance at devotional exercises.

Perhaps, indeed, as remarkable a parallel might be drawn between the different religious rules of the Orientals and Occidentals, as that between their amusements. It was among the relaxed Orientals, who think standing better than walking, sitting than standing, and lying down better than either, that the recluses of the deserts of Egypt and Syria, whose life was spent in silent and sedentary contemplation, took their rise. Among the hardy Occidentals, on the contrary, arose the austere rule of St. Bennet, where the long attendance at the choir was succeeded by seven hours of the severest manual labour.

To return from this digression. It follows that if we see a person angry it will be in vain to oppose ourselves to the torrent; we must either wait till it subsides, or touch some other chord which will divert the attention and give a different current to the activity of thought. It also appears from this, why

a person of a lively temperament, or one under the exciting influence of joy, hope, or anger, on hearing anything which is pathetic easily sheds tears, whereas a person who is of a melancholic disposition, or who hears such things under the depressing influence of sorrow, droops in silence. The truth is, that where a mind in a state of stimulus is suddenly relaxed, it gets rid of the superabundant sensorial power by tears; but where the mind is in a depressed state, as it has no sensorial power to spare, it remains overborne and silent.

Again; this shows why children or uneducated persons, on being taken to a silent Quakers' meeting, or to a formal circle in which they must not move, are restless, and feel particularly liable to laugh, or to have their fancies tickled. The reason is, that having much sensorial power, and being prevented from expending it in bodily activity, they can restore the equilibrium only by amusement and laughter.

Persons of more extended information, and of reflecting powers, do not feel thus disposed, because their sensorial power is drawn off in a different direction.

We may also see on this principle what course to pursue with those who are labouring under the alternate irritability and apathy which is produced by nervous disorders, or the transient high spirits, and deep and long fits of dejection, which are symp-

tomatic of deep sorrow. We must endeavour, during the season of preternatural stimulus, to present some object powerful enough gently to employ the superabundance of energy without exhausting it; so that the severity of depression, caused by subsequent reaction, may be mitigated, if not entirely relieved.

While persons are in this state, we must not endeavour to divert them by exciting a strong interest on any other object, for they have no disposable active power to expend on anything.

We might just as well propose dancing to a man already worn out with walking.

We should in such a case begin to rouse with some mere trifle, which is agreeable in its nature, but of the very lowest possible stimulus; just enough to prevent the sensorial power, as it accumulates, from occupying itself in storing the imagination with miserable images. Our object should be to amuse, without exciting the mind, so as to leave it nearly in repose. By degrees, the burden of miserable thoughts having been upheld, the heart will rest itself; and when it is sufficiently restored to be under the influence of the will, the newly accumulated sensorial power must be forcibly turned by a strong impulse into a healthful direction. This is the reason why persons who have lost their friends, or are in other sorrow, receive benefit from change of scene after a time, though they would be alike

incapable of seeking or benefiting by change immediately.

Having made these general observations on the effects of a superabundant, and of a deficient degree of vital principle, I shall now proceed to observe that, independently of the state of health, there are two causes by which the degree of vital principle is determined—radical temperament and the influence of the passions.

The radical temperament may be considered as circumscribing the stock of vital principle possessed by each individual, and as regulating its habitual expenditure. Stimulating or depressing passions may be considered as temporarily borrowing from, or restricting the income of vital principle, which the temperament habitually yields. Hence, as a man who has anticipated his income, must afterwards live with proportionate economy, so persons subject to strong excitements must pay the penalty of long fits of distaste and despondency. Hence the knowledge of the temperament of an individual acquaints us with his habitual degree of strength and activity; the knowledge of the exciting passions which agitate him acquaints us with the extra and occasional degree of activity and depression to which he is subject; while it also indicates the specific object to which his activity is directed.

A just representation of the expression of any of

the passions or faculties can never be given without an accurate previous knowledge of the signs of the temperament, because the general activity or languor of the temperament, in fact, bounds the activity of any one individual passion, as the income of a man bounds his expenses in any one particular branch.

We shall therefore begin by a few observations on the temperaments, and show the effect of their various combinations, and their mode of action, and then proceed to their illustration in the fine arts.

## CHAPTER I.

## OF TEMPERAMENTS.

THE causes of the different temperaments have occupied the ingenuity and pens of various philosophers and writers. Some have endeavoured to trace them up to the variety of stocks from which our modern European nations derive their origin. Others have attributed them to an innate difference in the strength of the constitution, whilst many ascribe them to a wide variety of different causes, and have maintained their several theories with more or less of plausibility.

The ancients have told us that the human body is composed of what are vulgarly termed the four elements ; they conjectured that the Sanguine temperament arises from the prevalence of air, and the Phlegmatic from that of water; that fire predominates in the Choleric, whilst the pensive Melancholic derives its source from the earth. Some nearer our own time have ascribed the temperaments to other sources, and have said that the Sanguine arises from an increased action of the lungs, the Choleric from superior irritability and strength of muscular

fibre, the Melancholic from the superior sensibility of the nervous system, and the Phlegmatic from a preponderance of the lymphatics.

With the merits, however, of theories of this nature we are not at present concerned. However curious and interesting it might be to dive into the recondite causes of the varieties of human temperament, their elucidation is by no means indispensable to that accurate knowledge of their indications and characteristic expressions which is necessary to constitute the true idea of human beauty, and to enable the artist to render with truth, and to select with felicity, that expression which is appropriate to each of his subjects.

Our business accordingly is to form a clear and correct notion of the radical principle which distinguishes each of the temperaments, of the modification which temperament imparts to the feelings, thoughts, and actions; of the modes of activity, the attitudes and gestures belonging to each, and the general indications in the figure, outline, complexion, hair, and muscular motion by which each is immediately recognisable.

These generic characteristics being established, we shall have a basis on which to ground, and a scale by which to measure, the activity and expression of particular passions.

Before entering into the various characteristics of

any one temperament, and the outward signs by which it is distinguished, it is necessary to say that though the union of all these signs would be exhibited by persons possessing that temperament exclusively, yet, in actual experience, this is rarely met with, so that we must in fact regard the following descriptions rather as the ideal of each pure temperament than as a portrait which we may expect to recognise in any one individual. The reader is also particularly requested to bear in mind, that the temperaments do not express the radical faculties or propensities, but only their modes and bounds of activity. The following observations are not, then, intended to enumerate any mental, moral, or physical endowments as necessarily belonging to persons of the Active or Passive temperaments, but only to show the modification which temperament would impart to such endowments where they exist.

The temperaments may be divided into the Active and the Passive.

The Active consisting of the Sanguine and Choleric form the class of *superabundant sensorial power*.

The Passive consisting of the Phlegmatic and Melancholic, that of *deficient sensorial power*.

The Sanguine and Choleric unite in the following characteristics.

They are fitted for action, not for endurance ; the attitudes in both are erect and spirited ; the lines

are convex, and the muscular systems sufficiently exercised to give a spirited and definite outline.

The flesh is firm, the chest well developed, the nostril well defined, its contour definite. The eye bright, and its expression prompt and decisive, the veins are apparent, the complexion has colour, when not under the artificial influence of counteracting circumstances, and the hair curls.

Both are governed rather by impulse than habit, both are averse from sedentary pursuits, both are prompt, and set in motion by very small stimuli.

## CHAPTER II.

## OF THE ACTIVE TEMPERAMENTS.

*The Sanguine.*

As a disposition to action may be termed the radical characteristic of both the Active temperaments, so celerity may be considered as the distinguishing mark or mode of the Sanguine. Hence it is naturally lively, versatile, and therefore superficial as well in physical as in mental and moral qualities, and this equally with respect to the susceptibility by which impressions are received as to the mode of corresponding reaction. As convexity of outline is the radical form of the Active temperament, so sharpened salience of outline is the peculiar mark of the Sanguine. The figure is bounded by oval lines, and united by gently sharpened angles; exhibiting light elastic swell of muscle, the fleshy parts being well rounded, yet definite and not flaccid. The bones light, fine, and well knit, like those of a beautiful Arabian courser.

The Sanguine has lightness, elasticity, and constant muscular play, without any strong or laborious



*Sanguine.*

HANFART, CHROMO LITH.





muscular constriction. Head, hands, feet, are small, light, and flexible, well defined in motion, not *en masse* with the body. Complexion and colour pink, eye bright blue and sparkling, lips curling and fleshy, cheek convex, never flat, hair bright red and crisped; attitudes erect, agile, well poised, and spirited, motions short and quick, voice clear, speech rapid. Base on which the features are placed, narrow, veins blue, motion of the eye versatile.

We refer the reader to the admirable plates of the characteristic heads of the four temperaments in the first volume of Lavater ; and we request him to turn to the vignette of persons of the different temperaments engaged in contemplating the picture of the family of Calas in the second.

If a person of the Sanguine temperament have talent, it will rather be distinguished for quickness and clearness than for patient research or depth. He will have an apparently intuitive elegance of taste, and what is termed imagination "riante," rather than a ponderous and forcible vigour. If he be religious, his mystic reveries will be elegant and benevolent, and his taste for amusement will give a tincture even to his piety. The promptitude to excitement will give a peculiar susceptibility and vividness to immediate impressions, and an equally acute and quick sensibility to the allurements of pleasure, the sharpness of pain, or the irritation of sudden anger.

All these feelings will be vivid, and yet quickly effaced by a succession of others equally so. The same promptness and sensitiveness to present impressions will prevent his being withheld, by a calculation of consequences, alike from hasty expressions and from good-natured and generous offices. The spirits in this temperament are elastic and buoyant. Under distress the Sanguine shifts the scene with ease. The mind is like an April day, in which bright sunshine and transient showers quickly succeed each other. The Sanguine is lightsome, playful, and peculiarly susceptible of hope; and is suited to be an agreeable, cheerful, amusing companion.

Let it be remembered that the knowledge of the temperament is that which determines the mode, and sets bounds to the activity of every particular faculty. Properly speaking the Sanguine temperament is nothing but a peculiar quickness in the perceptive, and promptness in the active faculties. A succession of various quick impressions gives versatility, and this quickness and promptness manifest themselves by the instrumentality of the radical faculties, the activity of which they always bound and modify.

In individuals we shall always most easily recognise the marks of temperament in the more prominent parts of their character.

Let us turn to a few illustrations.

The head of Prior, the poet, given in a small bust, and often seen as a frontispiece to his works, is a very good specimen of the almost unmixed Sanguine.

In the temperament of Lavater himself the Sanguine was modified by the Melancholic. He was distinguished by imagination and by lively religious affections. We ask whether the character of hope, sensibility, cheerfulness, quickness, without profound depth, which is usually attributed to Lavater, is not in precise agreement with the modification which his temperament would impart to those qualities.

The reformer, John Wesley, cultivated his reasoning powers and not his imagination, and also used great bodily exertion. His works show manifestly that quickness, perspicuity, and rapidity, which belong to the Sanguine temperament; and no person who reads his life, and contemplates his rapid succession of employments, can doubt of his possessing it; though, in his case, it was modified, strengthened, and deepened by the force of the Choleric with which it was combined. His friend, Mr. Fletcher, who possessed more imagination, bears the marks also of a Sanguine temperament, though united with indications of the Melancholic. We request our readers to compare the best portraits of John Wesley with the two prints of Lavater in his study, to be found in the first volume of his works, and the large print of Fletcher, taken from the picture in the possession of James

Ireland, Esq., of Brislington. They will recognise in the outline of each — as they would see also in the colouring if it were given, — a preponderance of the characteristics we have stated as belonging to the Sanguine. In rope-dancers, tumblers, or persons who cultivate only their corporeal faculties, the Sanguine will appear in liveliness, lightness and dexterity of movement. Both the Sprightly and the Flippant, as described in the Principles of Beauty, involve a great preponderance of the Sanguine. It will be found in a large proportion amongst the inhabitants of temperately cold climates.

The Sanguine in an uncombined state, when not inspired by the energy of the Choleric, not steadied by the calm of the Phlegmatic, not awakened by the deep sensibility of the Melancholic, and not directed by conscience and religion, would tend to rashness, frivolity, emptiness, and petulance of character. In this case the voice would be shrill and sharp.

#### *The Choleric.*

As celerity of action and feeling is the radical quality of the Sanguine, so force is that of the Choleric. Hence the character of this genus is bold, fiery, fearless, and energetic. Courage, enterprise and irresistible impetuosity mark alike the physical, mental, and moral qualities, and equally modify the force with

which the Choleric receive impressions, and the correspondent violence of reaction. A word ill-timed may be to this temperament as a spark accidentally dropped on a train of gunpowder. The passions are strong and tempestuous, without shades; there is strength without delicacy of expression; therefore the Choleric is overbearing, and impatient of control.

As sharpened salience of outline is the characteristic of the Sanguine, so a strongly arched contour formed by bold muscular constriction and right lines united by rectangles, is the generic form of the Choleric. The lines of the whole figure are bold, strongly arched and rectilinear; it exhibits rugged, forcible constriction of muscle, and a harsh, forcibly pronounced outline. The flesh is hard and rough, the bones are large, ponderous, and united as by iron sinews. The shoulders square, chest broad, limbs firm, sinews of the arms and legs and articulations of the fingers are strongly knit, veins prominent. The Choleric may be compared to a fine heavy charger or war-horse, who proudly champs the bit, and whose neck is "clothed with thunder."

The Choleric exhibits overwhelming energy, vigour and force, without lightness; the head, hands, feet, and neck are strong; spontaneously assuming the erect attitude of defence. The Gesticulation is impetuous, forcible and rectilinear; the complexion is swarthy red brown, mixed with dark vermilion. The

hair is black and coarse, strongly curled; the eyes are dark and flashing fire, eye-ball prominent, eyebrow dark and rough; the inside corner next the nose is strongly defined and tufted with hair habitually bristling up; the nostril is strongly arched and inflated, mouth and jawbone strongly pronounced and capable of determinately shutting, chin bony. Attitudes and manners determined and energetic. The voice is loud, bold, commanding, harsh, and broken. Base on which the features are placed, cubic.

Such are the characteristics of the Choleric temperament. Persons of this stamp seem prone to the resisting passions, to determination and to self-love.

Their talents are peculiarly fitted for bold enterprise. They are in an especial manner calculated to be effectual defenders.

The Choleric temperament is always a principal ingredient in that species of Beauty we have termed the Active Sublime\*; and in that of Deformity, designated as the Horrible.

The Choleric temperament, when its dark and tempestuous passions are neither lightened by a mixture of the Sanguine, softened by the tenderness of the Melancholic, nor rendered steady and dignified by the Phlegmatic, would have a tendency to degenerate into haughty overbearing tyranny.

We refer the reader for an example of the Choleric

\* See Principles of Beauty, page 25.

to the head of the great Arnauld in the collection of Perrault, and to that of Napoleon Bonaparte; to which we might add the best prints of Lord Thurlow.

We request the reader to compare these portraits and the anecdotes which belong to their memoirs with the generic characteristics we have given of this temperament.

## CHAPTER III.

## OF THE PASSIVE TEMPERAMENTS.

WE have now to consider the Passive temperaments which constitute the class of deficient sensorial power.

The Passive temperaments consist of the Melancholic and the Phlegmatic. They unite in the following generic characteristics. They are unfitted for action and destitute of energy. The attitudes are spiritless, reposing by material weight, not poised by muscular exertion. The muscular system is unexercised, so as not to give a definite or bold outline. The nostril is not boldly or decidedly marked, the eye is habitually dull; veins not apparent, complexion colourless, hair lank. Neither is governed by immediate impulse; both are averse from bodily activity, and from variety of pursuits. Though not prompt to action, yet, when set in motion, it is very difficult to turn or stop their modes of excitement.

*The Melancholic.*

The Melancholic temperament may, in a particular manner, be considered as opposed to the Choleric.

*Phlegmatic*



HANFART, CHROMO LITH.

*Melancholic*





As the principle of the Choleric is energy and fire, so that of the Melancholic is weakness and depression. The characteristic of this genus is acute sensibility, timidity, and shrinking from the fear of being wounded. Hence it is in character anxious; in manner reserved and depressed.

In form it is long, lank, lean, and drooping. Its radical lines have length, concavity, and contraction. The face is long and drawn; the jaw-bone lengthened and weak; the cheek-bone flat; eye morne, pupil large, the upper eyelid is drooping, the white of the eye appearing under the iris, eyebrow rising towards the inside edge with relaxation, as in sorrow, so as to give tension, narrowness, and weakness to the skin between the nose and eyebrows; skin loose and shrivelled; general form pensile; chest sinking in, and narrow; shoulders stooping; arms, legs, fingers, and body long, weak, and flat; complexion sallow; hair dark and lank; nostril collapsing; mouth drawn down; voice unsubstantial. As examples of the characteristics of the Melancholic, we again refer to Lavater's print of "Persons of the Four Temperaments, looking at the Death of Calas," and also to the head of the Melancholic at the commencement of this chapter.

To the general characteristics of the Melancholic we will add a few observations, showing the effects of this temperament in a variety of circumstances, and

combined with a variety of faculties with which it may be connected.

Weakness and acute sensibility are the radical characteristics of the genus. This consciousness of weakness, timidity, and the fear of being wounded, gives the Melancholic a great proneness to attach himself strongly to those few under whose shelter he finds sympathy. When severed from them, he is apt to intrench himself in selfish and gloomy misanthropy, rather than unite with those who cannot fully sympathise. Hence the weakness of the Melancholic drives him into boundless and devoted attachment, and absorption in the person he loves, or pursuit he follows. It also gives a fear of adventure, which prevents him from going forth in new directions; and when disappointed, the very same weakness and tremulous sensibility to pain leads him to shrink from collision with others, and to endure in misanthropic and cheerless solitude.

Consequently the Melancholic is habitually reserved and fearful, his affections expanding when fostered by genial and kindly warmth, but they are instantly chilled or blighted by the least coldness or reserve. For the same reason he shrinks from exposing himself, with the Sanguine, to indiscriminate external impressions, but lives chiefly in an internal world, which he can arrange to his own liking. His affections, once formed, are of the most

deep, strong, and permanent die, and are concentrated in very few objects, accumulating in strength and depth by reflection and solitude. The Melancholic is more open to pleasures and pains of imagination than to those of sense; he is not excited by the vivid stimulus of new objects, but instantly expands to the touch of a chord in unison with himself; changing, perhaps, from a devoted affection to selfish and gloomy misanthropy, because unable to bear the least disappointment, but never cooling from indifference, nor wandering from fickleness. His dislikes also are deeply rooted, and originate rather in petty discordances than in positive aggression.

He is tenacious in mind, in affection, and in bodily habits, clinging to one object and impatient of interruption. Hence he is capable of deep study, and loves sedentary occupation. From a sense of dependence, the Melancholic is strongly susceptible of tenderness, enthusiasm, devotion, and benevolence, yet, from a continual aptitude to be wounded, he may, in particular instances, be peevish, selfish, cautious, suspicious, and punctilious. Owing to the deep impression which every feeling makes in his mind, he is liable to strong and deep-rooted antipathies and unfounded prejudices.

He is also peculiarly prone to a certain contraction, whether of understanding, feeling, or habit, arising from the undivided manner in which he has abandoned

himself to one affection, one pursuit, or one set of impressions. Hence his heart is subject to long periods of unoccupied satiety and misanthropy ; his mind to ennui, and his body to listless indolence, occasioned by that moral indigestion which arises from glutting oneself too long with one kind of food.

He is often preoccupied and absent, and therefore not unfrequently will be found selfish and inattentive to the interests of others. He seeks to defend himself by following the circuitous paths dictated by timidity, caution, and suspicion ; he sinks rather than resists.

The Melancholic lives much within himself, and is so little awake to surrounding objects that even his perceptions are often tinctured by his feelings ; hence he does not abound in judgment. The tender affections of the Melancholic suit him for a devoted friend.

The Melancholic, if not cheered by a mixture of the Sanguine, armed by the bold and fiery spirit of the Choleric, or strengthened by the calm tranquillity and endurance of the Phlegmatic, would sink into that cheerless and hopeless despondency which, after being disappointed in a favourite object, might take the form of the Vapid. The tenderness of the Melancholic, with a slight tincture of the Sanguine, produces that style we have termed the Beautiful. The difference between its pensile outline and soft swell, and the drooping, hollow, but contracted forms of the pure Melancholic will at once appear.

*The Phlegmatic.*

The radical characteristics of the Phlegmatic are apathy, inertness, solidity and tenacity. He is obtuse, slow, sluggish, steady, and plodding, and is consequently difficult to be roused or set in motion ; yet having received a bias, the Phlegmatic plods on, and from the same apathy and obtuseness is not easily stopped or diverted from his course ; steady in his affections from the adhesive tenacity of habit, rather than glowing with the new-kindled warmth of the active temperaments, or imbued with the deep enthusiasm of the Melancholic.

He is, again, wholly free from that acuteness of sensibility and quickness of perception which by producing disgust in feeling, and suggesting doubts as to the justness of ideas, is one great cause of changeableness and inconstancy. On the same principle, he is never dazzled by brilliance of appearance. He is slow to perceive ; hence he counts, he weighs, he examines on every side before he decides, and his decisions therefore are often more substantially just than those of the other temperaments. He may be said, *cæteris paribus*, to be more inclined to wisdom than the other temperaments, owing to his being wholly shielded from those minor acute feelings or delicate impressions, which are so often suffered to bear an undue proportion and to obscure radical points.

The Phlegmatic is, in a peculiar manner, suited to be a wise counsellor.

The radical outline of this temperament is globose, flattened, obtuse, and flaccid. Features snub, truncated, and bearing a small proportion to the expanse of fleshy parts; base of features horizontal, and the figure broad in proportion to its height; limbs short, and *en masse* with the body; neck short; complexion white or sodden; hair flaxen; eye full, staring, wide open, and dull; eyebrow highly elevated in one unmeaning arch, inside corner finishing weakly in place of the strong bristling tuft of the Choleric; hair of the eyebrows quite smooth and flat; hair lank; cheeks broad, with peculiar breadth of cheek over the jaw; mouth flaccid, and not pronounced with strength; attitude reposing on its base by its own inert weight; no gesticulation; no great mark either of activity of the senses or of muscular exertion; voice deep.

The Phlegmatic temperament united with the Sanguine constitutes that national complexion and form which is found in latitudes of high temperate cold. The strength and steadiness of this genus is the radical ingredient in that species of Beauty we have termed the Passive Sublime, which will be found to consist of the Phlegmatic, with a very slight tinge of the Choleric and Melancholic. The mixture of radical tranquillity and strength with force and

sensibility produced by this combination, may be seen admirably exemplified in the print of Philip de Champagne, by Edelinck, from the fine picture painted by himself for Port Royal des Champs, but which is now in the French school of the Louvre.

For examples of the pure Phlegmatic we refer to Lavater's picture of the Temperaments cited above, and to the illustration opposite page 311 of this Essay.

The Phlegmatic, when not animated by the cheerfulness of the Sanguine, the force of the Choleric, or the sensibility of the Melancholic, and if ill-educated and unprincipled, would be very apt to fall into the Porcine, when it exhibits a pendulosity of muscle, and flabbiness of texture, beyond that which belongs to the radical forms of this temperament. But the Phlegmatic, it must be observed, in its pure form, when not degraded, is instantly recognised by a beautifully harmonising, though round and flattened contour, and by its wide base, or horizontality of feature, and short snubbiness of form.

## CHAPTER IV.

## THE DIFFERENT TEMPERAMENTS COMPARED AND CONTRASTED.

HAVING enumerated the radical qualities and characteristics of the temperaments, we will add a few words by way of further elucidation.

The Sanguine is opposed to the Phlegmatic by its quickness; to the Melancholic by its superficiality; and it is distinguished from the Choleric by its want of force. It is opposed in form to the Passive temperaments by being convex instead of concave; it differs from the Choleric by being salient instead of constricted, and in colouring pink rather than red.

The Choleric is opposed to the Melancholic by its resisting powers; to the Phlegmatic by its active powers; and it differs from the Sanguine in its comparative want of lightness and versatility.

The Melancholic is opposed to the Sanguine by its existence in reflection rather than perception; to the Choleric by its weakness and timidity; and to the Phlegmatic by its sensibility.

The Phlegmatic is opposed to the Sanguine by its

constancy; to the Choleric by its want of enterprise; and to the Melancholic by its apathy.

It would, no doubt, be curious, as well as interesting, to observe whether there exist any necessary connection between the phrenologic manifestations of the radical faculties and propensities and the temperaments. To us it seems probable that such a connection may exist, because each temperament in its uncombined state certainly has its own distinct and peculiar mental development; and it appears that the different degrees of strength and activity of the different temperaments have, on the whole, a tendency to call particular faculties into activity.

Thus the Sanguine is, on the whole, most disposed to Hope, to the love of Approbation, and to Mirth and Cheerfulness. It loves action too much to be very Circumspect. It is more remarkable for clear perceptive than for deep reflective faculties. As the Sanguine temperament supposes a high state of activity of the faculties, it often allows of Imagination and Wit.

The Choleric is particularly prone to Determination, generosity, and the resisting passions. It is too confident in its own strength, and too prompt to be very Circumspect. Choler being the highest state of activity of the faculties, is often associated with creative genius.

The Melancholic, from its acute sensibility to pain, is peculiarly liable to a morbid Self-love, and to the extreme of Circumspection. From constantly feeling the inadequacy of realities, it is tempted to shut itself out from commerce with the external world, and live in a world of its own. Hence its imagination is vivid, and it is thus peculiarly liable to Credulity, while it strongly exhibits Veneration and Ideality.

The Phlegmatic is prone to Adhesiveness. As his faculties have very little activity, so he has very little imagination or Ideality. He has not much acuteness in the knowing faculties, but compares his ideas, and has often a sound judgment.

We have now considered the characteristics of the temperaments.

It must be remembered that in truth very few persons possess only one temperament. The generality, indeed, exhibit one radical or prevailing temperament, but then it is almost always blended with the mitigating or inspiring influence of one or two others. Hence in most individuals we see a mixture of the generic characteristics belonging to the various temperaments which they combine; sometimes one prevails in form and another in complexion, and sometimes both the form and complexion exhibit a modification of the generic standard of each. Thus, in the beautiful print of Fénélon by Audran, the

temperament is a union of the Sanguine and the Melancholic. The Sanguine is recognisable in the oval convex general outline without forcible muscular constriction, in the squareness of shoulders, in breadth of chest, and in the appearance of flexibility in the neck, and a sort of radiance in the eye. The character of the Melancholic is displayed in the deep long concavities uniting the features, the air of sensibility in the eye and mouth; and in Fénélon himself, it was decidedly marked by the darkness of the hair and eye, and entirely pallid complexion. If the reader will compare with this the portrait generally given of Bossuet, he will then see the precise difference between the light oval convex of the Sanguine and the strongly arched rectilinear constricted convex of the Choleric. The genius and character of these two men exactly answer to that of their temperaments. We shall see in Fénélon's life and in his works the flowery imagination, the quickness, the lightness, and gentle activity of the Sanguine, without any of the thundering force of the choleric author of the "Variations of Protestant Churches;" and we shall surely see the sensibility of the Melancholic in the saint of Cambray, who meekly submitted to the censure of his book, but who never could restrain his tears at the remembrance of the generous friend who had defended his cause.

From what has been said of the temperaments, it

will have already appeared that each in its simple and uncombined state is possessed of peculiar advantages and peculiar disadvantages. In friendship, for example, the quickness of the Sanguine will enable him instantly to perceive the feelings, or enter into the tone of his associate; but that same susceptibility of excitement will render his warmest feelings transient and versatile. The Choleric will generously, and perhaps nobly, serve his friend, but he will find it easier to fight for than to sympathise and endure with him. The Melancholic will acutely feel and tenderly sympathise, but he will be quite incapable of any vigorous or active exertion in behalf of one he may even devotedly love. The Phlegmatic, again, will be steady and constant in his attachment, he will also uniformly go on serving his friend, but it will only be in one slow jog-trot pace; neither sympathy in minute feeling nor vigorous exertion must be expected. Each temperament therefore has a tendency to its own distinct good, and to its own distinct evil. And as in general the active temperaments lead to active good and evil, and the passive temperaments to passive good and evil, so it appears that the two can never be so valuable a counterpoise to each other as when they mingle in the same individual.

Accordingly, no character can possess capacious powers which does not combine two temperaments at least. Nor will the character ever be beautifully

harmonised or balanced where one of these temperaments is not active and the other passive, yielding together at once an active and a passive power, and in their united operations modifying each other, so as to keep the character steady and to form a due balance of activity and repose. Nor, again, can the countenance be truly beautiful without this harmonious variety. Where the countenance exhibits one temperament only there will be a poverty of expression, and where there are two temperaments of the same order, there will always be a violent overcharge of nearly similar expression. If both temperaments be active, the countenance and character will exhibit a feverish irritability and utter incapacity of calmness, repose, or stability, either bodily or mental. If, on the contrary, they be passive, then the expression will be languid, weak, and inanimate, wholly deficient in spirit, courage, and energy.

It must, however, here be understood, that such combinations of like temperaments may not only be perfectly harmonious, but that by the great emphasis of their own style of expression, they may give the most powerful effect of beauty. Hence, in painting, where the one action which is precisely suitable can be selected, these combinations are often used with the greatest advantage.

But two temperaments of the same order can only possess a beautiful expression under the peculiar

light of fitting circumstances, and in real life they can seldom give the most agreeable effect, because, in each case, the style of expression being suitable only to one class of circumstances, the redoubled emphasis gives redoubled discordance under every other. Hence, when we hear persons say, "Such a one is very handsome, but I do not like his face," it sometimes means, "such a person has a countenance the temperaments of which are so combined as to throw out his expression in bold relief." The situation or circumstances could easily be imagined in which this countenance would have the finest effect, but it has no flexibility; the opposing temperaments not being mixed, it has not that beautiful action and reaction of force and pathos which enables its expression to be plastic to circumstances. It is the combination of active and passive temperaments which gives the strength and animation of alternate repose and action. This is the source of all the variations and degrees of expression in the human countenance which continually refresh the heart, and delight the imagination by representing copiousness, force, and contrast of feeling in an infinite variety of shades of gradation.

## CHAPTER V.

OF THE RENDERING OF TEMPERAMENTS IN PORTRAIT  
PAINTING.

IN the preceding chapter allusion was made to the effect of temperament in painting, we will now enter a little more fully into the subject.

Let us suppose a person of a Choleric-Sanguine temperament in a military attitude and costume, seated on a fiery charger, as in David's portrait of Bonaparte traversing the Alps and their perilous abysses, whilst the storms of the mountains rolled far below him. That such a subject has formed a noble painting we have seen, but it is only because the exactly proper circumstances to exhibit this combination of the bold and enterprising temperaments have been selected. Follow the person really possessing the same combination in the daily occurrences of life, see him not arrayed as a conqueror, but, it may be, in the hours of devotion as a penitent, or in those of domestic intercourse, when forbearance, social sympathy and tranquillity are requisite, and then the deficiency will alike appear in his character and

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in his beauty. On the other hand, we may imagine a person of a Melancholic-Phlegmatic temperament who would make a most beautiful portrait as a recluse, but whose countenance when its tranquillity was disturbed by active circumstances, would have none of the force which can alone give dignity to an active position.

We must, therefore, observe that painting and sculpture are by no means perfect criteria by which to judge of living beautiful expression. Painting and sculpture select a momentary expression, and therefore whatever contributes to give most emphasis to that expression, is esteemed in those arts most beautiful. But actual life must be considered as a perpetually mutable picture. Now it is impossible that the same countenance can render all expressions with equal force. That countenance therefore is in actual life the most beautiful which has the greatest copiousness, variety and compass of expression, for that will be the least frequently discordant with surrounding circumstances.

It may also be remarked, that the greatest power of expression should lie in that class of feeling which is appropriate to the position in society and acquired habits of the individual.

From what has been said, we may on the whole lay down the following results :—

First, there will always exist a false, discordant,

inharmonious expression, whenever a person's education, religious society, or habits have induced a set of manners or attitudes different from those which spontaneously flow from his actual temperament. A Sanguine person, for example, assuming the gravity of the Phlegmatic, or the Phlegmatic affecting the sportiveness of the Sanguine, would be as ridiculous as for a goldfinch to mope like an owl, or for an owl to hop about, strut, and plume himself like a goldfinch.

Consequently, no portrait can ever give a characteristic likeness in which the painter does not form a clear conception of the temperament, and render with emphasis and truth its characteristic signs.

No similarity of feature, no one particular expression, however accurately given, will ever show the stamp of general identity without this; and this, when well given, rarely fails to afford a certain pleasure, as we may see in good caricatures, where all else is false. And the reason it gives pleasure to the mind is, that truth of momentary expression, as of anger, pity, or any other passing emotion, shows only the feeling of that particular moment, whereas the temperament truly given shows what the man is every day and in all things. A perfect portrait should, on the basis of forcibly characteristic temperament, engraft particular expression. A portrait-painter cannot be too much

aware in what the peculiar excellency of his art lies, and in what it differs from historic painting. The end of historic painting is to throw a strong light, not only on some particular character, but also on some particular action of that character. But the portrait-painter, generally speaking, has not to commemorate any one great event, but to exhibit the general man in so characteristic a manner as instantly to kindle the hearts of those who know him, and to enable their imaginations to apply that style of character to every variation of circumstances under which he might appear. Hence, a characteristic rendering of the signs of temperament, a good taste in selecting the species of occupation and showing the mode of activity, though it is generally the point in which too many portrait-painters fail, is that on which their excellence should mainly depend. Let the reader again contemplate Lavater's vignette of "Persons of the four temperaments looking at the picture of the Death of Calas." Is there not concentrated in that one group as much mental power of delineating character as is often expanded over two or three volumes of a good novel?

The set smile, for example, which is often represented in portraits, and which some painters adopt, whilst it is by others as assiduously rejected, is, in truth, a dressed expression of countenance very often to be met with in the lively, social, and not unfrequently vain, Sanguine. The very lightness

of their spirits, and sociality of their tastes, render them peculiarly apt to wish to please others, and hence that decorated smiling exterior, and a sort of agreeable put-on countenance is, if one may use the Irishism, a mode of affectation almost natural to the temperament. The attitude in this character should always be smart and lively; not one of musing contemplation, energetic thought, or apathetic indifference: and the dress should also partake of the general character; it should be light and airy, not to impede rapid motion, and decorated with prettiness, like that of one whose tastes are for gregarious amusements. On the other hand, the unmoved gravity habitual to the Phlegmatic, would be entirely spoilt if either a smile or any very intent occupation either of head or heart, disturbed the unruffled smoothness of his deep serene. The attitude best suited to a portrait of this nature, is one showing some occupation of steady habitual daily interest, but which does not excite. The attitudes of the portrait of Dr. Johnson prefixed to Boswell's Life, and that of Dr. Darwin holding a pen, and listening to his patient, by Wright of Derby, are excellent specimens of the species of attitudes which should be selected for the Phlegmatic. The dress, too, in unison with the character of the temperament, should be plain, unadorned, grave, and, as the Phlegmatic moves but little, warm and heavy, remote from new

fashion or smartness of any kind. It should be put on with grave neat orderliness, characterising a person of plain but perfectly steady, regular habits. Both the dress and figure should be *en masse*. The Choleric portrait, again, neither admits of the dressed expression or the light elastic attitude of the Sanguine, nor yet of the tranquil orderliness of the Phlegmatic. Whatever be the attitude, it must be given as of one who, wholly wrapt up in his object, forgets all else. If, then, it be an attitude of action, it must be impetuous; the brows, the muscles, the starting veins, all must bear the marks of forcible constriction: if it be in study, it must be intense, and if seen in front, the deep frown of the brow, and eye unmodulated by social perception, must clearly show the subject to be wholly and intently fixed on the end he has in view, so as to heed not the presence of those around. The dress, whether the figure be wrapped in heavy drapery, or clad in short garments, must be grave, and mark the great articulations of the limbs, and it must be put on with the negligence of a person occupied with great passions and forgetting appearances.

The portrait of the Melancholic should exhibit neither the lightness and decorated vivacity of the Sanguine, nor the equanimity of the Phlegmatic, nor the strength and impetuous force of the Choleric. It should, indeed, appear absorbed in its object, but with

a passive, instead of an active, expression; not so much intent on some laborious pursuit, as occupied by contemplative meditation or musing reveries. Hence must be selected the pensive and bending attitude of meditation, or the exalted and upward one of ideality and elevated contemplation. In the same manner, too, as the Sanguine, in artistic representation, admits of a selection from all actions of transient social feeling or physical activity, the Phlegmatic, a choice from all those of tranquil uniform habits, and the Choleric, from all emergencies of sudden, vigorous, active exertion, so the Melancholic admits, with peculiar propriety, of a choice of any of the passions of deep sensibility, as sorrow, compassion, or veneration. In dress, too, as in manner, the Melancholic may exhibit either of two very different effects arising from its character. It is susceptible, on the one hand, either of the greatest delicacy, good taste, and refinement, or, on the other, of the sordid negligence of persons wholly wrapt up in themselves, and misanthropically retiring from others.

We may observe that a strict attention to proprieties of temperament is as necessary to historic as it is to portrait painting. Every painter who wishes to give permanent dignity to his designs must first form a clear and distinct idea of the temperament he means to assign to every character, and must suit the species of qualities brought into activity, the style of gesticu-

lation and attitude, and the degree of force and activity precisely to the temperament represented. The want of attention to this frequently renders historic painting uninteresting. The historic painter too often confines his view to the particular action to be represented, and to the transient emotion under which the actors were at the moment influenced. This fixed, he fills up his characters with any personages of the right age and sex, all of whom he draws according to what may happen to be his standard of beauty, and he probably adopts one class of gesture, line, and colouring, which runs through all his pictures. Without mentioning particular examples, it is impossible to visit any large collection of paintings, and more especially that of the Louvre, without being convinced that this is too often the case. Thus, for example, were the battles of Cæsar, of Alexander, of Charles the Twelfth of Sweden, or of Gustavus Adolphus to be represented, it is not at all improbable that had no busts of them been preserved, a painter might choose, indifferently, the same portrait for either; provided it were a man, and one of a commanding aspect, represented under the present emotion of courage, any would suffice. Nevertheless, in reality the philosophical courage of the politician and man of letters in Cæsar, the generous impetuosity of Alexander, the impenetrable iron hardness of Charles the Twelfth, and the Christian valour and humanity of Gustavus, not only

are totally distinct from each other, but it is these characteristic differences which give to their courage a dignity which might otherwise equally belong to that of the highwayman or the pugilist. For it is not the transient emotion of valour, or the brute courage of physical strength, but the fundamental character with which that valour is combined, which confers dignity upon it. Hence the representation of radical character is that which ought to be the chief object of historic painting. Whilst the action of the piece and particular expression points out to us whether it be Alexander crossing the Granicus, or Cæsar sending back the Helvetii, or Charles before Pultawa, it is by the radical lines of each figure we should yet distinguish the orator, philosopher, gentleman, statesman, and historian, as well as the general of his age, from him who cut the Gordian knot, who slew his friend, and who died of intoxication, and both from the man who defended himself at Bender, who heeded not the bursting of the bomb, and who trod over the yet breathing body of his friend Grothusen, to gain the victory.

That it is alone the representation of the radical character which can give dignity to historic painting will at once easily appear on consideration. Every man that ever breathed has, no doubt, been susceptible of feeling every passion of the human heart. Every man has loved, hated, felt anger, and

shame. Hence as the representation of these passions is only the rendering of what is common to human nature, the most accurate representation of particular emotions can never give dignity to a picture, because the passions themselves are within the compass of the most vulgar and common-place characters. It is not the mere expression of love, anger, courage, merely as such, (though they excite sympathy,) that touches the deep feelings of the heart, but it is the grandeur and worth of the character of him who loves or of him who hates, that imparts dignity to the emotion. Now, then, all good painting should attach itself first to render the radical temperament, that which gives the scale of the man's habitual character, and then upon that basis the particular emotion should be superadded. The knowledge of what passion is felt is comparatively little interesting; the point is the knowledge of him who is agitated by it. For want of this, historical painting is in fact too generally little more than a painting of men and women acting the parts of heroes and heroines, but it is rarely the characteristic representation of the personages themselves. The courage of passing a wide water in a crazy boat has equally inspired thousands of idle school-boys, as Julius Cæsar; it is not, then, the momentary expression of courage that gives dignity to the action, or that could bestow dignity on the representation of the action, but rather the

radical character of the individual in whom the passion is seen.

Painting, in its highest walk, does not wholly confine itself to one moment of time, nor to one action. It is indeed true that the primary object of a picture is to represent the scene chosen; but if transient expression be substituted for permanent character, as a work of art it will never maintain its interest. The lowest object of painting is mere imitation; its highest, the awakening the heart and imagination.

But he who gives only one insulated incident does not quicken so many associations as he who, giving this, yet records besides a whole biography in every figure; consequently, the latter only is in the first rank of painters. We must, therefore, conclude that, for historic painting to possess first-rate excellence, not only should the particular expression of each figure tell his part in the story, but the temperament, clearly marked in form, complexion, and gesture, should instantly make the spectator acquainted with the man himself, wholly independently of the one incident represented. We refer to West's excellent picture of "William Penn's Treaty with the North American Indians," and to the beautiful print of his own family. Surely there is no one who has ever seen these pictures but has as clear an idea of the persons represented as he would have of any of the characters of a well-

written tale, or of those of any of his own living acquaintances. Every one that beholds them not only clearly conceives the idea of the particular actions represented, but can precisely represent to himself what any of the personages would be in feeling, manner, and species of character, under any other circumstances. This alone is true painting to the mind and heart.

Many other observations might be adduced in support of the position that temperament ought to be clearly understood and studied by a portrait-painter, and that it ought also to rank very highly with every good historic painter. The custom of painting portraits without any determinate expression, as though the artist were rather laying down the plan of the face than making a picture,—or the opposite extreme of taking a likeness under an occasional, instead of under an habitual degree of excitement,—is almost equally inconsistent with truth of representation. The one, by leaving out the habitual action, gives an entirely fallacious idea, and falls short of the truth, and such a picture seems rather the likeness of an effigy than the portrait of a man,—of a mere lifeless body uninspired by any living soul. The other, by representing an occasional instead of a prevailing expression, and by giving fixity to that which is of a transient nature, both invests the subject with an entirely false character,

and also produces a disagreeable effect on the eye of the spectator, as if the person, in the instant of action, were suddenly arrested by enchantment. This is a most capital fault in the design of the beautiful print of Mr. Fletcher, to which allusion has already been made. The action selected would, if seen in nature, have been a transient and momentary expression of emotion. The very circumstance, then, of giving fixity to this beautiful expression, in reality destroys its character, and gives to this striking but momentary appeal of one of the most heavenly-minded of men the air of an affected attitude purposely chosen and deliberately persisted in, not to give thanks to God, but to make a beautiful picture for men; than which a more false impression of the saint whom it portrays could not be given. Surely the subject of this picture would have been chosen with much more felicity, had Mr. Fletcher been represented in the same attitude of head, but kneeling in prayer. In that case, not only the position of the body and the extended arms would have infinitely enhanced the expression of the uplifted eye, but the action being then in reality a continuous one, the picture would have had an effect of truth which it now wants.

We may lay it down as a general rule that portraits, where, above all, the object is to give a true idea of the individual, should be painted with the

habitual, not with the occasional tone, whether of depression or excitement. And, moreover, that as the figure is one, and to be the object of undivided contemplation, the action under which it is represented, should also be continuous. It may be observed, however, that in proportion to the number of figures, the character of transience in the action of each may be increased, for the multiplication of parts distracts the eye and produces the effect of momentary action.

## CHAPTER VI.

THE SAME PRINCIPLES APPLIED TO HISTORIC PAINTING,  
SCULPTURE, AND SOCIAL MANNERS.

IN historical painting the same knowledge and attention to the fundamental temperament is equally necessary as in portrait painting, though in the former case the transient action and occasionally excited emotion must be added.

For the object of a portrait is to tell posterity what such a man habitually was; that of historic painting to tell what a man who was habitually so and so, became in this or that particular action.

As no attitude can be justly designed unless we have an accurate idea of radical human proportion before we venture to represent the foreshortenings or muscular exertion incident on any particular position, so there can be no truth of historic painting, however accurately any particular emotion may be rendered, unless we first establish a clear idea of the degree of radical force and the sphere of activity belonging to each personage on whom we mean to engrave such and such particular expressions.

In short, in producing a good historic painting, as

in writing a good tale, we must first get a clear notion of the individual man himself we mean to represent, before we can possibly have a just notion of rendering with truth his peculiar mode of expressing or feeling the passion we mean to ascribe to him.

Love, anger, and jealousy are common to all men ; and no merely accurate representation of these passions will ever give individual character, or consequently ever touch strong individual feelings. It is the mode of loving, the mode of hating, which designates the man, and it is our knowledge of the man that makes us take interest in his love and hatred. But this knowledge of the individual can be given in pictorial representation only by characteristically rendering the temperament, and modifying or inspiring the particular expression according to its appropriate sphere of vigour and activity.

Now many otherwise good pictures totally fail in this ; they give the emotion but not the man who felt it. Yet it is this alone that makes the other interesting.

We see a man angry, but whether it be the rage of the fool Caligula, of the bloodthirsty Nero, of the noble Germanicus, of the wily Philip, or of the impetuous Alexander, we are informed only by turning to the costume or accessories of the picture.

Were three pictures, for example, exhibited, representing Socrates, Hannibal, and Themistocles, re-

spectively drinking the poison, it might be possible, had not tradition handed down a bust of the former, that the accessories only should distinguish their heroes from each other. The painter who studied temperament, and who bore in mind the calmness and acuteness of the Socratic mode of disputation, the equanimity exhibited by Socrates in death, and the early faults with which Zopyrus charged him, would represent a man with the horizontal basis and obtuse features of the Phlegmatic with a slight touch of the Sanguine in the light of the eyes and complexion ; this union of temperament, if degraded, would exactly comport with the indolent, luxurious, and slightly irascible inclinations of his early youth, and in its elevation it would in an especial manner be susceptible of that calm, equable, and cheerful wisdom which afterwards characterised him.

To Hannibal the convex, and acutely sharpened features and eyes of the Sanguine, with a slight touch of Choler, might be given, marking the man of unwearyed energy and activity, of deep craft, vigilance, and penetration, and who, by the union of quickly perceptive and active powers, was possessed of inexhaustible fertility in resource.

To Themistocles the same sharpened features, with a Melancholic-Sanguine basis, might belong, denoting the man who by craft, and not by force, would have destroyed the rival fleet, who was governed at home

by his wife and child, and who was content to end his inglorious days in the gilded chains of favouritism, at a tyrant's court.

But there is another ground on which the temperament should always be preserved in historical painting, from which it will appear that where this is wanting there can neither be truth, nor dignity, nor grace in the expression of any particular emotion.

Where the degree of radical strength and activity is not marked by the style of complexion, muscular constriction, and attitude, indicative of temperament, the painter must trust entirely to the strong expression of that particular emotion which forms the action of his figure, and this has always a tendency to degenerate into caricature. For example, where tenderness of expression is to be conveyed, it is without measure, unless there be the flexibility and grace which are given by choosing the true temperament, as the Melancholic-Sanguine where tenderness and liveliness are combined, and then slightly touching in the emotion.

Where strength of character or passion is to be conveyed, the expression without the rendering of temperament generally fails; in fact, a strong emotion in violent activity, by showing the limits of human power, always wants sublimity. It is only where the painter means to show the extraordinary emergency that forcibly rouses a weak character, that violent overwhelming emotion should be given. Real

strength or real energy can be imparted only by force of habitual temperament, and a strict attention to its characteristic lines and colour. True sublimity consists in the temperament of unshaken strength and powerful energy, a radical force which achieves great things with tranquillity and without exertion, and in which therefore the very slightest touch should mark the direction.

Thus, for example, let us consider the very different expressions of courage with which a physiognomic painter would represent Julius Cæsar in his frail bark saying, "Cæsarem vehis et Cæsaris fortunas," and the officer's lady returning to the tent from which she had just rushed, and stepping over the blazing fuze of the bomb to snatch up her infant child.

To Cæsar he would assign the radical lines, colour and degree of muscular constriction which belong to active strength of temperament, with that attitude the mechanical power of which exhibits strength and repose—or passive strength. The painter would simply mark him as speaking or directing; the danger should appear only in the countenances of the assistants, and the accompaniments of the storm. But he would sedulously guard against giving Cæsar any action of violent determination like a bad ranting player, whose effort shows that greatness is not the habit of his mind, but the occasional assumption of a

part; for Cæsar is the hero himself, not the occasional actor of heroic speeches. No excited action, therefore, must be given, for his mind was at rest; grandeur was habitual to him, he did not feel the danger, and was therefore not excited. In the case of the lady, on the other hand, the painter would give all the signs of a temperament of weakness and sensibility, and oppose to it the violent marks of the force of the preternatural transient emotion which could alone make her forget her own danger to save her child.

In truth, the expression of temperament is of the greatest use to painters, for this reason among others, that by fixing the standard of habitual feeling, strength, and activity, it gives to each its own appropriate scale for measuring the superadded expression of excited emotion. And when well managed, the coincidence, harmony, or contrariety of these two sources of expression affords the most copious and diversified variety and emphasis of strength and pathos.

Particular expressions, which have most affinity with any temperament, are always those which are most habitually excited; but their representation can never exhibit the forcible emphasis which is given by the union of a temperament with particular expressions totally out of its habitual course; for the active temperaments having always a superabundance of

sensorial power, are ever ready to be excited, and require a very cogent pressure to sink them below the level ; and, on the contrary, the depressed temperaments never having a sufficiency of vital power, are ever ready to be still more depressed, and nothing but an urgent necessity can compel them to collect and concentrate their feeble forces by borrowing at so much expense from their scanty fund. And in real life, those incidents always form the most touching and powerful appeals to the heart, where the pressure of circumstances extorts a feeling in diametrical opposition to the usual tone of character.

Thus the bravery of Achilles, Alexander, and Charles the Twelfth, in which the temperament and excited emotion accord, is not nearly so touching as where the grandeur and strength of excited emotion is elicited in the weakness and tenderness of the female character. As, for example, in the history of the faithful and noble Panthea and Abradates, the advice of the Spartan mother to her son, the incident of Portia seeing the picture of the parting of Hector and Andromache, Lady Harriet Acland seeking her husband in the enemies' camp, Lady Russell concealing the death of her daughter from her invalid sister, Maria Theresa presenting herself with her infant son in her arms and addressing the assembled Diet, and—ever to be remembered by every British heart—the noble Lady Fairfax daring, in the face

of an assembled nation, to lift her single voice in behalf of the oppressed sovereign, whose unlicensed encroachments, in the plenitude of prosperity, she had withstood. In similar instances the very contrast between the excited emotion of strength, with the habitual one of softness, gives fresh pathos to both, and has infinitely more power than all the unmixed violence of a Boadicea or a Thalestris.

So in the same manner in the contrary expression. The sentimentality of all the Sapphos and Werters never touches the heart like the slightest exhibition of emotion in a strong and firm character.

When we read of Pericles, noble and generous, but cold, philosophical, and reserved, with unmoved stoicism succouring his fellow-citizens in the midst of the desolating plague; alone, unsupported, standing like a fortress in the wide calamity, and we are told that he followed silent, but tearless, all the members of his family, one by one, to the grave, till, putting the funeral crown with his own hands on the head of his only remaining son, he burst into a flood of tears, the deepest chords of feeling are touched. And the simple words, "*Et tu, Brute,*" from the lips of the great Cæsar, appeal more forcibly to the inmost feelings of the heart than whole volumes of *elegies or love sonnets*.

Thus, it must be recollectcd, that wherever sublimity of strength in the subject is intended, it must

be imparted by representing the fund of strength as greatly exceeding the emotion drawing upon it.

Wherever, on the other hand, the sublimity of a powerful feeling, transiently overcoming natural weakness, is intended, it must be by giving feebleness to the temperament, and force to the particular expression,—by depicting force of emotion beyond the pitch of power.

Habitual tenderness of character must be delineated on the basis of a flexible temperament; but when a strong appeal is to be given to the heart, then the tone of temperament must be strong, with sudden relaxation of touched feeling.

It is greatly to be desired that the principles of sculpture were always more assiduously studied by painters. Painting, because of the peculiar facilities it possesses, has always a tendency to represent that action and play of countenance which is the natural utterance of particular emotion; and, consequently, it insensibly neglects the study of temperament, which can nevertheless alone give it emphasis. Sculpture, on the other hand, entrenches itself in the calm, grand, fundamental lines, and copious power of habitual expression, neither assisted by colour, nor, for the most part, by accessory figures. The forms must be true and correct; they cannot so well represent an action as show what the individual himself would be in any action. In a word, the eye being undis-

tracted by many figures, the habitual scope of character must be given, and not transient action or emotion. Thus the grand lines of expression are studied.

Hence sculpture is the true corrective of painting, nor can painting ever retain dignity or grandeur of radical expression where the study of sculpture is neglected.

On the same principles it will be found that the perfection of social manners consists in the habitual expression of the just union of active and passive temperaments, which is equally calculated for cheerful activity and for tender feeling. To this should be superadded a varied and slight strengthening of particular expressions well blending with the ground of the native temperament, and with each other. The whole should be harmonised and softened by that modification which quick social sympathy and consideration for others spreads over the character, and which prevents our own particular feelings from assuming an obtrusive glare, or harsh discordance; for man is a social animal, and he who wants social feeling wants one of the virtues of humanity.

No manners can be good where the temperament is constrained, or where its utterance is falsely given. In characters where the active or passive temperaments alone exist, the utmost pains should be taken to counteract their undue influence by the cultivation

of opposing faculties. There is ever needed the mutual play and counteracting power of an active and passive temperament. No manners can be pleasing where the excited expressions, instead of blending and growing out of and melting into the temperament, rudely cut against it, and follow in harsh, crude unmodified succession, because as man is by eminence a spiritual and rational creature, so he who shows harsh impulse unmodified by the habitual scope of character, or fails in exhibiting these superior faculties, fails in one end of his being, because destitute of the distinguishing characteristic of man.

## CHAPTER VII.

## ON THE COMBINATIONS OF THE TEMPERAMENTS.

WE will now make a few observations on the combinations of temperaments. As all the temperaments, if united in one person, would embrace the whole range of human nature, so the most perfect combinations of temperaments are those which afford the most copious variety of powers, and those again are the least perfect which afford the least variety. The observation, too, of temperaments as a science is not only pleasing as affording copious sources, and well-defined rules of beautiful, rich, and varied expression in painting, but it is also very useful in directing us in the choice of our friendships, and in the conduct of real life. It is, in fact, the operation of the laws of accordance between temperaments that so often gives birth to the observation that in friendship, as in music, there must be harmonic accordance rather than repetition of unisons.

In truth, the foundation of all unions lies in the peculiar wants, and the mutual capacities for supplying those wants, existing in different persons.

We have observed that where all the temperaments are united in the same character, which indeed very rarely happens, there is included the whole round of human activity, and in the very few instances in which we have seen it, such persons have been distinguished by very remarkable independence.

But in general it is not so. It usually happens that one temperament is prevalent, with a tincture of one or two others possessed subordinately; or that two are strongly developed.

Now, then, whatever temperament a man wants, or, in other words, whatever power he wants, that he has a tendency to seek for in others. So that if we look at the happiest marriages and friendships, we shall always see them amongst persons whose temperaments are so crossed as between them to include the whole range of human character. If, for example, a person be Melancholic-choleric, his friend ought to be Sanguine-phlegmatic, for he will want the calmness of the other to tranquillise and strengthen, and his cheerfulness to enliven him. The Phlegmatic, on the contrary, will seek the sensibility of the Melancholic to warm, and the energy of the Choleric to rouse him.

Perhaps, too, some of the happiest marriages and friendships are amongst persons whose subordinate temperament agrees, whilst their ruling ones are

opposed. Thus a person who is Phlegmatic-sanguine will easily accord with a person who is Melancholic-sanguine. The power of cheerfulness will give them a point of union, whilst the strength of the Phlegmatic will support and shield the weakness and sensitiveness of the Melancholic, and the imagination and feeling of the Melancholic will warm the cool Phlegmatic.

Hence all persons, in forming friendships, should remember that, if they fix their choice on those who have only active or only passive temperaments, they must prepare to find the one destitute of sympathetic feeling, and the other destitute of active power. They should also begin by examining their own temperaments, and forming a just idea of their own powers and deficiencies. Nor can they too much remember, that however circumstances may unite persons for a time, that friendship which has a real foundation in nature, and which, therefore, alone can give reasonable expectation of permanence, must be sought for amongst persons possessing a temperament opposite to their own; that is, they must afford not merely a reduplication of what we already have, but a sufficiency of what we want. Any other union may indeed be as a temporary diffusion, but can never prove a chemical mixture.

It were in vain to attempt to describe every different shade produced by different mixtures of

the temperaments, their proportions and degrees of intensity, yet it may assist the reader to lay down some general observations.

It will appear from what has been already said, that the Choleric is the great or strong active temperament; and the Phlegmatic the strong enduring temperament, and where these two unite, the utmost active and resisting force subsists. A person possessing this combination would be calm in planning, powerful in executing, equally cool, tenacious, resolute, and undaunted in the prosecution of his plans, of too little sensibility to be deterred or even to be easily moved. Such a character, and such a temperament, will be recognised, mixed with a tinge of Sanguine, in the best portraits of Oliver Cromwell. However true it is that the sprightliness of the Sanguine, or the sensibility of the Melancholic, must enter into the composition of the most amiable and engaging characters, yet there can be no grandeur, boldness of relief, vastness, or force, without an admixture either of the Choleric or of the Phlegmatic. They are to character what the diapasons are to an organ. We have many sweet and lovely fancy stops which are more delicate than they, but without them there is no body of tone, no substance, no fulness. There is no powerful energy, no overwhelming, ponderous, active force without the Choleric; nor is there any vast, calm, enduring grandeur without the Phlegmatic.

The head of Bonaparte, and the head of Arnauld, in Perrault's collection, are two of the finest examples of Choleric heads. It will immediately be seen that these two persons excelled in active, but not in tranquil or enduring strength. In Chamberlayne's collection of the Holbein portraits, we refer to that of Holbein himself, and to that of Archbishop Warham, for two striking examples of Phlegmatic heads. No one would doubt that these persons possessed the most immoveable *sang froid*, or passive strength, while it would be impossible to attribute to them the activity, force, and enterprise of the two former.

The utmost strength, both passive and active, is given by the union of both these temperaments, as is seen in the statue of the Farnesian Hercules, the head of Oliver Cromwell, and that of Luther. In these figures the latitude and broadness of feature and figure mark the phlegm, and the degree of muscular constriction, pronounced outline, and general prevalence of right or convex lines, mark the temperament, independently of the complexion and hair.

There is also a head in the second volume of Lavater, which is there called a portrait of Sir Thomas More, though it has no likeness either to that in Holbein's collection, or to that given by Henry Holland in his "Heroologia." However this may be, that head, as there represented, is one of the

most perfect specimens of the Phlegmatic-Choleric. If these heads be examined, and contrasted with the fine heads of Melancthon, Fénelon, and Lavater, the difference of temperaments will immediately appear. All these heads exhibit different proportions of the Sanguine-Melancholic. No one can doubt which of the temperaments are those of strength, and which are those of delicate perception, feeling, and refinement. The Melancholic, as has been said, is the deep and acutely feeling temperament, and the Sanguine the quickly perceptive one. Consequently, where these two subsist together, the utmost acuteness of feeling and delicacy of perception co-exist. Such persons are vividly sensitive, capable of the utmost delicacy, refinement, and tenderness, often cheerful and gay, yet pensive, of tender spirits, and exquisitely susceptible of pathos. Such are the distinguishing characteristics of the union of these temperaments. We refer to the portraits above-mentioned, and to the biographies of the individuals, as a proof of this position.

And however the Choleric or the Phlegmatic may impart strength, there can be no sensibility, tenderness, or delicacy,— no flexibility and gentle shades of feeling,— without either the Melancholic or the Sanguine. There is no deep and acute sensibility without the Melancholic; there is no quick perception and activity without the Sanguine.

Where, then, a strong active and a strong passive temperament meet, the character has the most power and least delicacy. Where the light active, and light passive temperament meet, it has least power, but infinitely most delicacy. Where the two active temperaments meet, there is the least rest and the least calmness.

Hence, the first set, with various modifications, are most favourable to the Sublime style of Beauty; the second set to the Beautiful; and the last to the Sprightly.

Where there is no passive temperament, the countenance has no susceptibility of expressing quietness, contemplation, or rest, as in the countenance of Arnauld, which is Choleric; in that of John Wesley, which is Sanguine-Choleric; and in that of Bossuet, which is Choleric-Sanguine.

Where there is no active temperament, the countenance has no capacity of expressing energy, power, or activity, as in the head of Fisher, Bishop of Rochester, in Holbein's collection; or in that of Warham, mentioned above.

A very good mixture is formed by crossing a strong temperament of an active sort with a weak passive one, and *vice versa*. Such countenances have neither the full strength of the union of the strong, nor the full refinement of the two weaker temperaments; but they have, perhaps, the most desirable

union of mitigated delicacy and strength. Such are the Phlegmatic-Sanguine, or the Sanguine-Phlegmatic, the Choleric-Melancholic, or the Melancholic-Choleric.

In describing temperament, it will be observed, that that which is the radical one is put first, and the accessory after; so that, though a Melancholic-Sanguine and a Sanguine-Melancholic have the same temperaments, yet their proportions are different,—the first being radically most Melancholic, and the latter radically most Sanguine.

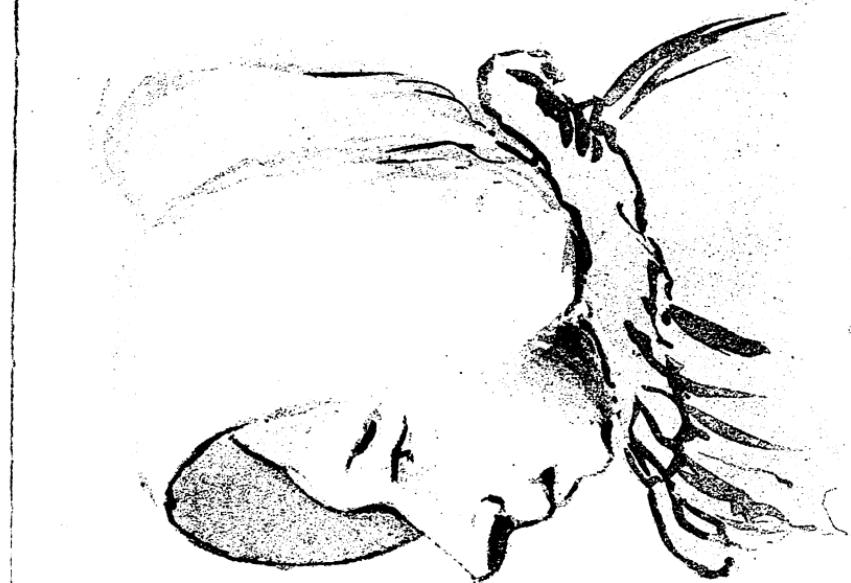
The temperaments, as has been seen, give great variety to character by their combination, as each one is susceptible of existing in a simple state, and of being found in combination with each or all of the others.

## CHAPTER VIII.

EXAMPLES OF THE SANGUINE IN ITS DIFFERENT  
COMBINATIONS.

WE shall select a few specimens of each temperament in its most simple combinations, that we may more fully illustrate what is meant, and also give some aid in the practical discrimination of the temperaments when seen in various combinations. Our references shall all be taken from engravings generally well known, and which, if not all in the possession of each of our readers, may yet be easily met with. We begin with different combinations of the Sanguine.

The first combination of this temperament we shall mention is the Sanguine-Choleric. As examples, see the prints and busts of John Wesley, and the portraits of Henry the Fourth of France, as given in Lavater. We shall also mention the pictures, busts, and statues of Francis the First, especially the statue placed on his tomb in "Les Monuments Français." Of these heads, John Wesley's has the greatest mixture of Choleric, and Francis the First's the greatest proportion of Sanguine.





It is not our object to anticipate here remarks which belong not to temperament but to particular expression; or we should direct the reader's attention to the sharpened constriction of the contour of the eyebrow, eye, and point of the nose, and to the restricted outline of the cheeks and mouth of the reformer, exhibiting at once his intellectual self-denying and ascetic habits as having been most exercised. Contrast with them the comparatively unexercised upper part of the face in the two kings, and the shagginess of eye-brow, unconstrained fleshiness of the mouth and cheeks, which mark the habitual irascibility, and the habits of luxury in which they had indulged. Queen Elizabeth also, as seen in most of her original portraits, affords an example of the oval outlines and the red hair of the Sanguine, united with the muscular constriction and strongly angularised features of the Choleric. Queen Elizabeth's eyes, too, are represented of that red brown, which, united with red hair, marks the strongest degree of choler in a sanguine temperament. Accordingly we find in her character the harshness, boldness, resolution, enterprise, and violence of the Choleric, with the liveliness, quickness, love of amusement, and constant petty activity, and perception of little things peculiar to the Sanguine. We recognise in her double temperament the woman who harangued her soldiers when threatened by the

Spanish invasion, who nobly forgave Sparke, the conspirator against her life, but who struck the Earl of Essex, and who was vain of her personal beauty and accomplishments. We may well believe that it must have been from the union of these two temperaments that she delighted in her band of twelve trumpets and kettle-drums, after entertaining herself with whipping a blinded bear to death. We do not find, either in this queen's countenance or in her character, any traces of the feeling and tenderness of the Melancholic nor of the tranquillity and serenity of the Phlegmatic.

The next combination of the Sanguine is that with the Melancholic. Here we have the combination of one active and one passive temperament. It has been observed that as they are the least strong of the temperaments but the most delicate, so their combination is in a very peculiar manner, susceptible of tenderness, sensibility, taste, and refinement. We cannot find better examples than those referred to before; the heads of Fénélon, of Fletcher, that of Madame Guyon prefixed to her works, that of Lavater, and that of Melanthon. All these express the light activity of the one temperament with the tender sensibility of the other. The sanguine temperament is recognisable in all by the ovolinear outline, lengthy form, flexible neck, and narrow shoulders. In the heads of Lavater and Fletcher it

is also marked by the hair, eyes, and complexion. The melancholic temperament is recognisable in all these heads, by the deep concavities, the tender softness of the eye, and a sort of softening relaxation of muscle in the countenance. In Fénelon it is marked by decidedly brown hair, and the sallow complexion. In Melancthon, the hair, eyes, and complexion partake of both temperaments. Although the above instances of this temperament which we have selected are those of religious persons, it is not to be concluded that this temperament necessarily supposes a religious character. The same capacity of tender melancholy combined with cheerfulness may exist unaccompanied by religion. The reader will immediately perceive that none of these countenances or characters can possibly have the unmoved *sang froid* of the Phlegmatic, nor again the ponderous overwhelming force of the Choleric, but that the character both of their heart and of their genius is cheerfulness and gaiety, mixed with the tender pathos of sensibility and sweetness. All this class of persons may be considered as having in character that which is peculiarly susceptible of forming endearing manners and of exciting affection — a power equally of being cheerful companions and affectionate and tenderly sympathising friends.

In the print of the English poet Cowper, we see this mixture of temperament united, with a strong

mixture of choleric outline, giving sharpness, pronunciation, and abruptness to the contour; and the closeness of the eyes shows at once an irritable and feeble temperament. If the countenance of Cowper and the character of his writings be compared with those of Lavater and Fénélon, the exact difference of temperament will be perceptible. With the tender melancholy united to chastened cheerfulness which characterises the former, we shall find in Cowper a dash of the bold and powerful sarcasm, roughness, and force given by a tinge of the Choleric.

The countenance of Mary Queen of Scots is also a beautiful specimen of the Sanguine-melancholic; and if we examine the traits of her character which are left upon record, we shall see that her taste for amusement, her love for a polished exterior, her sprightly manners, her susceptibility of heart, as seen in her pathetic farewell to France, and afterwards to Melville and her faithful servants, exhibited that combination of gaiety and tenderness, which gives reason to imagine her portrait to be faithful.

The last combination of this temperament I shall consider, is the Sanguine-phlegmatic.

We refer for examples to the head of Tillemont in Perrault, and to Lavater, vol. II., pp. 24, 25, 27, and 278. The Sanguine temperament is recognisable in all these heads by the oval-convexity of outline, without angularity of form or constriction of

muscle, and by the various shades of red and pink in the hair and complexion; the Phlegmatic is obvious in the wide, open eye, the truncated obtuseness of feature and muscle, the preponderance of jaw, the dull grayness of the eye, the tinge of yellow in the hair, and the white sodden complexion. We see none of the deep concavities of form, or tenderness of character of the Melancholic, and none of the constriction of form, or fire and energy of the Choleric; but all shows the constant activity of the Sanguine, its tendency to external observation, and the orderly, steady plodding and coldness of the Phlegmatic. Hence in persons of constant industrious activity, without much sensibility, we often find extensive information, orderly arrangement, and unwearied research and punctuality. Such particularly excel in methodical details; little roused by the spirit of a thing, they attach themselves to the letter; they are industrious in collecting facts, cool and accurate in relating them, and fond of that systematic arrangement which presupposes activity with order. It is needless to say that such in an eminent degree was the character of Tillemont, whose immense erudition and accuracy of detail are exhibited in his histories of the Roman emperors, and of the first five centuries of the Church, which present in an unbroken and digested tissue, a literal translation of almost every passage on the subject from the original authors. With a slight

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mixture of the Choleric added, this was also the temperament of the late Dr. Withering, the well known botanist. We leave it to the reader to judge how far these observations applied to the character of his genius. The choleric tinge is recognised in Dr. Withering by the greater constriction of muscles, and sharper angularity of outline and of eye: the Phlegmatic is chiefly recognised in the mouth, jaw, and lips.



*Chloroma - Sanguiaria.*

*Gnathocarpus - Singapure - Phlegmarianda.*



## CHAPTER IX.

EXAMPLES OF THE CHOLERIC IN ITS DIFFERENT  
COMBINATIONS.

WE proceed to consider the combinations of the Choleric temperament.

The first combination is the Choleric-sanguine. The reader is referred to the portrait of Frederic of Prussia, in the second volume of Lavater, and to the best prints of John Calvin.

The choleric temperament in the King of Prussia is recognisable by the right-lined features, flashing eye, sharp, definite, edgy contour, constricted muscles, and dark hair and complexion. The Sanguine is recognisable by the salience in the general prominence of face, by the acuteness of the forms, by the activity of the eye, and by the want of squareness in the shoulders.

In Calvin, the Choleric is recognisable by the forcible rigid convexities and right lines of the features and general constriction. The Sanguine appears in the oval convexity, and want of ponderous squareness.

These heads have neither the concavities nor the feeling of the Melancholic, nor have they the thick bulging form or inertness of the Phlegmatic.

From both these men we may expect unwearyed activity and restlessness, an energy and violence nothing can quiet or daunt; — an energy unmodified by calmness, which is ever in vehement pursuit, and that rudely overthrows without pain all that stands in its way. Look at the absence of concavities in these countenances, and at the strong active power, and it is easy to trace the expression of the unrelenting severity and unwearyed activity of the Prussian discipline and of the death of Zieturn, of the fury of the Reformer, the unrelenting dogmas of reprobation, and the death of Servetus. Look at the salient sharp outline of the King, and at the oval outline of Calvin ; it is easy to trace the source of the wit, the liveliness, the literary taste, the politeness and superficiality in the reflecting powers, which formed the royal philosopher of Sans-Souci, and to detect the source of his fondness for French manners and literature. Calvin, we are told, was witty, agreeable, and polite, in the same manner. That is to say, both were susceptible of that part of politeness which depends not on a feeling heart, but on quick perception, ever alive to external circumstances and to minute details of propriety and activity, with the desire to oblige.

Were general reflections just, we should say that this is that style of politeness, which the French in so eminent a degree possess, the polish and sparkling of a hard substance, not the flexibility of a soft one. These characters are often eminently excellent when placed in great circumstances. They acquire, when well directed, popularity by their companionable entertaining powers, and in action they are able to bring to bear on great points, and to sacrifice with ease minor sympathies, which would deter others differently organised.

It is said that there is no perfect likeness of Charles XII. extant, but that the one usually exhibited is a picture taken from a hasty, but characteristic pencil sketch of one of his officers. However this may be, his countenance as represented in the picture at Oxford exhibits the same temperament fundamentally, only with considerably less of the Choleric and much of the Phlegmatic. In this head the Sanguine is recognisable in the salient form, the hair, and complexion; the Choleric in the perpendicularity of attitude, rectilinear lines, and muscular constriction; and the Phlegmatic in the open eye and jaw. Imagine perfect coldness added to the constituents of the King of Prussia and Calvin, and we have not only the man who defended himself at Bender, but him who heeded not the bursting of the bomb, who turned from the Countess of Königsmark, who tortured Patkul,

and who stepped over the yet breathing remains of his faithful friend, Grothusen.

The character and countenance of William III. of England, is also Choleric-sanguine, with a great portion of Phlegmatic. William is esteemed by some a great king and a good man. The character shown in his temperament, no doubt, rendered it easy to him to unite active valour, energy, and decision with a coldness and ambition, which led him without compunction to ascend the abdicated throne of his father-in-law, and enabled him to hear unmoved of the horrid massacre of Glencoe. In short, his choleric-sanguine-phlegmatic temperament conduced to that union of energy of action, activity of spirits, and coldness of heart, which constituted his character.

It will be observed that this combination—that of the two active temperaments—renders the character, as seen in the King of Prussia and in Calvin, unsusceptible of much tenderness, or of much tranquillity. Its excellency lies in business, and in the external world. The reader is requested to compare this set of examples with those of the Sanguine-choleric, given in the preceding pages. He will see the temperaments are the same, but their proportions different, so that the liveliness of the Sanguine predominates most in the former, and the violence of the Choleric in the latter.

The next combination of the Choleric is with the

Phlegmatic. For examples we refer to the heads of Kauffmann, in the second volume of Lavater; to that of the great Mr. Pitt; to that of Philip II. of Spain; to that of General Washington; and to that of Luther. The choleric temperament in all these heads appears in the perpendicular attitudes, the right-lined features, and forcible muscular constriction; the phlegm, in the bulging outline about the mouth. In the first heads, choler is the most prevalent, as may be seen by the narrow perpendicularity of form; in the latter, the breadth of base indicates a greater proportion of phlegm. Accordingly all these heads indicate in different proportions, a mixture of energy, activity, determination, and perseverance running into obstinacy. None of them can be expected to possess susceptible or sentimental hearts, or to have the light, elastic cheerfulness exhibited by persons of the sanguine temperament. On the contrary, if we contemplate the upright choleric forms of Kauffmann and Philip II., we shall see coldness, with a mixture of unwearied and pertinacious activity, violence, caprice with inflexible pride, and obstinacy:—a disposition absolutely impenetrable to external impressions, and pertinaciously bent on objects of self-will.

No one would expect cheerful gaiety from these men, and still less flexible sensibility of heart.

In Washington, Luther, and the politician, the

phlegm preponderates. Hence, here is more calmness, less caprice, less sudden paroxysm of passion, but the same radical energy, with invincible decision and strength.

The head of Dr. Colet, as given in the folio edition of Holbein's heads, exhibits a degree of Choleric-phlegmatic, with a dash of the Sanguine.

The third combination of the Choleric is with the melancholic temperament. A finer example of this combination can, perhaps, not well be given than that of Napoleon Bonaparte. The right lines, convex forms, well pronounced angles, and muscular constriction show the energy and rapidity of the Choleric. Its deep concavities, sallow complexion, and dark hair, exhibit the Melancholic and its capacities of strong sensibility, but it also shows that when warped, there would be selfishness, and a suspicion which can repose on no man. Such a countenance, ill or well directed, exhibits a character which can flash with fearful severity, enwrap itself in impenetrable obscurity, or beam with radiant benevolence, courtesy, and sympathetic benignity.

Such persons have a harsh and violent, and a soft and feeling side. Often they enwrap themselves in the first to defend the second, and often they employ the first only to give animation and spirit to the expression of sensibility. Such a person might become the

most suspicious and harshest of tyrants, or the kindest and most active of friends.

Compare this head of Bonaparte with the Phlegmatic-sanguine countenance of Alexander of Russia. How different the sanguine, light temperament and complexion, comporting with the taste for cheerful active amusement and pleasure in the Russian, from the deep sallow of the melancholic, delving, solitary, tastes of the Corsican! And how different the phlegmatic, obtuse contour, and easy disposition of the one, from the convex, choleric contour, and unceasing energy of the other! How great is the difference in the expression of active power of the two heads, and how great the difference in the calmness and irritability of the two characters!

The best likenesses of Milton are all Choleric-sanguine, with the slightest tinge of phlegm. Accordingly, the natural style of his poetry is a powerful, lofty energy and sublimity; often sprightly, often calm, serene, and vast, but rarely, if ever, lapsing into soft, tender sentiment. If we consider his choleric-phlegmatic temperament, we shall neither be surprised at the force and grandeur exhibited in his writings, nor yet at the want of suavity and comfort in his domestic life.

If Milton's head be compared with the sanguine countenance of Prior, and with the head of Cowper, surely the differences of their poetry, and its coinci-

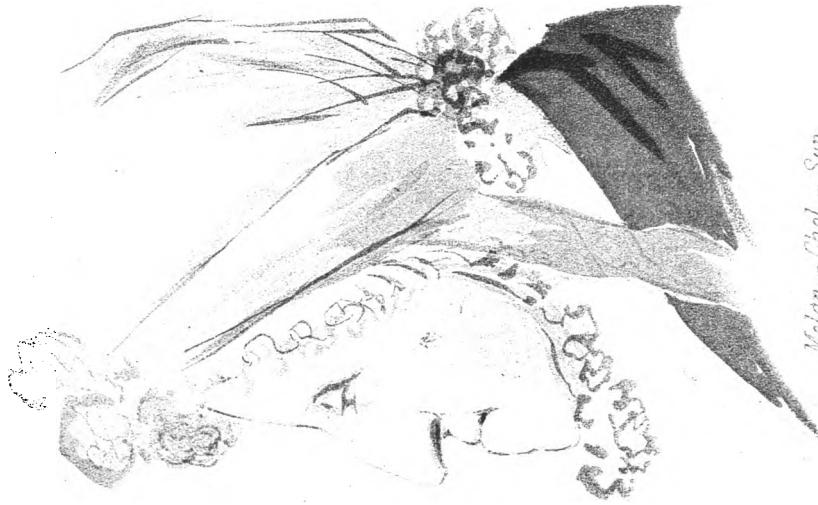
dence in each instance with the temperament, will appear very striking. Again, let us compare the head of Milton with that which passes for Homer's, probably, however, on no good authority. Here it will be obvious that the ruling temperament is altogether choleric; and the very concavities are accompanied by so strong a degree of muscular tension that there is but little of the melancholic, and none of the phlegmatic.

Accordingly we find the natural style of Homer to be altogether the Active-sublime, nor is there the least degree of that tranquillity and serenity which gives Milton the Passive-sublime character. And we find that when Homer leaves the Active-sublime, which indeed is not often, he becomes pathetic, as in the beautiful and touching passage of Helen viewing the Grecian army and in vain seeking Castor and Pollux, and in the parting of Hector and Andromache.



*Melanochloris - Sing.*

*Melan - Chal - Sing.*



## CHAPTER X.

EXAMPLES OF THE MELANCHOLIC IN ITS DIFFERENT  
COMBINATIONS.

WE now proceed to observe upon the various combinations exhibited by the Melancholic temperament. The first combination of which we shall speak is the Melancholic-sanguine.

We refer to the head of Dr. Doddridge, prefixed to his works, and also to that of Sir John Godslove in the Holbein collection. The former may be considered as exhibiting these temperaments under their most amiable form ; the latter exhibits the same temperaments ill directed. The Melancholic of both will appear from the long concavity of the features, from the length and weakness of the jaw, and flatness of the cheek-bone ; the sanguine mixture appears in the mitigation of the other extreme marks of the Melancholic, and the mixture of pink in the complexion, and of red in the hair. Decisively neither of these heads has the convex forms, constriction, or energy of the Choleric, nor the short, broad latitude of feature and apathetic calmness of the Phlegmatic.

Both characters are destitute of force and body, are timid and feeble, are susceptible from the mixture of the Melancholic of being occasionally fractious and peevish, and from their Sanguine of quickness or hastiness. Neither will have the frenzy of ungovernable fury, nor the cold frigidity of obdurate apathy and insensibility. In Dr. Doddridge, whose intellectual and spiritual endowments were highly cultivated, we see all the pleasing parts of these temperaments habitually brought into exercise. We also see traces of the sensibility, kindness, attachment, gentleness, and humility, which distinguished him, mixed with gentle activity, and some tone of popularity; whilst in Sir John Godsalve we see the habitual action of the misanthropy, suspicion, selfishness, and doubt, which we have described as the bad or the perverted state of the Melancholic.

If these melancholic-sanguine portraits be compared with the sanguine-melancholic ones mentioned before, the reader will see the timidity and sensibility much increased, and the expression of activity and liveliness considerably diminished.

The head of Dante is a good exemplification of the melancholic temperament united with choler. The Melancholic is visible in the general length of face and jaw, the concavity of its plane, and the want of constriction of muscle; the choler appears in the harsh convexity of features, the deep furrow between the

brows, and forcible pronunciation of the mouth, eye, and brow, and a sort of hardness of set in the features, which even its melancholic basis does not soften. After looking at his portrait whoever reads temperament will not be astonished at the mixture of power, sublimity, violence, and gloom, which reigns in the works of this celebrated poet.

As a beautiful specimen of the Melancholic with a mixture of choler, the reader may refer to the head of Sir Thomas More, in the Holbein collection. Here the deep concavities between the features show the melancholic, and the constriction of muscle, especially about the eyes and eyebrows, denote the degree of choler mingled with it.

The head of Erasmus, according to the original by Holbein, and also that of his portrait at Oxford, as well as the prints in Lavater, are all eminently melancholic, with a mixture of sanguine. The Melancholic will be seen in the gently hollowed forms; the Sanguine in the salience of the features. Here is none of the forcible energy of the Choleric, none of the calm stability of the Phlegmatic; but much of the timidity, doubt, circumspection, and sensibility of the Melancholic, with the quickness, acuteness, and love of amusement of the Sanguine. We refer to his biography and to his works in proof of the accordance of his character with his temperament. The statue of Erasmus erected at Rotterdam, appropriate as it is

to its locality, and beautiful as a work of art, is yet deficient in truth of temperament. The features have all the breadth of base, and much of the obtuseness of the Phlegmatic; hence the impression it gives of perfect serenity, without any of the penetration and delicacy which was the peculiar character of his genius.

Let us compare the heads under the combination of the Choleric-melancholic with those just given under the Melancholic-choleric. Let us, for example, compare the busts and the genius of Dante with those of Homer. In the countenance and in the genius of the first the Melancholic is the most prevalent, and in those of the second, choler. Compare these poets with Milton, who with choler united a degree of phlegm, and whose genius superadded to both theirs a degree of calm elevated sublimity, which is not exhibited either in the Grecian or the Italian. Dante and Homer may both rank very high in the Active-sublime; Milton, in addition, possesses the Passive-sublime in the highest degree.

The third and last combination of the Melancholic is the Melancholic-phlegmatic. As an example we shall adduce the beautiful head of Fisher, Bishop of Rochester, as given in Holbein's heads, folio edition, and likewise in Birche's collection. The Melancholic is perceptible in the deep concavities, the phlegm in the breadth of the plane of the face, width of

feature, and in the want of the constriction of the Choleric or salience of the Sanguine. Remarkable, consequently, is the expression of sensibility, delicacy, and calm serenity which pervades this most beautiful head. The Melancholic gives sensibility and delicacy, and corrects the obtuseness and apathy of the unqualified Phlegmatic, and the Phlegmatic gives serenity, calmness, and dignity to the weakness and depression of the Melancholic.

The head of Cruden, the author of the Concordance, is a striking example, exhibiting the deep sensibility of the Melancholic with the active industry and laborious and detailed perseverance of the Sanguine-phlegmatic. His earnest anxiety for the salvation of others, and even the visionary means of accomplishing it, suggested by his feeling heart but disordered imagination, will long be remembered with the tender respect due to his motives; and his laborious Concordance not only gives him a claim to the gratitude of every Christian heart, but will ever remain a monument to the truth of the portrait with which it is prefixed. The reader is requested to compare the countenance of Cruden with that of Tillemont. The head of Tillemont is sanguine-phlegmatic, that of Cruden melancholic-sanguine-phlegmatic. The difference of expression will be sensibly felt. Both express calmness, serenity, and laborious activity; both are wholly without the forcible energy of

the Choleric; but how much more feeling and warmth is there in the head of Cruden than in that of Tillemont !

As a very fine example of the Melancholic, we refer to the excellent print of Mr. Watt of Heathfield. Contrast this print with that of the Duke of Wellington, the deep, hollowed, long, melancholic contour of the one, with the forcible, spirited, choleric-sanguine outline of the other. What depth of reflection and acuteness of sensibility, timidity, and caution in the one, what force of action, violent energy, unwearied activity in the other ! What capacity of force in general views, what celerity and precision in details ! Say to a child, a servant, a boor,— one of these heads represents a deep thinker, the other an illustrious hero ; the one a person of caution, the other a man of bravery ; the one will heal your wounds by sympathy, the other will avenge your wrongs by force : we do not believe there is one person who would hesitate to determine which is the man whose arm has waged successful war with the enemies of his country, and he whose pacific and beneficent genius has facilitated its commerce and improved its manufactures. With these two heads, compare the excellent print of Mr. Boulton. Its broad, phlegmatic basis, and its convex, sanguine outline, with a slight mixture of choleric, ord a medium of activity and calmness. Whilst

the head of the Duke of Wellington and that of Mr. Watt are at total variance, and with no possible point of assimilation, that of Mr. Boulton offers a mixture of sanguine activity and calmness, which might equally qualify for attentive thought and for the rapid execution of details. Were two persons of similar physiognomies to Messrs. Boulton and Watt ever associated in any enterprise, we may suppose that the one like Mr. Watt would think profoundly, would contrive and reflect in solitude, and the other like Mr. Boulton would bring the result forth in actual execution, set it afloat, and make it popular in general society, and give importance to it by those manners at once calmly magnificent and cheerfully popular, which would emanate from the combination of the gay, social, sanguine, and the calm, self-possessed phlegmatic temperaments.

## CHAPTER XI.

## EXAMPLES OF THE PHLEGMATIC AND ITS DIFFERENT COMBINATIONS.

IT now only remains to consider the various combinations of the Phlegmatic temperament.

The first combination of this temperament is the Phlegmatic-sanguine.

We can scarcely select two finer examples of this combination than the heads of Catharine II. of Russia, and her grandson the Emperor Alexander. The phlegmatic temperament is recognisable in these heads by the flatness of the face, obtuseness and fleshiness and short concavity of feature, and the width of jaw, and by the whiteness of the skin and yellow flaxen tint with which the high red pink of the sanguine is diluted. The Sanguine is recognisable by the bright pink which gives bloom to the otherwise colourless complexion of the Phlegmatic, and by the liveliness of the eye.

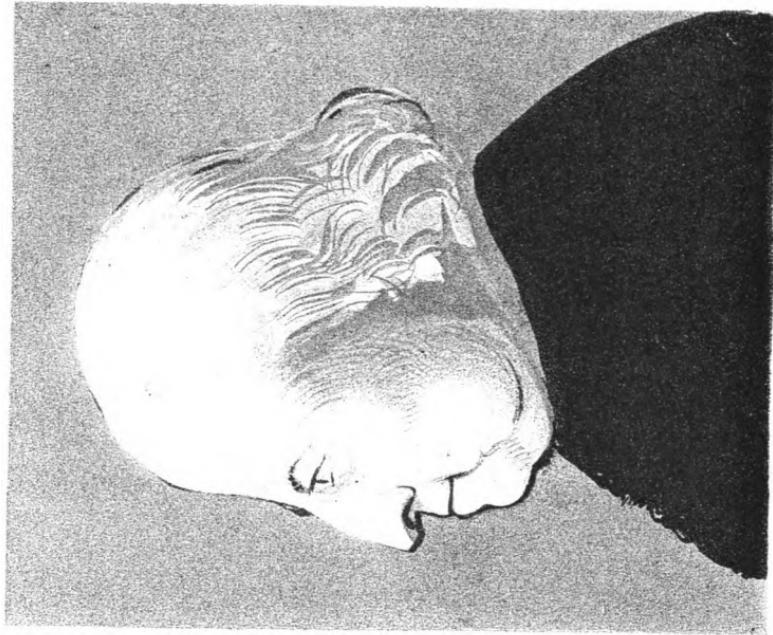
Accordingly we see in both these heads the expression of calmness, quietness, and strength, with a sanguine openness to activity, cheerfulness, and pleasure.

In neither do we see the morbid sensibilities and visionary exaltation of imagination, or nervous timi-

*Philanthropy and Progress in America.*

БАНДЕРУ СПРОДІЙ МИ.

*Philanthropic Society.*





dity of the Melancholic, nor do we see the overwhelming force and sudden terrific explosions of the Choleric; but all is steady, easy, tranquil, cheerful. Persons of this temperament seem naturally formed for amiable social characters. They have not the acute sensibility which is easily hurt, nor the violent energies which make them run counter to others, but they are cheerful companions and steady tranquil friends; and if they do not excite the strong sympathies of the Melancholic, and have not energy to enter the bold and lofty career of the Choleric, they at least produce an uniformly agreeable impression on others.

It may be curious, perhaps, to the reader to compare the heads of Alexander of Russia and Henry IV. of France;—both monarchs, both generals, and both famed for their grandeur and generosity, and for a magnanimity which eclipsed the very lustre of their success. On comparison it will appear that the temperament of Henry was sanguine-choleric, that of Alexander, phlegmatic-sanguine. What a totally distinct character is given to the generosity of the two by this circumstance! The observer of countenances will see that the generosity of Henry must have sprung from his energy, that of Alexander from his moderation. The one could trample upon the feeling of revenge by the strong coercion of his forcible will,

the other, tranquil and serene, was unruffled and unroused by it.

As a phlegmatic head mixed with choler and a degree of sanguine, the reader is again referred to that of Cromwell. The phlegm appears in the rotundity and squattiness of the features, the choler in the upright attitude, square shoulders, constricted muscles and eyebrows, firmly closed mouth and pronounced features; and the sanguine in the reddish tinge of the hair and complexion.

Accordingly, there is in this character a remarkable mixture of vigour with coldness and calmness in the pursuit of the objects of his desire, and in their execution a spice of the levity of the sanguine rendered clumsy by the mixture of phlegm, and harsh by that of choler. We refer the reader to Noble's account of some of his juvenile pranks, and to the heartless levity with which he conducted himself on the signature of the death warrant of the unfortunate Charles.

The Welsh countenance often exhibits a very strong mixture of phlegm and choler, not unfrequently accompanied by a degree of the Sanguine. Accordingly, in the Welsh character there is a great degree of determined, immovable obstinacy and anger. There are two excellent heads of this description in the Holbein collection. That of Thomas Parrie is Phlegmatic-choleric, that of Sir Philip Hobby, is Phlegmatic-choleric-sanguine.

The reader is requested to compare these inflexibly hard, and active, phlegmatic-choleric heads, with the beautiful portrait of Philip de Champagne painted by himself, in the Louvre collection, engraved by Edelinck, and with the equally beautiful one of Bishop Lowth, given in the collection of British portraits.

The heads of both these excellent men exhibit a fund of phlegm and calmness, corrected by the deep sensibility and tenderness of the Melancholic. To this, Champagne adds the force and energy of the Choleric, Lowth the cheerfulness of the Sanguine.

What a contrast between the impenetrable hardness of the preceding set of heads, and the noble calmness, but yet tenderness and activity of these! We scarcely need add that it is, perhaps, impossible to produce a finer mixture of temperament, than phlegm with the melancholic, and a little of the choler or sanguine; that is, calmness tempered by energy and sensibility.

As a beautiful example of phlegm and of the melancholic well directed, we refer the reader to the excellent print of M. de Barcos, nephew to the celebrated Jean du Verger de Hauranne, and his successor as Abbé de Saint Cyran, and to that of the Mère Angélique Arnauld, after the drawing by Champagne.

And as a specimen of the very same temperaments ill directed, the reader may consult the head of Sir Richard Southwell, in Holbein's collection. There

the phlegm assumes the character of insensibility, and the melancholic of misanthropy.

The head of William Penn as given in West's beautiful print, exhibits a mixture of phlegm and sanguine. It is calm and cheerful.

The head of Holbein's wife, as given in his collection, is a mixture of phlegm, sanguine, and melancholic.

Archbishop Tillotson's head in Rapin is a beautiful specimen of the Phlegmatic-sanguine.

Compare the heads of Penn and Tillotson with those of Fénélon and Fletcher. How much calmness and cheerfulness in the former, how much sensibility, delicacy, and cheerfulness in the latter!

Enough has now probably been said to give the reader a clear idea of the Temperaments, and of the style of expression suitable to each. In conclusion, we heartily advise him to test the principles we have endeavoured to lay down by constant reference, not only to real life, but to the best portraits of well-known characters: for experience and habit give a tact and nicety of observation, which is required to make a knowledge of the Temperaments, as well as all other knowledge, of practical utility.

THE END OF THE ESSAY ON TEMPERAMENTS.

## THOUGHTS ON ARCHITECTURE.



## THOUGHTS ON ARCHITECTURE.

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THERE is perhaps no art the progress of which marks more clearly the degree of civilisation attained by any age and nation than that of Architecture.

In art, as in the affairs of daily life, the demand creates the supply; first a sense of need is awakened, and then the human mind, ever advancing, seeks to gratify it.

In the wonders that modern discovery has brought to light in the Etruscan Tombs, in Egypt, in Nineveh and Babylon, we see traces of the mind, the habits, the attainments of generations long since passed away.

We find evidences that — “They groped out towards our future, as we grope back towards their past,” and we feel there are bonds which unite all the families of the earth. Nor is this all. The spirit of man, responding to “that Light which lighteth every man that cometh into the world,” and fed and

nourished by its own appropriate food, finds its utterance in all ages, in raising edifices for Divine worship, and we trace the same utterance through various stages of social progress, in the symbolism of Solomon's Temple, in the Athenian Altar raised to the unknown God, in the early Christian Church roughly woven of branches, raised by our ancestors amidst the marshes of Glastonbury, and in the highly wrought pinnacles and solemn aisles of York Minster or Salisbury Cathedral.

The first rude idea of architecture is to afford a defence from the elements ; the second, a shelter or seclusion ; but as society advances, and wants become multiplied, each building, it is discovered, should possess the appliances necessary to its peculiar destination, and so far as it is a matter of taste, should also bear the impress of its object, while every part should conspire to raise corresponding feelings. Thus a castle, a palace, or an abbey, should each afford shelter from inclement weather, each should enable its inmates to pursue in their own way their occupations, apart from external observation, and each must have appliances fitted for its destination ; the castle with its keeps, and dungeons, and loopholes ; the palace with its saloons, its audience-chambers, its banqueting and guest-rooms ; the abbey with its oratory, its cells, its chapel, and its altars ; while the ornaments and decorations of each part

should conspire to give unity of character to the whole.

Man's works are but thoughts and feelings made visible by outward signs. Where the signs most distinctly exhibit the feelings, and each tends to the unity of all, then is the object attained in the greatest perfection.

Christian architecture was originally introduced in this country by Christian Missionaries. Its object was, in ecclesiastical buildings, to furnish appliances for the worship of the true God, to afford means for Christian instruction in its colleges, for a Christian life in its domestic structure, and for Christian memorials in its tombs.

These Missionaries came amongst a people in profound darkness; printing was not invented, and few could even read. It was then, they thought, necessary at first to teach in a language which all could understand, and Ecclesiastical buildings were so formed as to enlighten the multitude by presenting Christian truth under types and symbols. And as the Mosaic law taught by types, as the prophets, nay, as even our Lord Himself used the material world as a vast magazine of types, showing forth spiritual truth, so man could do no better than follow the Divine model. And as God in revealing His will taught man by unalterable *things*, not merely by the mutable signs of verbal language, so these servants

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of God, ingenious in their benevolence, sought to portray Divine truth by emblems, which might furnish, as it were, books of Christian instruction to the people, and in which all who would might learn.

Hence the typical character of churches, rich in Christian truth to those who were skilled to read it. Hence the noble endowments of colleges, and schools of science and theological learning. Hence the mansion with its gate-house for abundant alms, its halls for hospitality, its chapel for devotion. Hence the tomb architecture, and other mementos by which our England once declared even to the casual traveller, “As for me and my house, we will serve the Lord.” Hence the texts that adorned the walls of her houses, her fountains, and her market-places, and the crosses erected alike in the haunts of business, pleasure, and devotion; thus scattering the good seed by the way-side, thus desirous that her children should ever do all, as sitting at the foot of the Cross.

#### *Grecian and Gothic Architecture.*

Grecian, or rather Pagan, and Christian architecture, as they are diametrically opposed to each other in principle, so they are contrasted by an equal difference in their manifestation and rules of prac-

tice, as well as in the sentiments they are calculated to excite.

Grecian architecture is essentially Pagan. Its votaries practised occult rites in darkness. Its temples consisted of a cell to conceal the mysteries, to which the people had no access ; and they were surrounded by exterior broad porticos, with several rows of columns, where the worshippers might come and go at pleasure, walking up and down in the cool air, screened from the beams of the sun, and where the multitude met for every purpose, either of amusement or licence. An impenetrable veil concealed the worship within from the uninitiated people.

Gothic architecture was essentially Christian. It was instituted by missionaries, in honour of the one true God of holiness and purity. Christian worship was then in the light. Her God is love. The congregation were assembled in brotherhood. All, in this holy religion, are called to be kings and priests to God ; all are then invited to partake its sacrifice. Her rites are holy and unblushing : there is nothing to conceal. Hence, all are welcomed into the interior of the Christian sanctuary, for the way of access is open, the veil is rent, all are children in their Father's house. Gothic ecclesiastical edifices are therefore constructed to invite a willing people within their walls, for participation in Christian

mysteries, and to enlighten them by every possible indication of the God of truth; making the light of the Gospel to shine out of darkness, by the word of instruction to the understanding, by an endless variety of types and symbols to the imagination, and by a participation in heart-affecting mysteries to the soul; for the God of the Christians calls all to be saved, bids all His children to rejoice in the light of His countenance. He invites all nations and all peoples freely to enter into His gates with thanksgiving, and into His courts with praise. Hence, in Christian ecclesiastical edifices, the interiors are vast, to contain multitudes, the worshippers are within, instead of without, and the porticos or colonnades are constructed in the interior, so as to enclose a larger space than could otherwise be obtained, and light is admitted by numerous windows, that all may behold and learn.

Grecian or Pagan temples are constructed with columns, crossing superincumbent architraves, and various members not growing out of, or corresponding with, each other, thus resembling the opposing and disjointed fallacies of which their various idolatries are composed.

Churches, or Christian edifices are constructed of columns united by arches growing out of them, and interweaving in a vaulted roof above; every member being but the development of one and the same

foundation, corresponding with the religion of Him who is both the foundation and head corner-stone, the author and finisher of faith, the foundation than which no other can be laid, the pillar and ground of truth, the canopy and covert from the heat, the shelter from the storm.

Pagan architecture presents a general appearance of horizontal lines running parallel with the earth, of which it is born, and above which it cannot rise.

Christian architecture presents a general appearance of upright and aspiring lines, growing from the earth, yet pointing to that heaven to which her children are invited, thus uniting in one view the memento of the Divine and human Lord, to whose honour they are erected.

By the comparative absence of light, Pagan temples symbolised the darkness of their religion.

Christian churches abound in light, and their windows of stained glass, imitating the various rainbow tints in the arc of the covenant of peace, are rich in sacred story, and pour their sunny light through scripture history, as the beams of the Sun of righteousness enter the soul through a contemplation of Scripture truths and narratives.

Pagan temples are adorned with caryatides which commemorate the slavery of miserable captives, and with the skulls of sheep and oxen, the blood of which flowed there.

Churches are adorned with images of the blessed angels who rejoice in the redemption of man, of the semblance of saints of the church triumphant, of just men made perfect who rejoice in the light of God's countenance in Jerusalem above.

Grecian temples are adorned with images intended to exhibit the *power* of the divinities there worshipped.

Christian churches are adorned with symbols which portray yet more the moral character of Him we serve, to show forth not only His eternal God-head, but His wisdom, His love, His longsuffering.

Hence Grecian temples exhibit the statues of Jupiter launching his thunderbolt, of Minerva with her shield, of Mars or Bellona with the implements of war or carnage.

Christian churches exhibit on their façades the triangle, the type of the Triune God, whose power, whose wisdom, and whose love, planned and executed the redemption of man, and makes it effectual to each individual heart. They exhibit the Cross, on which the Creator paid the penalty of His creature ;—the Dove, the symbol of that Spirit of wisdom and love and truth, which is waiting to teach every individual soul.

On the pediments of Pagan temples are the stories of battle and of blood, as shown in the friezes of the Parthenon in the Elgin collection.

Christian churches show forth the Prince and

the Giver of Life, inviting the sons of men to partake of his flesh and blood, which is Life indeed, and which binds in sweet communion with Him and with each other those who worthily partake of it.

The approaches to Pagan temples are by porticos of columns richly fluted, in order that the warriors might rest their spears against them.

In Christian churches we hear of the day when swords shall be beaten into ploughshares, and spears into pruning hooks; and in their approach is seen a stoup or fountain in which to wash, previously to entering, bringing to remembrance the words of Scripture, “I will wash my hands in innocency: so will I compass thine altar, O Lord.” In the church of Saint Sophia at Constantinople the benitory was encircled by the inscription,

ΝΙΨΟΝΑΝΟΜΗΜΑΤΑΜΗΜΟΝΑΝΟΨΙΝ,

which reading the same to those who entered, and to those who left the church, exhorted them to wash not their faces only, but their hearts also in the living waters.

The ornaments of Pagan temples commemorated to their votaries the achievements of blood, the meed of pride and ambition. The ornaments of Christian churches, by commemoration, incite to patient endurance, through divine or brotherly love.

Hence instead of triumphal cars, prancing horses,

spears, swords, and slaughter, we see erected in every shape, the cross, the type and signal of the great salvation. It is brought before us in every variety of meaning, — as

*The Cross saltier*, which leaps over intervening obstacles :—

*The Cross boutonné*, which buds :—

*Fleuré*, bearing flowers :—

*En soleil*, exalted, with many others.

And not only the cross is exalted, to bring home its debt of deep gratitude to the heart, but the disciple of the cross is encouraged by the mementos of Christian suffering to lay down his life for the Saviour that bought him at so precious a price.

*The cable moulding*, tells of the cords that bound the martyrs :—

*The saw tooth*, of the instruments with which they were sawn asunder :—

*The hatched*, of the axes :—

*The indented*, of the iron-worked spikes that tore them :—

*The chevron* or *zig-zag* speaks of the chains and the racks :—

*The beak-head*, *the tiger's head*, of the figures of the birds and beasts which devoured them :—

And *the billet*, tells of the fagots piled up to feed the flames of their martyrdom.

The early Christian Missionaries left these, not

as mere ornaments, but as records on their churches, and not only as records of what had been done, but as incitements to endure. “ If any man take not up his cross and follow me, he is not worthy of me.”

Pagan temples exhibited on their metopes every incitement, not only to the irascible, but to the luxurious natural man. Hence the images of Bacchantes, with the ivy-twined thyrsi, &c. &c.

The Christian church bore aloft on its heaven-pointing spire the cock, rich in golden light, turning with every breath of heaven, and like the cock of St. Peter, calling men to repentance, in every corner of the world. And shining aloft, it was to the believer as a type of continual vigilance, brightly reminding the saint worn by sorrows and afflictions, that the night is far spent, the day-break at hand, even that glorious day when the sign of the Son of Man shall appear in the heavens, when sorrow and sighing shall flee away, and the days of our mourning shall be ended.

Again, Pagan architecture is earthly in its principle, and is therefore stationary.

Christian, is divine in its principle, and is therefore progressive.

Hence the orders of Grecian architecture subsisted at the same time, and were determined and unalterable.

Christian architecture was progressive from the

development of the principle of vitality within, and its orders gradually succeeded and grew out of each other. Consequently, though each order in its perfection may be clearly defined, there are yet few large structures which do not savour of a transition state ; for it may be said that Christian art is but the clothing of the Christian feeling which forgets those things which are behind, and presses forward to those which are before.

The Christian heart swells with a sense of the presence of an Eternal Being, to which no words, no material substance, no type, can worthily give utterance. All must fail before it ; hence the styles of Christian architecture were formed progressively, ever enhancing one upon the other as she became more able to express what after all must be to creatures inexpressible.

The gods of the Pagan were the creations of his own mind ; therefore his portraiture of them could be made accurately, and at once.

The Christian labours to portray a Being so infinitely above himself, that from age to age he may add to his work, but can never adequately attain his desire. Hence the progressive character of Gothic architecture is to be regarded not as a defect, but is the natural result of our God's infinite perfections, and of the vitality of Christian worship, amidst its deep weakness and insufficiency.

To recapitulate :—

Grecian architecture is horizontal ;

Christian — vertical, pointing upwards.

Grecian colonnades are connected by entablatures ;

Christian — by arches.

Grecian orders are coexistent ;

Christian — successive.

Grecian temples are without light ;

Christian abound in windows.

Grecian buildings exhibit size by magnifying parts ;

Christian — give size by multiplying parts.

Grecian structures are regular, intended for ornament ;

Christian — irregular, adapted to use.

Grecian are ornamental, seeking primarily to gratify the taste ;

Christian, seeking not ornament for its own sake, but to show forth the types of moral and devout truth.

Such are some of the contrasts presented by Grecian and Christian architecture, in their principles and in their manifestation. And consequently how opposite the feelings inspired by the contemplation of each ! How different the affections excited by the opposing classes of worshippers, who have each chosen the appropriate symbols of their

respective religion: the Pagan, of the lion; the Christian, of the lamb; the Pagan, of the eagle, the Christian, of the dove; the Pagan, of the laurel or bay, the Christian, of the Rose of Sharon, or the lily hidden in its deep valleys, the image of purity, of humility, and retirement. And whilst the Pagan gives the meed of admiration to the labours of Phidias, and those false divinities which crown the temples of Athens, as though urging upon men a behest from above to deeds of rapine and luxury, the Christian contemplates in deep thankfulness the tower or spire of his temple beaming from afar, bright in sunbeams, silently pointing to a glorious eternity; the dial below, giving its faithful admonition of the lapse of time; whilst the sound of its bells borne aloft on the expanse around, calls him to leave the wearisome works of earth, the brick and mortar of Egypt, and to refresh his soul with draughts of the sweet waters of life, and renew his strength by waiting on the Lord.

Thus, as no fountain can rise above its source, but as the waters, whether of the springs of Helicon, or of Siloam, will ever find their level, it appears that in its own nature, Grecian architecture, however tastefully executed, never can touch the higher or deeper feelings of the soul. It is addressed to the animal, or at most, to the intellectual life, and there its highest efforts must stop: it runs parallel

with earth and so far as it can influence, its tendency is to fix the eye of the worshipper upon earth, or to stimulate with restless and evil passions.

Christian architecture, on the other hand, possesses all the appliances of beauty, which can belong to Grecian. It may include what is beautiful as addressed to the purified animal, or sanctified intellectual nature; but its crowning glory is beyond these, it is addressed to the spiritual part of man. It is heaven-born; and its influence leads its worshippers above the earth, to heavenly affections. Hence while the most perfect Grecian architecture speaks only to the animal and intellectual life, the most imperfect Christian architecture is addressed to the spiritual life. The most beautiful Grecian building is but an elegant expression of earthly ideas and feelings; the humblest Christian church is an appeal to the loftiest objects of the human heart, eternity, truth, love, and the heavenly inheritance. Whilst supposing Christian and Pagan architecture to be equally well executed, it is obvious that the former is addressed to the three lives in man, the animal, the intellectual, and spiritual, though eminently to the highest; and that the Pagan can comprehend only the two lower, and has often addressed itself exclusively to the lowest, the animal.

Hence, in conclusion, may I be allowed to add, as a Christian, and as an aged one, who has found in

the gospel hope, the sunshine of a long and tried life ;—shall I be excusable to God, if I do not add? —that as principles are nearly connected with tastes, it does appear to me that the classic Pagan tastes ought to find a less prominent place in education, and that we ought to cultivate that taste which is the genuine out-pouring of a Christian heart. Happy the time when England was not ashamed of being and of seeming Christian, when her flowers, the Star of Bethlehem, the Passion Flower, Solomon's Seal, the Speedwell or the Traveller's Joy, marked the habit of giving to all, even to that which is evanescent, pleasant and sweet names, showing that the spontaneous utterance of the heart, was love to God, and love to man.

THE END.

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