and there is *no breath in them*” (Jer. x. 14; li. 17).  
 Herein is the wonder of this image, that it has breath  
given to it by the False Prophet, with God’s permission.  
Thus does Judas imitate the Creator. Gen. ii. 7; Isa.  
xlii. 5.  
 The giving breath (or spirit), then, to this mass of  
gold or stone is equivalent to giving it life; at least in  
regard of one class of vital actions, speech. Thus as  
the man himself is a wonder in resurrection, his image  
is another wonder; for it speaks.  
 The criticism of Bp. Middleton on the passage is  
very acute. “In Matthew xxvii. 50, it is said of Jesus  
that He dismissed *his* spirit; where the article is used  
before ‘spirit.’ The spirit which is usual for man to  
possess, Jesus also had. But here there is no article  
before ‘spirit.’ For it would be inconsistent with the  
sense; for that which was possessed already, could not  
now be given” (*On Greek Art*, p. 166).  
 Giving it breath is the miraculous *consecration* of the  
idol. The worshippers of idols have long been accustomed to prepare their gods for the worshippers’  
adoration, by peculiar rites. Of which take the following as specimens:—  
 The Abbé Guasco *On Statues* observes, “That the  
statues were prepared for worship by consecration. It  
was supposed that by certain rites the spirit of the god  
took up his abode in the image” (p. 223). A certain  
form was used.  
 “Neither do they (the Hindoos) regard the image of  
those gods merely in the light of instruments for elevating the mind to the conception of those supposed  
beings; they are simply in themselves made objects of  
worship. For whatever Hindoo purchases an idol in  
the market, or constructs one with his own hands, or  
has one made up under his own superintendence, it is  
his invariable practice to perform certain ceremonies