

perfect." The *second* is, the Gospel to be foolish-estimating it aright see sophy. On these two the sequel of the dis- whose grace alone can bly, to offer some re-

the text is, that in must be PERFECT; not ng attained to abso- e are thus perfect,— rth that doeth good, ssessing the faculty ulty not found in a rcribed as spiritually

es not, perhaps, con- nctly as might be is preferable. The of defect. What- mperfect, and con- l best explain what

the human body. fect, by being des- ntng, for instance, perfect, in respect nce, he is disquali- ndeed, from judg- the missing sense valuable on many e knows nothing; e visible things is

communicated to him by those who are not blind, there will be much in what falls from them to which he will not be able to assent with any comprehension of its meaning. You may discourse as eloquently to him as you please about the variegated beauty of the earth, the aspect of the boundless ocean, and the brilliant glories of the sky; it is in vain. Your perceptions, and the emotions which they awaken in your breast, remain a mystery to him. The variegated earth, the boundless ocean, and the glorious brilliant sky, exist as visible phenomena to you who are perfect in respect of the bodily organization that discovers them; but they exist not thus to him in consequence of his imperfection; and the words in which you describe such things, fall upon his ears as the utterances of an unknown tongue.

A second illustration may be taken from the department of taste in the fine arts. We shall specify the subject of painting. Some persons are born without the slightest taste for the creations of the pencil. In this particular of their mental conformation they are imperfect, and are thereby incapacitated for judging on points of artistic merit. They stand before one of Raphael's cartoons,—the one, suppose, in which the greatest of painters has represented Paul as striking Elymas with blindness; while the sorcerer, as the sudden film comes upon him, stretches out his hands in groping helplessness,—and they see nothing or little in it different from those miserable daubs which hang upon the walls of a roadside tavern. Another individual, gifted with exquisite taste and sensibility in matters of art, comes up. They perceive emotions of admiration depicted on his countenance, and they ask him to describe wherein the excellence of the piece consists. Let him now attempt to do this. Will he succeed in imparting his perceptions to them, or in awakening in their breasts the feelings which he himself experiences? As-