

“ Glancing from their phumes  
A changeful light the azure vault illumines,  
Less varying rays beneath the Pole adorn  
The streamy glories of the Boreal morn,  
That wavering to and fro their radiance shed  
O'er Bothnia's gulf with glassy ice o'erspread.  
Where the lone native, as he homeward glides,  
Sees at a glance above him and below  
Two rival heavens with equal splendor glow.  
Sphered in the centre of the world he seems,  
For all around with soft effulgence gleams.  
Stars, moons and meteors, ray opposed to ray,  
And solemn midnight pours the blaze of day.”

Could we not carry on our definition of the cause, the beautiful mind, and of the effect, the beautiful products of the mind, by the description of the effect into the realms of art and music ? What of the minds of Raphael, of Mozart, and of Handel ?

Now, if these beautiful descriptions are the products of intellects nobly endeavoring to fulfil their mission on earth, and show forth and declare the glory of their Creator, have we not a connecting link between this beauty and that which is the most enduring, the noblest and highest. Mental Beauty viewed from its moral side, that is the beauty of the mind as it interests itself in moral qualities and moral relations.

Physical beauty may be effaced or may entirely fade away. Intellectual beauties may lose their strength and brilliancy ; but the lustre of moral beauty never grows tarnished, it is the only lasting thing on earth.

When I come to this beauty of all beauties, language almost fails me. What shall I say about it ? Shall I enumerate the qualities necessary for moral beauty, courage, strength, tenderness, uprightness ? It would take me too long to do that, and would be a task well nigh impossible. To go back to our definition of Beauty : “ That assemblage of graces, or proportion of parts.” Note that ! Proportion of parts. Not merely strength, not merely tenderness, but strength tempered by tenderness ; courage, not diminished, but made less aggressive by