

sounds to each other, and of each to the fundamental note, ornament is added, and that ornament bears a proper relation to the basis to which it is adapted, so as to leave each individual part distinct: being as far removed from indistinct fritter on the one hand, as it is from tame monotony on the other, such compositions possess beauty.

And it may be further remarked, that the relations which constitute beauty are of an agreeable kind; that is, they are such as are agreeable to our organs of sensation. This limitation removes the objection, "that disagreeable objects have as many relations as others, and therefore, ought to be as beautiful, did beauty consist in the perception of relations." It is also said that "the relations of objects are infinite, and therefore equal" but in reply, it may be said, that the relations that are agreeable to our organs of sense are neither infinite nor equal. For example, certain relations between the times of vibration in chords produce harmony, other relations produce discord.

The power or faculty of taste is evidently improved by experience; and it also appears to be universal; that is, it is independent of particular forms, colours, or sounds. As it is in the relations only of sounds, colours, or forms that beauty consists, individual colours, or forms, or sounds may be more or less agreeable according to the peculiar habits of men or the particular customs of nations: but neither habit nor custom can make an object beautiful. The advocates for association being the source of beauty, point out the prejudices of different nations in favour of different colours: forgetting that a plain colour has no beauty in itself; though one colour may be more agreeable than another to particular individuals. A beautiful composition may be made with any prearranged colour: with the splendid hues of our drama, or with the imperial purple of nature; for it is only requisite that each should be in harmony with the rest of the composition in which it predominates.

It has also been remarked that music is the most beautiful of the arts, and that it is the most beautiful of the arts, because it is the most beautiful of the arts. The objection is answered by saying that it is nothing more than the most beautiful of the arts, and the most beautiful of the arts, and the most beautiful of the arts.

pain; but this pain is distinct from the effect of discordant sounds.

Weakness of mental or bodily power is attended with similar effects in the perception of the sublime. The timid never feel the sublimity of thunder, nor the awful grandeur of vivid lightning as it spreads its beams through a darkened hemisphere. The tremendous roar of the agitated ocean is another sublime object of which the effect is too powerful for weak nerves; but assuredly, the beautiful and the sublime exist independent of the habits or weaknesses of men. Because when an individual can divest himself of his habits or his fears, the same objects that had before been painful or dreadful become beautiful or sublime.

At the same time, no habit nor association has yet been observed to render discordant notes or discordant colours beautiful; although many things may be showy or fine, without having any claim to the title of beautiful. This distinction has been overlooked by the advocates for the doctrine of association.

On the other hand, the colouring in some pictures is so skillfully managed, that even those things which are accompanied with associations of the most disgusting kinds must be regarded as beautiful; and we see, that when every thing that annoys our other senses is removed, the relations of form, of colour, and of light and shade, constitute beauty, even where association tends to lessen the effect.

It is the perfection of the relations in an object that constitutes the middle form of Sir Joshua Reynolds: it is this perfection to which every beautiful object approaches in a greater or less degree; and, in proportion as it comes more near, the degree of beauty, increases. Thus the powers of perceiving and producing beauty increase with experience, it is incontestably proved by referring to the juvenile productions of men of the greatest talent; and hence we find that the power of perceiving Beauty differs in different individuals. It can scarcely be expected that a child in science can perceive the beauty of a geometrical theorem, or this of Newton's theory of gravitation. Indeed, extensive research only can render a mind capable of feeling the full force of that comprehensive and simple theory.

Besides, it must never be forgotten in an inquiry of this kind, that there is a numerous class who never think on the

subject, but who imagine that to be fine is to be beautiful; thus confounding things that are manifestly distinct: or, at least, it remains to be shown, that the class of vivid and discordant colours produces the effect called beauty.

The study of the relations that constitute beauty offers an extensive field of research, and one of the most interesting kind. Can it be otherwise, when it is considered that the perfection of these relations is the object and the end of art? Upon these depend the power of music, of poetry, of painting, and of sculpture.

THE DRAMA.

DRURY-LANE THEATRE.

A NEW, and apparently youthful, candidate for the highest line of tragic acting, appeared on the 6th of April at the theatre, in the character of Hamlet, a part so frequently desired by ambitious performers, and so rarely personated with any approach to the meaning of the author. There are, doubtless, in Hamlet many opportunities for an artist, who conveys no idea of the general feeling breathed over it by Shakespeare, to gain merited applause. A certain number of tragic starts, of quick transitions of passionate tones, and of picturesque attitudes, may be introduced by a performer of talent, not inappropriately to the particular situations, yet the whole presenting no image which answers to that idea of the "sweet prince" which we have treasured up "in our hearts' core, aye in our heart of hearts." Who, in palpable form shall forth his deep filial affection, his association, his philosophy by turns profound and so playful, his love so fully broken in the estrangement of the soul, and his melancholy with destiny?—Mr. Kean has admirably portrayed a part—and a part of this most deep, yet most human character. Its high and princely bearing, breathed in all his movements, his philosophy found fit utterance in his tones—its meditative plainness hung over him like a mantle. In the scene of the grave, he was on our ears—most sepulchral and tender—humanity's saddest and most pathetic. Mr. Kean, on the other hand, wears the part of all its apparel with grace and courtesy, and only gives to the simple passions which constitute nature. Nothing can be so beautifully touched than the love of Hamlet for his father.

According to such relations the designs in architecture and landscape gardening must be regulated, where art and nature are to be united to form a perfect whole. In architecture its forms must be created by the artist, nature presents no models to copy from; or where it does they must be almost wholly divested of their natural properties. And yet, in a perfect design, such assemblages of architectural art must often blend with the forms of nature, which renders the practice of this art peculiarly difficult.

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and his fond regret for the fair object of his affections, whom his awful work compels him to resign, are in Mr. Kean's acting. But of all the rest of the author's creations he gives not the faintest glimpse;—substituting violent rage for quiet sorrow, and caustic sarcasms for tender complainings. We mean, therefore, no disrespect to the last aspirant, when we confess that he did not fill that chasm which actors of the highest genius have failed to supply. He has many requisites for his profession. His figure, though slight, is not ungraceful—his face a kind of Kemble miniature—and his voice, if somewhat harsh when strongly exerted, is full and deep in its lower notes, and capable of well expressing the pathetic or the awful. His performance was marked by considerable energy, and displayed much good sense and attentive study. He appeared well to understand every individual speech in its simple meaning, but manifested no harmonious conception of the whole. He fell into the common error of trying to make as much as possible of every speech—giving Hamlet's reflections on death and life like a preacher labouring for the conviction of his hearers—expressing fearful and wavering remonstrance in tones befitting Zanga—and making the light repartees blister like Lago's venomous pleasantries. The young actor exhibited, however, powers of no ordinary kind, which we trust that the public will not entirely lose. On the night when, at the call of the audience, his performance should have been repeated, an apology was made for his absence on the ground of indisposition; and Mr. Hamble, at a short notice, appeared in his room. We regret that, being unacquainted with the change, we were not present, as we understand this promising young man pleasantly sur-