

clear painting & perspective of the wood of the Coffin & the folds of the blanket
the language - language clear & expressive in the highest degree -

But the close pressure of the ^{toys} heart against the wood - the ^{convulsion}
bling of the jaws with which it has dragged the blanket off the coffin -
the ^{rest} utter formlessness & weight of ^{the} head ^{which} it laid close and
motionless upon the lid - the fixed & lifeless fall of the eye in its utter
hopelessness - the rigidity of repose which marks that there has been
no motion no change in the house of agony since the ^{last} body ^{was} ^{laid} ^{there}
& that there will be none until it is taken away - these are all Thoughtful.

By these the picture is separated from thousands hundreds of equal
mind as far as painting goes - by these it ranks as a work of the highest
and claims its author - not as the great imitator of ^{the} ^{best} ^{of} ^{the} ^{land}
but as the Man of Mind.

It is not however, always easy, either in painting or literature, to determine
2. Vol 2. Page 1. how to ^{best} ^{represent} ^{it}

This caution in distinguishing between what is decorative and what is
expressive is peculiarly necessary even in painting. For in the language
of words, it is nearly impossible for that which is not expressive to be beautiful
except by the low & slight qualities of mere rhythm or melody. any sacrifice
to which is immediately stigmatized as error. But the beauty of the language in

But the ^{gloom} ^{of} ^{the} ^{chamber} - the spectacles marking the place
where the Pill was last closed - indicating how lonely the life - how unattended
the departure - of him who is now laid solitary in his sleep - but for one