

eminent as a theologian. In the above words we have his opinion on "design."

But it may be supposed that if he had any conception of the "grand generalizations" of modern science, his views would have been different. Curiously enough, as if to meet this supposition, we have on record in his life an "hypothesis" of his which seems to shadow out, in part, as if by anticipation, one of these generalizations, and even contains a term akin to one now well known. But it introduces the direct action of the Creator to a degree that Evolutionists would hardly approve of. In it "he supposes an ethereal medium rarer than air, subtler, and more elastic; not one uniform matter, but compounded of various ethereal spirits or vapours, with

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cope will reveal nothing but a structureless sac, enclosing a glairy fluid, holding granules in suspension. But strange possibilities lie dormant in that semi-fluid globule. Let a moderate supply of warmth reach its watery cradle, and the plastic matter undergoes changes so rapid and yet so steady and purposed in their succession, that we can only compare them to those operated by a skilled modeller upon a formless lump of clay. As with an invisible trowel, the mass is divided and sub-divided into smaller and smaller portions, until it is reduced to an aggregation of granules not too large to build withal the finest fabrics of the nascent organism. And, then, it is as if a delicate finger traced out the line to be occupied by the spinal column, and moulded the contour of the body; pinching up the head at one end, the tail at the other, and fashioning flank and limb into due salamandrine proportions, in so artistic a way, that after watching the progress hour by hour, one is almost involuntarily possessed by the notion, that some more subtle aid to vision than an achromatic would show the hidden artist, with his plan before him, striving with skillful manipulation to perfect his work."

So far we may follow with confidence the skilled observer and able naturalist, even though we may suspect, from his known opinions, that the description is a little emphasized for the sake of subsequent contrast. But when, on the following page, he says, "matter and force are the two names of the one artist who fashions the living as well as the lifeless," it must not be forgotten that he has here passed the boundaries of the science in which he has gained his high reputation; and that, accepting his evidence, those who are not naturalists may be in as good a position as himself for forming a judgment thereon in the new region.