

of princes the story of their adventures, there is but narrative and description ; in the later, a series of magnificent pictures, that form and then dissolve before the spectator, and comprise, in their vivid tints and pregnant outlines, the future history of a world. And one of these two episodes,—that which relates to the creation of all things,—must have as certainly had a place in human history as in the master epic of England. Man would have for ever remained ignorant of many of those events related in the opening chapters of Scripture which took place ere there was a human eye to witness or a human memory to record, had he not been permitted, like Adam of old, to hold intercourse with the intelligences that had preceded him in creation, or with the great Creator himself, the Author of them all ; and the question has been asked of late, both in our own country and on the Continent, What was the form and nature of the revelation by which the pre-Adamic history of the earth and heavens was originally conveyed to man ? Was it conveyed, like the sublime story of Raphael, as a piece of narrative, dictated, mayhap, to the inspired penman, or miraculously borne in upon his mind ? Or was it conveyed by a succession of sublime visions like that which Michael is represented as calling up before Adam, when, purging his “visual nerves with euphrasy and rue,” he enabled him to see, in a series of scenes, the history of his offspring from the crime of Cain down to the destruction of the Old World by a flood ? The passages in which the history of creation is recorded give no intimation whatever of their own history ; and so we are left to balance the probabilities regarding the mode and form in which they were originally revealed, and to found our ultimate conclusions respecting them on evidence not direct, but circumstantial.

The Continental writers on this curious subject may be regarded as not inadequately represented by Dr J. H. Kurtz, Professor of Theology at Dorpat,—one of the many ingenious