

bright and convincing lessons of theology might man (would he but open his eyes) read on his own person—that microcosm of divine art, where, as in the sentences of a perfect epitome, he might trace in every lineament or member the finger and authorship of the Godhead!

12. In the performances of human art, the argument for design that is grounded on the useful dispositions of matter, stands completely disentangled from the argument that is grounded on the useful laws of matter—for in every implement or piece of mechanism constructed by the hands of man, it is in the latter apart from the former, that the indications of contrivance wholly and exclusively lie. We do not accredit man with the establishment of any laws for matter—yet he leaves enough by which to trace the operations of his intelligence in the collocations of matter. He does not give to matter any of its properties; but he arranges it into parts—and by such arrangement alone, does he impress upon his workmanship the incontestable marks of design; not in that he has communicated any powers to matter, but in that he has intelligently availed himself of these powers, and directed them to an obviously beneficial result. The watchmaker did not give its elasticity to the main-spring, nor its regularity to the balance-wheel, nor its transparency to the glass, nor the momentum of its varying forces to the levers of his mechanism,—yet is the whole replete with the