

has its thin elastic pen, and the existing *sepia* its stiffer and more complex bundle of calcareous plates. There are English specimens, in which the characteristic ink-bag may still be found resting on the base of the internal cone, giving evidence at once of the class of animals to which the fossil belonged, and that the column and cone must have been internal, not external, shells. Nature, though liberal to all her creatures, is no spendthrift. We find that to her naked Cephalopoda, such as the *strollach* and the *sepia*, she gives in the ink-bag an ability of hiding themselves in sudden darkness; but that to the shelled creatures of their class, such as the nautilus, she gives no ink-bag. For them the protecting shell is sufficient. The ink-bag of the Belemnite at once shows that it was a cuttle-fish, and that it was naked. Here, in a specimen from the Whitby Lias, we may see the bag still charged with its ink; and so slight is the change induced by untold centuries, in the nature of the carbonaceous substance which composed the latter, that, after having scraped it down, and diluted it with water, we may still use it as a pigment. We find it stated by Buckland, that the tinting of a drawing made with fossil ink at his request by his friend Francis Chantrey was pronounced by a celebrated painter, unacquainted with the secret of its origin, as peculiarly agreeable and well-toned.

But the Belemnite, with its horny prolongation, was not merely a sort of stiffener introduced into the body of the creature to give it rigidity,—as the seamstress introduces, for a similar purpose, bits of wire and whalebone into her pieces of dress, or as the *pen* exists in the *strollach*: the stony column, and its internal cone, constituted, besides, the sailing organs of the creature,—the cone forming its floating apparatus, and the column its ballast. The cone, as I have said, consists of a number of layers, ranged parallel to its base, like courses of ashlar in a pyramid. We find each