

contrivances of the Creative Worker that He possesses a certain identity of mind in the *constructive* department with his creature-workers, and this upon the principle on which we infer an identity of mind between the creature-workers of China, ancient Egypt, and our own country, seeing that their works are identical, must we not also infer, on the same principle, that He possesses in the *æsthetic* department a certain identity with them also. True, this region of the beautiful, ever surrounded by an atmosphere of obscure, ill-settled metaphysics, is greatly less clear than that mechanical province of whose various machines, whether of Divine or human contrivance, it can be at least affirmed that machines they *are*, and that they effect their purposes by contrivances of the same or of resembling kinds. And yet the appearance in nature, age after age, of the same forms and colours of beauty which man, in gratifying his taste for the lovely in shape and hue, is ever reproducing for himself, does seem to justify our inference of an identity of mind in this province also. The colours of the old geologic organisms, like those of the paintings of ancient Egypt, are greatly faded. A few, however, of the Secondary, and even Palæozoic shells, still retain the rich prismatic hues of the original nacre. Many of the Tertiary division still bear the distinctive painted spots. Some of the later fossil fishes, when first laid open in the rock, exhibit the pearly gleam that must of old have lighted up the green depths of the water as they darted through. Not a few of the fossil corals preserve enough of their former colour to impart much delicacy of tint to the marbles in which they occur. But it is chiefly in form, not in shade or hue, that we find in the organisms of the geologic ages examples of that beauty in which man delights, and which he is ever reproducing for himself. There is scarce an architectural ornament of the Gothic or Grecian styles which may not be found existing as fossils in the rocks. The Ulodendron was sculp-