

doubtless presents on the whole a comparatively featureless surface. It may be likened to a block of marble raised out of the quarry—rough and rude in outline, massive in solidity and strength, but giving no indication of the grace into which it will grow under the hand of the sculptor. What art effects upon the marble block, nature accomplishes upon the surface of the land. Her tools are many and varied—air, frost, rain, springs, torrents, rivers, avalanches, glaciers, and the sea—each producing its own characteristic traces in the sculpture. With these implements, out of the huge bulk of the land she cuts the valleys and ravines, scoops the lake-basins, hews with bold hand the colossal outlines of the mountains, carves out peak and crag, crest and cliff, chisels the courses of the torrents, splinters the sides of the precipices, spreads out the alluvium of the rivers, and piles up the moraines of the glaciers. Patiently and unceasingly has this great earth-sculptor sat at her task since the land first rose above the sea, washing down into the ocean the *débris* of her labour, to form the materials for the framework of future countries; and there will she remain at work so long as mountains stand, and rain falls, and rivers flow.

## II. THE GROWTH OF THE EUROPEAN CONTINENT.

Passing now from the general principles with which we have hitherto been dealing, we may seek an illustration of their application to the actual history of a large mass of land. For this purpose let me ask your attention to some of the more salient features in the gradual growth of Europe. This continent has not the simplicity of structure elsewhere recognisable; but without entering into detail or following a continuous sequence of events, our