

representations of the views of those who hold that the topography of the land is essentially the result of a process of sculpture.

Let me conclude this summary by briefly sketching what appears to me to have been the history of the superficial changes of a country. The bed of the sea, which we may suppose to be a plain of erosion where a land area had once stood, is raised above the waves. From a point or line where the elevation of the new land is greatest, the ground slopes down to the sea-level. Perhaps the elevatory force shows itself in the upheaval of one or more parallel folds, or it may culminate in the upthrust of some great mountain ridge along the axis of the raised tract. But whether in one great dome-shaped mass, or in a long ridge or in several ridges with parallel dividing hollows, the gentle slopes, or abrupt declivities, the long broad summits, or the angular crests, the dislocated crags, or the smooth undulations, are at once attacked by the various denuding agents. Before they actually rise into land, they are scoured away by the waves and tidal currents within whose reach they have now risen. As they ascend above sea-level, they become a prey to the disintegrating action of the atmospheric forces. Every hollow on their surface offers itself as a channel by which the drainage may be conveyed to the sea. Even if the submarine plain were upraised without disturbance of its surface, similar results would follow. That surface would not be a mere dead level, and rain falling upon it would necessarily flow off from the highest parts down to the shores. The drainage gathers into runnels, which widening into brooks and rivers, at once begin to carve out their channels; or the moisture falls in the form of snow, and then glaciers grind a path for themselves from the high grounds to the shore. Thus begins the scooping out of a system of valleys diverging from the higher parts