theories which he considered injurious to the science;' but the arguments employed were not always sound, and the work was of little value in promoting the advancement of knowledge.

Dr. Andrew Ure, who subsequently became famous as the editor of a 'Dictionary of Arts, Manufactures, and Mines,' issued in 1829 'A New System of Geology.' This work, written 'by one of our own body,' was appropriately dealt with by Sedgwick in his address of 1830. He observed 'The goodly pile, gentlemen, which many of you have helped to rear, after years of labour, has been pulled down and reconstructed; but with such unskilful hands that its inscriptions are turned upside down; its sculptured figures have their heads to the ground, and their heels to the heavens; and the whole fabric, amid the fantastic ornaments by which it is degraded, has lost all the beauty and the harmony of its old proportions.'

In a subsequent passage, Sedgwick observed: 'There is, therefore, one safe rule in all our inquiries, whether they be simple or complicated. Effects similar in kind to those which are produced now, must in all former times have been produced by some corresponding power of nature.'

This was like a prelude to the very different work it was his privilege to deal with in the following year—nothing less than the first volume by Charles Lyell of the 'Principles of Geology' (1830). Sedgwick spoke in gratitude of the instruction and delight with which he had perused every chapter. The volume had already taken 'a distinguished place in the philosophic literature of this country,' and the author (when the work has been completed) will 'have reaped the honour of being the first writer in our country to make known a general system of "geological dynamics"—a new province gained by the advance of modern science.' From Lyell as 'the champion of a great leading doctrine of the Huttonian hypothesis,' Sedgwick, however, found reason to differ. He could not agree that 'the physical operations now going on are not

¹ Proc. Geol. Soc. i. 1830, pp. 209, 211.