

of his reason, and which raise him far above all other animals.

We have endeavoured to illustrate the argument of design, by one of those obvious examples of the adaptation of means to an end among the objects of nature, which impress on man a belief in the existence of design, and of a Designer. Compared, however, with the extent of creation, the instances, numerous as they appear, in which man is thus able to trace the designs of his Creator, are really few. Man not only sees means directed to certain ends, but ends accomplished by means, which he is totally unable to understand. He also sees, every where, things, the nature, and the end, of which, are utterly beyond his comprehension; and respecting which, he is obliged to content himself, with simply inferring the existence of design.

The argument of design, therefore, in its general sense, embraces at least three classes of objects:—

1. Those objects, regarding which, the reasoning of man coincides with the reasoning evinced by his Creator; as in the simple adaptation of clothing above mentioned: or those objects, in which, man is able to trace, to a certain extent, his Creator's designs; as in various phenomena amenable to the laws of quantity; viz. mechanics, &c.