

ring. And the cerebral segments thus constructed we find represented in typical diagrams of the skull, as real vertebræ. Professor Owen, in his lately published treatise on "The Nature of Limbs," — a work charged with valuable fact, and instinct with philosophy, — figures in his draught of the archetypal skeleton of the vertebrata, the four vertebræ of the head, in a form as unequivocally such as any of the vertebræ of the neck or body.

Now, for certain purposes of generalization, I doubt not that the conception may have its value. There are in all nature and in all philosophy certain central ideas of general bearing, round which, at distances less or more remote, the subordinate and particular ideas arrange themselves,

"Cycle and epicycle, orb in orb."

In the classifications of the naturalist, for instance, all *species* range round some central *generic* idea ; all genera round some central idea, to which we give the name of *order* ; all orders round some central idea of *class* ; all classes round some central idea of *division* ; and all divisions round the interior central idea which constitutes a *kingdom*. Sir Joshua Reynolds forms his theory of beauty on this principle of central ideas. "Every species of the animal, as well as of the vegetable creation," he remarks, "may be said to have a fixed or determinate form, towards which nature is continually inclining, like various lines terminating in a centre ; or it may be compared to pendulums vibrating in different directions over one central point, which they all cross, though only one of their number passes through any other point." He instances, in illustrating his theory, the Grecian *beau idéal* of the human nose, as seen in the statues of the Greek deities. It formed a straight line ; whereas all deformity of