

our foundations are in parts still unconsolidated and incomplete, and unfitted to sustain the perfect superstructure which shall one day assuredly rise upon them; but from the little which we can now see, "as if in a glass darkly," enough appears from which to

"Assert eternal Providence,
And justify the ways of God to men."

The history of the four great monarchies of the world was typified, in the prophetic dream of the ancient Babylonish king, by a colossal image, "terrible in its form and brightness," of which the "head was pure gold," the "breast and arms of silver," the "belly and thighs of brass," and the legs and feet "of iron, and of iron mingled with clay." The vision in which it formed the central object was appropriately that of a puissant monarch; and the image itself typified the merely human monarchies of the earth. It would require a widely different figure to symbolize the great monarchies of creation. And yet Revelation does furnish such a figure. It is that which was witnessed by the captive prophet beside "the river Chebar," when "the heavens were opened, and he saw visions of God." In that chariot of Deity, glowing in fire and amber, with its complex wheels "so high that they were dreadful," set round about with eyes, there were living creatures, of whose four faces three were brute and one human; and high over all sat the Son of Man. It would almost seem as if, in this sublime vision,—in which, with features distinct enough to impress the imagination, there mingle the elements of an awful incomprehensibility, and which even the genius of Raffaele has failed adequately to portray,—the history of all the past and of all the future had been symbolized. In the order of Providence intimated in the geologic record, the brute faces, as in the vision, outnumber