

if I may so express myself, certain man-like qualities and traits. In all those works on Natural Theology that treat, like the work of Paley, on the argument of design, the assumption of a certain unity of the intellectual nature of the Creator and creature is made, tacitly at least, the basis of all the reasonings ; and it is in the cases in which the design is most simple that the argument is most generally understood. It is in the lower *skirts* of the Divine nature that we most readily trace the resemblance to the nature of man,—an effect, mayhap, of the narrow reach of our faculties in their present infantile state.

But the resemblance is not restricted to the constructive department. Both in the Chinese collection and among the Egyptian antiquities exhibited in the British Museum, I found colour as certainly as mechanical contrivance. And the colour furnished not only a practical example from both the early and the remote peoples of the same sort of chemical science as exists at the present time among ourselves in our dye-works and pigment manufactories, but it also showed a certain identity with our own of their sense of beauty. The Chinese satins are gorgeous with green, blue, yellow, scarlet, crimson, and purple, and have fringes heavy with thread of gold. Gilding is as common among this distant people as among ourselves, and at once shows a familiarity with the art of the gold-beater, and a sensibility to the beauty of a golden surface ; and in the painted ornaments I detected the rich tints of vermilion and crimson lake, with the mineral blues, yellows, and greens. In the Egyptian department, though the blanching influences of three thousand years had dimmed the tints and tarnished the metals, I found evidence of the same regard to hue and lustre as exists still in China and among ourselves : all that now pleases the eye in London and Pekin had pleased it in Thebes during the times of the earlier Pharaohs. And just as we infer from the mechanical