

have supplied me with what I deem a consistent theory of the curious class of phenomena with which this evening we have been mainly dealing. First, then, I must hold that we receive the true explanation of the *man*-like character of the Creator's workings ere man was, in the remarkable text in which we are told that "God made man in his own image and likeness." There is no restriction here to moral quality : the moral image man had, and in large measure lost ; but the intellectual image he still retains. As a geometrician, as an arithmetician, as a chemist, as an astronomer,—in short, in all the departments of what are known as the strict sciences,—man differs from his Maker, not in kind, but in degree,—not as matter differs from mind, or darkness from light, but simply as a mere portion of space or time differs from *all* space or *all* time. I have already referred to mechanical contrivances as identically the same in the Divine and human productions ; nor can I doubt that, not only in the pervading sense of the beautiful in form and colour which it is our privilege as men in some degree to experience and possess, but also in that perception of harmony which constitutes the *musical* sense, and in that poetic feeling of which Scripture furnishes us with at once the earliest and the highest examples, and which we may term the *poetic* sense, we bear the stamp and impress of the Divine image. Now, if this be so, we must look upon the schemes of Creation, Revelation, and Providence, not as schemes of mere adaptation to man's nature, but as schemes also specially adapted to the nature of God as the pattern and original nature. Further, it speaks, I must hold, of the harmony and unity of one sublime scheme, that, after long ages of immaturity,—after the dynasties of the fish, the reptile, and the mammal should in succession have terminated,—man should have at length come upon the scene in the image of God ; and that, at a still later period, God himself should have come upon the scene in the