

classes, and by various modifications in the structure of each class, he produced the individual orders. By further variation in the order, he created natural families. As the Creator further varied the peculiarities of structure of individual parts in each family, genera arose. In further meditation on his plan of creation, he entered so much into detail that individual species came into existence, which, consequently, are embodied creative thoughts of the most special kind. It is only to be regretted that the Creator expressed these most special and most deeply considered "creative thoughts" in so very indistinct and loose a manner, and that he imprinted so vague a stamp upon them, and permitted them to vary so freely that not one naturalist is able to distinguish the "good" from the "bad species," or a genuine species from varieties, races, etc.

We see, then, according to Agassiz's conception, that the Creator, in producing organic forms, goes to work exactly as a human architect, who has taken upon himself the task of devising and producing as many different buildings as possible, for the most manifold purposes, in the most different styles, in various degrees of simplicity, splendour, greatness, and perfection. This architect would perhaps at first choose four different styles for all these buildings, say the Gothic, Byzantine, Moorish, and Chinese styles. In each of these styles he would build a number of churches, palaces, garrisons, prisons, and dwelling-houses. Each of these different buildings he would execute in ruder and more perfect, in greater and smaller, in simpler and grander fashion, etc. However, the human architect would perhaps, in this respect, be better off than the divine Creator, as he would have perfect liberty in the number of graduated