

which forms the true consequent to the thought and agency of a purposing mind in the watch-maker. But in this said watch there are a thousand collateral things which, rightly speaking, form no part of the essential consequent—though altogether they go to a composition different perhaps, in some respects, from any that was ever exemplified before; and therefore go to the construction of a singular watch. There is the colour of the materials, there is their precise weight and magnitude, there is the species of metal—each of these and of many other things apart from that one thing of form and arrangement, which indicates the work and contrivance of an artist. Were the things with their existing properties presented before me in a confused mass, the inference of a designing cause would instantly vanish. It is the arrangement of things, obviously fashioned and arranged for the measurement of time, that forms the sole consequent—a consequent which does not comprise all the other circumstantial peculiarities that we have now specified, but which rather lies enveloped in the midst of them. These circumstantial things, it is very possible, were never precisely so blended, as they are in the specimen before me. There never, it is most likely, was just such a colour, united with just such a weight, and with just such a magnitude, and with just such an exact order of parts in the machinery, as altogether obtain in the individual watch upon which I am now reasoning. When looked to, therefore, in this general and aggregate view, it may be denominated a singular effect. Yet who does not see