

from each other, might be huddled together into a little chaos—and on the examination of each there might be detected all the principles which give movement and efficacy to the mechanism of the time-piece—but the design is gathered purely from the arrangement of the materials. It is because of an elastic spring being there; and a fusee connected with it by a chain being here; and because the varying diameters of this cone are so accommodated to the variations in the elastic force of the spring, as to make it equalize the movement of the whole; and because, placed in the very order that favours the operation of so many different laws, there are the wheels with their teeth lapping into each other, and the regulator, and the vibrating balance, and the indices on the outer face, and the glass that protects and yet keeps it visible—in a word, it is not because of things being endowed with given properties, but because of things being so put together as that these properties are made to be useful, that we infer contrivance in the watch. The properties might all have been detected in the medley of its rude and unfashioned materials. But it is because of a shape and distribution that evolved the properties towards some useful accomplishment—it is because of this, that we recognise a designer's hand in the whole fabrication. In short, it is adaptation and that alone which gives the impression of a designing cause—and to make this a complete and warrantable impression, we do not need to conceive of the designer that he either originated a substance or endowed it with properties. It is enough that he turned the substance