

sary connection of cause and effect—*i.e.*, of antecedent and consequent, but quite as much upon the conception of finality—*i.e.*, of a definite end or ends. For the employment of the category of causality alone reveals to us in nature merely numberless series of connected phenomena; it does not deal with the interconnection of these series themselves in a comprehensive scheme.<sup>1</sup> We require indeed not only regularities but also a harmony among these separate regularities. Now, harmony implies a reference to an *ensemble*, or together, or a whole; in the end, to the totality of things. It is therefore only through some conception referring to the whole or totality of things that we can satisfy the inherent requisite of thought—*viz.*, to bring unity and order into our view of nature. It is quite true that this reference to the whole of nature which is identical with that of finality cannot be subjected to the rigorous methods by which we establish the geometrical arrangements and changes in space and time; it rests upon an anticipation with which we approach the phenomena of nature. “Nature is,” as Lachelier says, “at once, a *science*, which never leaves off deducing effects from causes, and an *art*, which without end exercises itself in new inventions; and if it is given to us, in some instances, to follow by calculation a uniform progress of that science which works at the foundation of things, induction properly understood consists rather in divining, by a kind of instinct, the varying processes of the art which plays on the

<sup>1</sup> We may perhaps say that causality alone would reduce our image of nature to a bundle of threads, or at best a texture, which would give us no picture full of life and colour.