

receives and gains more freedom, and the faithful worker with less brilliant talents finds a sphere of increased usefulness.

Many practical schemes fail indeed through the want of originality, but probably an equal number of highly suggestive ideas and inventions never come to fruition, because the leading intellect does not possess those more homely qualities of regularity and order which are indispensable in every business of life.

For our present purposes it is more important to realise how different the process of arranging and ordering is in the three great departments in which the pure intellect, the imagination, and practical organising power are respectively and more exclusively at work.

Within the region of the pure intellect, which works through observation and logical inference, the mind elaborates the new and artificial world or scheme of things which it put originally in the place of the natural order, making it possible to grasp firmly at least a small portion of the manifold and tangled experiences of the untutored mind. It is, however, always forced to recognise that these clean-cut schemes and arrangements are merely provisional, and do not reproduce that natural order in which things and events present themselves to us. Yet the aim always remains to come nearer and nearer to this natural order though this goal is never attained.

Art, on the other side, is more perfect and more successful the closer it sticks to Nature—the more successfully it singles out definite natural situations and events which it puts in a limiting framework, arranging and ordering its material just so far that