

For the latter reason we are forced to the conclusion that all those principles which govern the purely scientific or exact study of the outer world, such as the uniformity of the laws of Nature, the rigid sequence of Cause and Effect, and the continuity of Matter and Motion, refer only to a portion of that world as we see it, and that they leave untouched those features which are most prominent in the everyday aspect of the world which surrounds us.

They represent the properties of a framework or skeleton which science, after thousands of years, has only in quite recent times been able to discover and to strip of that engaging drapery of changing colours, sounds, and manifold impressions which meets the glance of every one who looks round with his natural senses, and which it is the prerogative and special task of the artist to grasp and impress upon our minds.

And thus we find in the early period of that revolution in Science which has led to the foundation and elaboration of the mechanical view of Nature a special doctrine advanced which distinguishes between the primary, more permanent and more definable, qualities of external things and the secondary which stand, as it were, between the rigid features of mechanism and the continually changing and rapidly fleeting events of our inner life.

It is also well to note that whilst every individual soul may be able to take a full and comprehensive view of the natural world which surrounds it, it is impossible for any single person to experience through direct observation the intricate though regular lines