single experiences appear joined together in the stream of thought or the firmament of our soul. Neglecting altogether the different appearance of different sensations, we may fix our attention only upon what we call their relations to each other. The principal relations are those presented in space and time. And in the same way as we form for ourselves by abstraction a whole world of the different properties or qualities of individual things, so we may also form, through abstraction, a whole world of relations, that is of the special ways in which individual things may be joined together or kept separate.

The fundamental relations upon which the whole science of relations is founded seem to be those of space. And it also appears that relations of time are only distinctly measurable through being reduced to distances in space. At least it is only in this way that the phenomena of motion can be subjected to the same accurate measurement as the different quantities which present themselves in space, such as distance, position, and number. In this way we have not only an exact science of space, that is Geometry, and of numbers, that is Arithmetic, but also an equally exact science of Motion, that is Kinetics. There is indeed one remarkable exception. A distinct world of sound exists which, through the sense of hearing alone, is built up without a direct connection with spatial relations. This is the world of musical sound—*die Tonwelt*—which, dealing with musical sounds of different pitch, seems to have an independent existence. It is capable of very intricate, exact, and delicate composition. It forms as it were a world and a science by itself, in which the properties of