

or indefinite and vague feelings. Can any one vividly experience love of those dearest to him without seeing, in his mind's eye, these loved persons more or less vividly before him? Is it possible to feel a distinct desire, or to frame a definite course of action, without filling the firmament of thought with definite things, persons, and events? The artist who conceives some great creation, cannot be satisfied or proceed to its execution before he has in his mind visualised and externalised his fancy. He must see his work before him ere he is able to put it on canvas, hew it in marble, or raise it as a monument in stone.

Even in the most ethereal of arts, surely the musical composer must hear the harmonies and melodies of his symphony or song before he can write it down or produce it on an instrument or through an orchestra. Thus space obtrudes itself everywhere, not only on our outer, but also on our inner view, and is directly, or collaterally, the all-embracing receptacle of the whole of our experience.

And yet we feel that though space and spatial features obtrude themselves everywhere, they do not give us that which is most important and interesting to us. This is only revealed through a comprehensive glance which gathers up all the single features and all the many instances which form the substance of manifold and often-repeated experiences into a collective view which in some indescribable manner conveys to us something deeper and more responsive than any or all the single features added together. It is again an instance of the synoptic as contrasted with the purely synthetic aspect of thought. In this way,