

greatest variety, but the way in which they discover these guiding lines of thought is a mystery, not only to those who receive and use them, but probably also to those who discover and invent them.

Examples of this mysterious process of abstraction, imagination, and synoptic comprehension may be found in the description which Mozart gives of his art of musical composition, or in Kekulé's description of his discovery of the ring of atomic arrangements which, under the name of the Benzol - ring, forms a nucleus in the history and science of organic chemistry.

The real object and purpose of all these simple or elaborate geometrical, logical, or artistic figures and models, is the understanding and command of the whole world as it presents itself to each one of us in the waking hours of his life. The first impulse to it is probably curiosity, which the child of to-day shares with the savage of remote times.

This curiosity or thirst for knowledge is in the earliest stages of civilisation soon directed to and absorbed in the gratification of physical needs, and it is only in more advanced stages that the acquisition of knowledge as such, and the satisfaction of the purely intellectual and artistic interests, fill the life of the years of childhood and adolescence, when the continual reference to practical need is or should be, to a large extent, kept in the background.

Through fortunate circumstances, and in the favoured surroundings of the *sapientum templa serena*, which are one of the latest creations of advanced civilisation, the notion has arisen and is fostered that knowledge