

the mind with an accurate copy of previous objects of sight; secondly; abstraction, which separates qualities and materials from the various objects supplied by conception and thirdly judgment, or taste arranges these materials and forms new combinations. Judgment is the workman whose tools are furnished by conception and abstraction. This property is termed by many the creative imagination. An apt illustration of the work of this faculty is seen in Milton's *Paradise Lost*. His description of the Garden of Eden was not an exact transcript of any spot before seen, but was wrought from the various striking scenes and transcendent beauties which had at one time and another crowded into his mind. That is, conception and abstraction furnished the materials plucked from this or that lovely spot, while judgment as the active imagination wove them into an ideal paradise which only the mind could picture.

The scope of the imagination is as broad as nature, nay, it is even more so for this faculty can take out a few attributes of nature and combine them in a thousand forms. The imagination has most fully developed itself in relation to the fine arts; indeed they do but take their rise from this power. Remove from them the imagination and you have left about as much as though you take away the wax from the honeycomb. Music as an art is entirely the work of the imagination. What harmony is there in the whistling of the wind, in the rustling of the forest, in the creaking of the ash swayed to and fro, or in the chords of an instrument when struck according to previously conceived combination. The paintings of the masters have been the result of imagination enthused over some ennobling theme from sacred writ perchance. The painter may take the description of the writer and with the aid of his imagination put upon the canvas a far sublimer object than the writer himself ever conceived of.

Another thought worthy of expression is that the imagination far transcends nature in its perfection. The painting of the master must be devoid of the deformities of nature, it must embrace such a combination of perfect qualities as is not found to exist in reality. The landscape of a gardener must be without the blemishes of the wilderness. The building of the architect must be of finer workmanship than nature employs. The poem of the poet, the prose of the broser must shun the conventionalities and vulgarities incident to every day life. The characters of the artist must be true to their ideal creation. The scenes to into which he introduces us says a writer are, in general, perfectly unlike those which occur in the world. As his object is to please he removes from his descriptions every circumstance which is disgusting and presents us with histories of elegant and dignified distress. It is not such scenes that human life exhibits. In fine the ideal of the artist rises far beyond his execution. The musician, the painter, the gardener, the architect, the poet, the writer of prose, the novelist, none can realize the model of his imagination.

Another important use of the imagination is that in relation to reading. If it be historical the mind immediately becomes the theatre of action, the characters and events described assume reality, everything is reenacted with more or less interest according to the degree of vividness of the imagination. The mind becomes unconscious of the words as the work of the imagination goes on. It is not only in interpreting the particular words of a description that the powers of the imagination and conception

are employed. They are farther necessary for filling up the different parts of that picture of which the most minute describer can only trace the outline. In the best description there much left to the reader to supply: and the effect which it produces on his mind will depend in considerable degree on the invention and taste with which the picture is finished.

The other uses of the imagination are various. All invention is due to this power, for what is invention but a new application of already existing materials? Summarily all progress in any direction can be traced to this power. Bereft of imagination there would be nothing but an exact reproduction of what has previously existed; this from the very necessity of the case would forbid any progress.

The varying imaginative powers possessed by different persons is worthy of note. Thus, in all likelihood, no two pictures produced by a class in painting a drawing to whom had been assigned the same theme would in any respect resemble each other more than the necessities of the case might demand. No two persons, scarcely, will construct similar pictures from the same description. Some being more vivid, others less so, some developing more completely one feature than another from a closer acquaintance with that subject, others another. The imagination corresponds more or less with the other traits of character of its being.

Lastly, we consider the relation which the imagination sustains to human happiness. The faculty of imagination, in the words of another, is the great spring of human activity and the principal source of human improvement. As it delights in presenting to the mind new scenes and characters more perfect than those which we are acquainted with; it prevents us from being completely satisfied with our present condition, or with our past attainments, and engages us continually in the pursuit of some untried enjoyment, of some ideal excellence. Hence the ardor of the selfish to better their fortunes and add to their personal accomplishments; hence the zeal of the patriot and philosopher to advance the virtue and happiness of the human race. Destroy this faculty and the condition of man will become as stationary as that of brutes. The pictures of the poet or the painter are drawn simply to give pleasure; they are never faithful copies from nature. The most brilliant composition of the musician is felicitous in its object,

It is by means of the imagination that one man can sympathize with another in affliction. The drunkard on the street can be followed to his home. The pinched and haggard looks of the wife and children clothed in the habiliments of poverty and neglect, shrinking with terror at the heavy tread upon the threshold of the brutal husband and father; all this can be vividly pictured to the mind. Descriptions of suffering and woe conjure up to the mind scenes of wretchedness and distress. So in many other ways might be shown the part the imagination plays in drawing forth human sympathy, the object of which is the promotion of human happiness.

—GALE.

At a special meeting of Palladians Tuesday night the following members were chosen to compete with the class from the Union society in the coming contest: C. C. Chase, Orator, J. N. Dryden, Essayist, A. G. Warner, Debater, Minnie Parker, Declamer.