

On the Tale of Imagination. plot plot. plot.
I.
All work of the human mind is divisible, subjectively, into 3 classes; it can be traced to 3 forms of the inner being of man: imagination, intellect and knowledge. The ^{author} ~~writer~~ employs imagination when he creates absolutely ^{out of nothing, as a spirit}; he employs intellect when he ^{makes} ~~creates~~ one thing from another, when he deduces, induces, when he concludes from premises; he employs knowledge when he ~~creates~~ ^{when he} does but set forth what he has acquired, when he creates - to speak truly - only the aggregate phrases, ~~the relative garb~~, of his exposition.
A treatise on psychology, on sociology, on physics, on chemistry, on dressmaking, is a scientific work, so long as what it contains is but an exposition of knowledge, containing nothing original. If it contains anything original, it becomes at once ~~an~~ a scientific-intellectual work.
An ^{entirely} original treatise on philosophy - a treatise which
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14⁶-33

Having thus formed a clear idea of what is ~~the~~ tale of imagination, we shall now investigate the various species of such tale. It has been extremely difficult to me to find the classification which I shall present, and still more difficult, that once found, to determine the means of classifying. The bases of the tales of imagination are, besides imagination itself, intellect and knowledge - scientific knowledge, of course. But it is not my intention here to enter into any psychological dissertation. I do not intend therefore to say anything about knowledge, intellect, and imagination in themselves, or in their relations, or to determine what they are, or may be. For me, and for the reader, it is simply sufficient that we ascertain that these three are fundamental in the stories we are considering.



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