

doctrine of ideas. The actual world around us, the world as seen by our senses and understood by our intellect, is the imperfect appearance, the semblance, of the world of ideas, of the underlying reality. Science, the work of the intellect, follows the ideas in their endless phenomenal existence, in their appearance, governed by the law of Cause and Effect; tracing everywhere the antecedent and the consequent, never getting hold of anything in rest and repose, it gives us an insight only into the apparent; it never grasps the underlying reality. This latter cannot be grasped through so unstable a medium as that of our senses, nor by so restless a process as that of our thought; the real, in its different stages, can only be grasped by contemplation, by an attitude of the mind where effort and self-interest cease, where the self is forgotten and the Will annihilated, in a state of perfect repose. This is attained in a contemplation of the Beautiful; it exists everywhere where and when the contemplating soul can entirely forget itself, becoming one with the object it beholds.

The Beautiful in nature is the same as the Beautiful in art; the difference between the two lies only in this, that the artist is better able than we are to rise to the position of serene and self-forgetful contemplation. In this consists his genius, through it he becomes one with the thing he contemplates, he understands better than we do the half-uttered speech of nature; he is able to do so by completely identifying himself with his object, and this identification is possible because the underlying reality in the contemplating subject and in the contemplated object is one and the same—viz., the Will. Thus