

experiences. Both also depend upon close observation and study of detail. But whilst science tries to introduce into clearly defined elements, which it finds, a logical order, the representative arts are more interested in tracing the order in which detailed experiences present themselves in Nature and actual life.

There is no doubt that science aims ultimately at understanding and imaging the natural order of things, and that the circuitous path of analysis and synthesis is expected to lead ultimately to a comprehension of the realities of Nature, Mind, and Life : it is nevertheless actually the case that the rearrangement of the world which science effects is highly artificial and abstract ; whereas all the study and technical skill of the representative arts serves to make the natural order of things clearer and more transparent, and to give a grasp of reality in what we call its true nature, meaning, and value. Thus arises the paradox that art stands in closer relation to Nature than science does ; the latter creating, not an artistic, but an artificial world.

The representative arts, notably Painting, Sculpture, and Poetry, seem to give us an interpretation of things natural which is more satisfactory to the contemplating mind than the increasingly complex and abstract view which science affords. The need of the human mind to find harmony and completeness is more easily satisfied by single creations of art which move in a limited area than by the abstract generalisations of science which rove into wider and wider regions, and at best afford a panoramic view of the universe.

In limiting itself to circumscribed regions or objects, things or events, art is able in rare instances to