

It was in the form which he gave to some of the leading ideas in modern German philosophy that these became known in this country through Samuel Taylor Coleridge, and it was he also who among German thinkers made the deepest impression upon Victor Cousin and, through him, upon French thought.¹ And though so much has been said against the "philosophy of nature," some of the leading ideas of its way of looking at natural phenomena found their response partly independently and partly through Schelling's indirect influence in France as well as in this country.

We have already seen that in Fichte the philosophical interest had moved away from the critical position to the dogmatic and constructive, that the problem of knowledge had to give way to the problem of Reality. In Schelling we find little interest in the critical problem of Knowledge and no contributions to its solution. But this interest was not overcome, as it was in Fichte, by the ethical or practical interest; both of these were thrust aside by the artistic or poetical interest. The first Kantian school studied mainly the first Critique and its doctrines. Fichte threw the whole weight of his personality on to the moral and practical teaching as initiated in Kant's second Critique. Schelling's starting-point is that of the third Critique, which deals with final causes in nature and the conception of art, with the meaning and beauty of things.

But nowhere is the central position which Schelling takes up more marked than in this, that he made the

¹ And even further afield the influence of Schelling is to be found in the writings of Emerson, | as is hardly generally known and appreciated.