

these departures we have already become intimately acquainted in the earlier part of this work. I have there called it the scientific or exact study of Nature. As a tolerably compact and consistent doctrine, it first presented itself to the French mind: in its extreme form to the mathematical genius of Laplace. The second original departure is to be found in the naturalistic school of English poetry and art. The love of nature and the return to it which arose in this country towards the end of the eighteenth century spread into Germany, and formed there one of the most important agencies in stimulating the national mind to individual and original productions in poetry and literature. It found there its greatest exponent in Goethe, whose personality and whose works have, to succeeding generations, become as great and as inexhaustible a subject of study and reflection as nature itself had been to him throughout his long career. Somewhat influenced by the last-named movement, there sprang up as the third original contribution to the solution of the problem of nature, that philosophy which called itself, *par excellence*, the philosophy of Nature. As I have already shown in the last chapter, this movement centred in Schelling, in whose mind it formed as much an opposition to the one-sided moralism and intellectualism of Kant and some of his followers as it also marked the desire to reconcile the mechanical with the ideal or artistic study of nature in the midst of which Schelling found himself placed. In this latter desire Schelling had indeed a forerunner to whom he frequently refers in the introduction to his 'Philosophy of Nature.' This was Leibniz, with whom, probably for

4.
The exact
study of
Nature.

5.
Naturalism
of English
poetry and
art.

6.
Philosophy
of Nature.