

the first time, the modern way of putting the matter made its appearance—viz., that Nature demands from the human mind to be mechanically described on the one side, and on the other, to be ideally interpreted, or, in other words, that every fact and phenomenon is as much the consequence of a mechanical cause as it is the means towards an ideal end.

With the movement which originated in England and culminated in Goethe, we have not at present to deal. It was not a movement of philosophical thought, although it very largely influenced the latter. This I have had, and shall have in the sequel, abundant occasion to show. One of the principal aims of the present section of this history, indeed, will be to make evident to my readers how all philosophical thought leads us back, for its ultimate sources, to a deeper experience of the human mind which finds its immediate expression in the subjective regions of art, poetry, and religion.

For the moment we must confine ourselves to those contributions to a solution of the problem of nature which were either distinctly and directly put forward by Schelling and his followers or which, later on, indirectly resulted from the purely scientific or exact study of natural phenomena just referred to.

Now, although it has become the fashion violently to denounce the "Philosophy of Nature"¹ and to place it

¹ It is again Lotze who, first among more recent thinkers, put forward a just estimate of the aims of Schelling's 'Philosophy of Nature,' and whose own entire speculation turns upon the distinction between the mechanical and the teleological view, between the

description and the interpretation of nature. This clear demarcation of two entirely different but complementary tasks, which will always occupy the thinking mind, is set forth in the earliest of Lotze's writings, and untiringly repeated on many occasions, most clearly