

most naturalists<sup>1</sup> of modern times, is the synoptic view. To this view every object of contemplation, be it large or small, physical or mental, is a whole, a totality, which, in the actual "Together" of its apparent parts, reveals to us something which is lost as soon as we start to dissect or analyse it. In the most emphatic way this view looks also at nature as a whole. Its rationale may

<sup>1</sup> It would be transgressing the limits of the present section of this History to do more than merely hint at this uniting link of the scientific and the poetical aspects of nature. The subject can only be adequately treated in the third section, which should deal with individual poetic and religious Thought, The instances of poetical or artistic minds of a high order being at the same time naturalists, in the stricter sense of the word, are not frequent, though they exist. Not to mention Lionardo da Vinci, who belongs to a much earlier age, we have, in the eighteenth century, Albrecht von Haller in Germany, Goethe in the beginning and Ruskin in the middle of the nineteenth century. On the other side many of the foremost naturalists of the earlier school, like Buffon in France and Humboldt in Germany, and an increasing number in more recent times, have displayed not only a scientific but a very keen artistic appreciation of natural objects and of nature as a whole. As quite recent instances I may mention Sir Archibald Geikie and Prof. John Arthur Thompson of Aberdeen. No doubt my readers will think of many other examples of the close alliance between the poetical and the scientific love of nature. But Goethe stands out as a unique instance of the immediate influence of poetry, both on science and on philosophy. He clearly pointed out that Sight, and not Thought, represents the beginning

and first stage both for the poet and the naturalist. The German language has for this a distinctive term in the word *Anschaung*, which is not identical with Intuition, for it does not necessarily include the mystical element implied by the latter term. It is interesting to see how, probably without much knowledge of German or any acquaintance with Goethe's frequent discourses on this subject, Ruskin, in the 3rd vol. of 'Modern Painters' (1st ed., p. 288), uses the word Sight in exactly the same meaning as belongs to the German word *Anschaung*. As in this sense it has not become current in psychological discussions, I have, as stated above (p. 193 n.), adopted the word "synopsis," denoting by this term "the power of fully perceiving any natural object." It "depends on our being able to group and fasten all our fancies about it as a centre, making a garland of thoughts for it in which each separate thought is subdued and shortened of its own strength in order to fit it for harmony with others,—the intensity of our enjoyment of the object depending first on its own beauty, and then on the richness of the garland. And men who have this habit of clustering and harmonising their thoughts are a little too apt to look scornfully upon the harder workers who tear the bouquet to pieces to examine the stems" (Ruskin, *loc. cit.*, p. 290).