

be expressed in Goethe's words: "Nature is neither kernel nor shell; She is everything at once." To this view the distinctions of external and internal, and of the different parts of any natural object, or of nature as a whole, disappear. This view lies on the borderland of poetry and science; of the intuitive grasp of the artist on the one side and of the combined analytic and synthetic processes of the naturalist on the other. It produces, in some instances, the inspired creations of the poet and artist, and in others the ingenious contrivances of the artificer and mechanic.

But let it not be supposed that science, with all its analytical and synthetical devices, can, for any length of time, dispense with this synoptic view. New trains of reasoning, leading to new scientific theories, to fruitful generalisation and extensive applications, begin not with thought but with Sight. And if, by patient watching and observation, some small trace of the enwoven cipher is discovered and the scientific mind is tempted to follow this up by itself and to forget that it forms but an element of the whole, it nevertheless only as such enables us to take one new step in the comprehension of nature and the world in their actual reality.

It was under the immediate influence of Goethe's synoptic view of nature and its intimate connection with his poetical genius that Schelling strove to make it more immediately fruitful for that philosophical comprehension of nature which, during the most striking phase of his progressive speculations, saw also in art its final consummation. This attempt was doomed to failure;

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This view  
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