

of nature has had likewise to give way to the poetical and artistic treatment, in which Goethe and Wordsworth on the one side, the great schools of modern landscape painting on the other, have shown us the way. We have thus two distinct and seemingly different aspects of nature. This has drawn forth the oft-repeated lament to which Schiller in his 'Götter Griechenlands' has given classical expression. But Goethe and Ruskin have told us what they and other great masters on both sides have always felt, that the two ways of approaching and understanding nature are ultimately rooted in Sight, and not in Thought; to which source they must ever and again return for new guidance and inspiration.

As in other instances, when the old problem has been taken out of the hands of the philosopher, there still remains the philosophical task to examine the methods by which mental work is being carried on in these new fields, and the principles upon which it rests. We have seen how an analysis of the methods and principles of the scientific exploration of nature has, under the name of philosophy of nature, largely occupied philosophy in the latter part of the nineteenth century. It was to be expected that a similar interest would attach to the philosophical study of the principles of poetical and artistic creation. Accordingly, we find that this has, in the course of the century, more and more engaged the attention of thinkers, so that a new philosophical inquiry, under the name of *Æsthetics*, now forms a prominent subject of philosophical interest, centring in a definite problem,—the problem of the Beautiful.

This will be the subject of the next chapter.