

philosophical, scientific, and poetical labours for their own sake; among the latter, the fact that German literature and German philosophy became gradually estranged from the practical interests of life, and moved in a region by themselves: from being imaginative they gradually became fantastic. What in Goethe were only passing phases of his poetical development which mutually supplemented each other and contributed to the depth and width of the whole of his matured thought, were singly taken up and exaggerated by a school of poets and artists which assumed the name of Romantic. It was a movement which was sometimes opposed to the classical and sometimes to other interests nearer at hand: thus arose Mediævalism, a return to Roman Catholicism, a love for the remote and the unreal. In all these endeavours we think we can trace at least one common and prominent feature, namely, the desire better to understand and to cultivate the world of the Beautiful, to appreciate it wherever it could be found, and to elevate it to the rank of a living and active principle. This movement found its philosophical expression in the writings and academic teaching of Schelling, who has been appropriately termed the philosopher of romanticism. As romanticism itself was characterised by no definite and fixed aim, but by a variety of interests, so also did Schelling's speculation pass through a succession of different phases, marking rather a great aspiration than a lasting and valuable achievement. It is, however, Schelling's undoubted merit to have done more thoroughly what Schiller had attempted before him, namely, to have conceived of

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