

be best understood by pointing to the difference between Art and Beauty. This difference became emphasised as soon as poets and artists on the one side, and writers on art on the other, took a wider view than had been the custom both with the artists and the critics of the seventeenth and eighteenth centuries; when the former evolved a style of their own, and the latter ceased to lay down formal rules. In two directions the view was widened. It was widened first through the growing love of nature, through the re-

the end of the eighteenth century. For the English mind a very spirited and interesting but somewhat superficial picture of Goethe was drawn by G. H. Lewes, and this defect was not removed even by Carlyle's sympathetic Essays, and still less by the oft-quoted passage from Matthew Arnold ('Memorial Verses,' 1850), where he said—

"The end is everywhere,
Art still has truth, take refuge there!"

The latter marks only a passing phase in Goethe's as well as in Schiller's thought, which is readily explained by the hopeless conditions which surrounded them, following on the track of revolution and war. Out of this Goethe had, for a time, withdrawn into the serene atmosphere of classicism in art and poetry; but the classical ideal could not, in the long-run, satisfy his nature, and after giving living testimony to it in some of his most perfect works, he again returned to a conception of art in its relation not only to nature but also to practical life and its deeper ethical and religious interests. And here we must note a neglected side in Goethe's philosophy of life: his appreciation of human labour, of the dignity of honest and useful work, even of simple handicraft

or manual toil. It has perhaps not been generally recognised, though it is pointed out by Bosanquet ('History of Æsthetic,' p. 306), how a kindred spirit actuated the two greatest unsystematic philosophers of the nineteenth century, Goethe and Ruskin: "Goethe's short paper, 'German Architecture' [1773], is perhaps the profoundest æsthetic utterance of the eighteenth century. For in it we have the germ of those ideas which were to find their full expression eighty years after in the chapter on the 'Nature of Gothic' in Mr Ruskin's 'Stones of Venice.' I fear that the indifference of our philosophic historians to the former utterance is but too well explained by their unfamiliarity with the latter and all that it implies. The relation of all work to the life of the individual workman is not indeed insisted on by Goethe, but the point of view which he adopted was one in which this relation was necessarily involved." Two prominent articles of a practical religious creed were common to both thinkers; the blessing and dignity of useful labour carried on with reverence for a spiritual end. It does not appear as if Schelling had appreciated this side of Goethe's conception of Art.