

22.
Nature and
Art.

cognition of natural as differing from artistic beauty: or—if we like to put it in a different way which suggested itself very early—we may say, if beauty and art are to be convertible terms, nature must be looked upon as an artist and, *vice versa*, the artist must be looked upon as producing his works after the same fashion as Nature or the Creator has produced natural things—viz., through a conscious or unconscious but inevitable impulse. The second problem which pre-

23.
Personality
of the Artist.

sented itself was the relation of the work of art to the personality of the artist and to the idea which it had to express. It was recognised that modern, as distinguished from ancient art, had a different function to perform. To express this, Schiller had written the last of his philosophical essays. In this he distinguished ancient from modern art, the former being naïve, the latter suggestive. The former appeared in its greatest models, such as those of Greek Sculpture (which Winckelmann had studied) or the Epics of Homer (then brought into prominence by Voss and F. A. Wolf), to have attained to a complete harmony of form and content. Such works were complete in themselves, neither pointing to an ulterior purpose nor suggesting glimpses into something beyond. On the other side, modern works of art, of which the great poem of Dante and the great works of the Italian painters may be considered to be examples, pointed to a higher and far-off world of ideas which they aimed at representing, into which they opened out illimitable vistas or momentary glimpses. Schiller expressed the difference by saying that ancient classic art excelled through Limitation,