

archetypes which, in the real world, found only an imperfect expression; how he for a long time sought for the "Urpflanze," for the original or typical plant from which all other plants are ideally or actually derived; how he sought in his optical theories for the "Urphänomen" or ground-phenomenon, which would lead him to an artistic understanding of the world of colour. To others, again, the word characteristic implied unity and consistency, and, lastly, the character of a creation of art or nature places itself, as it were, between the idea which is too general and the individual object which is too particular, being only one of many representations of it. Kant had already emphasised the necessity of finding a middle term between reason, as the faculty of ideas, and the world of the senses which contains many things and examples.

In a charming essay which Goethe wrote for an art journal entitled 'The Collector and his Friends' (1799) he gives, not without some quiet irony, a description of the different views on art which were at that time current and much discussed. Without referring specially to Schiller's Play-theory, he finds two indispensable elements in every work of art, the element of seriousness and the element of play. Neither alone will produce either beauty or perfection or truth in art. The serious element alone leads only to imitation, to faithfulness in detail, or, on a higher level, to character; Play alone leads only to fancy or to ornamentation or to sketchiness; but, united, these different extremes produce the attributes of a true work of art; imitation joined with fancy produces artistic truth; character with

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Goethe on  
seriousness  
and play.