

memoranda which seem to refer to that period.¹ The drift of the argument which was systematically developed by Schelling may be found in a short reference of Goethe's entitled 'Intuitive Judgment.' He there refers to his desire to utilise, if not to penetrate, Kant's speculation in the third of his Critiques, admitting that this attempt had wellnigh driven him to desperation. "In this respect," Goethe says, "the following passage [viz., from Kant] seemed to me to be most important: 'We can imagine an intellect which, not being discursive like our own, but intuitive, proceeds from the synthetically universal, the sight of a whole as such, to the particular, *i.e.*, from the whole to its parts.—Not that it is at all necessary to prove that such an *intellectus*

¹ These are contained in the 11th vol. of the 2nd section of the Weimar edition of Goethe's Works. The passage referring mainly to Kant's influence is to be found on p. 47 *sqq.* After explaining that he listened with interest to the manifold discussions which arose in the circle of his friends over the First and Second 'Critiques' of Kant, without being able to penetrate beyond the introduction and below the surface, Goethe continues: "But now the 'Critique of Judgment' came into my hands, and to it I owe a most joyful period of my life. Here I saw my most disparate occupations brought together; the creations of art and nature treated one like the other, æsthetic and teleological judgments mutually illuminating each other. Though my manner of regarding things could not always fit into that of the author, if here and there I found something wanting, yet the great leading ideas of the book were analogous to my own;

the creating, doing and thinking of the inner life of art as well as that of nature, both acting from within, were clearly expressed in the book. The productions of these two infinite worlds were to be there for their own sakes, near each other and for each other, but not intentionally in consequence of each other. . . . I rejoiced that the art of the poet and the comparative study of things natural were so intimately related, both submitting to the same power of judgment." Goethe then goes on to remark that the Kantians could not follow his interpretation of Kant, but that his discussions with Schiller led the latter to consider the difference of ancient and modern poetry, and resulted in his Essay on 'Naïve and Sentimental Poetry,' which became the foundation of all modern æsthetics. In the sequel of these biographical memoranda we come upon the passage quoted in the text.