

factory endings of this romantic movement is to be found in the lectures and writings of Friedrich Schlegel.

Schelling himself took no part in this one-sided development, but through a study of mythology was led away towards that of the religious spirit. In these studies, of which he only gave fragmentary evidence in his later writings, he laid great stress upon the historical genesis and growth of the different sides of human culture. This again was as much a result of influences which surrounded him as it was inherent in, and eminently characteristic of, his whole philosophical attitude.

We may now sum up in a few words what the philosophical problem of the Beautiful had gained in the writings, and through the personal influence, of Schelling. It had first of all been brought into immediate contact with the central philosophical, the metaphysical problem, the problem of reality, and it had been brought also immediately into contact with the problem of nature as well as the problem of history or humanity. Henceforward no philosophical writer who desired to do justice to the subject could afford to ignore the problem of the Beautiful. Any conception pertaining to the whole of nature and life would have to deal with the Beautiful not merely as a subjective or accidental phenomenon but as something that touches or reveals the innermost core of reality. With this great truth Schelling, following upon Schiller and with the spirit of Goethe in the background, impressed the early period of the nineteenth century, and he did this as much through the originality of his own speculations as by absorbing ideas which were