

floating about in the intellectual and artistic atmosphere which surrounded him. If, nevertheless, his writings are now rarely studied, we must attribute this not to the want of finish of his exposition and style, but to the absence of an element of which that age was particularly proud, not to say boastful: the strictness and rigour of logical method.¹

30.
Want of
logical
method in
Schelling.

¹ Nevertheless Schelling's writings abound in luminous passages on special subjects of art and poetry, as has been recognised by later writers. Prof. Bosanquet has, *inter alia*, made Schelling's remarkable paper on Dante the basis of his treatment of the subject in chap. vii. of his 'History of Æsthetic.' He has also pointed out (p. 326) how Schelling's statement "that *Naturphilosophie* is the first adumbration of the future world-mythology, may be taken as an anticipation of the *Modern Painters* in as far as the essence of the latter work is to disclose the rational and symbolic content of natural phenomena." Another instance of Schelling's anticipation of later artistic movements and discussions in artistic schools may be found in the fact that already, in the year 1807, he had written the following passage in which he emphatically states that the birth of modern art in Italy did not consist in an imitation of the antique, but in a return to an original study of nature: "The demand that art, like every other living thing, must start with the first beginnings, and in order to celebrate its revival must always return to them, may appear to be a severe precept in an age which has so frequently been told how it finds the highest beauty formed already in existing works of art, and that it could, therefore, with one step

arrive at its goal. Have we not the excellent and perfect before us, and how should we go back to the primitive and the unformed? Had the great founders of modern art thought in this wise we should never have seen their wonders. . . . The assimilation of a beauty which they had not gained for themselves, and which was therefore unintelligible to them, did not satisfy their artistic instinct which went straight to the root out of which the Beautiful was freely to create itself anew with original power. They, therefore, did not shrink from appearing simple, artless, and dry if compared with those sublime antiques, sheltering art for a long time in an unseemly bud till the time of graceful unfolding should come. How is it that we still gaze at the works of those old Masters from Giotto down to Raphael's teacher, in a devout spirit as it were, even with a certain predilection, if not because the truthfulness of their endeavour and the deep earnestness of their self-imposed limitation commands our esteem and admiration" (see the Munich Address, 'Works,' 1st sec., vol. vii. p. 324). This was written thirty years before the pre-Raphaelite movement, following on the return to nature under the guidance of Wordsworth, Turner, Constable, and Ruskin in this country.