

art which centred in Goethe was probably the more comprehensive; but in spite of its comprehensiveness, it was—probably with the single exception of Goethe himself—wanting in detailed and faithful studies of nature. The whole artistic interest of that age centred in the problem of mind, be it divine or human, in the individual. Thus the principal illustrations of such æsthetical theories as those of Schiller, Schelling, and Hegel, are drawn from poetry or from the plastic arts of classical antiquity; the “characteristic” is to be found, according to a passage quoted above from Schelling’s ‘Address,’ in an individual moment of perfection. With this stands in marked contrast the new world of artistic creation which Ruskin made the object of his study. “It is,” says Professor Bosanquet,<sup>1</sup> “this point of view that we owe to Mr Ruskin’s unwearied justification of the art of Turner, and it is not too much to say that he, like Winckelmann, has given the mind a new organ for the appreciation of beauty. The characteristic in nature as a whole, though a point of view imperatively demanded by the theory of Hegel, Goethe, and Schelling,

course of his literary career. The social importance of art took in Ruskin a more practical shape than it did in Schiller’s writings or, more recently, in those of J. M. Guyau in France.

<sup>1</sup> *Loc. cit.*, p. 448 *sqq.* “The true question is, in the first instance, as to the range and vigour of beauty itself. Now, in one aspect of this question we owe something like a revolution to the English art and criticism of this century. This aspect is our appreciation of external nature in the form of landscape scenery.” It is somewhat

surprising that in this connection Prof. Bosanquet did not also mention Wordsworth and Tennyson, nor refer to the great influence which amateur naturalists, beginning with White of Selborne, had on the growing appreciation of natural beauty. In general, we may also note the development of this side of artistic taste among amateur sketchers; and the wealth in picturing the life and beauty of nature in what may probably be considered the best in the verse of the minor English poets of the day.