

become a reality, a living representation, and he conceives that this is attained through Art. Art rises at once out of the initial and undefined intuition and, at the same time, supersedes the painful elaboration of detail in the philosophical exposition. In this way he combines the intellectual intuition of Kant with the æsthetical intuition of Schiller. He admits that philosophy as philosophy can never become objective and general; it becomes so only in the sphere of art. "The one thing which possesses absolute objectivity is Art; take away from art its objectivity and it ceases to be what it is and becomes philosophy; give this objectivity to philosophy and it ceases to be philosophy and becomes art.—Philosophy, indeed, attains to the highest, but she brings to this height, as it were, only a fraction of the whole man. Art brings the whole man to this height, *i.e.*, to the comprehension of the highest, and on this depends the eternal distinction and the wonder of Art."<sup>1</sup>

From this position Schelling takes a further step forward. He had conceived philosophy as rising out of poetry, as indeed his own philosophy was an attempt to put into systematic form what Schiller and Goethe and the poetic genius of the age conceived intuitively. This poetical intuition he had made the postulate and starting-point of his philosophy. At the end of it he conceived of poetry and art as the consummation of the system, saying finally: "All the single streams flow back again into the ocean of poetry from whence they

<sup>1</sup> The passages quoted in the text are to be found on the last pages of Schelling's 'System of

Transcendental Idealism' (1800) reprinted in the 'Collected Works,' sec. i., pp. 327-634.