

guide a development of criticism." No other nation possessed an institution like the Académie Française, which, as the same author says, had according to the intention of its founder the special mission of establishing "a system of absolute confidence in the power of definite rules and of watching over their observation."¹ It may be of further interest to note that the English term "criticism" is synonymous with the French word "critique," and that the French word "criticisme" has been reserved to denote the philosophy of Kant and its developments.²

In Germany the word "Kritik" has never been confined to that narrower meaning which is still largely current in this country:³ it has always been employed

¹ M. Brunetière defines the object of criticism as follows: "l'objet de la critique est de juger de classer d'expliquer les œuvres de la littérature et de l'art" (Art. "Critique," 'Grande Encyclopédie,' vol. xiii. p. 447—*loc. cit.*, p. 414, p. 6).

² This special meaning was introduced by one of the two original thinkers who have swayed philosophic thought in France since the time of Cousin, and outside of the Thomistic movement within the pale of the Roman Catholic Church. These two thinkers are Auguste Comte and Charles Renouvier (1818-1903, 'Essais de Critique Générale,' 1st ed., 1854). Comte coined the term Positivism, Renouvier, the term Néo-criticisme, to characterise their respective philosophical points of view. In this respect the latter occupies an important place in the diffusion of the critical spirit in the wider sense of the word. It is "Criticisme" in the Kantian sense, as distinguished from that philological learning and

criticism which was successfully practised by some eminent members of the eclectic school of Victor Cousin.

³ Carlyle had already pointed to the use of the term in a larger sense than that prevalent in England. In his Essay on the "State of German Literature" (1827, 'Collected Works,' vol. vi. p. 60) he wrote: "Far from being behind other nations in the practice or science of Criticism, it is a fact, for which we fearlessly refer to all competent judges, that they [the Germans] are distinctly and even considerably in advance. We state what is already known to a great part of Europe to be true. Criticism has assumed a new form in Germany; it proceeds on other principles, and proposes to itself a higher aim. The grand question is not now a question concerning the qualities of diction, the coherence of metaphors, the fitness of sentiments, the general logical truth in a work of art, as it was some half-