

Be this as it may, writings about art, whether purely critical or scientific or metaphysical, sprang up in great number about the end of the eighteenth century, and have continued to increase in quantity and bulk all through the nineteenth century; pre-eminently in Germany, but latterly also in the other countries of Western and Southern Europe.

The term "Æsthetic" was first introduced, as denoting a theory of the Beautiful or a treatise on Art, by the Leibnizian professor, Alexander Gottlieb Baumgarten, in his 'Æsthetica,' which was published, in Latin, in the year 1750. He had already used the term in an earlier thesis from the year 1735. Thirty years later Kant introduced the same term in a larger sense, co-ordinating in the first of his 'Critiques' the word "Æsthetic" with the word "Logic," as referring respectively to the two sides of the intellectual process—viz., perception and conception. It has, however, been correctly remarked that, as Baumgarten's treatise contained nothing new, except the term which he invented, and as this term itself did not become general till much later, his contribution to the solution of the æsthetical problem or the problem of the Beautiful was not in any way of much importance. Quite recently the Italian philosopher, Benedetto Croce, has claimed for his countryman, Giambattista Vico, in

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on Art and Literature in France and, to a large extent also, in this country. Some of these writings are highly original and important, indicating sometimes quite novel aspects of thought. As their authors, however, have rarely defined their method, they belong to the great region of individual or

subjective thought which, in the plan of this History, should form an independent third section. That a large portion of the most valuable methodical—philosophical and scientific—thought has its origin in this region is a truth with which I desire to impress my readers.