

his 'Scienza Nuova,' the discovery of the "Independence of the realm of *Æsthetics*," though he has to admit that Vico's ideas remained for a long time unknown and sterile.

During the eighteenth century what we now term *Æsthetical* problems or questions of taste had been treated from a critical and psychological point of view by several philosophical writers in this country, among whom Shaftesbury, Hutcheson, Hume, and Burke are conspicuous. It is important to note that it is this narrower psychological aspect and not the great metaphysical systems of Descartes, Spinoza, and Leibniz on the Continent which renewed the philosophical interest in the great problems of poetry, art, and the beautiful that had played such a prominent part in the ancient speculations of Plato, Aristotle, and Plotinus.

3.  
*Æsthetics*  
in the  
eighteenth  
century.

The speculations of German thinkers on art, poetry, and the Beautiful, mark an epoch in the development of modern conceptions regarding these subjects. Although the external stimulus was probably given to them in this region, as likewise in many others, by this country, it must be admitted that they raised the subject to an entirely different level, created for it a wider and deeper interest, and established it once for all as an integral and independent discipline in philosophical teaching. The historical causes which brought this about are many and complicated. The following are some of the more important.

4.  
Systema-  
tised in  
Germany.

To begin with, the theoretical interest in poetry and art was closely allied in Germany with that great movement under the influence of which other regions of thought received a novel treatment and a new start.

5.  
Sociological  
causes.