

source, the aims and value of art as a whole, and of the Beautiful in nature and art. With him higher criticism applied to the region of art, went hand in hand with creation. If we except Plato, who may perhaps claim a place among creative artists, what the latter had done, up to the time of Schiller, to establish or perfect a theory of their own activity, consisted in the discussion of isolated questions of taste and technique, such as we find in Horace's "Epistle to the Pisos," and in its many modern imitations, in Lionardo da Vinci's or in Hogarth's fanciful treatise on the line of beauty. Schiller, in fact, went the length of promising a complete philosophy of the Beautiful, which, however, was never written. But what he started—viz., the discussion of art by the artist himself—was followed, or independently taken up, by many of the poets and artists of the nineteenth century, among whom we find such names as Wordsworth and Coleridge, and later on Ruskin and William Morris in England, and in Germany Robert Schumann and Richard Wagner in music.¹

¹ With an increasing philosophical interest in Art and the creative faculty of the artist, there has arisen an historical interest, not only in Art itself but latterly also in the theories of Art; and thus we find, within the last fifty years, attempts made to write the history of *Æsthetic*. As in other subjects, so also in this, German erudition has furnished the more elaborate works, but this country and Italy have followed with important and original contributions, whilst in France the sociological aspect and value of Art has been discussed by thinkers of very different schools. The earliest of the

larger treatises came, curiously enough, from that school of philosophy in Germany in which the problem of the Beautiful was really most meagrely treated, out of the school of Leibniz and Herbart. Robert Zimmermann (1824-1898), Professor in Prague and Vienna, published in 1858 his History of '*Æsthetic as a Philosophical Science*.' It is written from the Herbartian point of view, *æsthetic* being considered as a *Formwissenschaft*. It was followed in 1871 by the History of '*Æsthetic as the Philosophy of the Beautiful and of Art*,' by Max Schasler (1819-1903). As the founder and editor for a long